



Art Education

Standard Six

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Tele MANAS Helpline

**Tele MANAS (Tele Mental Health Assistance and Networking Across States)
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Under the National Mental Health Program, the centrally sponsored scheme Tele MANAS is being implemented in the state of Maharashtra from October 2022. Under the Tele MANAS Program, free 24×7 integrated and comprehensive mental health services are provided through the helpline number 14416. This includes treatment and counselling by experts for various mental problems. The information provided by you after calling the Tele MANAS helpline remains completely confidential, so students, parents and teachers should feel free to call the helpline number and tell them about their problems and doubts and get guidance on it. Tell others to take help from this facility as well.

Manodarpan

The Manodarpan Helpline (8448440632) is a free telephone service that has been made available since July 2020. It is provided by the Ministry of Education through the Manodarpan Cell at the National Council of Educational Research and Training (NCERT) to offer psychological guidance and support to students, parents and teachers. This service is available every day of the week from 8:00 AM to 8:00 PM. Students, parents and teachers can call this helpline to receive the necessary guidance and counseling.

This textbook aligns with the curriculum and syllabus developed by the State Council of Educational Research and Training (SCERT), Maharashtra, Pune-30. This book has been verified and approved by SCERT, Maharashtra, Pune. The Coordination Committee, established under Government Resolution by GR No. Abhyas - 2116/(Pra.Kra.43/16) SD - 4 dated April 25, 2016, approved this textbook in its meeting held on June 01, 2026, for use from academic year 2026-27 onwards.



Standard Six

समग्र शिक्षा



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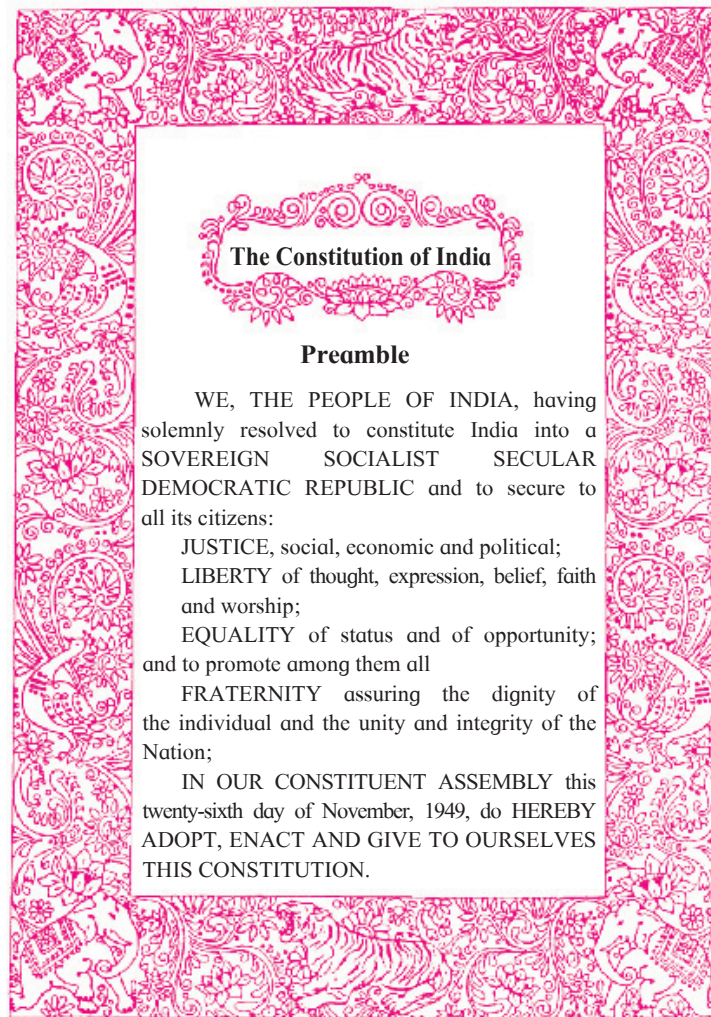
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The Constitution of India

Chapter IV A

Fundamental Duties

ARTICLE 51A

Fundamental Duties - It shall be the duty of every citizen of India -

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

NATIONAL ANTHEM

Jana-gana-mana-adhināyaka jaya hē
Bhārata-bhāgya-vidhātā,

Panjāba-Sindhu-Gujarāta-Marāthā
Drāvida-Utkala-Banga

Vindhya-Himāchala-Yamunā-Gangā
uchchala-jaladhi-taranga

Tava subha nāmē jāgē, tava subha āsisa māgē,
gāhē tava jaya-gāthā,

Jana-gana-mangala-dāyaka jaya hē
Bhārata-bhāgya-vidhātā,

Jaya hē, Jaya hē, Jaya hē,
Jaya jaya jaya, jaya hē.

PLEDGE

India is my country. All Indians
are my brothers and sisters.

I love my country, and I am proud
of its rich and varied heritage. I shall
always strive to be worthy of it.

I shall give my parents, teachers
and all elders respect, and treat
everyone with courtesy.

To my country and my people,
I pledge my devotion. In their
well-being and prosperity alone lies
my happiness.

राज्यगीत

जय जय महाराष्ट्र माझा, गर्जा महाराष्ट्र माझा
जय जय महाराष्ट्र माझा, गर्जा महाराष्ट्र माझा ॥धृ॥

भिती न आम्हा तुझी मुळी ही गडगडणाऱ्या नभा
अस्मानाच्या सुलतानीला जबाब देती जिभा
सह्याद्रीचा सिंह गर्जतो शिव शंभू राजा
दरी दरीतून नाद गुंजला महाराष्ट्र माझा
जय जय महाराष्ट्र माझा, गर्जा महाराष्ट्र माझा ॥१॥

काळ्या छातीवरी कोरली, अभिमानाची लेणी
पोलादी मनगटे खेळती, खेळ जीवघेणी
दारिद्र्याच्या उन्हात शिजला
निढळाच्या घामाने भिजला
देश गौरवासाठी झिजला

दिल्लीचे ही तख्त राखितो, महाराष्ट्र माझा
जय जय महाराष्ट्र माझा, गर्जा महाराष्ट्र माझा
जय जय महाराष्ट्र माझा ॥२॥

PREFACE

Dear Student Friends,

A warm welcome to all of you to the sixth standard class. We are very happy to place this 'Art Education' textbook of the sixth standard in your hands.

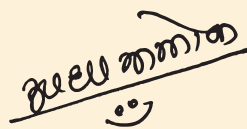
Learning art brings joy and gives strength to your imagination. Drawing pictures, filling colors, singing songs, acting, dancing, or expressing emotions through various body movements-all these things combined mean art education. Art enables you to express your thoughts and feelings in a beautiful way through this medium. This textbook includes four different art forms: Visual Arts, Theatre, Music, and Dance & Movement. In Visual Arts, you will learn sketching, memory drawing, object drawing, conceptual drawing, sculpture, calligraphy, and art culture. You will experience acting through theatre. In music, you will learn singing and playing instruments, while through dance and movement, you will experience body rhythm and balance.

The activities in this textbook will help you think independently, imagine, and present new things. You are expected to perform some activities individually and others in groups with your friends. This will make learning more fun and joyful.

This textbook offers opportunities to use various tools, materials, and techniques while drawing pictures and creating artworks. Try to use eco-friendly materials as much as possible. You will experience that beautiful art can be created using objects available in your local environment. To introduce you to local and regional art, artists, and culture, some activities and field visits have been suggested. This will allow you to closely witness the rich artistic heritage of our tradition. Every student is unique, and everyone possesses some special qualities. Therefore, express your ideas freely while doing the activities in this book. Do not fear making mistakes. Keep trying and enjoy the process of learning art.

We are confident that this textbook will awaken the artist within you and make your learning journey more beautiful.

Come, let's learn with joy and color our imaginations!



(Anuradha Oak)

Director

Maharashtra State Bureau of Textbook
Production and Curriculum Research, Pune

Pune.

Date : 01 May 2026

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For Teachers

Teacher Friends,

At the upper primary level, art education is a medium for students' self-expression. To develop students' creativity, imagination, and aesthetic appreciation, it is essential to keep the following things in mind:

1. Creation of a Joyful Atmosphere

- Maintain a free and open atmosphere along with discipline in the art class. Encourage students to conduct new experiments. Motivate students to express themselves freely without feeling pressured during the art hour.

2. Importance to the Process

- Give more importance to the process rather than how perfect the finished artwork is, focusing on how much effort they made and what they learned while creating it. Keep in mind that every student's learning pace and style is different.

3. Practical and Presentation

- Do not just give theoretical information; instead, demonstrate some activities (e.g., showing a musical note, mixing colors, or demonstrating a gesture in acting). Organize small exhibitions or presentations in the classroom to build presentation confidence among students.

4. Use of Materials

- Encourage students to use materials easily available in the surrounding environment (e.g., clay, stones, leaves, waste materials) instead of expensive art materials. Provide scientific training on how to take care of tools like brushes, colors, and other instruments.

5. Multi-dimensional Approach

- Explain how art forms like drawing, music, dance, and theatre are connected to each other (e.g., drawing a picture based on the rhythm of music, or dramatizing based on a poem). Make education more interesting by connecting the subject of art with other subjects (Language, History, Science, etc.).

6. Appreciation and Evaluation

- Instead of just finding mistakes during evaluation, highlight positive aspects. Show artworks of famous artists to cultivate a mindset of appreciation among students. Use the evaluation methods prescribed by the government from time to time. Emphasize practical's.

7. Inclusivity

- Consider appropriate language and supplementary teaching methods when teaching students with special needs (CWSN). Also, make suitable changes in activities and evaluation so that they can participate joyfully. Do not focus too much on the theoretical information given in the textbook; emphasize practical application instead.

Art Education Subject Committee
Textbook Bureau, Pune

For Students

Dear Student Friends,

This sixth-standard year is an important milestone in your artistic journey. All four art forms-Visual Arts, Theatre, Music, and Dance & Movement-create joy and discipline in your life. While studying these subjects, keep the following things in mind:

1. Observation and Awareness

- Observe closely: Notice nature, colors, sounds, and people's movements around you.
- Learn from nature: Study changes like shifting leaf colors in monsoon or distinct bird calls.

2. Continuous Practice

- Practice daily: No art form is mastered in a day, whether drawing, singing, acting, or dancing. Experience it.
- Art is not meant for rote learning; it must be felt and experienced.

3. Care of Materials and Cleanliness

- Protect tools: Take good care of your art supplies, musical instruments, and costumes.
- Organize items: Put all materials back in their correct places neatly after finishing your work.

4. Imagination and Experimentation

- Be original: Avoid copying others and try to create new things using your own imagination.
- Embrace mistakes: Do not fear making mistakes; every error is a fresh opportunity to learn.

5. Dialogue and Respect

- Value peers: Respect your friends' artistic creations and find positive aspects in their work.
- Learn from masters: Read about famous artists, singers, and dancers, and try to watch their shows.

6. Concentration and Discipline

- Mind your posture: Maintain the correct body posture while singing or playing instruments.
- Stay focused: Concentrate completely on the activity while drawing or acting.

These arts are not just for scoring marks, but are meant to develop your personality. Therefore, participate in this process with joy and enthusiasm!

Standard : Sixth	
Subject : Visual Art	
Curriculum Goal : CG - 1 : To develop the ability to express oneself freely, to explore, and to experiment through various forms of art..	
Competency : C - 1.1 : Expresses individual daily experiences confidently through various types of visual arts.	
Code	Learning Outcomes
06AE01	Draws various lines using basic drawing materials
06AE02	Draws various familiar objects from the surrounding environment with confidence.
06AE03	Expresses thoughts and creates art based on memory from various small incidents, events, or games.
Competency : C - 1.2 : Demonstrates flexibility in the process of developing visual art practice through mutual cooperation.	
06AE04	Creates a collage individually or in a group.
06AE05	Decorates by using environment-friendly items or waste materials to create 2D or 3D art forms individually or in a group.
Curriculum Goal : CG - 2 : Develops creativity and imagination to find intermediate steps in art forms.	
Competency : C - 2.1 : Creates 2D artworks based on a given context or topic that challenges thoughts, surrounding relationships, and imagination (e.g., role-play/guided imagination).	
06AE06	Draws from memory using elements of nature.
06AE07	Draws imaginatively based on topics related to social awareness.
06AE08	Openly expresses thoughts and imaginations through a picture.
Competency : C - 2.2 : Connects individual perspectives, feelings, and imagination while creating 2D art forms using symbols, signs, and patterns	
06AE09	Creates symmetrical and asymmetrical designs using various shapes and colors.
06AE10	Understands and draws shaded figures using light and shadow on solid and still-life objects.
06AE11	Classifies shapes placed in front and draws them by understanding the differences.
Curriculum Goal: CG - 3 : Understands, selects, and utilizes art elements, processes, and techniques.	
Competency : C - 3.1 : Uses various art materials, tools, and media safely and carefully	
06AE12	Gets introduced to color gradients and uses them in a painting.
06AE13	Uses basic digital techniques to create simple digital art
06AE14	Uses numbers/alphabets creatively with various drawing media, tools, and techniques.
06AE15	Conceptualizes and creates a script/ storyboard for an animation sequence using surrounding elements.
Competency : C - 3.2 : Expresses ideas or art materialistically from planning to final presentation, and reviews the entire process.	
06AE16	Uses elements of design to create concept maps.
06AE17	Creates 3D geometric shapes using clay.
06AE18	Creates creative 3D art structures using paper pulp, paper, or cardboard.
Curriculum Goal : CG - 4 : Self-acquaints with the expansion of sensitivity towards aesthetic features in regional and cultural traditions.	
Competency : C - 4.1 : Explores and connects with local art forms and regional styles	
06AE19	Collects information about types of visual arts and local professions in the surrounding environment.
06AE20	Narrates experiences by imitating local/ regional visual arts.
Competency : C - 4.2 : Explores the lives and works of some art personalities in their province and across India.	
06AE21	Collects data and information related to the innovative artistic work of local/regional artists.
Subject : Theatre	
Curriculum Goal : CG - 1 : To develop the ability to express oneself freely, to explore, and to experiment through various forms of art.	
Competency : C - 1.1 : Expresses individual observations and daily life experiences confidently through theatrical acting.	
06AE22	Observes incidents from daily life and confidently narrates the description of those incidents.
06AE23	Re-enacts/dramatizes daily life experiences spontaneously.
06AE24	Presents selected events or situations through acting.
Competency : C - 1.2 : Demonstrates flexibility in the process of developing a play through mutual cooperation.	
06AE25	Reads and performs dramatic scripts.
06AE26	Selects characters for a play through collaboration and performs a dramatic scene in a group.

Curriculum Goal : CG - 2 : Using creativity and imagination to explore alternative ideas through the medium of art.	
Competency : C - 2.1 : Creates visual artworks based on scenes or stories that challenge the stereotypical notions prevalent in their surroundings (e.g., gender roles).	
06AE27	Understands prevailing concepts in the surroundings and writes about brief incidents.
06AE28	Creates a dramatic monologue based on a story or a specific incident.
Competency : C - 2.2 : Connects visual images, symbols, and visual metaphors with personal experiences, emotions, and imagination.	
06AE29	Uses the appropriate *Rasa* (emotional state) from the *Navarasa* (nine emotions) while performing mime.
Curriculum Goal : CG - 3 : Understanding and applying the elements, processes, and techniques of art.	
Competency : C - 3.1 : Observes basic stage etiquette and makes informed choices when using various materials, props, and theatrical techniques.	
06AE30	Observes basic stage etiquette while performing.
06AE31	Gathers the available props and materials on stage for the performance.
Competency : C - 3.2 : Refines the concepts and techniques involved in a play—from the planning stage to the final performance—and reviews the entire process.	
06AE32	Acquires knowledge about the stage and auditorium and performs a play in the classroom.
06AE33	Understands the stages of a performance and executes makeup and costuming for a given scene.
Curriculum Goal : CG - 4 : To familiarize oneself with expanding aesthetic sensibilities regarding regional art and cultural traditions.	
Competency : C - 4.1 : Introduces various local and regional forms of theatre.	
06AE34	Gathers information about local folk art and writes about a specific folk art form.
06AE35	Performs a folk art presentation in a group.
Competency : C - 4.2 : Describes and writes about the lives and work of select theatre artists from their region and across India.	
06AE36	Gathers information about folk artists in the local area and describes and writes about them.
Subject : Music	
Curriculum Goal : CG - 1 : To develop the ability to explore oneself and express freely through various art forms.	
Competency : C - 1.1 : Expresses personal and daily life experiences with confidence through various musical compositions.	
06AE37	Recognizes the rhythm in various genres of songs.
Competency : C - 1.2 : Demonstrates flexibility in the process of collectively developing musical methods.	
06AE38	Participates in group singing activities.
Curriculum Goal : CG - 2 : Using creativity and imagination to explore alternative ideas through the medium of art.	
Competency : C - 2.1 : Creating and performing songs and musical compositions that challenge the stereotypical environment around them (e.g., gender roles).	
06AE39	Selecting and performing duets.
Competency : C - 2.2 : Connects elements with personal experience, emotion and imagination, such as lyrics, melody, rhythm, sound, rhythm and texture.	
06AE40	Distinguishes between notes and notes played on the harmonium.
06AE41	Recognizes the rhythm by listening to the taal on the tabla.
06AE42	Analyzes the musical elements of melody, rhythm, structure in various song genres.
Curriculum Goal : CG - 3 : Understanding and applying the elements, processes, and techniques of art.	
Competency : C - 3.1 : Makes informed choices when using musical resources and techniques, while demonstrating stage etiquette and proper care of instruments.	
06AE43	Explains stage etiquette.
06AE44	Explains methods for the care and maintenance of various musical instruments.
Competency : C - 3.2 : Refines the concept and methods of musical expression—from the planning stage to the final presentation—and reviews the entire process.	
06AE45	Explains the essential elements required for a performance.

06AE46	Sings a 'Chhota Khayal' after providing information about the 'Bhup' Raga.s
Curriculum Goal: CG - 4 : To introduce oneself to awareness regarding individual uniqueness and sensitivity within regional and cultural traditions.	
Competency : C - 4.1 : To introduce the unique local and regional forms of music.	
06AE47	Collects information about local folk music.
06AE48	Collects information about local folk musical instruments.
Competency : C - 4.2 : To describe the life stories and work of some music artists from local regions and India.	
06AE49	Introduces the life stories of local artists.
06AE50	Collects information about the singing and playing styles of local artists.
Subject : Dance and Movements	
Curriculum Goal: CG - 1 : To develop the ability to explore, express freely, and communicate through art forms from ancient times.	
Competency : C - 1.1 : To confidently express aesthetic experiences from personal and daily life through various types of dance and movement.	
06AE51	To give information about various classical dances and clarify differences by explaining their diversity.
06AE52	To understand various dance types and perform movements of a specific classical dance with coordination.
Competency : C - 1.2 : To show flexibility in the process of developing a collective presentation based on dance movements, practice, and cooperation.	
06AE53	To give a primary-level presentation of chosen specific classical dance patterns (Nrutyashaili).
Curriculum Goal : CG - 2 : To use prior imagination, sensitivity, and creativity while intermediate to an art form, process, and creation..	
Competency : C - 2.1 : To challenge one's sensitivity toward the surroundings while exploring dance movements (e.g., gender roles).	
06AE54	To experience various characters going into classical dance and perform through various characters
Competency : C - 2.2 : To connect components like dance and movements (mudra, facial expressions, acting, etc.) with personal experiences, emotions, and vibrations	
06AE55	To collect information about single-handed gestures (Asamyukta Hasta Mudras) used in classical dance (gestures made with one hand) and demonstrate their application.
06AE56	To effectively demonstrate double-handed gestures (Samyukta Hasta Mudras) used in classical dance.
06AE57	To give detailed information about types of classical acting (Abhinaya).
Curriculum Goal: CG - 3 : To understand and utilize the components, processes, and techniques of art.	
Competency : C - 3.1 : To show awareness of stage presentation while choosing appropriate elements for stage decoration. To give informative reviews while using dance and movements, stage properties, costumes, and textures.	
06AE58	To collect information about costumes and stage decoration used for dance and apply it in practice.
06AE59	To collect information about equipment required for stage presentation of dance.
Competency : C - 3.2 : To take review of communication and expression methods used in movement ideas, from the planning stage to final presentation, and outline the overall process.	
06AE60	To organize various stages in the presentation process
06AE61	To present the planning based on various components.
Curriculum Goal: CG - 4 : To introduce oneself to awareness regarding individual uniqueness and sensitivity within regional and cultural traditions.	
Competency : C - 4.1 : To introduce the unique local and regional forms of dance and movement.	
06AE62	To collect information about local regional dance and movement topics and present a report on them.
Competency : C - 4.2 : To describe the life stories and work of some dancers from local regions and India.	
06AE63	To describe the work and life of some dancers in the local region.

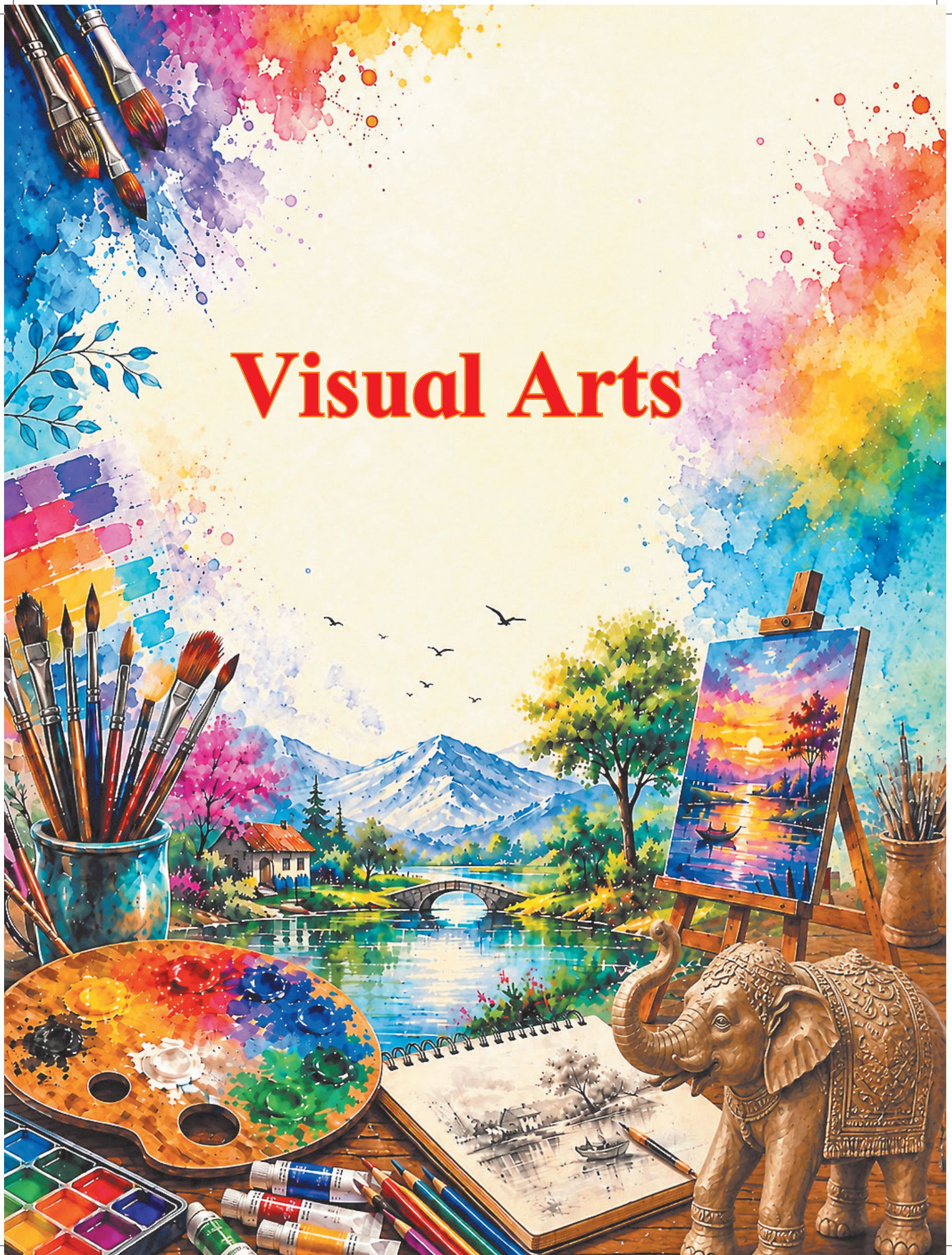


Instructions : While carrying out the teaching learning process for students with special needs, sign language and other supportive teaching methods should be used. They should be given opportunity to express themselves in whichever way possible.

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Visual Arts



1 Lines, Shapes and Beauty

A line is the most fundamental and effective medium in visual art. The drawing of any picture begins with a line. If we carefully observe our surroundings—such as trees, mountains, rivers, houses, or various objects—different types of lines and shapes hidden within them become clearly visible to us.

Freehand drawing without using geometric instruments helps develop our observation skills and drawing capabilities. Various shapes are formed through different types of lines, such as vertical, straight, horizontal, slanting, rhythmic, spiral, tangled, and radiating lines. Different feelings and emotions are also expressed through them. So come, let us now look at some types of lines.

Types of lines and their symbolic meaning:

• Rhythmic Line:

A line that takes turns like waves of water is called a **rhythmic line**. This line gives a sense of rhythm and movement.

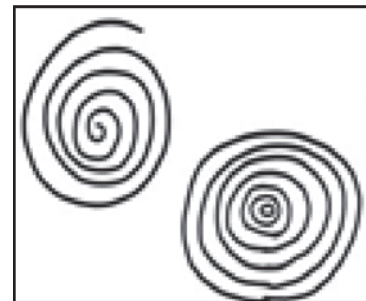
Example: Waves on water, roads in a mountain pass, crops swaying in the wind, shapes of creepers, etc.



• Spiral Line:

A line that starts from a single point and moves forward in a circular curve is called a **spiral line**. This line indicates concentration, progress, and development.

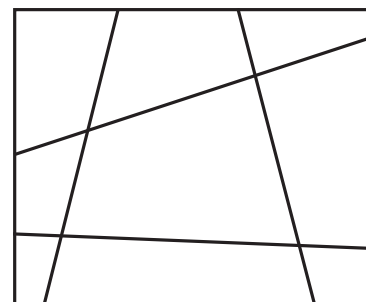
Example: A shell, a snail's shell, chakli, etc.



• Intersecting Lines:

Lines that cut across each other are called **intersecting lines**.

Example: Tiles, graph paper, a chessboard, a window grill/mesh, and roads crossing each other. In such places, we notice intersecting lines. These lines evoke emotions like confusion and conflict.



• Tangled/Confused Line:

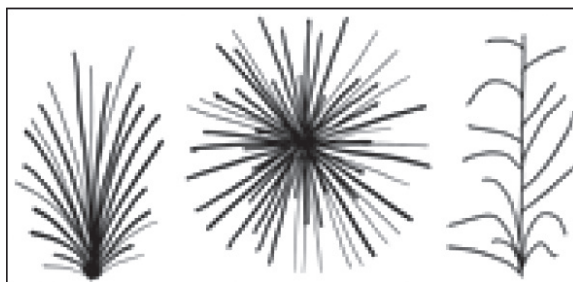
Lines that twist around each other, get tangled, or look like a net are called **tangled lines**. These lines express emotions like complexity and confusion.

Example: Tangled thread, a bird's nest, etc.



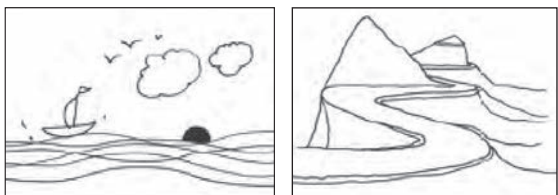
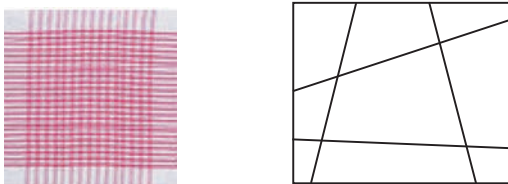
- **Radiating Line:**

Lines that spread out in different directions from a single central point are called radiating lines. Example: The spreading petals of flowers, rays of the sun, etc. These lines reflect concepts like energy, power, and growth.



- **Come, let's create shapes from lines!**

Draw familiar objects using the lines below in the blank boxes provided.

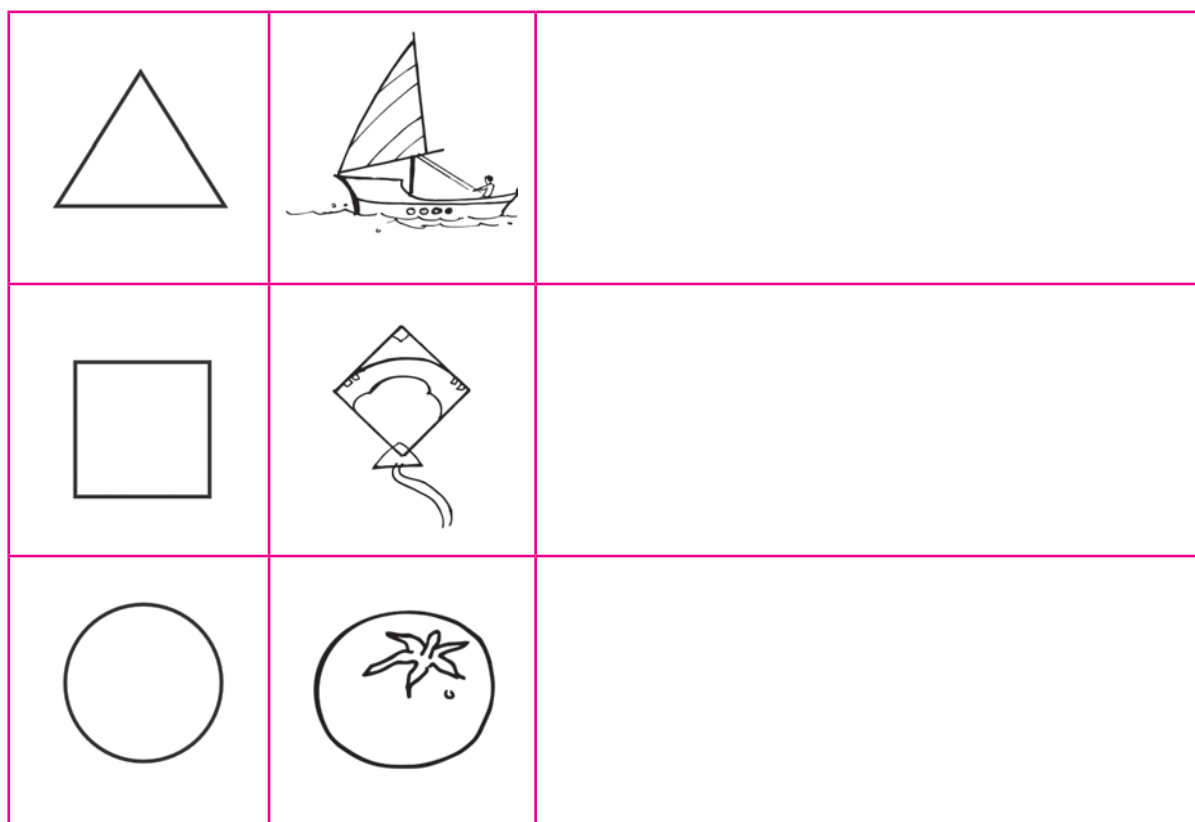
Type of line	Sample of the shapes formed	My Activity
Rhythmic Line		
Spiral Line		
Intersecting Line		
Tangled Line		
Radiating Line		

- Instruct students to practice freehand drawing without using a ruler or any other geometric/mechanical tools.
- Students should practice drawing rhythmic, intersecting, spiral, and radiating lines. For practice, various mediums should be used. Example: Colored pencils, sketch pens, colored chalk, etc.

CG - 1
C-1.1
LO-06AE01

• **Shape to Object :**

Draw and colour your familiar objects using the following geometric shapes.

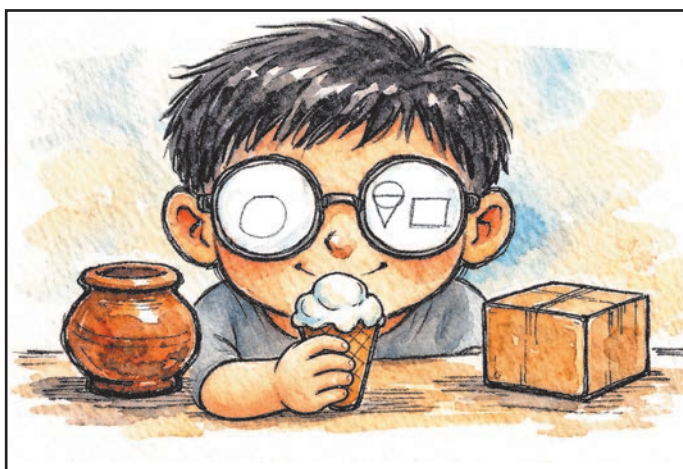


Let's Find Out :

The magic glasses that simplify shapes

Geometric shapes like squares, circles, and triangles are hidden inside many objects around us. Once you find these hidden shapes, it becomes much easier to draw those objects.

Imagine that you are wearing a pair of magic glasses through which you can see only the basic geometric shapes of objects.



- Encourage students to draw by observing simple and known objects at first.
- Appreciate the student's efforts and improve their self-confidence.

CG - 1

C-1.1

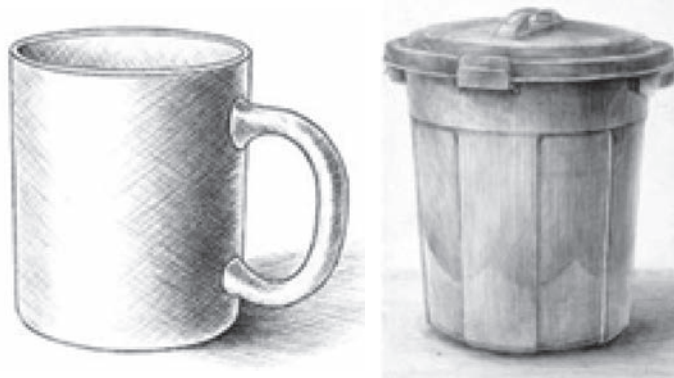
LO-06AE02

- **So come, let us try this experiment!**

1. Carefully observe the various objects around you from where you are currently sitting. Example : window, bottle, cupboard, box, etc.
2. Identify exactly which geometric shape is hidden in those objects.
3. Draw the basic shape you identified in your book and practice the picture by adding details to it. Example : For a cupboard - a vertical rectangle/ for a ball- a circle/ for a compass box - a horizontal rectangle/ for a joker's cap- a triangle, etc.

- **Beauty through Shapes :**

Until now, We have experienced creating new shapes by practicing different types of lines. Now, we are going to practice drawing by observing the relationship between the arrangement of two or more objects around us.



- **Object Drawing :**

Drawing an exact, life like depiction of an object placed in front is called Object Drawing. We have previously experienced drawing object drawings. Example: A cup, book, fruit, etc.

- **Still Life :**

An artistic arrangement of selected objects, beautifully depicted along with their background is called a Still Life. Example: A combined group of items kept on a table such as a plate, fruits, cup, book, etc.

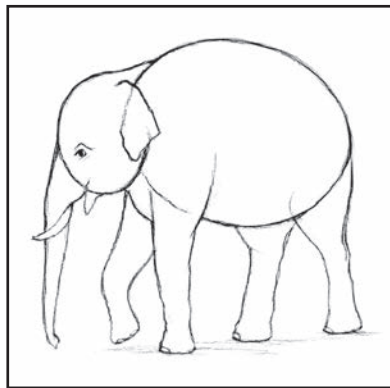
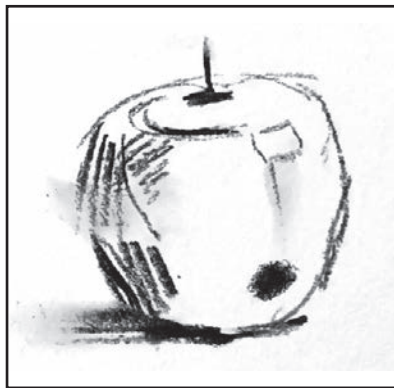


- **Observation and Depiction of Object Sizes:**

Before drawing any object, it is extremely important to observe that object properly. Carefully studying the sizes of various objects available around us, their relative proportions (smallness and largeness), and their color combinations makes drawing much easier.

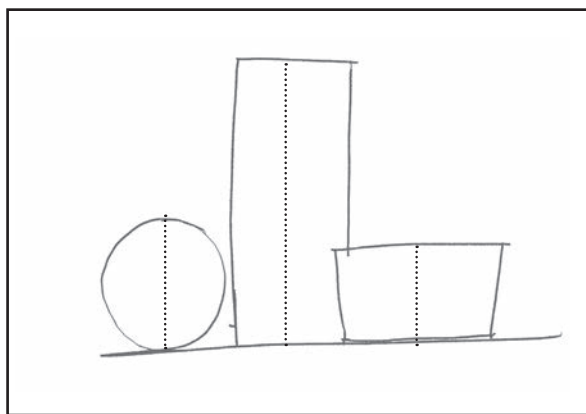
- **Quick Sketching:**

A quick drawing of an object, event, or scene made with a few selected lines is called a 'Quick Sketch'. In this, instead of paying too much attention to unnecessary details, the main focus is placed on the basic shape of the objects, their proportionality, and the movements within them. Regular practice increases observation power and develops the skill to draw confidently.



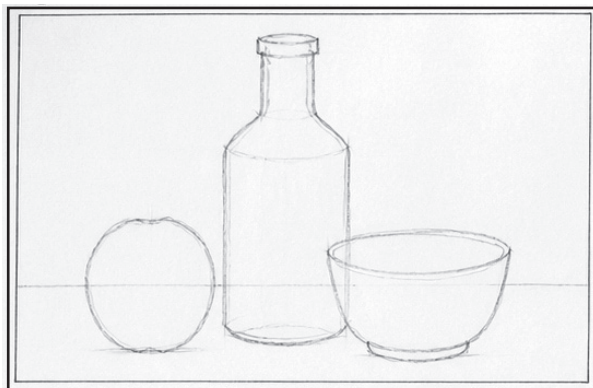
- **Arrangement of objects:**

To draw a still life, arrange a group of objects of different sizes. Observe the mutual proportion of the objects, their colours and the play of light and shadow.



- **Rough Sketch :**

Make a quick sketch in such a way that all the objects appear in the centre of the paper in large size, and their basic geometric shapes can be easily understood.



• Refining :

After completing the initial drawing, make the basic shape of each object clearer. Erase any unnecessary lines.



• Coloring & Shading :

Colour the object in a simple way by using light colours tone on the side facing the light source and dark colour tones on the side in shadow.

Exercise

- Draw lines and shapes without using drawing instruments. Briefly explain the experience you had while doing this.
- Write the types of lines you find in your surroundings with examples.
- Explain the things that should be observed while making a still life drawing.
- Carefully observe the group of objects arranged in front of you. For example: a bucket, a water pot, fruit etc. Keep the basic shapes and proportions of the objects and practise making a quick sketch of them in a simple way without using any geometrical instruments.
- Draw and colour a neat still life drawing of any group of three objects arranged in front of you, using proper proportion, light and shadow, and suitable colour tones.

- Don't expect that students will draw the picture exactly.
- Explain the difference between object drawing and still life drawing through verbal discussion and quick drawing.
- Ask questions verbally based on observation criteria (point/standards).
- Ask them to make proper (suitable/accurate) drawings according to the differences in the shapes and sizes of the objects.

CG - 2
C-2.2
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2 Memory Drawing and Imaginative Drawing

- **Memory Drawing :**

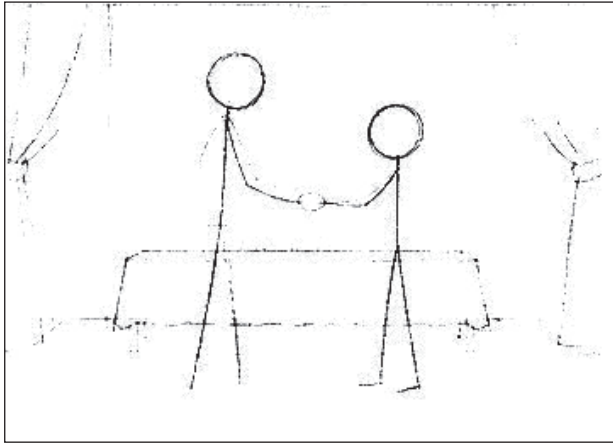
In our daily life, we experience many incidents occasions, events, sports, festival celebration and environmental changes. Some moments or incidents remain in our heart and minds forever. Expressing these stored memories on paper through lines, shapes and colours is called memory drawing. By Recalling the events and occasions we have seen and understanding their arrangement and relationship, the picture becomes more lively and attractive.



- **Let's try this :**

Recall any event you have witnessed. Like, a game played with school friends, a birthday, a festival celebration or a picnic. Think about which people were present there in that event, what was the surrounding were like, which objects were visible. After that, draw the outline of that event on the paper using light lines. Draw the human figures large enough and draw the background as well. All elements should be of proper size as compared to one another. For example, consider the proportion of a person compared to an elephant. Try to draw movements, expressions, and a suitable background in the picture. Complete the drawing using suitable colours.

The following step-by-step procedure can be followed for making a memory drawing.



Activity - 1



Activity - 2



Activity - 3



Activity - 4

- Ask them to draw a memory picture by recalling different small event, scene, incident, sports.
- Encourage them to draw memory drawing of different Natural/Man-made Elements. Discuss (on) the drawings that have been made.

CG -1, 2
C- 1.1, 2.1
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,06

- **Imaginative Drawing :**

Expressing the imagination of our minds on paper in the form of a picture is called **Imaginative Drawing**.

For Imaginary drawing, real experience is not necessary. It offers complete freedom for free thinking and creativity. In this, we have a great opportunity to experiment with shapes, colours and composition. For example, a future high-tech city, a fairy-tale world, my house on the moon, my dream, etc.



Keep in mind :

Memory drawing helps us relive our past experiences, while imaginative drawing encourages us to explore future ideas and think independently.

- **Social Awareness Drawing :**

Society defines our identity. Art is used to share many good habits, human values, and important messages to people in society. This is called Social Awareness Drawing. Visual images leave a deeper impact than words alone. When we draw using our imagination on topics such as road safety, nature conservation, cleanliness, save water, or the importance of education, the picture encourages the viewer to think. In such drawings, the method use to present the message effectively is of utmost importance.



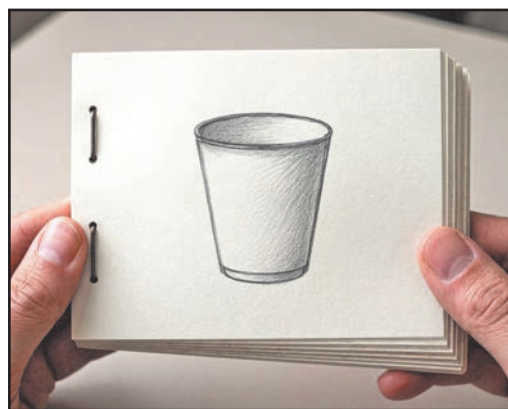
- **Let's identify !**

In the adjacent imaginative drawing, body parts of various animals and birds have been combined. Identify which animals and birds they belong to, and discuss it with your friends.



- **Flip Book Drawing :**

A flip book is a series of small sequential drawings where the image appear to move when the pages are turned rapidly. This is an early and simple method of animation. Through this activity, we can experience movement, observation and creativity.



Let's try and see :

1. Take 12 equal sized pieces of paper.
2. Arrange all the sheets in order and staple them on one side like a booklet.
3. Draw a large outline of a glass right in the centre of the first page of the book.
4. Using the tracing technique, copy the exact shape of the glass into centre of remaining pages.
5. On the first page, draw a horizontal line slightly above the bottom of the glass. Colour it orange upto that line.
6. For each subsequent page, gradually raise the horizontal line higher towards the top of the glass, sketching and colouring each increasing level orange.

Your Juice Glass flip book is ready!

(For more information regarding to flip books, scan the QR code on the first page.)

- **Do you know?**

A flip book is considered the earliest method of animation. Based on this very principle, advancements were made later on, such as creating moving pictures in old movies by using thousands of drawings to make cartoon films.

- **Let's discuss:**

- Discuss which scientific principle is responsible for the motion seen in a picture.
- Discuss how social messages can be made more effective through drawings.
- Arrange an exhibition of the drawings and discuss the uniqueness of each picture.

Exercise

1. Draw and colour a memory drawing on any one topic from festivals, celebrations, or your favourite game.
2. Draw an imaginative drawing based on your imagination and describe it.
3. Create a social awareness drawing on any one topic and write a suitable slogan below the drawing.
4. Make a simple flip book of 12 to 16 simple drawings according to your choice.
5. Sketch natural-made and man-made objects from your surroundings.

- Guide students to sketch memory drawings and imaginative drawings.
- Demonstrate on how to draw one shape again and again using the tracing technique.
- Encourage them to create social awareness drawings to promote social awareness.

CG - 2
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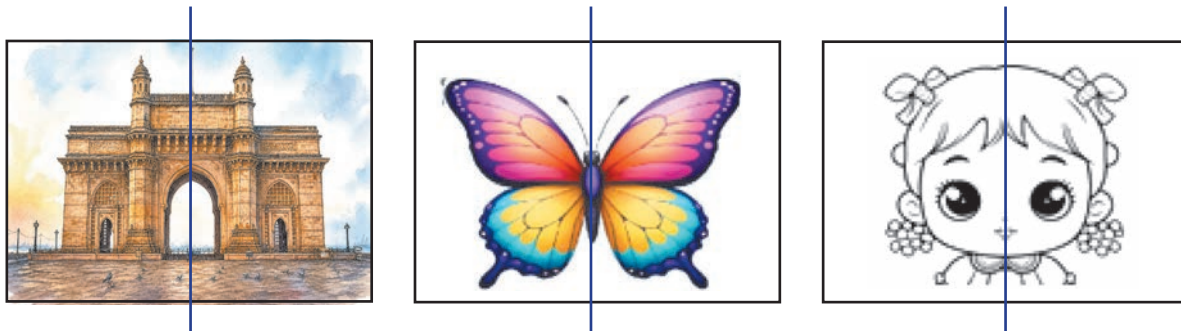
3. Elements of Design

In daily life, we use many objects. While selecting them, we consider their shape, color, and decorative design. Arranging lines, shapes, and colors appropriately to make an object look more beautiful and attractive is called a **‘Design’**.

We see many elements around us like objects, trees, flowers, and people. If we observe them carefully, some elements look identical on both sides of a dividing line; this is called a symmetrical composition. On the other hand, some elements look different on one side compared to the other; this is called an asymmetrical composition. So come, let us understand the symmetrical and asymmetrical composition of elements in a picture.

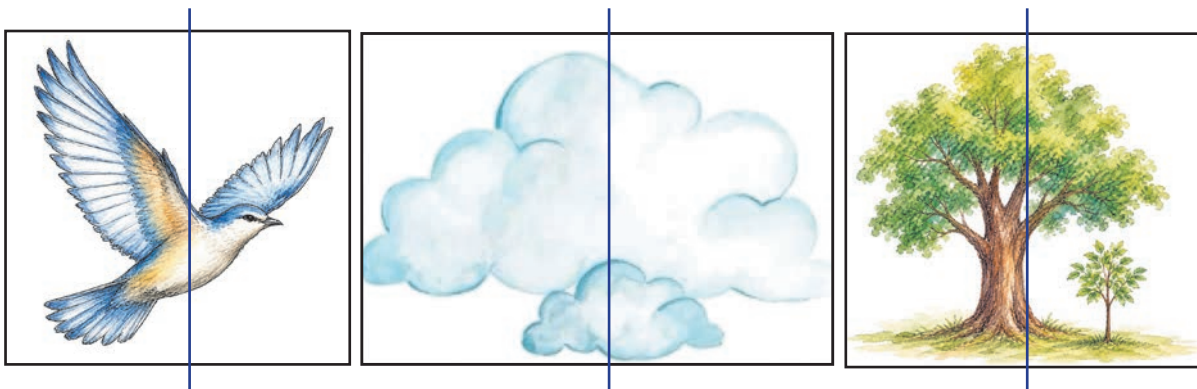
- **Symmetrical Composition:**

If a straight vertical line is drawn through the center of a picture and it divides the picture into two identical halves, it is called a **‘Symmetrical Composition’**. In short, when both sides are equal, it is a symmetrical composition. For example, an entrance gate, a butterfly, a face, etc.



- **Asymmetrical Composition:**

A composition where a picture cannot be divided into equal, identical halves is called an **‘Asymmetrical Composition’**. (For example, a bird, the shapes of clouds, branches of trees.)



• Let's Identify!

Draw a straight vertical line through the center of the pictures below to identify whether the picture is symmetrical or asymmetrical, and write it beneath the picture.



Let's Try this:

1. Write down the names of symmetrical and asymmetrical elements that you see in your surroundings.
2. Draw two squares in your notebook. In one square, create a symmetrical composition using geometric shapes, and in the second square, draw a design with an asymmetrical composition, then color them.

• Color and Color Gradients :

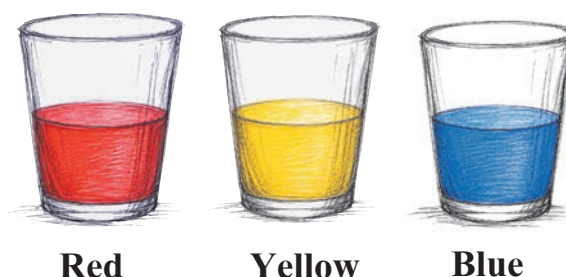
A beautiful splash of colors can be seen in nature. The bluish color of the sky, the greenery of trees, the multi-colored beauty of flowers, and the seven-colored hues of a rainbow captivate our minds. These shades create joy, enthusiasm, and happiness in our minds. When colors are filled into a drawing, it appears more lifelike, impactful, and attractive, establishing its own distinct identity. Therefore, colors hold immense importance in our daily lives as well as in art. Let's study color gradients by getting introduced to colors!

Some colors are primary in nature, while others are prepared by mixing different colors together. Let us learn about them.

Primary Colors:

Colors that cannot be created by mixing any other colors together are called '**Base Colors**' or '**Primary Colors**'.

Example: Red, Yellow, Blue.



Red

Yellow

Blue

- Classify surrounding objects as symmetrical or asymmetrical and explain the difference between the two.
- Provide a positive response to the students' creative efforts.
- Instead of focusing solely on the aesthetic beauty of the drawing, give priority to the balance and asymmetry in the composition.

CG -2

C-2.2

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Secondary Colors:

Colors formed by mixing any two primary colors in equal proportions are called 'Secondary Colors'. Orange, green, and violet are secondary colors.



Red + Yellow = Orange



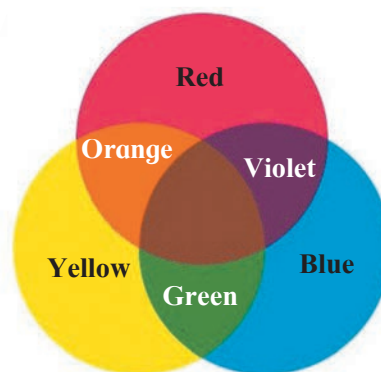
Yellow + Blue = Green



Blue + Red = Violet

- **Do you know?**

'Natural colors' can be prepared from various elements in nature. These colors are safe and eco-friendly. They can be prepared from various natural components available in our surroundings, such as leaves, flowers, turmeric, beetroot, soil, terracotta (geru), etc.



- **Let's try this:**

Draw two equal-sized squares on paper and create a unique composition inside them using your favorite geometric shapes and lines. Color them using primary and secondary colors along with their shades. Discuss the experience you gained.

- **Color Tones / Shades:**

We see many colors in nature. In those, different tones of a single color can be seen. For example, many shades of green are visible in the leaves of trees, such as light green, dark green, yellowish green, greenish orange, etc. The variations in brightness or darkness within a color are called its 'Color Tones'.

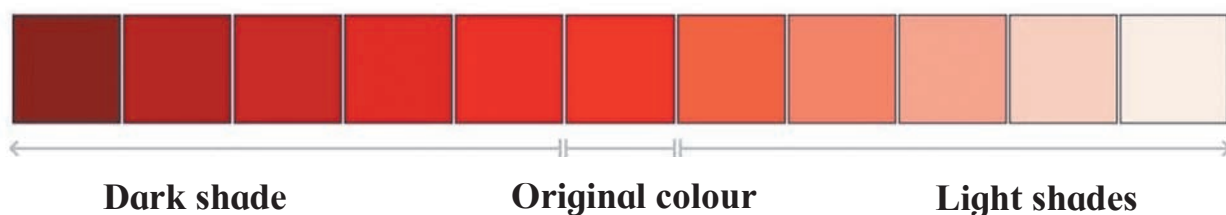


- Explain primary colors and secondary colors to the students.
- Provide students with a hands-on experience of creating secondary colors.
- Ask students to observe the various color tones present in nature.

CG - 3
C-3.1
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Mixing white or black color in varying amounts into any color helps create various shades and tones of that color.

(Observe the leaves / color shades in the accompanying picture.)



• **Let's try this:**

1. Draw boxes on paper as shown above. Fill any one of your favorite colors into the central box.
2. Mix a little white color into that color. A different, lighter tone will be created. Gradually increase the amount of white color mixed into it to create another even lighter shade. Create three to four lighter tones in this manner. Fill all these lighter shades sequentially into the boxes to the right of the original base color.
3. Next, mix a tiny amount of black color into the base color you chose. Apply the resulting dark shade on the paper. Gradually increase the amount of black color as needed to create three to four darker shades. Fill all these dark shades sequentially into the boxes to the left of the original base color.

• **Do you know?**

Colours not only look attractive, but they also have meanings. Different feelings and emotions are created in our minds by seeing colours.

For example:

● Red colour : Bravery	● Blue colour : Peace/silence
● Yellow colour : Brightness	● Green colour : Prosperity
● Violet colour : Wealth	● Orange colour : Sacrifice
● White colour : Purity	● Black colour : Fear

- Guide students about the colours and the colour shades found in various elements in our surroundings.
- Show different colour shades and ask them to compare them. Emphasize/prioritize the observation and experience.
- Encourage students to carry out the “Colour Shade Wall” activity under the “My Gallery” activity.

CG - 3

C-3.1

LO-06AE12

- **Principles of Design:**

To make any picture look more beautiful and attractive, some important aspects must be considered. Repeatedly using a particular shape or color in a drawing, varying the sizes of shapes (small and large), arranging colors and shapes in correct proportions, and maintaining balance among the elements make a picture effective and captivating. To make a design attractive, certain basic principles are utilized in a picture. For example, repetition, change, radiation, proportion, balance, and rhythm are also important principles of design.

- **Repetition :**

Drawing an identical shape repeatedly in a picture is called '**Repetition**'. When a similar shape or element is used frequently, the picture appears more beautiful, neat, and attractive.



Example: Floor tiles, leaves of trees, identical patterns on clothes.



- **Change / Variation:**

Observe the leaves of plants in your surroundings. Some leaves are large, while others are small. Some are light in color, while others are dark. This subtle variation observed in their shape and color is called '**Change**'. Incorporating this variation makes a drawing look more beautiful and appealing.



- **Radiation :**

Light rays spread in all directions from the center of the sun. Petals of flowers emerge outward from the central part. Spokes of a bicycle wheel emerge from the center hub. Similarly, blades of grass are seen spreading upward from their roots. When various elements in a picture spread outward from a single central point, that arrangement is called 'Radiation'.

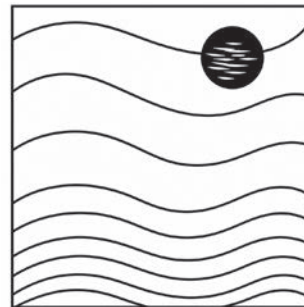
Example: Fronds of a coconut tree, a peacock's fan tail, a spider's web, etc.



- **Proportion :**

The mutual relationship between various elements in a picture with one another is called 'Proportion'. Making a proper estimation of how large or small one shape should be compared to another shape is called 'Proportionality'.

Example: The proportion of a large tree and a small plant.

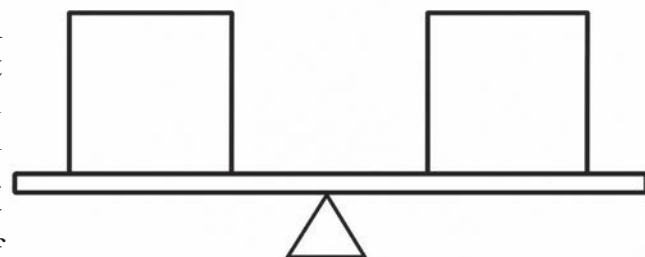


- **Balance :**

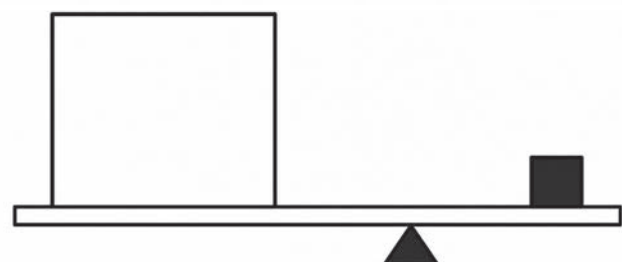
Balance refers to the relationship of multiple shapes with respect to their sizes (surface areas) as well as the relationship of colors and shades with one another. A close observation of nature reveals that some elements have a symmetrical balance, while others have an asymmetrical arrangement; however, a hidden 'balance' always exists in every natural structure. Just like in nature, if there is balance in a picture, the artwork appears more attractive, balanced, and impactful.

Example: A human face and a butterfly are examples of symmetrical balance, while a tree trunk and its branches are examples of asymmetrical balance.

(Labels inside the illustration diagram: Symmetrical Balance and Asymmetrical Balance)



Symmetrical Balance



Asymmetrical Balance

- **Rhythm :**

An arrangement of shapes, lines, or colors in a picture in a specific sequence and repeated pattern is called 'Rhythm'. For example, embroidery designs on fabric, the arrangement of bricks on a wall, repetitive patterns in rangoli, an ear of wheat, waves rising on water, etc., display 'Rhythm'.



Design paintings incorporating basic principles

Let's try this:

- 1) Arrange similar slices of fruits or vegetables on a plate in a beautiful composition. Observe it and draw its picture.
- 2) Arrange the small stones on large stone. Write which basic element you found from this activity.
- 3) Place a thick rope straight on the ground. Place similar-looking leaves below the rope at equal distances, as shown in the picture. If possible, place a flower in the centre of each leaf. A very beautiful garland can be made. (This activity can be done in groups.)



- Explain the principles of design to the students. For example, repetition, change, radiation, proportion, balance, and rhythm.
- Ask students to create design compositions keeping the principles of design in mind.

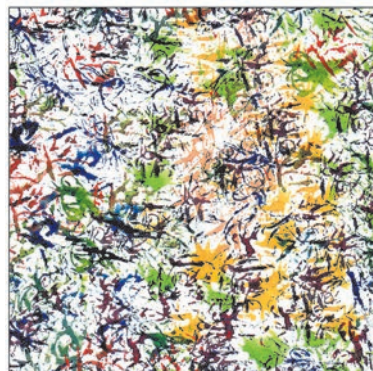
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- **Techniques for Creating Aesthetic Beauty in Artwork:**

No artwork is complete merely with lines, shapes, and colors; texture (पौत्ते) is extremely important to make a picture more beautiful and attractive. By using techniques like printmaking, collage, stippling, and marbled printing, various types of textures and visual depth can be created in an artwork.

- **Print Making :**

The process of creating a picture or pattern by pressing an inked stamp or object onto a surface is called 'Printmaking'. This technique is simple, creative, and enjoyable. Tools and materials such as watercolors, poster colors, ink, tree leaves, fruits, and vegetables can be used to imprint impressions of various objects.



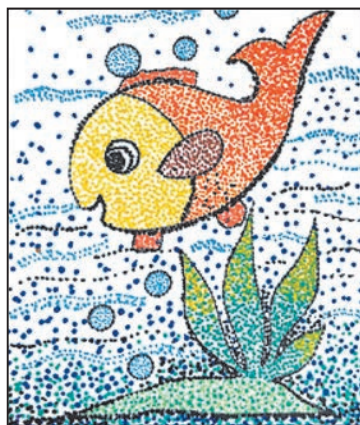
- **Collage :**

An artwork composition created by cutting or tearing pieces of colored paper, newspapers, dried leaves, or other available materials and creatively pasting them onto a surface is called a 'Collage'. The collage technique can be used to make eco-friendly art pieces based on the concept of 'best out of waste'. Materials and tools such as colored paper, old newspapers, pages of colored magazines, old wedding invitation cards, pieces of colored cloth, wool, dried leaves, scissors, and glue can be used for creating a collage.



- **Stippling Technique :**

The method of creating shapes, light and shadow, and texture using only dots while drawing a picture, without using lines, is called 'Stippling'. Mostly, a dark or light tone effect is achieved in this technique. Where the dots are dense, a dark shade appears, and where the dots are sparse, a light shade is seen. In this manner, depth and a three-dimensional illusion can be created in a picture through a specific arrangement of dots. For this technique, tools and materials with fine tips, such as fine-liner pens, gel pens, sketch pens, ink pens, or pencils, can be used.



- **Let's Try:**

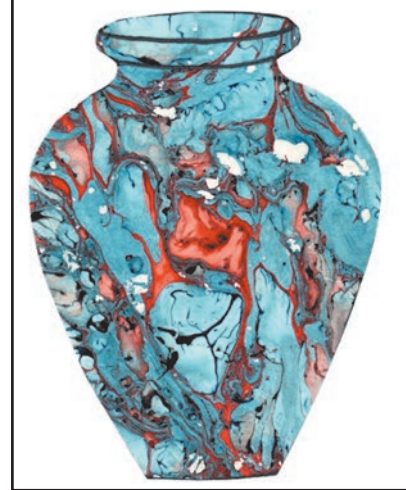
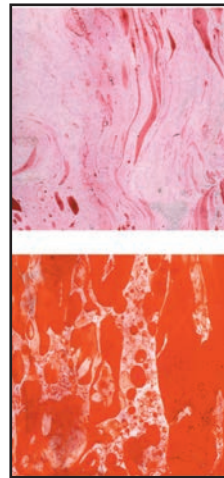
Observe the coloured pictures in a newspaper or magazine through a magnifying glass. Observe what you see.

Think and discuss about why four coloured squares are printed at the bottom of coloured pages in newspapers.

- **Marbled Printing / Sumpicturing:**

Have you ever seen a drop of oil fall onto rainwater accumulated during the rains? Various rainbow-like colors can be seen in it. Let's play a game of a similar kind!

- Fill a flat vessel (tray) halfway with water.
- Put a few drops of oil-based paint into that water.
- Swirl the water gently in a circular motion using a stick.
- Place a piece of white paper very gently so that it touches the surface of the water.
- Hold one corner of the paper and immediately lift it straight up gently.
- You will see that the colors on the water have stuck to the paper, creating an innovative pattern.
- Dry the paper in the shade. By using this method to create a 'marbled print' on paper, the paper can be used for various types of decorative purposes.



• **Remember :**

Many prints taken by using a printing press (printing machine) turn out identical to one another. Compared to that, the 'marbled print' method is unique. In this technique, every single print is completely different and unique.

• **Let's try this:**

- 1) Sketch the outer outline of a fruit you like, along with its leaves.
- 2) Fill the inner shape of the fruit with dots using the stippling technique.
- 3) For the leaves, use the printmaking technique to stamp impressions, and paste them using the collage method.

- Guide students on how to creatively use various techniques to enhance the aesthetic beauty of an artwork.
- Encourage students to complete their drawings using easily available materials.
- Ask students to discover and explore different types of textures from their surrounding environment.
- Demonstrate through a practical baseline activity how to maintain the correct proportion of color while stamping impressions.
- Advise students to apply dots patiently and neatly rather than rushing while practicing the stippling technique.

CG - 3

C-3.1

LO-06AE13

Exercise

1. Observe your surrounding area closely and write the names of any five elements in which repetition is found.
2. Search for elements in nature having various color shades and prepare a list of their names.
3. Prepare a list of what tools and materials can be available in your surroundings for printmaking technique, collage technique, and stippling technique.
4. Prepare a greeting card from the paper on which marbled printing was done.
5. Decorate a paper glass by taking a marbled print on it.
6. Prepare a design painting using geometric shapes and color it using various color shades.

4 My Letters

An arrangement of letters created in a beautiful, artistic, and attractive manner is called **Calligraphy** or Lettering. We are going to learn how to draw letters using various tools. We will practice how to use different fonts not only on paper but also on computers.

With a single click on a computer, we can easily change the size, thickness, and color of letters, which has made advertisements, newspapers, and books look much more attractive. Let us understand the beauty of the letters seen around us and create impactful calligraphy using our own creativity with a pencil, brush, or various techniques.

- **Let's find out**

The different tools used for lettering are called '**Mediums**'. Selecting the right tools is highly important to make calligraphy look attractive.

- **Mediums:**

Tools such as pencils, pens, sketch pens, colored pencils, colored chalk, bold sketch pens, marker pens, cut-nib pens, bamboo pens (boroo and taak), oil pastels, computers (fonts), etc., are used for calligraphy.

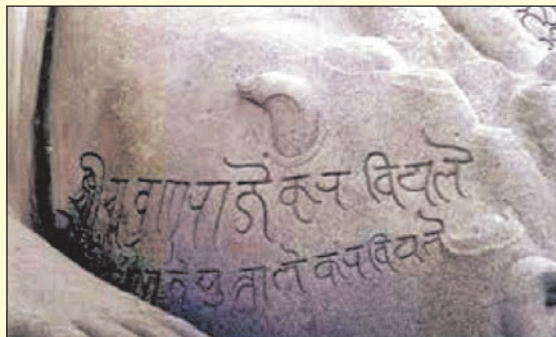


बोरू आणि टाक (Bamboo Pen) 	कटनिब पेन (Cutnib Pen) 	जाड स्केचपेन (Bold sketch Pen)
कला	कला	कला
रंगीत खडू (Colored Chalk) 	चपटा ब्रश (Flat Brush) 	स्केचपेन (Sketch Pen)
कला	कला	कला

- **Do you know?**
Our Script Heritage

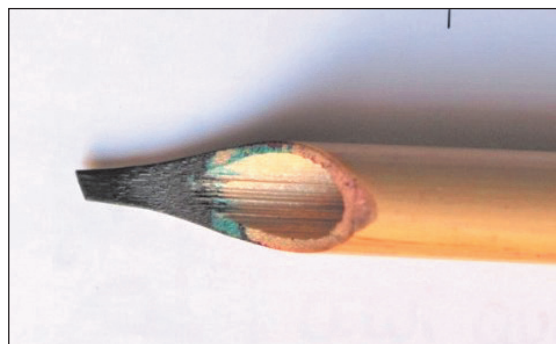
Devanagari Script : Devanagari Script: The script we use today to write languages like Marathi, Hindi, Sanskrit, and Konkani is called the ‘Devanagari Script’. In this script, a horizontal line drawn across the top of each letter is called a ‘Shirorekha’ (headline). The Devanagari script is considered scientifically flawless because words are written exactly as they are spoken.

A stone inscription in Devanagari (Marathi) script at Shravanabelagola.



- **Let's try this:**

Make a traditional bamboo pen (boroo) by flattening the tip of any available tree twig or bamboo stick using a cutter. Dip the bamboo pen into ink or color, and practice writing words like ‘Jai Hind’, ‘Jai Maharashtra’, and ‘Bharat Mata’ in your notebook.



Lets discuss :

1. What kind of experience did you gain from writing with the method mentioned above?
2. Discuss with your friends how variations in the thickness and thinness of lines are created in lettering.
3. What difference did you notice between writing with a traditional bamboo pen and a modern pen?
4. Which natural elements do you think were used for writing and lettering in ancient times?

- **Remember**

- **Stone Inscription:** Writing carved or engraved onto a stone surface is called a ‘Shilalekh’.
- **Copper Plate Inscription:** Writing engraved onto sheets of copper is called a ‘Tamrapat’.
- **Birch Bark:** In ancient times, because paper was not available, writing was done on ‘Bhurjapatra’ (the natural bark of birch trees).

- **Do You Know?**



- The art of giving letters a specific curve, thickness, and thinness developed primarily due to feather quills, which later gave birth to modern calligraphy.
- Meaningful words can be written based on names.
- Artwork can also be created using letters.

- **Let's try this: Blackboard Lettering**

- Practice lettering on the school blackboard using colored chalk.
- Draw small and large curved letters on the blackboard.
- Decorate the blackboard attractively by creating border patterns in groups.
- Write a brief note about what new things you learned while practicing blackboard lettering.



Digital Typography:

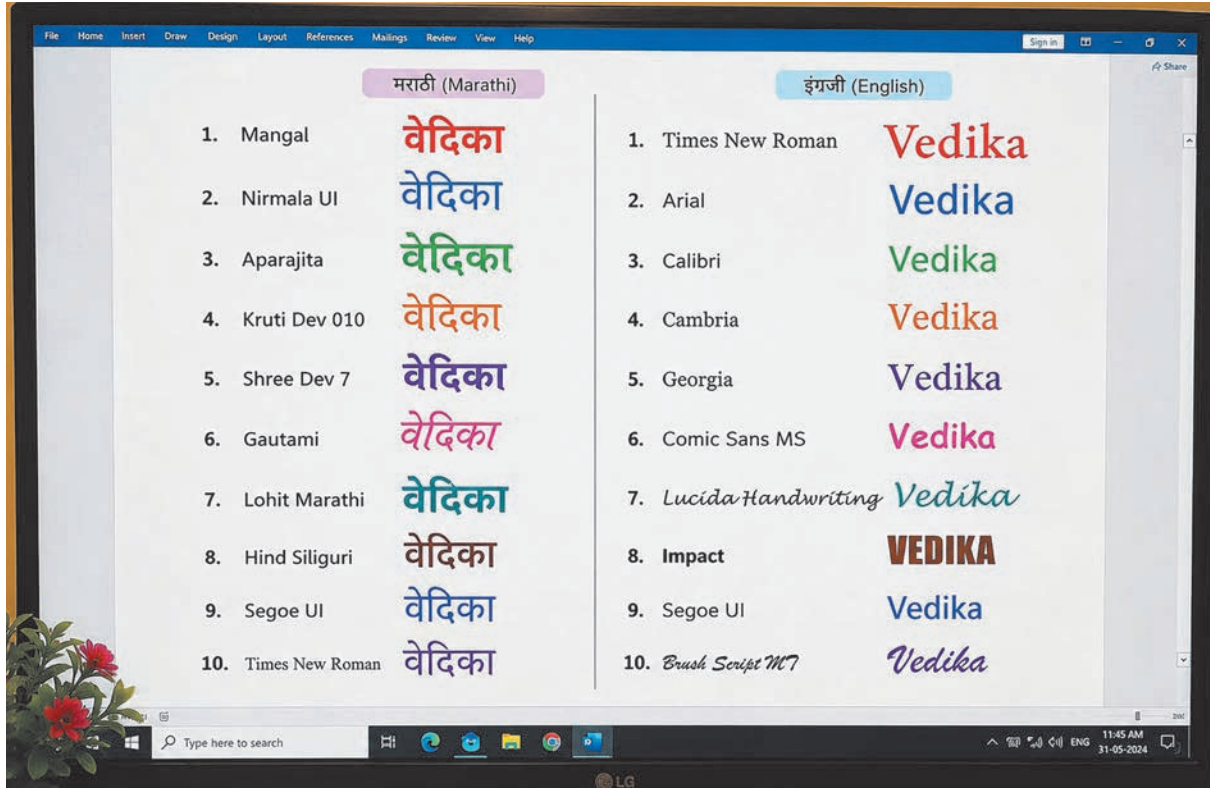
In today's times, we do not write only by hand; we also write with the help of computers, mobile phones, and tablets. Typing letters on a computer and giving them an attractive look is called '**Digital Typography**'. The specific style in which letters appear on a computer screen is called a '**Font**'. The attractive typography on advertising billboards (hoardings) is created based on the specific theme of the advertisement. Letters on movie posters are written in highly attractive and distinct styles. Due to the artistic arrangement of letters, the text message feels much more impactful.

- Guide students to maintain the proper shape of letters, correct spacing between letters, and an appropriate layout.

CG - 3
C-3.1
LO-06AE14

- **Let's create a digital name!**

Type your own name on a computer in any application using either the Devanagari or Roman script. Change the letters by using various fonts to see the results. Create your own name in different styles and experience the variety.



(• Scan the QR code on the first page to get more information.)

- **Remember :**

- Such beautiful letters can also be written in various colours and sizes on smartboards.
- Just like on a computer, many types of tools are also available on mobile phones. You can practice lettering with the help of those tools.

- **Do you know?**

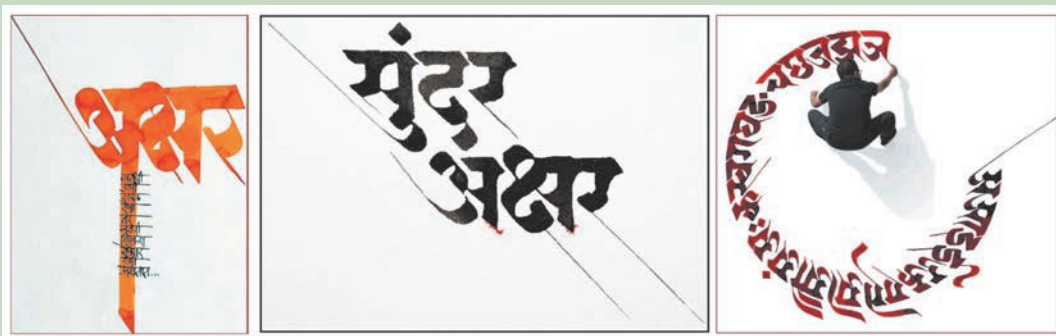
Calligrapher: Padmashree Achyut Ramchandra Palav

Achyut Ramchandra Palav is a world-renowned calligrapher. He was born on January 27, 1960, in Mumbai, Maharashtra. He completed his education at Sir J. J. Institute of Applied Art in Mumbai. He took Devanagari and Modi scripts to new heights. Moving beyond the external structure of letters, he began exploring the inner



beauty of scripts. Instead of treating letters merely as a medium of writing, he presented them to the world as a living piece of art. The letters shaped by his pen sometimes resemble a painting, while at other times, they seem to manifest a rhythmic poem into a physical form. In this journey of lettering, he combined traditional and modern tools to create exceptional calligraphy. He performed countless experiments with letters across various mediums such as paper, cloth,

walls, and canvas. He conducted numerous workshops on Indian script calligraphy across the globe. He has done monumental work in passing this art down to the next generation. Taking note of his immense contributions, the Government of India honored him with the 'Padmashree' award in the year 2015.



Exercise

- 1) Write your own name in a unique, stylized manner using any available lettering tools.
- 2) Give letters a modern look on a computer by using a specific 'Font' as a base.
- 3) State one difference between hand lettering and computer-based digital typography.
- 4) Closely observe letters in newspapers, advertisements, or magazines, cut out different types of letters or words, and paste them into your notebook.

- Encourage students to practise regularly using handwriting practice, graph paper, blackboard writing, and digital fonts.
- Appreciate the students' efforts and creativity and encourage them.

CG - 3

C-3.1

LO-06AE15

5 Three-Dimensional Creation

Art does not mean merely drawing a picture on paper. It also includes creating beautiful objects with our own hands. Now, we are going to learn how to create various shapes out of clay. Similarly, we will shape beautiful objects by using waste paper and paper pulp (Paper Pulp).

We will learn how to arrange various geometric solid shapes through the medium of clay. Furthermore, we will create attractive three-dimensional artworks using paper pulp balls and paper pulp.

This artistic journey is not just individual; we will also experience a sense of cooperation with our peers while creating a group 'collage'. We will practice hands-on how to decorate our surroundings by creatively using eco-friendly objects found in nature.

- **Various Types of Clay and Their Characteristics:**

Various types of clay are available in nature for clay work; however, it is necessary to select the clay by keeping the nature of the work and the characteristics of the clay in mind.

1) Locally Available Clay: This clay is found near streams, riverbanks, fields, and gardens. Various objects can be made from this clay. However, it can develop cracks. If sculptures are made from this clay by mixing cow dung, cotton, or sawdust into it, fewer cracks (fissures) appear.



2) Clay / Terracotta: This clay is primarily red in color and is highly flexible (plastic). This clay is majorly used for making large cuboids, cones, or clay sculptures.

3) Shadu Clay : This clay is sticky. This clay can be reused repeatedly. This clay is eco-friendly. Its color is grey.



- 4) **Plasticine Clay :** This is artificial clay, and this clay can be used repeatedly. This artificial clay is available in various colors.

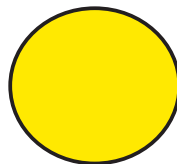


Two-Dimensional (2D) Shapes :

Shapes that have only length and width are called 'Two-Dimensional Shapes'. These shapes are completely flat. Example: A drawing made on paper, square, rectangle, circle, triangle, etc.



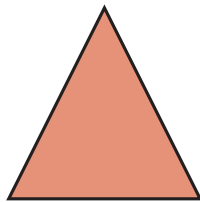
Square



Circle



Rectangle



Triangle

Three-Dimensional (3D) Shapes

Shapes that have thickness or height (depth) along with length and width are called 'Three-Dimensional Shapes' or 'Solid Shapes'. Example: Cube, Sphere, Cylinder, Cone.



Cube



Sphere



Cylinder



Cone

• Let's make an eco-friendly collage!

Create a three-dimensional object using scrap or eco-friendly materials from your surroundings. Example: A bowl from a coconut shell, a piggy bank from a box, etc. Decorate the made objects with a collage by using materials like peanut shells, paper pulp balls, etc. (This activity can be done individually or in groups).

- Explain the difference between two-dimensional and three-dimensional shapes.
- Introduce the different types of clay.
- Have students make solid shapes using the available clay.

CG - 3

C-3.2

LO-06AE17



- **Remember :**

Various natural, man-made, and environment-friendly objects are available in our surroundings. (For example, stones, shells, seashells, cardboard boxes, etc.) Such objects can be used creatively and artistically to make attractive collage work.

- **Paper Quilling :**

The technique of rolling thin, narrow strips of paper to create various patterns and designs is called 'Paper Quilling'. Through this, beautiful decorative items and artistic compositions can be created.



- **Making Paper Pulp:**

Different types of masks (Masks) are used in various plays, dances, and programs. These masks can be prepared from waste paper or paper pulp. Paper pulp suitable for masks can be prepared as follows.

Activity:

- 1) Tear waste paper into small pieces and soak them in a bucket of water for at least one day.
- 2) On the next day, mash the soaked pieces of paper properly with your hands until they form a uniform mixture.
- 3) Take the prepared pulp (Pulp) in a cotton cloth and squeeze it tightly to drain out the excess water.
- 4) Now, mix a little glue and fenugreek (methi) powder into this pulp. This makes the pulp sticky, and after drying, the artwork becomes hard and strong. Mixing a little chalk powder gives a smooth finish to the pulp. The paper pulp prepared in the above manner can be used to make various types of objects, toys, and masks.



• **Remember :**

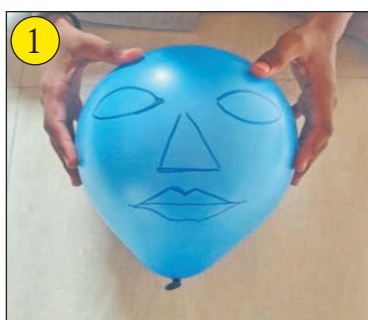
- Adding a little fenugreek (methi) powder while preparing the pulp prevents insects, pests, or mold from affecting it.
- If the pulp is not to be used immediately, wrap it properly in a plastic bag and store it in a cool place.
- Paint the objects made from paper pulp only after they have dried completely.

- Provide students with opportunities for self-creation.
- Encourage creativity rather than exact imitation.
- Draw students' attention to proportion and shape.

CG - 3
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06AE18

Making a Paper Mask from Paper Pulp :

- 1) First of all, take a large-sized balloon. Soak strips of waste paper in water and apply a neat first layer over half of the balloon's outer surface.
- 2) Apply paper pulp over the layers of paper strips to mold and build the shape of the mask.
- 3) Allow the mask prepared in this manner to dry completely in the sun until it becomes hard, and then pop and remove the balloon.
- 4) Paint the shape of the eyes and cut them out.
- 5) Decorate the mask by coloring it and defining features like the nose, eyebrows, and lips.
- 6) Decorate the mask skillfully using eco-friendly elements available in your surroundings. (Example: coconut fibers for a beard, seeds for decoration, shells, etc.) Masks prepared in the above manner can be used in performing arts like drama and dance.



Remember:

- In arts, the use of masks is not merely to cover the face; rather, it is an effective medium to convey the exact character (persona) to the audience in drama and dance.
- Scan the QR code on the first page to get a guide on making masks from paper pulp.

- Explain the process of making paper pulp and guide students on how to make a mask from it.
- Appreciate the efforts of every student to boost their self-confidence.

CG - 3

C-3.2

06AE18

Exercise

- 1) Create a three-dimensional solid shape of your choice using the clay available in your surroundings.
- 2) Show the clay model you have prepared to the class and discuss your experience.
- 3) Which type of clay did you find most suitable for doing clay work? Why?
- 4) Do you think the use of natural clay versus artificial clay can have any impact on the environment?
- 5) Write down in which performing arts masks can be utilized.
- 6) Create a three-dimensional artwork (3D Model) using scrap or eco-friendly materials from your surroundings. To decorate this artwork, use the 'collage technique' with paper pulp, paper balls, or objects found in your surroundings.

Field Visit:

Visit a local pottery or clay modeling business in your area, gather information, and write it down in your notebook.

Scan the QR code on the first page to find more information regarding this topic.

6 Visual Arts in Our Surroundings

- Various arts, skills, and traditions have developed to make human life prosperous and beautiful.
- The social and cultural heritage around us can be seen in various visual art forms such as painting, sculpture, and handicrafts. These arts are not merely a means of entertainment but have become an important part of life.
- These traditional arts are still alive today through many artists and artisans. Folk arts created through the imaginative use of available materials are an inseparable part of our culture.
- Our ancestors preserved these arts with great effort and passed them on to future generations. It is our responsibility to preserve the arts inherited from them. Therefore, let us make an effort to understand and appreciate the visual arts in our surroundings.



Visual Art



Art Profession

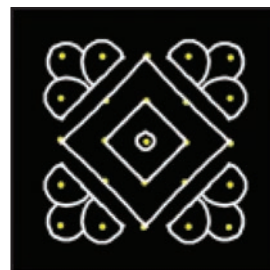
- **Rangoli :**
Rangoli is a beautiful form of visual art from our cultural tradition. Rangoli brings a sense of joy and pleasantness to the home and its surroundings. The tradition of drawing rangoli continues uninterrupted even today. Across the country, rangoli is drawn using various styles and mediums. Example: Dot rangoli, freehand rangoli, flower rangoli, water rangoli, Sanskar Bharti rangoli, flower petal rangoli.

- Clearly explain the objective of the project to the students and help them understand it through examples.
- If possible, show pictures or short documentary films of local sculptures and artworks.

CG - 4
C-4.1
LO-06AE19

1) Dot Rangoli :

Dots are placed at specific, equal intervals and joined together to create geometric shapes. This rangoli looks highly neat and precise.



2) Freehand Rangoli :

In this style, patterns are drawn directly by hand without using any dots as a guide.



3) Sanskar Bharti Rangoli :

This rangoli is drawn using all five fingers of the hand. It features large shapes and dense, elaborate patterns. This rangoli is primarily drawn during festivals and celebrations.



4) Flower Rangoli :

This rangoli is created by using various types of flower petals, whole flowers, and leaves.



5) Water Rangoli :

Water is taken in a shallow plate (thali), and charcoal powder or oil is spread over it so that the rangoli patterns can float on the surface of the water.



6) Grain / Seed Rangoli:

This rangoli is decorated and filled by using multi-colored pulses, grains, and various types of seeds.



7) Three-Dimensional Rangoli (3D) :

This rangoli is drawn by using various colored papers to make the pattern look prominent, striking, or lifelike.

- **Did You Know?**

Here are the English names for the different regional names of Rangoli in India.

Maharashtra – Rangoli	Rajasthan – Mandana	Madhya Pradesh – Chawk Poorna
Bihar – Arian	Tamil Nadu – Kolam	Uttar Pradesh – Sona Rakhna
Himachal – Likhnu	Bundelkhand – Kohbar	Orissa – Chitaa
Gujarat – Satiya	Karnataka – Chitara Rangoli	Andhra Pradesh – Muggu

- **Remember :**

In earlier times, rice flour was used to draw rangoli so that ants or birds could get it as food. This was a way of expressing gratitude towards nature.

- **Wooden Sculpture Art:**

The Korku tribal art in the Satpura mountain ranges remains rich even today. The masks they make from wood and paint with natural colors hold great socio-religious importance. These masks are primarily carved from teakwood or locally available wood. These wooden masks are painted using natural colors. The masks feature human or animal faces. This handicraft skill has been passed down through generations. They are used as part of traditional costumes in many types of festivals. Currently, such masks are being used on a large scale for home decoration (Home Décor), which is providing employment opportunities to tribal artists.



The business of making wooden toys and objects in Sawantwadi of Sindhudurg district has been active since early times. Today, Sawantwadi is world-famous for wooden toys made in the traditional method. The use of light wood and attractive colors are the key characteristics of these toys.

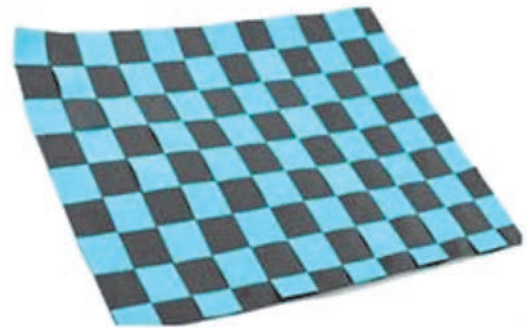


- **Remember :**

We see countless artists around us who create art through traditional occupations, such as clay workers, bamboo craft makers, grass weavers, or other traditional crafts. In a sense, they preserve traditional arts and skills. By interacting with them and trying to acquire some skills, we can participate in the preservation of these traditions.

- **Imitation of Visual Artworks:**

We see many artists or artisans engaged in businesses related to art around us. For example, artisans doing bamboo work, artisans making wooden objects, etc. Some of these businesses have been active since early times. Observing such works helps us understand the skills involved in that work. Emulating these skills through our own imagination brings joy to our art creation. This not only helps develop our observation power but also allows us to acquire fine motor skills (Motor Skills).



Paper Mat

- **Art and Artists**

Many artists work in various art forms such as painting, sculpture, and handicrafts. Their skills enrich art traditions over time. Come, let us get introduced to some of these artists.

Warli Painter: Jivya Soma Mashe

Jivya Soma Mashe was a highly renowned painter from the Warli tribal community of Maharashtra. He was born in the year 1934 in Zari village, Talasari taluka of Palghar district, Maharashtra. By rendering traditional Warli painting on paper and canvas, he brought national and international fame to this folk art. His paintings beautifully depict daily life, farming, festivals, celebrations, dances, and nature with the help of simple lines and geometric shapes like triangles, circles, and squares. Due to his work, Warli painting moved beyond folk art to secure an important place in modern Indian art. For his incomparable contribution, he was



honored with various awards. He was conferred with the 'Padmashree' award by the Government of India (2011), the Shilp Guru Award (2002), the National Award (1976), and the State Handicrafts Award from the Government of Maharashtra (1977). Some of his artworks are given below.



• **Remember :**

Thanks to the contribution of Jivya Soma Mashe, Warli art spread across the country and abroad and his art form has greatly helped in its preservation.

Sculptor: Padma Bhushan Ram V. Sutar

Ram Sutar is a renowned sculptor of India. He was born on 19 February 1925 in Dhule district of Maharashtra. He received his education in sculpture from Sir J. J. School of Art, Mumbai.

He has created grand sculptures of many great leaders and historical personalities of India. His sculptures show realism, proper proportions, and grandeur. Through his work, Indian sculpture has gained great recognition both in India and abroad.

Some of his famous sculptures are:

Statue of Unity – the world's tallest statue of Sardar Vallabhbhai Patel in Gujarat.

Statue of Mahatma Gandhi in the Parliament House complex.

Statue of Dr. Babasaheb Ambedkar at Deekshabhoomi.

Statue of Maharaja Ranjit Singh at Amritsar.



For his contribution, Ram V. Sutar has been honoured with the Padma Shri Award and the Padma Bhushan Award by the Government of India. He has also received Maharashtra State's highest civilian honour, the Maharashtra Bhushan Award. In 2016, he was awarded the Tagore Cultural Harmony Award.



• **Remember :**

- Because of the contribution of Jivya Soma Mashe, Warli painting spread across India and abroad, and it greatly helped in preserving this art.
- Sculptures created by Ram V. Sutar have been installed in many cities of India, and they remind us of Indian history and culture.
- He created the 'Statue of Unity' of Sardar Vallabhbhai Patel, which is the tallest statue in the world (182 metres).

Exercise

- 1) Why is it beneficial to use environment-friendly colours instead of chemical colours for drawing rangoli?
- 2) Observe how baskets or containers are made from bamboo strips. Weave a mat using strips of paper or cloth.
- 3) Observe how wood carving is done and create a carving design on a slate/chalkboard using your imagination.

• **Information :**

In your area, different types of arts and artists can be found (such as local painting, weaving, metal work, bamboo work, etc.). In these arts, local culture, traditions, lifestyle and artistic features can be seen. Prepare a short report based on this. If possible, make a sketch of the art or prepare a sample of it and share your experience with the class.

- Guide students to choose artwork that is appropriate and easily available in their surroundings.
- Encourage students to use reliable sources, parents, local people, books, and the internet for collecting information.
- If it is a group project, ensure the participation of every student.
- To know more information about this, scan the QR code on the first page.

CG - 4
C-4.1/4.2
LO06AE 20
/21

Theatre



7 Let's express ourselves

In our daily lives, we have many different experiences. We face various situations every day. When we tell these experiences to others exactly as they happened, it is called experience narration.

Now, let us read an experience narrated by a boy named Sanju.

Experience Narration

Teacher : Sanju, why haven't you completed your homework?

Sanju : Teacher, yesterday after school, I went out with my mother. Therefore, I could not do my homework.

Teacher : Oh! But homework should be completed first.

Sanju : Teacher, my mother said that if we went later, we might miss the *Dindi*.

Teacher : I see. So, you went to see the *Dindi*?

Sanju : Yes, Teacher. That is why I could not complete my homework.

Teacher : I was wondering because you usually complete your homework every day. Next time, inform me beforehand or complete your homework first.

Sanju : Yes, Teacher. I will not do that again.

Teacher : Sanju, tell us about the *Dindi* you saw yesterday.

Sanju : Yes, Teacher. We went to see the *Dindi*. There was a huge crowd. Many children of my age had also come. The roadsides were packed. Some people were watching the *Dindi* while sitting on trees. Some devotees were dancing with flags in their hands. Some devotees were playing cymbals and singing devotional songs praising Lord Vitthal. Two or three devotees were playing drums.

Teacher : Sanju, those instruments were not drums. They are called Pakhawaj or Mridang.

Sanju : Yes, Teacher. After seeing the procession, we received Prasad and returned home. Even after reaching home, the chants of "Jai Hari Vitthal, Jai Jai Vitthal" kept echoing in my ears. By the time we reached home, it had become dark.

Teacher : Wonderful! Sanju, you narrated your experience very well. Yesterday, you had an experience different from your daily routine, and you described it in simple words. You all should also share such interesting experiences in the class so that everyone can listen to them.

- **Activity Note:** Encourage students to narrate different experiences from their daily lives in groups or in class. Scope should be given to improve their dialogue delivery, naturalness, stage confidence, and spontaneity.

CG -1

C- 1.1

LO-06AE22

Dialogue Writing based on a Story or Incident.

Below is an incident. Let us read it carefully.

Incident

Pratik and Saurabh walk to school every day along a road where Shyamrao has a flower and bouquet shop. While passing by, Shyamrao always talked to them. However, today, when Pratik and Saurabh were passing by the flower shop on their way to school, Shyamrao did not speak to them. Saurabh noticed this and wondered, “What could have happened to Uncle today?” Both of them stopped and asked Shyamrao about it. They learned that Shyamrao had sold flowers and bouquets worth ₹3,000 to a customer. The customer had transferred ₹3,000 online, but Shyamrao had not received the money. Therefore, he was worried and thought that he might have been scamed.

Hearing this, Pratik and Saurabh decided to help him. Saurabh asked Shyamrao for his mobile phone. When he checked it, he realized that the phone had switched off because its battery had drained completely. The QR-code scanner machine used for receiving payments was also not working because its battery had died. The boys switched on the QR-code scanner machine and the mobile phone. As soon as the phone started, a message confirming the receipt of money appeared. Saurabh showed the message to Shyamrao. Shyamrao felt relieved and thanked both boys. Pratik and Saurabh then left for school, telling him to call them if he ever needed help again.

Dialogue Writing Based on the Incident

(Pratik and Saurabh are on their way to school.)

Saurabh – Pratik, hey look! It seems we will reach school early today.

Pratik – Yes, because you didn’t take long to get ready today. That’s why we will reach early.

Saurabh – Oh, really? Do I always take long? Watch, I am going to buy flowers from Shyam Kaka’s shop to tease you for making a wrong observation...

Pratik – Hey look, the shop is here. Take the flowers and tease me then.

Saurabh – Keep quiet and keep moving. But Pratik, did you notice something?

Pratik – What?

Saurabh – Shyam Kaka speaks to us every day when we go to school. But

- Student should be asked to write dialogues based on various situations and given the opportunity to present them.

CG -1/2

C- 1.1/2.1

LO-06AE 23/27

today, even though there are no customers in the shop, he didn't say a word to us.

Pratik – Yes, he looked like he was lost in some deep thought.

Saurabh – Should we ask him what has happened?

Pratik – Yes, come on, let's ask.

Saurabh – Kaka, what is the matter? You didn't even notice us today. You didn't say anything.

Shamrao – Oh, children, honestly, I wasn't paying attention to you.

Saurabh – Why, what happened? No worries, right?

Pratik – Can we help you with anything?

Shamrao – No, children. Nothing major has happened.

Pratik – How can you say nothing? Every day we pass by your shop on this road. Every single day, you ask us, "Hey kids, heading to school?" or "Is school over?". Then what happened today?

Shamrao – Oh, what do I say now... a while ago, a customer made a purchase of three thousand rupees. But...

Saurabh – But what happened, Uncle?

Shamrao – That customer did send me the money online from his mobile phone...

Saurabh – Then what is the problem? He sent the money, right? Didn't you receive it?

Shamrao – He sent it. But I didn't receive it at all. Neither did a message arrive, nor did this machine make a sound. I think I might have been scamed.

Pratik – Uncle, do you know that customer?

Shamrao – No, I don't. I just don't understand what to do now.

Saurabh – Wait Kaka, let me check your mobile. (Shamrao hands the mobile to Saurabh) Oh Kaka, your mobile is switched off! It must have turned off when the battery died. And after putting it for charging, you must have forgotten to turn it on. Then how will the message of receiving money arrive?

Pratik – And uncle, the 'sound on' button for this QR code scanner machine is also turned off. Then how will you hear it? Look here, this is the button to adjust the volume.

Saurabh – Look, the mobile has started, and here is your message showing that the money has been received.

Shamrao – Children, this old man doesn't understand all these technical things. It is a good thing you helped. Now I will always remember these things. Thank you so very much.

Saurabh – Oh Kaka, why are you thanking us? We didn't do anything that big.

- Select characters from this incident and read the scene aloud in groups with correct pronunciation and proper voice modulation/out loud.
- A classroom presentation of the above scene should be conducted using vocal acting (vachik abhinay). Observe the performance, make necessary adjustments based on feedback received from the students, and have them perform it again.

CG -1

C- 1.1/1.2

LO-06AE24 /25

Pratik – Come on Saurabh, school is about to start.
 Saurabh – Yes, let's go. Goodbye, Uncle.
 Shamrao – Thank you, children. Today is Teacher's Day. Please take these flowers to your teacher from me. Those who have shaped students like you must be thanked as well.

2. Write a dialogue for the following situation.

The rainy season had started. Sameer was worried because his roof had started leaking. It was necessary to repair the house. He shared this problem with his neighbour, Rajabhau. However, he was facing a financial shortage that prevented him from starting the work. Sameer had a business of making mattresses. His business would pick up after the rainy season. He would get money then, but the house needed repairs right now. Hearing this, Rajabhau comforted him. Rajabhau sent a boy to call Sudhir Koli from the village. Meanwhile, Sonba was seen approaching from the opposite direction. He was a carpenter. Rajabhau called out to him, asked him to come over, and told him that the pillars of Sameer's house needed repairs. He agreed. However, Rajabhau warned him in advance that funds would be available only by Diwali, and he would not get money for the work until then. In the meantime, the Sarpanch (village head) also arrived. He requested Sonba to do work as well. By then, Sudhir Koli reached there too. When everyone explained Sameer's situation to him, he promised to replace the roof tiles within two days. Sameer felt very happy. He thanked everyone. Everyone also felt good about helping one another. The Sarpanch asked them to maintain such unity and help each other. He explained that this would make the village proud. Everyone agreed to it and left for their respective homes.

- Based on the above situation, write a dialogue in your notebook and present it in class.

Exercise

- Choose any one situation from your language or history textbook, write a dialogue based on it, and present it.

- Select characters from the above situation and have them perform it in groups.
- Consider the feedback received, suggest appropriate changes, and perform it again.

CG -1/2
 C- 1.1/1.2 /2.1
 LO06AE23/26
 /27

8 Aspects of Acting

We have previously performed plays in groups based on different situations. In a group, everyone shared different roles, and each person performed a different role. Right? But now, all the roles in a situation have to be performed by a single person. How do we do it? You have a question, right? Come on, let's try it now.

1. Monologue (Natyachhata)

* Let's read the monologue given below and understand what kind of art form a 'Natyachhata' (dramatic monologue) is.

Come on, I've finally finished my meal. It's fun to eat such sweets and rich food during festivals. A school holiday is like the icing on the cake. Now, at this afternoon hour, after eating to my fill, lying down for a bit is pure bliss.

What do you mean, no studies? Oh, that will always be there; school means studies come with it. But right now, I'm really tired. I'll take a little nap and then sit down to study. What is it, Mom? What happened? Why are you calling me? You're asking me to come inside? Why should I come inside now? What are you saying? Should I help a little with cleaning up the kitchen? But Sister is there to help you, so why should I come? What do you mean, my help is also needed? Oh, but why should I do kitchen work? When you and Tai are there, why should I unnecessarily interfere? Because of me, it might disrupt your work. Instead, I'll do something else.

What are you saying? Whether it's Sister or me, both of us have to do equal work. Fine, but you women should do your women's chores. I do my own work, don't I! What are you saying, Sister? What work am I going to do? As of now, there is no suitable work for me, but let's see—after a while, some work will definitely come up. And Tai, don't you worry about me, okay? What are you saying, Tai? Who told you that men and women have separate chores at home? Come quietly and work.

Mom, you explain it properly to Sister, okay! Otherwise, we will just end up fighting for no reason. Wait, instead of that, I'll tell Dad about you.

Dad... Oh, Dad! Look at Sister; she has been bothering me for a while now. What are you asking? What happened? Oh, I want to rest right now, and she is unnecessarily making me do chores. What are you saying, Dad? That we should respect each other's work and help each other. Oh, but Dad, they should do their own work, right? What do you mean, all work is equal? We shouldn't discriminate between men and women.

But Dad, what I'm saying is, Sister is already in the kitchen helping Mom! What are you saying? Sister is here today, but tomorrow when she grows up and gets married, won't just the two of us have to help Mom?

- Perform the one-person act with appropriate gestures, expressions, and voice modulation. Make necessary changes if required.
- Write a one-person act based on incidents from your own experience and perform it

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C- 2.1
LO-06AE28

Oh wow, Dad, what you are saying is actually very true! That means even I will have to form a habit of working starting from today. Thank you, Dad, it's good that you made me realise this just now.

Hey Mom... I'm coming! Tell me, what chores are left to be done? Tell me quickly; I'll finish them right away.

Friends, how did you like this one-person act?

Honestly, a monologue (natyachhata) is meant to be memorised and then presented on stage with proper gestures. But first, let us understand what a monologue is. This will make it easy to present, and we will also be able to write our own monologues.

A monologue means performing roles of various characters by a single character.

A monologue is an art form performed alone. A single character speaks to the audience but creates an illusion that other characters are present. While reading the text, the character is seen speaking alone, but the performance creates the feeling that a mother, sister, and father are nearby. There is no requirement that scenery, makeup, or costumes must be used to present a monologue, though suggestive makeup and costumes can be helpful. A special stage or theatre is not required; it can be presented in a classroom, assembly hall, or on a school stage. The subject of the monologue should be relevant to the performer's age group to make it easier to understand and present. A monologue should typically last five to seven minutes to keep the audience engaged.

2. Introduction to Mime (Mookabhinaya)

The art of conveying a story, situation, or emotion to the audience using only facial expressions, body movements, and signs without using words is called mime. In English, it is called a mime play. In this, the artist remains completely silent. Some important features of this art form are as follows:

- **No-use of words** – Dialogues are not used at all in mime. Whatever the artist wants to say, they express it entirely through their body language.
- **Importance of facial expressions** – To express emotions like happiness, sadness, anger, or fear, effective use of the eyes and facial muscles is made.
- **Use of imaginary objects** – In mime acting, the artist portrays objects that are not actually present (e.g., opening a door, drinking water, or flying a kite) in such a realistic manner that the audience gets the illusion those objects are actually there.
- **Makeup and Costume** – Often, the artists performing mime use white makeup on the face and black and white clothes on the body so that their movements stand out clearly. However, they can also wear costumes appropriate to the character.
- **No language barriers** – This art form is not just a means of entertainment. Rather, it is an effective medium of communication. When a language barrier arises, mime works to connect people with each other.



Do you know?

Do you know? Charlie Chaplin is considered a great artist in the world of silent acting.

- Select a situation and make a dialogue-free presentation based on it. Add background music using available resources.

3. Journey of the Nine Rasas (Navarasas)

While watching a play, various emotions are evoked in the audience. To achieve this, the artist in the play must create emotions according to the situation. Because of this, the audience experiences aesthetic joy (rasa). These nine rasas are considered the basic human emotions. Come, let us take a journey through these nine rasas.

Come together, let's learn how to act,
Let's enjoy the nine emotions, in fact.

When a funny scene comes in sight,
Laughter blooms and makes things bright.



When a scary scene brings a fright,
Fear takes over with all its might.

Beautiful clothes and a shy grace,
Love and beauty take their place.



A twisted face when things look gross,
The actor shows **disgust** the most.

Stamping feet and shouting wild,
Anger shows, no longer mild.



Ready for battle, standing strong,
Brave heroes come to fix the wrong.

Eyes wide open, a big surprise,
Wondrous **magic** fills our eyes.



When the heart feels sad and deep,
Kindness flows and we start to weep.

Quiet words from a gentle soul,
Peaceful silence makes us whole.



- **Let's try this:**

Without uttering a single word, perform the following actions using only physical movements and facial expressions:

1. Walking through mud.
2. Searching for a path in the dark.
3. Carrying a heavy load on your head.
4. Peeling a coconut.
5. Doing makeup in front of a mirror.
6. Going to a battlefield for war.
7. Becoming sad while reading a letter.

Let's play a game:

Make chits, equal to the number of students for the Navarasas (nine emotions) and place them in a bowl. One student at a time should pick a chit. Whichever Rasa (emotion) is written on the picked chit, they must demonstrate it by performing a short action accordingly. After that, the next student should also pick a chit and perform an action based on the Rasa written on it. In this manner, everyone should demonstrate actions for the nine Rasas.



- An introduction to the Navarasas should be given through the active participation of the students.
- Have the students sing this song by setting it to a favourite tune.
- Sing the specific line of the song where the Rasa is mentioned. While singing that line, it should be sung by making appropriate facial expressions and physical movements representing that Rasa.

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C- 2.2

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Exercise

1. Write a short monologue (Natyachhata) suitable for your age group. Alternatively, select a monologue using technology and start practising. Seek help from your teachers wherever necessary.

2. Observe the faces given below and identify which Rasa (emotion) each one represents



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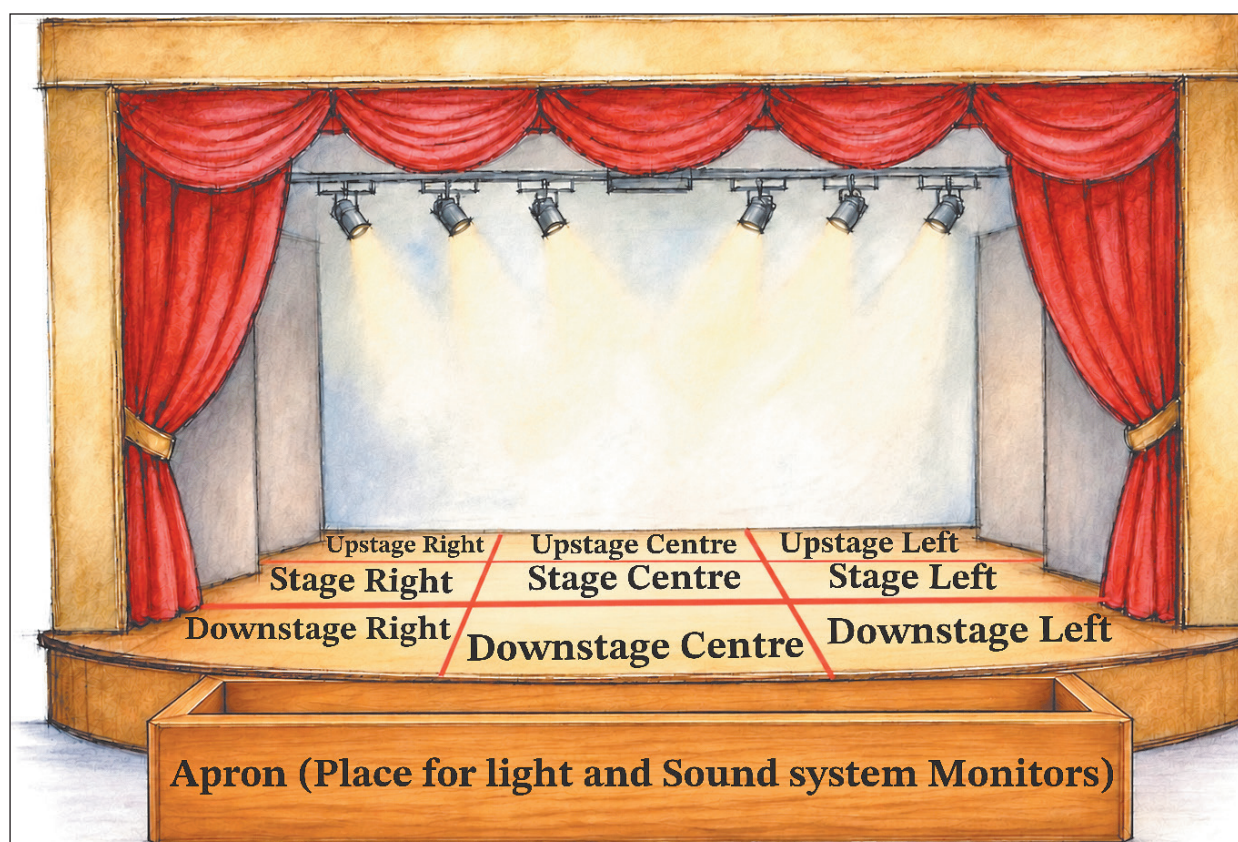


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1. Introduction to the Stage

The main space where any art form or performance is presented is called 'the Stage'. While designing it, care must be taken to ensure that the performance is visible to the audience without any obstruction.

Also, how should an artist use the stage? While utilising the entire stage, which exact part should be used more? Similarly, in which precise area of the stage should the set design (scenery) be arranged so that the presentation feels natural and effortless? For this purpose, a general layout of the stage is given below.



In a theatre, along with the stage, special rooms are arranged for makeup and costumes. A separate arrangement is made adjacent to or in front of the stage for the background music and lighting systems.

- Introduce students to the stage through a direct visit or by using a model.

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C- 3.2

LO-06AE32

Nepathya (Set and Props / Backstage)

To make the scenes in the play look realistic (i.e., true to life), materials and furniture are arranged on the stage accordingly. This is called Nepathya.

While designing Nepathya, the time, era, location, and context of the play are taken into consideration. As soon as the curtain opens, the audience should get the illusion of entering that specific time period upon seeing the stage. Therefore, Nepathya is also called a **‘silent character’** in the play.

Mainly, Nepathya is divided into two categories:

1. Fixed Backstage (Set)
2. Handled Materials (Hand Props)

While building a fixed set on the stage, space is left for the entry, exit, and movement of the characters, and the set is erected at the back of the stage (back-left, back-centre, back-right). To reduce expenses, symbolic nepathya can also be used wherever appropriate; this is called a Symbolic Set. For example, if a bus stop needs to be shown, displaying just a pole with a board that says ‘Bus Stop’ on it is sufficient.

The artist who designs the nepathya is called a ‘Nepathyakar’ (Set Designer). Based on the theme of the play and the movements of the characters, the set designer creates a blueprint of the nepathya according to the director’s vision. This means they first sketch the drawing of the nepathya on paper.

Sometimes, a replica (model) of the stage is prepared to explain the movement and blocking on stage to the actors. This helps the actors during the actual performance.



Replica of the Stage

- Have students prepare a stage replica using available materials.
- Explain that proper planning of makeup, costumes, lighting, sound, and masks makes a play more effective and lively.

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C- 3.1/3.2

LO-06AE31/ 32

‘The Magic of Costume and Makeup’ / The Magic of Costume

To act in a play does not mean just speaking dialogues, but bringing that character alive through your performance. When an artist appears in a different form on stage, we are surprised. Due to the facial makeup and costumes, an ordinary student looks like a king, queen, or a demon. Come on then, let us enjoy and learn about makeup and costumes!

Within a few days, the Ganapati festival was about to start. For this festival, Sonali’s friends in the neighbourhood decided to present a small play. Everyone started preparing for it with a lot of joy and enthusiasm. Soon, all the preparations were done. The dialogues of all the characters were memorised, and everyone had practised perfectly. Now, everyone was eager to present the play.

On the day of the play, everyone gathered behind the stage. Ramesh Kaka, a famous makeup artist from the village, was present. Seeing Ramesh Kaka, some children had a question and started whispering among themselves, “Ramesh Kaka is not in the play, so why has he come here today?” Just then, the teacher overheard their question, came over, and said, “Children, Ramesh Kaka is going to do the costumes and makeup for the roles you are going to play.” The children asked out of curiosity, “Makeup? What exactly does makeup mean, Teacher?” The teacher took those innocent little children close to him and said, “Makeup means painting done on the face to look beautiful, or the preparation done to imitate a person—meaning ‘makeup’ in your language.” The children understood the meaning of makeup and costumes explained in simple words.

Aslam got the opportunity to play the role of the king in this play. Ramesh Kaka applied light makeup to the broad-shouldered Aslam, drew a thick moustache, gave him a yellow dhoti, a stole across his body, a pearl necklace around his neck, pearl earrings in his ears, an armband on his hand, a sword at his waist, and placed a crown on his head. When Aslam saw his own reflection in the mirror, he was amazed and very happy. Amar said in surprise, “Oh wow! Aslam looks like a real king. Ramesh Kaka has done wonders.” Ramesh Kaka laughed out loud and said, “Amar, you have the role of the demon, right? Now I will make you a demon, look here.” Amar went near him, laughing. Ramesh Kaka applied dark black makeup to Amar. Small black and white horns were placed on his head, and red colour was smeared around his eyes. Because of this, his eyes started looking terrifying. Fake teeth protruding from his lips were fitted on him. With a sharp weapon in his hand, a bare black body, only a red cloth tied around his waist, and a necklace of cowrie shells around his neck, Amar was transformed into a demon. Everyone was scared for a moment looking at him. Just then, Amar, who had come to check his makeup, jumped in front of Sonali. Sonali got completely terrified and started sweating. As she was about to cry, Rohan said to her, “Oh friend, stop it! Sonali, hey, this is Amar—the demon in our play.” Sonali opened her eyes wide and started looking at him angrily. Amar smiled and said, “Sorry.” And everyone started laughing. Sonali gave a playful pat on Amar’s back, went to Ramesh Kaka, and said, “Kaka, now do my makeup, please.” Ramesh Kaka started doing makeup for Sonali.

Sonali was a very beautiful girl. Ramesh Kaka applied very light makeup to her face. He applied colour to her cheeks to make them pink. He styled her hair beautifully,



and Sonali put on a flared net dress. She wore an artificial diamond waistband around her waist, diamond studs in her ears, and matching bangles on her wrists. On her head, she wore a small, delicate diamond crown, over which she draped a beautiful, golden, net dupatta. She wore anklets on her feet that made a jingling sound, and after applying a small, delicate bindi to her forehead, Sonali was ready. She looked at her reflection in the mirror and felt extremely happy with her appearance. She twirled around, said “Thank you” to Ramesh Kaka in a sweet voice, and ran towards her friends.

In this manner, after finishing the makeup and hairstyling for everyone, Ramesh Kaka gave the children his best wishes for the play. All the children bowed down to Ramesh Kaka to show their respect and thanked him.

Meanwhile, Damodar Kaka from the village had set up an excellent lighting arrangement on the stage. Red, blue, and yellow spotlighting was arranged in front of the stage, making it look bright and brilliant. A microphone was also hung in front of the stage.

- Some practical demonstrations of actual makeup should be conducted in the class using available materials (e.g., applying white colour to the hair, beard, or moustache for an elderly person’s role, or drawing a moustache).

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C- 3.2

LO-06AE33



The third bell of the play rang and the performance began. As soon as the stage curtain opened, a spotlight fell on the king in the royal court. Upon entering the stage, all the students performed their roles excellently. Their practice was already good, but because of the beautiful makeup and costumes, everyone's characters stood out prominently. The play received a thunderous round of applause.

Now you must have realised that makeup and costumes make a play more effective and attractive. They bring the characters' roles to life. Therefore, both these elements are highly important in a stage presentation. While acting, the styling done on the face to reflect appropriate emotions according to the character's nature is called makeup. Similarly, the attire, clothes, jewellery, headgear, and other items given to them are called costumes. By now, we must understand that makeup and costumes hold special importance in making a play or stage presentation more effective.



Third Bell

Before a play starts, a bell is rung three times at short intervals. The first bell notifies the audience to sit in their respective places in the theatre, while the second bell indicates that the final preparations for the play are complete and the performance will start soon. The third bell is rung as the play begins. The curtain opens and the performance commences.

Stage Etiquette

When we watch or perform a play, many artists are working on the stage at the same time. The stage is the specific place where the play is performed. For a production to be beautiful and highly effective, it is very important for the artists to follow certain rules and discipline. These rules are called stage etiquette.

Stage Etiquette - For Artists

- Memorise the given dialogues properly.
- Pronounce your dialogues clearly during the performance.
- Maintain silence in the practice or performance area.
- Use appropriate body language and gestures.
- Arrive at the stage well before the performance.
- Keep the materials and props used for the performance in their correct places.
- Respect your co-artists.
- Complete makeup and change into costumes on time.
- Perform according to the instructions given by the director.
- Follow the correct timing to enter and leave the stage.
- Do not run around on the stage during the performance.
- Move across the stage with confidence.
- Cooperate with others and handle items properly during the performance.

Just as it is necessary for artists to follow stage etiquette, the role of the audience is equally important for the uninterrupted performance of art.

Stage Etiquette - For the Audience

- Arrive on time to watch the performance.
- Cooperate to maintain silence.
- Watch the entire performance and do not get up in the middle.
- Appreciate the artists, encourage them, and applaud at the right moments.
- Keep mobile phones and other electronic devices turned off during the performance.
- Avoid any actions that might distract the attention of the artists.

- Students should be assigned various roles, and a discussion should be held on how they can apply makeup accordingly.
- Encourage students to help each other apply makeup using available materials.
- Demonstrate the practical application of makeup directly or with the help of technology.

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C- 3.2

LO-06AE33

Exercise

1) Apply makeup/colour to the following faces according to their names:



Monster



Joker



Grandfather



Queen

2) Name the given pictures according to their costumes.



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3) Think and write:

1. How will you plan the sound and lighting when presenting a scene set in a forest?
2. Write how you will arrange the sound and lighting using available resources to present a scene in the classroom.

- Students should be made aware of stage etiquette, highlighting how the rules differ for artists and the audience.

CG -3

C- 3.1

LO-06AE30

10 Tradition of Theatre

Folk Art and Culture

The culture and folk art of Maharashtra are rich and unique. This is our priceless cultural heritage. These folk arts are performed among the public from village to village during festivals, celebrations, and fairs. Through these art forms, a beautiful confluence of social awareness, entertainment, and cultural values takes place.

Folk theatre, Dashavatar, Lalit, Gondhal, Bharud, Vagnatya, Vasudev, Dombari acts, Bhajan, and Kirtan are all included in the folk arts. All of these are related to folk theatre presentations.

1. Tamasha is the most popular folk theatre form in Maharashtra. It includes Lavani, dance, Gan-Gavlan, Vag, humour, and spontaneous dialogue. Awareness of various social issues is raised through Tamasha.

2. Dashavatar – This is a traditional theatre art from the Konkan region. In this art form, stories of the ten incarnations of Lord Vishnu are presented. Colourful costumes, masks, and powerful dialogues are the specialities of this art. Conveying religious and moral messages is the purpose behind it.



Gan-Gavlan



Dashavatar



Bharud



Folk Theatre

Folk Drama

Preparations for the annual school gathering were underway. The class teacher entered the sixth-grade classroom.

- Madam** – Children, this year we are going to do a presentation based on folk art.
- Students** – It will be a lot of fun!
- Sonali** – Madam, what exactly is folk art?
- Madam** – Traditional arts performed in villages across Maharashtra are called folk arts. This includes our songs, dances, dialogues, and humour. It includes folk drama, Dashavatar, Gondhal, Lalit, Bharud, and so on. Kirtan, Vag-natya, and Vasudev are also part of it.
- Rahul** – Madam, what does Tamasha mean?
- Madam** – Tamasha is a famous folk drama art form of Maharashtra. It includes songs, dance, Gan-Gavlan, Vag, humour, and spontaneous dialogues, through which awareness of social issues is raised.
- Anita** – Madam, in my village in Konkan, we have a similar performance at the village fair. It is known as Dashavatar.
- Madam** – Exactly right. In this art form, the stories of Lord Vishnu's ten incarnations are performed.
- Sonali** – It features large masks and colourful clothes, right?
- Madam** – Correct, that is exactly its speciality.
- Amol** – Madam, please tell us about Lalit!
- Madam** – Lalit is a traditional folk art form performed at the conclusion of religious festivals in Maharashtra. In this, awareness is created through Kirtan, dance, singing, and acting, with performers dressing up as various characters.
- Students** – Then which of these folk arts shall we present?
- Madam** – We will write a short play on a social issue and present it using one of the folk art forms from our region.
- Students** – Yes, Madam. We will prepare accordingly.
- Madam** – Now, decide which art form to choose and begin your preparations immediately.

- Videos of different folk art forms should be shown to students using technology.
- Discussions should be conducted regarding familiar folk arts.
- A student presentation of any one folk art form should be arranged.

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C- 4.1

LO-06AE34/35



Introduction of an Artist

A drama class was going on in the sixth-grade classroom.

Children, all of you watch plays and movies, right? You must have some favourite actors and actresses in them. You must surely know the names of some of these Hindi and Marathi actors.

So today, let us learn about a versatile actor. The name of that actor is Dilip Prabhavalkar.

Dilip Prabhavalkar

- **Birth :** Born on August 4, 1944, in Mumbai.
- **Education :** Obtained a degree in Physics from the Science stream.
- **Writing :** Wrote children's literature and comedy. His writing gives children good values along with entertainment.
- The 'Bokya Satbande' book series is very popular.

Famous Roles

- The character of Bokya Satbande
- Taty Vinchu – in the movie Zapatlela
- Chi Chi Chetkin – in the play Albatya Galbatya
- Roles in the comedy play Hasva Fasvi
- Mahatma Gandhi – in the movie Lage Raho Munna Bhai
- Nandu – a mentally challenged youth in the movie Chaukat Raja
- Chimanrao

Awards Received

1. National Film Award for Best Supporting Actor for the role of Mahatma Gandhi in the Hindi movie Lage Raho Munna Bhai.

2. Maharashtra State Film Award for Best Actor for the role of the youth Nandu in the movie 'Chaukat Raja'.
3. Sangeet Natak Akademi Award.
4. Bal Sahitya Puraskar (Children's Literature Award) for the 'Bokya Sat-bande' series.
5. Best Actor award for the movie 'Dashavatar'.

Exercise

1. Which folk drama have you watched? Write about your experience. Explain the message conveyed by the folk drama in your own words.
2. Collect information about the folk arts in your locality along with relevant pictures.
3. Choose one folk art form from your locality and write about the occasions on which it is performed.
4. Gather information about the costumes and musical instruments related to your local folk art.
5. Draw and colour a picture of your favourite folk art.
6. Interview an elderly person in your locality to learn more about traditional folk arts from them.
7. Compile information about your favourite artist along with their photographs, and present a report based on your findings.

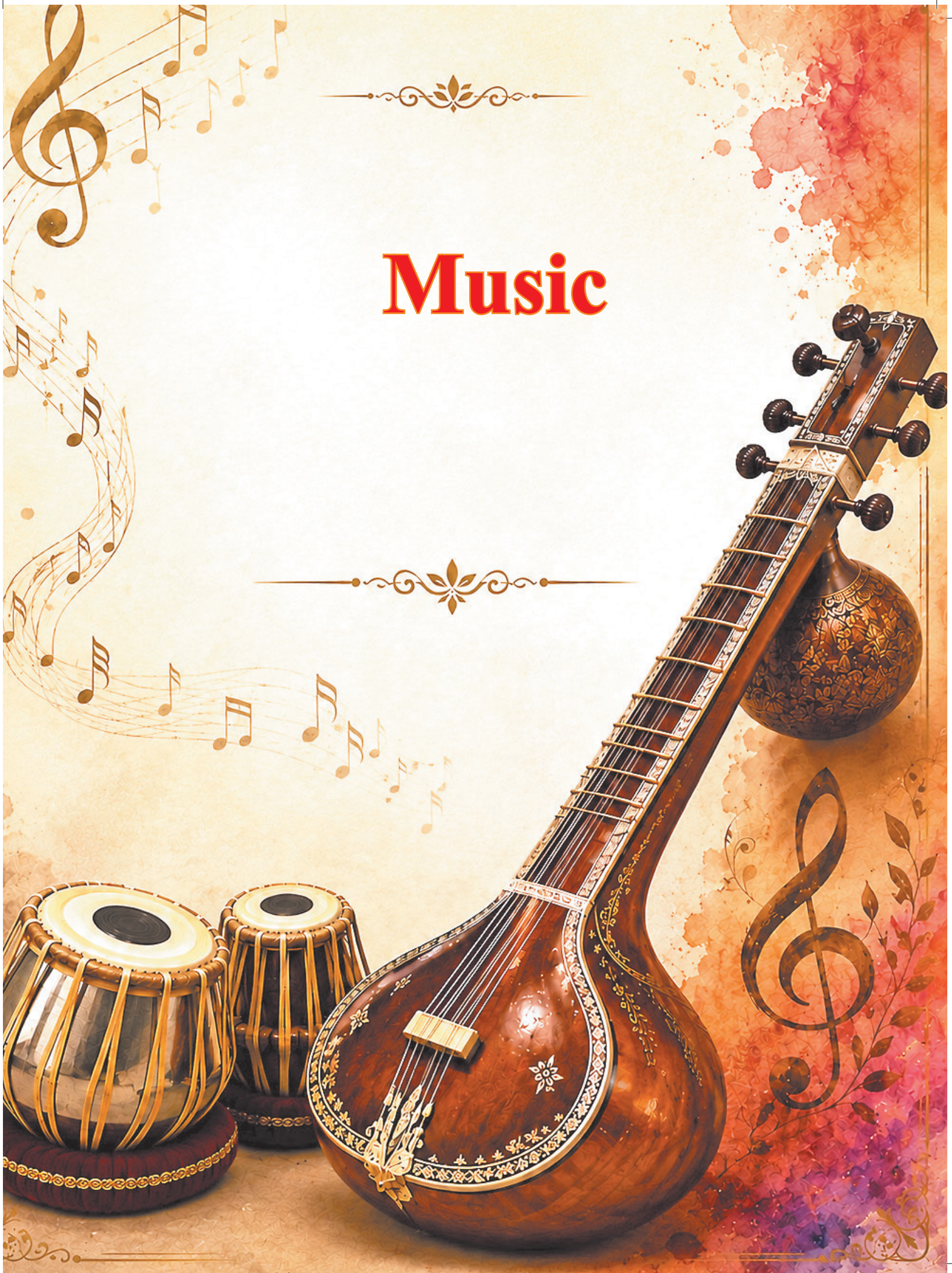
- Gather more information about Dilip Prabhavalkar using technology and share it with the class.
- Read a play or a one-act play written by him.
- Ask students to compile information about their favourite artist.
- Consolidate the gathered information and prepare a manuscript from it.

CG -4

C- 4.2

LO-06AE36

Music



11 Introduction to Laya and Taal

We experience laya (rhythm/tempo) in the speed of our walking, breathing, and speaking. Similarly, there is a kind of rhythm in the movement of trees in nature and in the falling of raindrops

If we look at a clock, we see its three hands—hour, minute, and second—moving at different speeds.

- **Hour hand** – Vilambit Laya (slow tempo)
- **Minute hand** – Madhya Laya (medium tempo)
- **Second hand** – Drut Laya (fast tempo)



In music, Laya means “the uniform speed of an action or movement.” When the speed between two beats (or units of time) remains continuously equal, it is called laya.

Types of Laya :

In classical music, there are three main types of laya :

- 1) **Vilambit Laya (Slow Tempo)** : This is a very slow tempo. When the time interval between two beats is longer, it is called Vilambit Laya. Example: like the hour hand of a clock.
- 2) **Madhya Laya (Medium Tempo)** : This is the tempo that moves at a moderate speed, like the minute hand of a clock. It is slightly faster than Vilambit Laya. Example: like the minute hand of a clock.
- 3) **Drut Laya (Fast Tempo)** : This is a very fast tempo. It moves at double the speed of Madhya Laya or even faster. Example: like the second hand of a clock.

Examples of Laya in Daily Life :

Slow speed



Medium speed



Fast speed



- Explain laya and its types.

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To understand various types of Laya (tempo/rhythm), let us listen to and sing a Bhavgeet set to a slow tempo.

A Bhavgeet in slow tempo....!!

Ghanashyam Sundara ||

Ghanashyam Sundara Shridhara,
Arunodaya zhala

uthi lavakari vanamali udayachali mitra ala ||

aanand kanda prabhat zhali,

uthi sarali raati, kaadhi dhara kshirpatara

ghevuni dhenu humbarati,

lakshitai vaasure hari dhenusthanapanala ||

Sayankali ekemeli dwijagana avaghe vrukshi

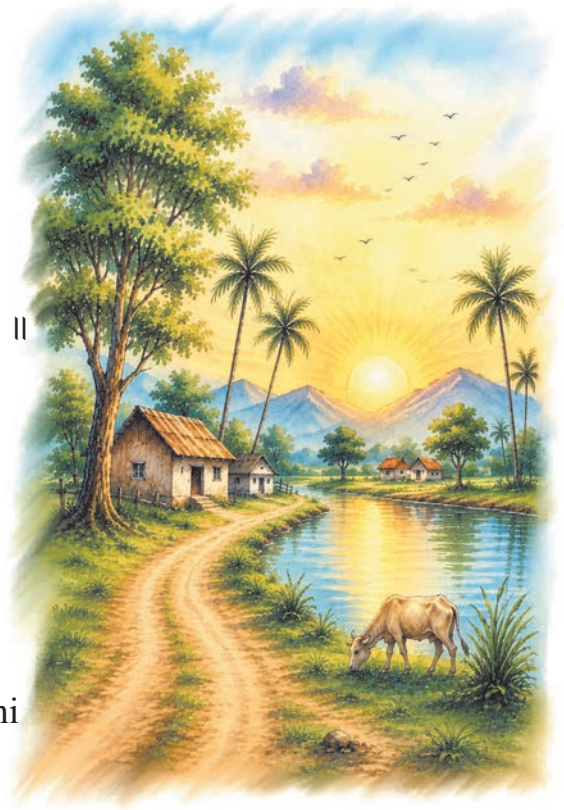
arunodaya hotach udale charavaya pakshi,

prabhatkali uthuni kavadi tirthapantha lakshi

karuni sadasamarjana gopi kumbh
ghevuni kukshi

yamunajalasi jaati mukund

dadhyodana bhakshi ||



Poet - Shaheer Honaji Bala

Some more examples of songs set to a slow tempo :

1) Ek dhaga Sukhacha

2) Ashi Pakhare Yeti

Listen to these songs and try singing them.

- When introducing various musical songs, they should initially be played at a slow tempo.
- Play the song linked to the QR code on the first page and have the students sing along.

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*** Devotional song (Bhavgeet) ***

Now let's learn the medium rhythm song.

Film song in the medium speed.

Airanichya deva tula.....

Airanichya deva tula thingi thingi vahu de
Abhalagat maya tuzhi Amhavar rahu de ॥

Leyu lena garibichan

Chan khao lokhandachan

Jina vhyavan aabaruch

Dhani matur mazha deva,

Vaghavaani asu de ॥

Laxmichya hatatalee

Chavari vhyavi varkhali
Idapida jayeel alee, kirpa tuzhee.

Bhatatlya suransanga gaoo de ॥

Sukha thoda dukh bhari

Duniya hi bhali-buri

Ghava basala ghavavari

Sosayala, zhunjayala angi bal yeoo de ॥

- Jagdish Khebudkar.



Some more examples of songs in medium rhythm/speed.

1) Ek Talyat Hoti

2) Humko maan ki shakti dena.....

Listen to these songs and try to sing them.

- Listen to various songs in medium speed/tempo.
- Some examples of Bhavgeet, Bhaktigeet, Koli geet should be given. Apart from this, local songs should also be included.
- Listen and sing the song in the QR code on the first page.

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*** Powada ***

Now let's learn a song in fast/quick tempo.

Powada written on Chhatrapati Shivaji Maharaj

Aadi naman Shivrayala | Maharashtra |
Shur veerata marathi Satecha pahila Raja!
Jaga madhye aahe gajavaja Svikara lavuni
mujara mazha!!

Rajancha Patil abhimani | Aanyayacha dhani |
Kari manmaani chalane traas zhala samuday |
Janatekade navata yaacha upaay rajane todale
tyache hatpaay !!

Prose: Striyanvar anyay Karnaryana Kathor shasan karun
striyanच्या swabhimanache rakshan kele.

Afzal khan, kapati Sardar | Taakdicha faar |

Atishay krur bheticha tyane takala daav |
dagabajine ghatla ghaav tyaas maarun milavle naav!

Prose: Swarajyawar aalele baladhya sankat swataha
samore jaun nashta kele.

Mg ala Shahiste khan | Houn Bebbhan |

Otharle raan sainya sankhene hote mothe |

laal Mahal birhada thale |

Shivrayane kapali tyachi bote !!

Prose: Ganimi kavyane shatrula palatabhui thodi
keli, Atishay chatur, nirbhid parakrami
maharajani sarva dharmanchya vyaktinna
gheun swarajya ubarale.

Ek Ek labhala shiledar | lahan aso thor |

Utaar jeevavar Shiva kashid Bajji Prabhu

veer Tanaji Malusare ne dile kiti tyaani

balidan!



Jay Jaykar tya rajacha |

Chhatrapati Rajabhishekacha |

Aanand zhala Maharashtra |

Sohala abhimanacha kaas

Pramane tya kartutvachya Surya |

**Dr. Gangadhar Chandrabhaga
Bapu Rasage**

Some more examples of songs set to a fast tempo.

1) Shura aamhi Sardar 2) Myanatun usale

Listen to these songs and try singing them medium and fast tempos.

- Have the students practise the song by focusing on the tempo (laya)
- Play the song for the students by scanning the QR code on the first page.
- Conduct practice sessions for Bhavgeet, Bhaktigeet, Powada across slow,

CG -1

C- 1.1

LO-06AE37

Taal : Ektaal (Slow and Medium Tempo)

Let us present Ektaal by using the clap method while demonstrating the Taal.

Details of Taal :

Matra : 12

Vibhag : 6 (Every Vibhag has two Matra)

Saam : On first Matra symbol for Saam is 'x'.

Kaal/Khali : On the 6th and 7th Matra, Kaal is shown with 0 symbol. To denote this Matra on hastakriya place on the side instead of a clap.

Clap (Tali) : 1st, 5th, 9th and 11th Matra has Clap.

Taal Ektaal - Single Tempo (slow tempo) which is the original tempo.

Matra	1	2	3	4	5	6	7	8	9	10	11	12
Bol	Dhin Dhin		Dhage Trak		Tu Na		Kat tti		Dhage Trak		Dhi Na	
sym-bol	x		0		2		0		3		4	

Taal Ektaal – Medium tempo means executing two beats within the span of single beat.

Matra	1	2	3	4	5	6	7	8	9	10	11	12
Bol	Dhin Dhin		Tu Na		Dhage Trak		Dhin Dhin		Tu Na		Dhage Trak	
	Dhage Trak		Kat tti		Dhi Na		Dhage Trak		Kat tti		Dhi Na	
sym-bol	x		0		2		0		3		4	

Try this:

- One student should play a rhythmic pattern on a table and the others should identify the 'taal'.

Ekpat							
Dha	ge	na	ti	na	ka	dhi	na
Duppat							
Dha ge	na ti	na ka	dhi na	dha ge	na ti	na ka	dhi na

- Demonstrate the Taal at slow and medium speed using claps and have the students practice it.
- Ask the students to identify Taals from the previous years syllabus by listening to them being played.
- Play the tabla and its double speed version from the QR code on the first page and have the students perform the corresponding actions..

CG -2

C- 2.2

LO-06AE41

Exercise

a) Choose the correct option.

1) What is rhythm in music?

- a) Just clap your hands
- b) Lyrics and music of the song
- c) Singing loudly
- d) Equal distance between two quantities

Answer :

2) How many main types of rhythm are considered in classical music?

- a) 4
- b) 3
- c) 5
- d) 2

Answer :

3) What does double speed mean?

- a) Creating new Bol
- b) Reciting two Matra in one Matra
- c) Reciting Bol in fast speed
- d) Reciting one Matra at once

Answer :

4) How many Kaals are there in Ektaal?

- a) 6
- b) 3
- c) 4
- d) 2

Answer :

5) In which type of rhythm does the song 'Airanichya Deva Tula'?

- a) Madhya Laya
- b) Druta Laya
- c) Vilambit Laya

Answer :

6) Which song in the lesson falls into the fast rhythm?

- a) Powada
- b) Bhavageet
- c) Patriotic song
- d) All of these

Answer :

b) Write the Ektaal in Ekpaat and Duppat.

12 Duet and Group Song

Group Song (Chorus) : A group song means a song sung by many students coming together in a single voice, rhythm, and with the same emotion. It develops a sense of unity, a cooperative attitude, and discipline. A group song is not just a musical genre, but it is also useful for personality development.

Let's listen to and sing the group song:

Ha Desh Mazha

Ha Desh Mazha Ha desh mazha,
Ha desh mazha yache bhaan,
Zarase rahu dya re, Zarase rahu dya.

Ha unch Himalaya mazha,
Ha vishal sagar mazha
Hya Ganga-Yamuna, sheti dharti,
Baag-bagicha mazha
Abhilasha yachi dharita. Kuni najar
vaakdi karta Tya maran dyavaya,
Sphuran aapule baahu paavu dya re. || 1 ||
He haat utsukalele,
Dagdanchya varshavala Rokha te laava
karyala,
Ya deshachya pragatila He band kara
utpaat, Thambva aapula ghaat
Samarthya na jaavo vyartha kahisa Artha
hee yeu dya re. || 2 ||

Zari anek apule dharma, zari Anek
apulya jaati
Pari abhang asu dya,
Sadaiv aapuli manuskichya naati
Dya sarva door lalkari,
Phunkare ek tutari
Sandesh rosh je dwesh manatil Vaa-
hun jaau dya re. || 3 ||

**Song by: Senapati Bapat
(Pandurang Mahadev Bapat)**



A few more examples of group songs:

1. Mangal Desha Pavitra Desha
2. Manuskichya Shatru Sange

Try to listen to and sing these songs.

- Sing the group song in proper rhythm and tune.
- Provide information about traditional and modern group songs.
- Scan the QR code on the first page to listen to and sing along with the group song.

CG -1
C- 1.2
LO-06AE38

Duet Song : ‘Yugul’ means a pair. When two artists perform a song together, it is called a (Yugulgit) Duet Song.

This song is sung in the form of a dialogue or to express feelings for each other.

Let’s listen to and sing the duet song.

Kalya matit matit

Female : Kalya Matit Matit tifi chalte,
tifi chalte, tifi chalte.

Male : Eeja thayathaya nachte dhaga
dhol vajavito,
dhol vajavito, dhaga dhol
vajavito.

Female : Sadashiv hakarato nandi
bailachya jodila,
Sanga Parwati chale ooti
bandhun potala.

Male : Sarivar Sari yeti mati nhahati
dhuti hoti,
Kasturichya suvasana bhul
jeevala padate.

Female : Bhul jivala padte vat raghuchi
pahte.

Male : Raghu tiphan hakto maina
vatuli pahte.

Male : Sarja ran majhya dhavlya ran
majhya, pavlya ran majhya
aha !

Female : Jholi jhadala tangun rabrabte
mauli, titha jholitalya jiva vhte
parkhi sauli

Male : Abhishekata ghamachya asan
devacha pujan, pikan halti dolti
janu karti bhajan

Female : Gavha jondhlyat tava sona
chandi lakakte,

Male : Jashi chandi lakakte kapashi
phulte.

Male : Chalan unpavsacha path
shivnicha khel, loni payala
watati mau bhijli dhekala.

Female : Kalya dheklata dola hirva sapan
pahto, dola sapan pahto kata
payan runto,

Male : Kata payant rutata lal ragat
sandata

Female : Lal ragat sandata hirva sapan
phulta.

Song by : Vitthal Wagh



Types of Duet Songs

a) Male–female duet song b) Two-male duet song c) Two-female duet song

a) **Male–female duet song** : This is the most common type and usually includes love songs.

b) **Two-male duet song** : These songs are based on friendship or conflict. Example: “Yeh Dosti” from Sholay.

c) **Two-female duet song** : These songs are sung as a conversation between female friends or for dance performances. Examples: “Pinga” or “Dola Re Dola”.

Musical Features of Duet Songs

Dialogue :The lines of the song are written in such a way that it feels like two people are talking to each other.

Vocal Harmony The voices of both singers should complement each other so that the song sounds sweet and pleasant.

Emotion :These songs often express love, separation, joy between a hero and heroine, or friendship between two friends.

Some More Examples of Duet Songs ;

1. Man Udhan Varyache... 2. Tu Mera Dil Tu Meri Jaan...

Listen to these duet songs and practise singing them.

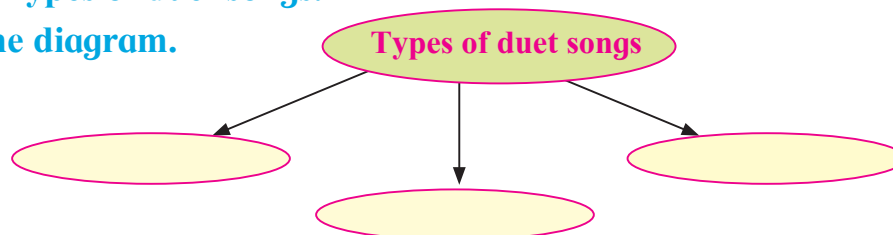
Exercise

1) Write whether the following are True or False.

- a) A group song is a song sung together by students in a group.
- b) A group song is not inspirational.
- c) In a group song, only one student sings.
- d) The lyricist of the song “Ha Desh Maza” is Shri Senapati Bapat.

2) Write the types of duet songs.

Complete the diagram.



- Practice singing duet songs in proper rhythm and tune.
- Give examples of duet songs and group songs.
- Scan the QR code on the first page and let the students listen to the songs.

CG - 2

C- 2.1

LO-06AE39

13 Let's learn Classical Music

Before we begin learning classical music, let us familiarize ourselves with some key concepts.

Full names of the musical notes (Swaras) :

- | | |
|-----------------|------------------|
| 1) Sa - Shadja | 5) Pa - Pancham |
| 2) Re - Rishabh | 6) Dha - Dhaivat |
| 3) Ga - Gandhar | 7) Ni - Nishad |
| 4) Ma - Madhyam | |

Let's try this :

In Indian classical music, the swar (musical note) is considered the soul. It is essential to clearly understand the placement of the twelve notes within an octave. To achieve this, let us identify the positions of twelve notes – comprising the seven natural notes (Shuddha), four flattened (komal) notes, and one sharpened (Tivra) note – using a harmonium. we will also attempt to distinguish between the Shuddha, Komal and Tivra notes (swaras) as played on the harmonium.



Shuddha Swara - Sa Re ga ma pa dha ni
 Komal Swara - Re ga dha ni
 Tivra Swara - ma[!]

Definitions of musical terminology.

Aaroh - A sequence of musical notes in ascending order is called 'Aaroh'. eg : Sa Re Ga Ma Pa dha ni sa

Avaroh - A sequence of musical notes in descending order is called 'Avaroh'. eg : Sa ni dha pa ma ga re sa

- Ask for the full names of the musical notes.
- Demonstrate playing the notes on the harmonium and provide an opportunity to identify the differences between them.
- Play the songs for the students by scanning the QR code on the first page.

CG - 2

C- 2.2

LO-06AE40/42

- 3) **Alankar** : A structured sequence of ascending and descending notes is called an 'Alankar'. E.g., Ascending (Aaroh) - Sa-Re-Ga, Re-Ga-Ma, Ga-Ma-Pa, Ma-Pa-Dha, Pa-Dha-Ni, Dha-Ni-Sa; Descending (Avaroh) - Sa-Ni-Dha, Ni-Dha-Pa, Dha-Pa-Ma, Pa-Ma-Ga, Ma-Ga-Re, Ga-Re-Sa.
- 4) **Raga** : A specific, structured arrangement of musical notes that provides entertainment is called a 'Raga'.
- 5) **Vadi Swar** : The principal note that appears frequently in a Raga is known as the 'Vadi Swar'.
- 6) **Samvadi Swar** : The secondary note, second in importance only to the Vadi Swar within a Raga, is known as the 'Samvadi Swar'.
- 7) **Varjya Swar** : Notes that are omitted or not used in a Raga are called 'Varjya Swar'.
- 8) **Pakad**: A characteristic phrase or group of notes that defines and identifies a Raga is called a 'Pakad'.
- 9) **Sam** : The first beat (matra) of a rhythmic cycle (Tala) is called 'Sam'.
- 10) **Kaal (Khali)** : When keeping the rhythm (theke) using hand gestures, the beat indicated by moving the hand aside without clapping is called 'Kaal'.
- 11) **Tali** : Except for the 'Sam' and 'Kaal', the first beat of every remaining section (khanda) of the rhythmic cycle is called 'Tali' (clap).
- 12) **Raga Jati** : The 'Jati' (classification) of a Raga is determined by the number of notes used in its ascending and descending scales.
5 notes – Odav; 6 notes – Shadav; 7 notes – Sampurna Jati

Raga Bhup (Classical Details)

Raga Bhup, also known as 'Bhupali', is a highly melodious and serene raga in Indian classical music, characterized by a tranquil mood (**rasa**).

Raga Introduction: This raga originates from the 'Kalyan' **Thaat** (parent scale).

Note Characteristics: All notes used in this raga are **Shuddha** (natural/pure). The notes 'Ma' (Madhyam) and 'Ni' (Nishad) are omitted; in other words, they are **Varjya** (forbidden/excluded).

Jati (Classification): Since five notes are used in both the ascending (**Aaroh**) and descending (**Avaroh**) scales, the **Jati** of this raga is 'Odav-Odav'.

Vadi Note: 'Ga' (Gandhar); **Samvadi Note:** 'Dha' (Dhaivat).

Time of Performance: This raga is sung during the first **Prahar** (watch) of the night (generally between 6 PM and 9 PM).

In Indian classical music, every raga is sung or played at its designated, specific time.

Aaroh (Ascending Scale): Sa Re Ga Pa Dha Sa

Avaroh (Descending Scale): Sa Dha Pa Ga Re Sa

Pakad (Characteristic Phrase): Ga Re Sa, Dha Sa Re Ga, Pa Ga, Dha-Pa-Ga, Re Sa.

Lakshangeet : A song that presents a complete description of the raga in poetic form is called a 'Lakshangeet'.

A song that describes the characteristics of a raga is known as a Lakshangeet. This year, we will study a *Lakshangeet* set to Raga Bhup.

Lakshan Geet - Taal Tintaal

Sthayi : Guni jan raag
bhupali sunawat

Sabsur shudha ma ni na
lagavat

Antara : Ga dha vaadi sam-
vaadi banawat

Pratham prahar nishi gaan
sunavat

Mandra Saptak (Lower Octave)

Position : It is located below the Madhya Saptak (in the lower register).

Sound : The notes sung in this range have a very deep, low-pitched quality.

Marking : A dot (.) is placed below the notes of this octave (e.g., Ni, Dha, Pa).

Tar Saptak (Higher Octave)

Position : It is located above the Madhya Saptak (in the upper register).

Sound : The notes sung in this range have a very high, sharp, and thin quality.

Marking : A dot (̣) is placed above the notes of this octave (e.g., Ṣa, Ṛe, G̣a).

Notation :

Sthayi

ga dha pa ga	re sa - re	sa dha sa re	ga re ga ga
gu ni ja na	ra s ga bhu	pa s li su	na s va t
0	3	×	2
ga ga pa pa	dha dha dha pa	dha sa dha pa	ga re sa sa
sa ba su r	shu s dha ma	ni s na la	ga s va t
0	3	×	2

Taal Tintaal

Antara

ga dha pa -	dha ga pa dha	sa - sa sa	dha dha sa sa
ga dha va s	di s san s	va s di ba	na s va t
0	3	×	2
dha dha ṣa ṣa	ṛe ṛe ṛe ṛe	ṣa ṛe g̣a ṛe	ṣa dha pa pa
pra tha ma pra	ha ra ni shi	ga s na su	na s va t
0	3	×	2
dha g̣a ṛe ṛe	ṣa ṣa dha pa	dh ṣa dha pa	ga re sa sa
oo s da va	ra cha na s	ma na ko lu	bha s s s
0	3	×	2

- Practice the Lakshan Geet with proper rhythm and melody.
- Play the Lakshan Geet by scanning the QR code on the first page and have the students sing it.

CG - 3

C- 3.2

LO-06AE46

A Bandish is a poetic composition in classical music.

Bandish - Taal Tintaal

Sthayi : Surasur bhajat muniwar Shankar

Samadarshi prabhu har girijavar l

Antara : Jatajut shir gaung biraje

kar trishul ahi bhukhan saje

ugra vesh ata hruday dayadhar ll

Raag - Bhup Bandish (song)

Sthayi

pa ga - pa	ga re sa re	sa dha sa re	ga re ga ga
su ra s su	ra bha ja ta	mu ni va ra	shan s ka r
0	3	×	2
ga ga pa dha	sa - dha pa	dha sa dha pa	ga re sa re
sa ma da ra	shi s pra bhu	ha ra gi ri	ja s va r
0	3	×	2

Taal Tintaal

Antara

pa ga - pa	- pa sa dha	sa - sa sa	sa re sa -
ja ta s ju	s ta shi ra	gau s ga bi	ra s je s
0	3	×	2
dha dha dha sa	- sa re re	sa re ga re	sa re sa dha
ka ra tri shu	s la a hi	bhu s kha na	sa s je s
0	3	×	2
pa - ga pa	- pa dha pa	dha sa dha pa	ga re sa re
oo s gra ve	s sha a ta	hru da ya da	ya s dha ra
0	3	×	2

- Have the Bandish sung in proper rhythm and pitch.
- Scan the QR code on the first page to play the Bandish and have it sung.

CG - 3

C- 3.2

LO-06AE46

In Indian cinema music and bhavsangeet (devotional/light music), Raag Shoop (Bhoopali) is extremely popular. Some famous songs based on this raag are as follows:

Marathi Songs :

1. Ghanashyam Sundara Shreedhara (Amar Bhoopali) - Pt. Hridaynath Mangeshkar and Lata Mangeshkar. Airanichya Deva Tula (Movie: Sadhi Mansa) - Lata Mangeshkar. Shukratara Mand Vara - Arun Date and Sudha Malhotra. Maze Maher Pandhari - Pt. Bhimsen Joshi. Dehachi Tijori (Movie: Aamhi Jato Aamuchya Gava) - Sudhir Phadke.

Hindi Songs :

1. Jyoti Kalash Chhalke (Movie: Bhabhi Ki Chudiyan) - Lata Mangeshkar. Pankh
2. Hote To Ud Aati Re (Movie: Sehra) - Lata Mangeshkar.

Types of Musical Instruments:

In music theory, along with singing, playing instruments holds great importance. Instruments are classified based on their size, type, sound, characteristics, and playing style. There are a total of four types of instruments, and their classification is as follows:



- 1) **Tantuvadhya (String Instruments):** In this type of instrument, sound is produced by plucking, striking, or friction on strings (wires). Examples: Sitar, Tanpura, Veena, Sarangi, Guitar, Ektari, Violin, Santoor, Sarod, Coca, etc.

- 2) **Sushir Vadhya (Wind Instruments):** These instruments are played with the help of air (blowing). Examples: Flute, Harmonium, Conch (Shankha), Pava, Tutari, Shehnai, Saxophone, Trumpet, Clarinet, etc.



- 3) **Avanaddha Vadhya (Percussion Instruments/ Drums) :** This category includes instruments covered with leather and played by striking. Examples : Tabla, Pakhawaj, Dhol, Tasha, Nagara, Mridangam, Drum set, Congo, Bongo, etc.

- 4) **Ghana Vadhya (Solid Percussion Instruments) :**

This category includes instruments made of metal or wood that are played by striking against each other. Examples: Jhanj, Taal, Chipri, Ghanta (Bell), Tipri, Triangle, Khanjari, Jhanjri, etc.



Care of Instruments::

For an artist, maintaining their instruments is just as important as practicing music. To properly care for the wind instruments (Sushir Vadya) you have, the following important points should be kept in mind. Wind instruments like the flute (bansuri), shehnai, clarinet, bugle, and tutari are extremely delicate. Taking proper care of them ensures their melodious sound and long lifespan.

1. Daily Cleaning and Maintenance

- After playing the instrument, the inside should be wiped with a soft and dry cloth (cleaning cloth).
- The ‘double reed’ used in instruments like the shehnai should be removed and dried separately after playing.

2. Safe Place and Environment

- Do not keep instruments in windows or direct sunlight; otherwise, cracks can develop in wood or bamboo. Changes in weather can affect metal instruments.
- Avoid keeping instruments in overly damp or humid places.
- After use, store them safely in boxes or under a proper cover.

3. Avoid Use of Chemical Products

Do not use household cleaners or chemicals to make instruments shine, as this can damage them.

4. Personal Use :

Try not to let others play your instruments. Washing hands before playing prevents sweat or oil stains on the instruments

Stage Etiquette and Traditions in Music::

In Indian music, many traditions, customs, and etiquettes are followed. These include components that are part of the Guru-Shishya (teacher-disciple) tradition, such as musical practice (Riyaz), Guru Vandana (paying respects to the teacher), adhering to the timing of Ragas, and specific methods of presentation. Some of these traditions are as follows:

- 1) Guru-Shishya Parampara (Teacher-Disciple Tradition) :** The Guru holds the highest position in the field of music. Knowledge is acquired by living in close proximity to the Guru.
- 2) Sangeet Sadhana (Musical Practice) :** “Sangeet Sadhana” means gaining control over notes and voice by repeatedly practicing a specific element. Practice in music means long-term dedication. This practice is done late into the night or early in the morning by waking up early.
- 3) Saluting the Guru (Guruna Naman):** Bowing to the Gurus before singing or playing an instrument, and expressing respect towards the Guru as well as the instruments.

- Provide information about musical customs and stage etiquettes.
- Provide examples of types of musical instruments..

CG - 3

C- 3.1

LO-06AE43/44

- 4) **Discipline in Performance:** Tuning required instruments like the tabla, tanpura, etc., to the correct pitches before singing or playing.
- 5) **Raga and Time:** In Indian music, there is a tradition of singing specific Ragas at specific times. This is considered the core essence of classical music.

These customs preserve the seriousness and purity of music. Discipline, respect, and practice are very important here. This increases self-confidence and artistic skill.

Stage Management

Stage Management (Rangamanch Vyavasthapan) Information on components required for stage management: :

Information on components required for stage management:

Stage management in music is a very important art. It ensures the successful presentation of a program. The main features and responsibilities of stage management in music are as follows.

There are generally two types of stage management in music:

- a) **Concert Stage Management (Mehfil Rangamanch Vyavasthapan) :** This involves managing whether the program is for singing or playing instruments. Decisions must be made on how and where to arrange the instruments, what the seating arrangement should be, and managing the transport of required equipment. Along with this, scheduling the artists, their seating arrangements, proper sound system arrangements, etc., must be planned.
- b) **Musical Theatre (Sangeet Natak) :** Along with the rules mentioned above, this involves a blend of acting and music. Therefore, managing entries and exits according to the script of the play and adhering to the timing of the music is important.

Key Features and Responsibilities of Stage Management in Music:

- 1) **Coordination (Samanvay) :** The stage manager is the main link between the director, artist, composer, and technical staff. It is their responsibility to coordinate with everyone to conduct the program successfully.
- 2) **Technical Management (Tantrik Vyavasthapan) :** Setting up lights, sound systems, microphones, etc., required for the program.
- 3) **Stage Arrangement (Rangamanch Mandani) :** Fixing the seating arrangement for the singers and instrumentalists. Setting up necessary instruments, microphones, and other equipment as required.
- 4) **Schedule/ Timetable (Velapatrak) :** Fixing the timing of the program. Conducting rehearsals on stage before the program and checking the sound.
- 5) **Safety and Health (Suraksha ani Aarogya) :** Taking care of the safety of artists, technicians, and the audience.

- Provide information on the required for theater management.

CG - 3

C- 3.1/3.2

LO-06AE43/45

Provide information about the components required for stage management.

Information about Artists

• Pt. Vishnu Narayan Bhatkhande (Classical Music Singer)

Name : Vishnu Narayan Bhatkhande alias Vishnu Sharma

Birth: 10 August 1860 in Mumbai.

Guru : Mastered Khyal singing from Ustad Alihussain and Dhrupad singing from Raojibuwa Belbagkar.

Singing Style: North Hindustani Classical Music.

Famous Books (Grantha) : Wrote a Sanskrit text named 'Lakshyasangeet'. Wrote four volumes named 'Hindustani Sangeet Paddhati'. Wrote the book 'Kramik Pustak Malika' in six parts. Music Institutions: Established the educational institute named 'Marris College of Music'. Established a music college in Baroda.

Legacy : The musical notation system (Swaralipi) created by Pandit Vishnu Narayan Bhatkhande is still widely used today.

Disciples : Pt. Ratanjankar, Rajabhaiya Poonchwale.

Death : 19 September 1936.



• Bharatratna M.S. Subbulakshmi

Name : Madurai Shanmukhavadiyu Subbulakshmi

Birth : 16 September 1916 - Madurai, Madras.

Field of Work : Singing, Carnatic Music.

Guru : Learnt Carnatic music from her mother Akkamalai, Srinivasa Iyengar, and Musiri Subramania Iyer; learnt North Hindustani music from Siddheshwari Devi and Pt. Narayanrao Vyas.

Singing Style : South Hindustani Classical Music (Carnatic Style).

Career : Released her first cassette recording at the age of ten. Performed at the 'Music Academy' in Chennai at the age of 17. Acted in the feature film 'Meera'. Sang compositions of South Indian saints alongside Abhangs and Dohas by Saint Mirabai, Saint Tulsidas, Kabir, and Saint Tukaram. Her renditions of Vishnusahasranamam, Bhaja Govindam, and Madhurashtakam remain deeply popular.



Honors and Awards :

- (1) Padma Bhushan (1954) (2) Sangeet Natak Akademi Award (1956)
(3) Sangeet Kalanidhi Award (1968) (4) Ramon Magsaysay Award (1974)
(5) Padma Vibhushan (1975) (6) Kalidas Samman (1988)
(7) Sangeet Kala Shikhamani Award (8) Bharat Ratna (1998)

Death: 11 December 2004 - Chennai, Tamil Nadu

• Ustad Zakir Hussain

Name : Ustad Zakir Hussain Alla Rakha Qureshi

Birth : 9 March 1951

Guru : Ustad Alla Rakha

Playing Style: Energetic and powerful playing style of the Punjab Gharana. Classical music, Jazz, Fusion.

Famous Album : 'Living in the Material World' in 1973

Awards :

- 1) Padma Shri Award (1988)
- 2) The most prestigious award in music, the "Grammy Award", in the years 1992 and 2020
- 3) Padma Bhushan Award (2002)

Death : 15 December 2024 - San Francisco (America)



• Pt. Hariprasad Chaurasia (Veteran Flautist)

Name : Pandit Hariprasad Chaurasia

Birth : 1 July 1938, in Allahabad, Uttar Pradesh.

Guru : Training in Hindustani vocal music from Pandit Rajaram
training in flute playing from Pandit Bholanath Prasanna.

Playing Style : Playing style of the Senia Gharana

Book : The book titled 'Basricha Badshah' (The King of Flute) became famous.

Awards : (1) Sangeet Natak Akademi Award (1984)

- (2) Konark Samman (1992) (3) Padma Bhushan (1992)
(4) Yash Bharti Samman (1994) (5) Hafiz Ali Khan Samma (2000)



(6) Deenanath Mangeshkar Award (2000) (7) Padma Vibhushan (2000)

Album : Call of the Valley

Disciples : Santosh Sant, Vivek Sonar, Rakesh Chaurasia

• **Bharatratna Lata Mangeshkar**

Name : Lata Deenanath Mangeshkar

Birth : 28 September 1929, Indore. Native village - Mangeshi, Goa.

Field of Work : Singing
Guru: Master Deenanath Mangeshkar, Aman Ali Khan Bhendibazarwale, Ustad Amanat Khan of Dewas, Pandit Tulsidas Sharma

Singing Style : Sugam Sangeet (Light/ Semi-Classical Music).

Career : Acted as a child artist in musical plays at the age of five. Subsequently, started playback singing in the film industry. Studied the languages of different regions across India and sang a wide variety of songs. Composed music for films under the pseudonym 'Anandghan'.

Honors and Awards :

- (1) Padma Bhushan Award (1969)
- (2) Dadasaheb Phalke Award (1989)
- (3) Indira Gandhi Award (1994)
- (4) Rajiv Gandhi National Sadbhavana Award (1997)
- (5) Maharashtra Bhushan Award (1997)
- (6) Padma Vibhushan Award (1999)
- (7) Bharat Ratna Award (2001)
- (8) Filmfare Awards multiple times
- (9) D.Litt. degree from multiple universities
- (10) Recorded in the Guinness Book of World Records for her brilliant career in playback singing.
- (11) Renowned and recognized as the "Nightingale of India" (Gaan Kokila).

Death : 06 February 2022, Mumbai.



- Provide an introduction to the life work and singing/playing style of the artists.
- Scan the QR code on the first page to show the video.

CG -4

C- 4.2

LO-06AE49/50

Exercise

1) Write the full name of the musical notes.

eg. sa- shadja

1) Ga -

4) Ma -

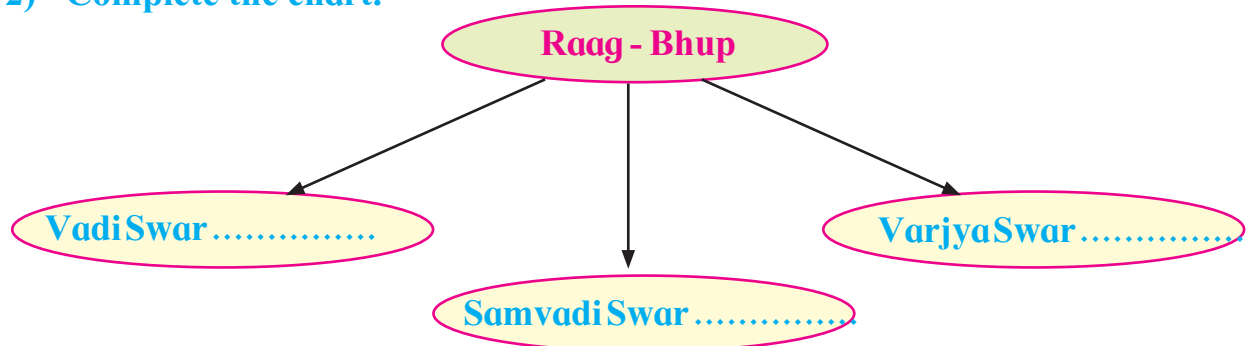
2) Pa -

5) Dha -

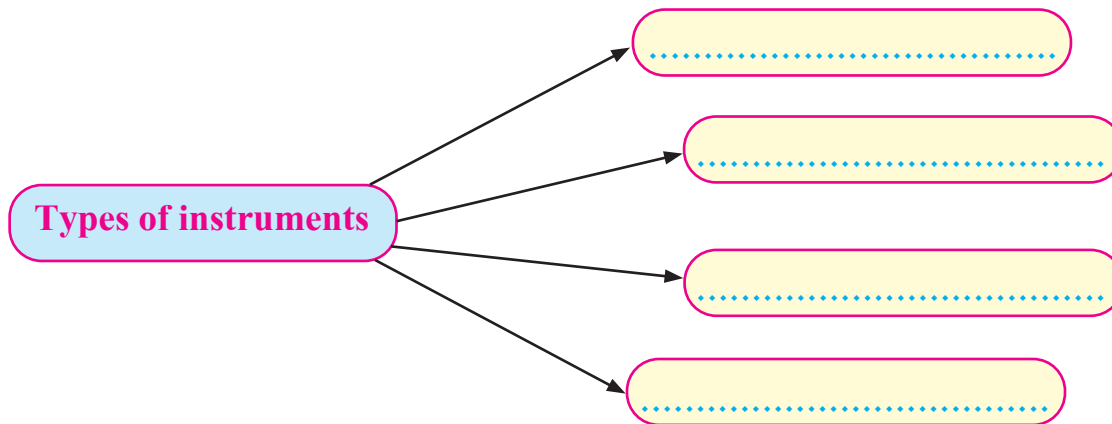
3) Ni -

6) Re -

2) Complete the chart.



3) Write



- The musical elements should be analyzed according to the structure pattern

CG -2
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14 Introduction to Local Folk Music

India is a country adorned with diversity. There are many states within India. The language of each state is different. Customs and traditions vary according to each region. Folk music introduces the public life, history, and culture of that region. Therefore, folk music is also called the soul of public life and folk culture.

Folk music is an important medium that showcases the natural reflection of any society's culture, traditions, and emotions. This music is preserved from generation to generation through oral tradition and is deeply connected to local public life.

Characteristics of Folk Music :

- 1) **Collectiveness** : Folk music is usually sung or performed by a group. The expression of this collectiveness is seen through festivals, agricultural work, or social gatherings. For example: Gondhal, farmer songs, Bhalari, Bhondla songs, Powada, Bhajan, Bharud, etc.
- 2) **Oral Tradition** : This music is transferred to the next generation merely by listening and singing, without any written literature. For example: Jatyavaril Ovyat (songs sung while grinding grain), Nagpanchami songs, Dhangari Ovyat, wedding songs, Bahurupi songs, etc.
- 3) **Simplicity and Innocence** : The composition of folk music is very simple, which allows common people to easily adapt it. For example: Aratya, Shloka, etc.
- 4) **Regional Identity** : The local folk music changes according to the climate, language, and occupations of each region, which helps in preserving the dialect, proverbs, and vocabulary of that region.
- 5) **Use of Traditional Instruments** : Folk music prominently uses local instruments such as Dholki, Taal, Mridang, Tuntune, Halgi, Ghungroo, Dimdi, Oaf, Flute (Basri), Sambal, Zanj, Chipchya, Timki, Tipri, and Khanjiri.

Introduction to Folk Music Artists :

- 1) **Devotion-oriented Folk Music** : This includes genres like Bharud, Bhajan, Kirtan, Jagran-Gondhal, etc.
- 2) **Entertainment and Heroic Sagas** : This includes Maharashtra's popular Lavani and Powada (heroic ballads) sung by Shahirs (bards) by striking a beat on the
- 3) **Labor Songs and Nature Songs** : This includes Jatyavaril Ovyat, Bhondla songs, Koli (fisherman) songs, farmer songs, Bhalari, etc

Instruments Used in Local Folk Music :

- 1) **Dholki** : The Dholki is played prominently to accompany song genres like Lavani and Powada. The Dholki is kept horizontally and played with both hands. To make this instrument, a hollow wooden log generally two feet long is used. Both its sides are covered with leather skin. The left side is larger in size, while the right side is smaller. A black paste (syahi) is applied to the leather on this smaller right side. This produces a melodious sound.



- 2) **Taal** : This instrument is played prominently in Bhajans and Kirtans. Taals are made from metals like brass or bronze. By gently striking them against each other, the sound of the Taal is produced.



- 3) **Tuntune** : This instrument is used in programs like Lavani, Powada, and Jagran-Gondhal. For this instrument, the bottom part of a hollow round piece of wood is covered with leather. A bamboo stick is attached to it. A single string of this instrument is tied from the center of the leather skin to a peg on top of the wooden stick. When the string is plucked, a distinct “tun-tun” sound is produced. Hence, the instrument is called Tuntune.

- 4) **Flute** : This is also called Banshi, Murali, or Pava. Flutes are prepared from a specific type of hollow bamboo (velu). Flutes are also made from metal. To create notes on the flute, 6 to 8 holes are made at specific intervals. Sound notes are produced by blowing air with the mouth and opening or closing the holes with the fingers of the hand.



- 5) **Dimdi**: This instrument is used for folk music like Bhajan, Bharud, Jagran-Gondhal, Powada, etc. For this, a wooden circular ring generally 15 centimeters in diameter and 3 to 4 inches wide is used. Leather is tightly stretched and fitted onto one side of the ring. The Dimdi is held in the left hand and played with the fingers of the right hand.

• Vitthal Banshi Kshirsagar (Tabla and Dholki Player)

Vitthal Banshi Kshirsagar (Tabla and Dholki Player)

Birth: Born on September 1, 1943, in Solapur. Since his father was a Shehnai player, he inherited a musical tradition right from home.

Guru (Teachers): He received guidance from Pt. Bhimrao Kanakdhar of Solapur, Ustad Sheikh Dawood Khan of Hyderabad, and also from Dhuljibuva of Indore.

Playing Style: Folk music and classical music.

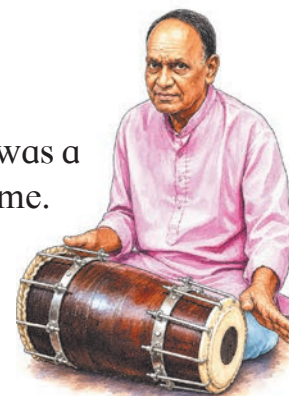
Musical Work: Accompanied many renowned singers across India.

Accompanied 150 Marathi, Hindi, and Kannada films on the Tabla-Dholki. From 1984 to 2003, at the Akashvani Pune Center...

worked as a Tabla player. His cassette ‘Talayatara’ featuring Tabla, Dholki, Pakhawaj, and Dholak playing is famous.

Awards : 1. Pt. Bhimsen Joshi Swarabaskar ‘Composer’ Award
Sangeetkar Ram Kadam Lifetime Achievement Award

Death : Passed away on January 17, 2024, in Pune.



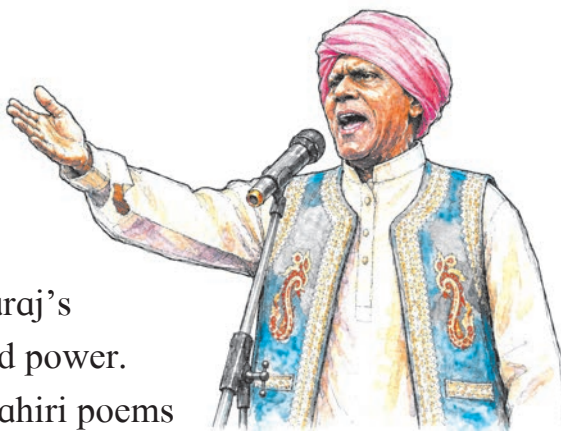
• **Shahir Vitthal Umap**

(Born in a mill worker's family)

Singing Style: Folk music

Contribution to Folk Art:

- He used to perform Saint Eknath's Bharuds and Chhatrapati Shivaji Maharaj's Powadas with immense competence and power.
- He wrote many social and reformist Shahiri poems (ballads) himself.
- He sang many folk songs that showcased the culture of Maharashtra.
- The folk art form "Jambhul Akhyan" in his voice became immensely popular.
- He made the song "Mazi Maina Gavavar Rahili, Mazya Jivachi Hotia Kahili..." written by Annabhau Sathe immortal through his voice.



Work in Films and Theatre :

- He played captivating roles in nationally and internationally acclaimed films like 'Dr. Babasaheb Ambedkar', 'Tingya', and 'Vihir'.
- He worked in plays like 'Shyamchi Aai' and 'Andhala Dalan'.

Awards and Honors :

1. He was honored with the 'Sangeet Natak Akademi Award' for his lifelong service to the field of folk art.
2. He also received several cultural awards from the Government of Maharashtra.

Death: November 26, 2010, Nagpur.

- Provide information about the instruments used in local folk music.
- Classify the local folk instruments.
- Introduce the life work of local artists.

CG -4

C- 4.1/4.2

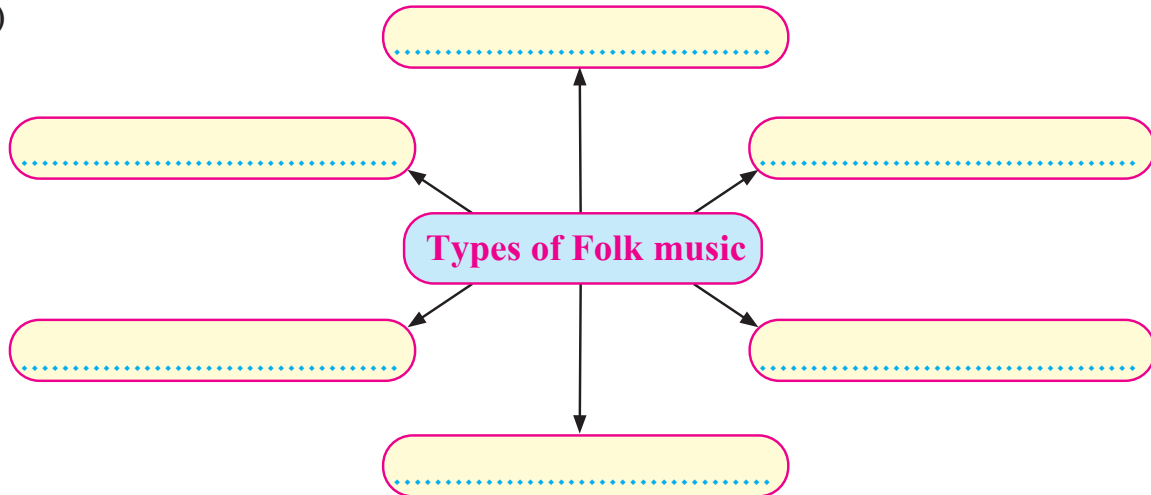
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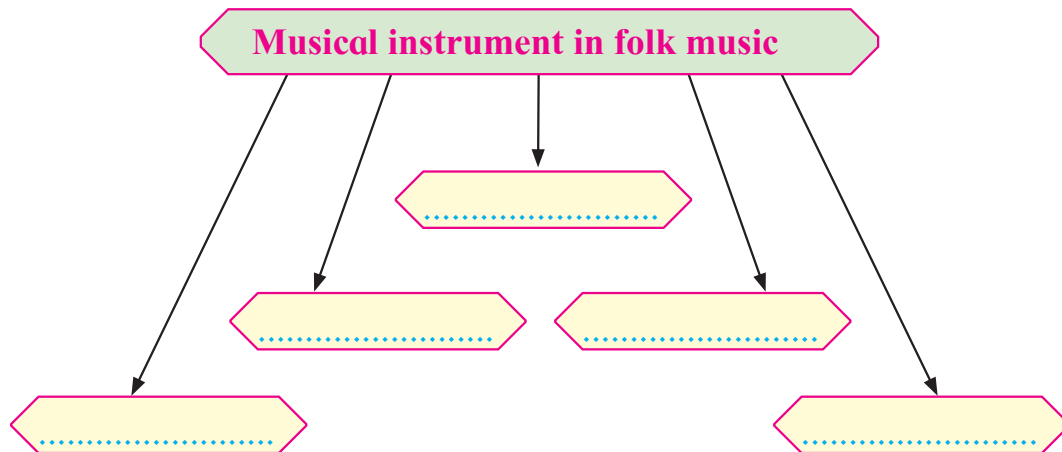
Exercise

1) Complete the diagram.

(a)



(b)



2) List the names of folk instruments according to their classification.

a) Percussion instruments -

b) String instruments -

c) Wind instruments -

3) Draw a picture of your favourite musical instrument and label its parts.

4) Write down a folk song that you like.

Dance and Movements



15 Our Classical Dances

Classical dances are traditional dance forms performed according to established techniques and rules. India is home to many classical dance styles, each originating in a different region and reflecting the rich cultural heritage of the country.

1. Kathak

Kathak originated in North India and is performed to the music of the Hindustani tradition. It can be presented as a solo or group performance and is performed by both men and women. Women generally wear a long flowy dress with a fitted top, while men wear a kurta with a dhoti or salwar. Dancers also wear ghungroos (ankle bells).

Fast spins, rhythmic footwork, graceful movements, expressive storytelling, and acting are some of the main features of Kathak. The instruments commonly used in Kathak performances are the tabla, pakhawaj, harmonium, and sarangi. A renowned Kathak artist is Guru Dr. Rohini Bhate.



2. Bharatanatyam :

Bharatanatyam originated in the state of Tamil Nadu and is performed to Carnatic music. It can be presented individually or in groups and is performed by both male and female dancers. The costume includes a specially stitched dance costume with blouse, pallu (like a dupatta) a fan-like pleated section in the front, traditional temple jewellery, and ghungroos. Male dancers usually wear a dhoti-style costume with traditional ornaments. The dance is known for its Araimandi posture, balanced movements, expressive storytelling, and graceful use of rhythm and gestures. Common instruments used in Bharatanatyam performances include the mridangam, ghatam, flute, and violin. A well-known Bharatanatyam artist is Guru Dr. Suchita Bhide-Chafekar.





3. Kuchipudi :

Kuchipudi is developed from the dance-drama traditions of Andhra Pradesh and is performed to Carnatic music. It may be presented as a solo performance or as a group dance by both men and women. The costumes are similar to those used in Bharatanatyam. Dancers wear traditional temple jewellery and ghungroos. Kuchipudi is known for its lively movements, expressive acting, graceful footwork, and elements of regional folk traditions.

The instruments commonly used are the mridangam, violin, flute, and tambura. A noted Kuchipudi artist is Guru Smt. Vijaya Prasad.

4. Odissi :

Odissi originated in the temples of Odisha and is performed to the music of the region. It can be presented as a solo or group performance by both men and women. The costume includes a traditional dance dress with a fan-like pleated section, silver jewellery, and ghungroos. Male dancers generally wear a dhoti and traditional ornaments. Odissi is recognized for its tribhangi posture, sculptural poses, graceful movements, expressive storytelling, and balanced use of rhythm and emotion.

The instruments commonly used are the flute, veena, manjira, and mardala. A renowned Odissi artist is Guru Kelucharan Mohapatra.





5. Mohiniyattam :

Mohiniyattam originated in Kerala and is performed to Carnatic music. It is traditionally a solo dance form and is mainly performed by women. The costume usually consists of a white or off-white dress with golden borders, traditional jewellery, and ghungroos. This dance style is known for its gentle, flowy movements, graceful expressions, soft body movements, and storytelling.

The instruments commonly used are the mridangam, maddalam, veena, violin, and flute. A distinguished Mohiniyattam artist is Guru Dr. Kanak Rele.

6. Kathakali :

Kathakali originated in Kerala and is performed to Carnatic music. It is a dramatic dance form usually presented in groups and traditionally performed by male artists. Elaborate costumes, colourful makeup, expressive facial expressions, and symbolic hand gestures are the main features of this dance form.

The instruments commonly used are the chenda, maddalam, idakka, and chengila. A well-known Kathakali artist is Guru Kalamandalam Gopi.



7. Manipuri :

Manipuri originated in the state of Manipur. It draws from folk traditions, devotional music, and Hindustani music. It can be performed as a solo or group dance by both men and women. Dancers wear colourful traditional costumes and ornaments. The dance style is known for its gentle and graceful movements, devotional themes, and performances accompanied by traditional musical instruments.

Common instruments used in Manipuri are the pung (drum), kartal, flute, conch shell, and pena. A noted Manipuri artist is Guru Darshana Jhaveri





8. Sattriya :

Sattriya originated in the monasteries (Satras) of Assam and is performed to regional and devotional music. Traditionally it was performed by men, but today both men and women perform this dance form. The costumes are made from traditional Assamese fabrics and are complemented by local ornaments. Sattriya is known for its devotional themes, graceful movements, rhythmic patterns, and expressive storytelling.

The instruments commonly used are the khol, cymbals (manjira), nagara, flute, and conch shell. A distinguished Sattriya artist is Guru Jatin Goswami.

9. Chhau :

Chhau is a classical dance tradition that developed in Odisha, Jharkhand, and West Bengal. It combines elements of classical and folk traditions and is usually performed in groups by both male and female artists. There are three major styles of Chhau: Mayurbhanj, Seraikella, and Purulia. This dance form is known for energetic movements, martial-art-inspired techniques, storytelling, and, in some styles, the use of decorative masks.

The instruments commonly used are the dhol, dhumsa, nagara, mohuri, shehnai, and cymbals. A respected Chhau artist is Guru Shashadhar Acharya.



Observation and Discussion

Most classical dance forms are originated in temples or traditional theatre traditions. Over time, they evolved according to the culture and preferences of the regions where they developed. Watch videos of different classical dance styles and observe: Their place of origin, Music used in the performance, Costumes and ornaments, Solo or group presentation, postures, gestures, and movements, Similarities and differences among the dance forms.

Practice and Presentation

Observe the basic movements and hand gestures of different classical dance styles through videos. Practise them under the guidance of your teacher and present a short performance.

You may focus on:

- 1) Basic standing postures (e.g., Araimandi in Bharatanatyam)
- 2) Hand positions and gestures (e.g., the square-shaped hand position often seen in Odissi)
- 3) Simple rhythmic movements performed to music



Bharatanatyam - Araimandi



Odissi - Chauka

Exercise**A. Match the Following**

Dance Form	State
A) Bharatanatyam	1) Kerala
B) Kathak	2) Tamil Nadu
C) Kathakali	3) Manipur
D) Kuchipudi	4) Uttar Pradesh
E) Manipuri	5) Andhra Pradesh

B. Answer the Following

1. Which classical dance form did you like the most? Why?
2. Which classical or folk dance forms are popular in your region? What are their main features?
3. Write the similarities and differences among the classical dance forms you have studied.

- Teachers should show students videos of various classical dance styles. After observing all the dances, students should be encouraged to imitate, perform any one of these dance forms.
- For more information, scan the QR code on the first page.

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16 Dance and Expression

One of the most important elements of classical dance is abhinaya (expression). In the word 'Abhinaya', 'Abhi' means to travel and 'Naya' means to take someone towards something. Abhinaya is the art of communicating ideas, emotions, and stories to the audience through dance. Dancers use body movements, hand gestures, facial expressions, and eye movements to express different feelings and help the audience understand the meaning of the performance.

Types of Abhinaya

There are four main types of abhinaya in Indian classical dance:

1. Angika Abhinaya (Physical Expression)

Angika Abhinaya involves expressing emotions and ideas through body movements, hand gestures, facial expressions, and posture. Examples: Drooping shoulders and a sad face to show sorrow. Energetic movements and jumps to express joy and excitement.



2. Vachika Abhinaya (Verbal Expression)

Vachika Abhinaya conveys meaning through words, speech, songs, narration, or vocal sounds. Examples: Narration used during a dance performance. Lyrics and rhythmic syllables in dance and music that help explain the story.



3. Aharya Abhinaya (Costume and Appearance)

Aharya Abhinaya uses costumes, make-up, ornaments, and props to portray a character and communicate emotions. Examples: In Manipuri dance, a dancer playing the role of 'Radha' wears similar dress, ornaments and headgear, which help her portray her character more efficiently to the audience.



4. Sattvika Abhinaya (Inner Expression) : Sattvika Abhinaya is the natural expression of feelings that arise from within. It reflects genuine emotions and deep understanding of a character. Examples: Tears expressing grief. Trembling, goosebumps, sweating, or changes in voice that show strong emotions.

All four types of abhinaya are used in Indian dance forms, especially in classical dance. However, Angika and Sattvika Abhinaya are used more extensively because dance mainly communicates through movement and expression.

Navarasa - Nine emotions

For acting, it is essential to understand human emotions and feelings. When these emotions are expressed and presented on stage, they are transformed into rasas (asthetic emotions).

No.	Emotion (Bhava)	Rasa	Meaning	Picture
1	Love (Rati)	Shringara	Love and affection	
2	Laughter (Hasa)	Hasya	Joy and laughter	
3	Sorrow (Shoka)	Karuna	Sadness and compassion	
4	Anger (Krodha)	Raudra	Anger and fury	
5	Courage (Utsaha)	Veera	Bravery and heroism	

Think and Discuss

- Explain the four types of Abhinaya with suitable examples.
- Name the Navarasas and discuss how they are used in dance performances.

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6	Fear (Bhaya)	Bhayanaka	Fear and anxiety	
7	Disgust (Jugupsa)	Bibhatsa	Disgust and aversion	
8	Wonder (Vismaya)	Adbhuta	Surprise and amazement	
9	Peace (Nirveda/ Shama)	Shanta	Calmness and peace	

In dance, different human emotions are expressed through these Rasas. Facial expressions, eye movements, and hand gestures help dancers present each Rasa effectively.

1. Shringara Rasa (Love)

Shringara Rasa expresses love, happiness, beauty, and affection.

Expressions: Gentle smiles, shy glances, graceful movements.

Example: Depicting the loving relationship between Radha and Krishna through dance.

2. Veera Rasa (Heroism)

Veera Rasa represents courage, confidence, and bravery.

Expressions: A confident face, upright posture, and strong movements.

Example: Portraying the bravery of Chhatrapati Shivaji Maharaj on the battlefield.

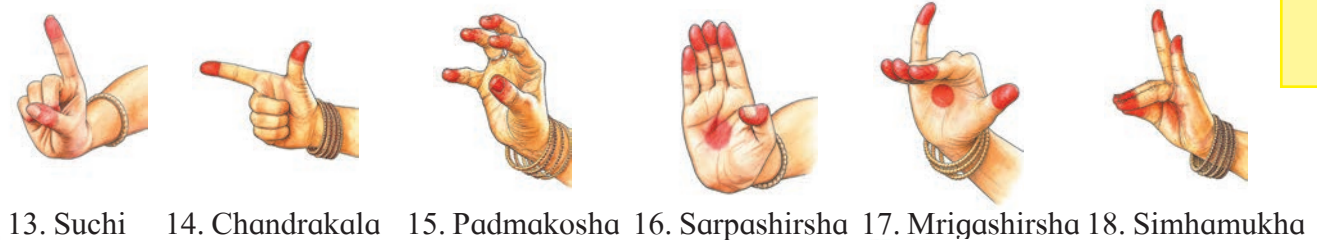
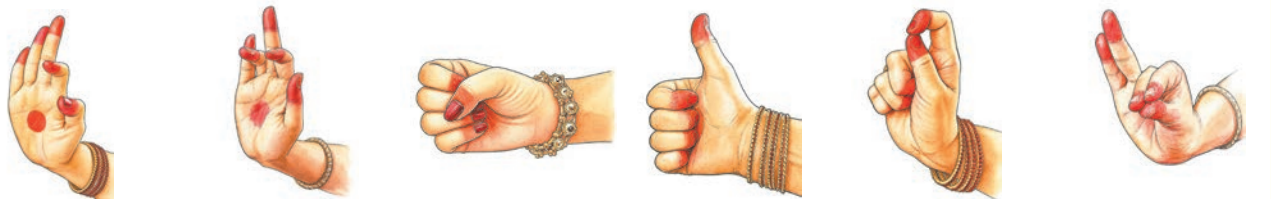
3. Raudra Rasa (Anger)

Raudra Rasa expresses anger, power, and intensity.

Expressions: Wide eyes, forceful gestures, and vigorous movements.

Example: Goddess Durga defeating Mahishasura.

Hand Gestures in Dance : One of the special features of all Indian classical dance forms is the use of hand gestures, called Hastas or Mudras. Through these gestures, dancers can communicate ideas, emotions, objects, and stories without speaking. Hand gestures performed with one hand are called Asamyukta Hastas (Single-Hand Gestures). There are 28 Asamyukta Hastas.



Using Hand Gestures Expressively

In classical dance forms such as Bharatanatyam, Kathakali, and Kathak, hand gestures are an important way of communication. Dancers use mudras to express feelings, actions, and stories without using words.

- Students should be encouraged to learn hand gestures (hastamudras) and practice them. Additionally, games involving changing the sequence of these gestures can be played to stimulate memory.
- For more information, scan the QR code on the first page.

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LO06AE56

Let's Try!

Pataka Hasta (open palm): Used to show the sky, clouds, blessing, or stopping.

Shikhara Hasta: Used to show pride, strength, a person, or a mountain.

Mukula Hasta (flower bud): Used to show a flower bud, offering, love, or devotion.

Observe and Practise Hand Gestures

Observe the hand gestures shown above. Discuss which of these gestures we use in our daily lives and try performing them. Examples: Gestures used while collecting flowers. Hand movements used while making a rangoli.

Speak and Dance with Your Hands

Observe the given hand gestures. Choose any three or four gestures and combine them with simple movements. Perform these movements and see how they can tell a story without words.

- **Understanding Our Feelings**

We experience many different emotions in our daily lives. Try to identify these feelings and express them through dance movements and facial expressions.

Examples: Notice how your face lights up when you eat your favourite sweet or food. Observe the expressions on your face when you taste something bitter or unpleasant. Try showing these emotions through movement and expression.

- **Express Yourself Through Abhinaya**

Think about the Rasas (emotions) and types of Abhinaya you have learned. Choose any one Rasa and, with your teacher's guidance, create a short dance presentation using at least four or five movements.

Example: Present a scene showing the bravery of Chhatrapati Shivaji Maharaj or Rani Lakshmibai in battle to express Veera Rasa (Heroism).

- **Dance Based on a Story**

Choose characters from a mythological story, folk tale, or moral story and present a short dance drama based on one event or scene.

Examples: Prahlad, Sita Haran, Jataka Tales, Moral Stories

- Help students understand how emotions and Rasas are expressed in everyday life.
- Encourage students to express themselves through movements, facial expressions, and gestures.
- Divide the class into groups and assign a story to each group.
- Guide students in selecting scenes and including different emotions in their performances.
- Show the video by scanning the QR code given on the first page.

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56, 57

Exercises

1. Write how we can use the gestures given below.

1. Kartarimukha -



.....

.....

.....

2. Kapithha -



.....

.....

.....

3. Ardhachandra -



.....

.....

.....

4. Katakamukha -



.....

.....

.....

2. Showing and recognizing facial expressions.

Activity : One student should show the expression of any one of the six Rasas on their face and the other students should identify that expression (Rasa) eg. Shringar Rasa, Hasya Rasa, Bhaya Rasa, Adbhuta Rasa, Bibhatsa Rasa, Karuna Rasa.

3. Presenting daily life events or incidents by including and considering the following aspects.

- Choose events from everyday life.
- Identify the various emotions (rases) that arise in this situations.

4. Create a simple story using your imagination.

(Exampe - Children and forest animals, interaction between children and trees) and based on the song.

- Students should be encouraged to observe and demonstrate various movements, Encourage the to perform movements with their hands. For this, students should be asked to choose a song/rhythm of their choice.
- Scan the QR code on the first page and show the video.

CG - 2

C-2.1\2.2

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56, 57

17 Different Aspects of Dance Performance

We have learned about various forms of classical dance. After practicing dance, everyone wishes to give an effective performance. Along with regular practice, some technical aspects are also important for a successful dance presentation.

1. Technical Arrangements for a Dance Performance

Just as it is important to learn dance movements and techniques, it is also necessary to know about the following technical elements and equipment for the better performance.

1. Dance Literature : While selecting songs, poems, stories, or other material for dance, one should consider the rhythm of the words and the emotions they express.



- Students should be encouraged to visit a nearby auditorium and observe its different technical arrangements. They can write their observations and draw pictures based on what they see.
- Students may also visit a local stage or theatre to become familiar with an actual performance venue.
- A local classical dance artist may be invited to conduct a dance workshop.

CG - 3

C-3.1

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2. **Music** : Dance gives a visual form to musical notes through movement. While dancing, one should pay attention to the rise and fall of notes, changes in pitch, and variations in sound.
3. **Makeup and Costume** : The makeup and costume depend on the theme of the dance. Different dance styles require specific costumes, jewellery, ghungroos, makeup, masks, turbans, and other accessories.
4. **Stage Setting (Set Design)** : Stage decorations help highlight the theme and emotions of the dance. For example, flower garlands may be used as decorations on stage curtains.
5. **Sound Arrangement** : Special sound equipment is needed so that the music used in the performance (singing, instruments, etc.) can be heard clearly by the audience. Examples: Microphones, microphone stands, cables, sound monitors, sound boards, speakers, etc.
6. **Lighting Arrangement** : Different types of lights are used to clearly show dance movements on stage. (Examples: Spotlights, halogen lights, LED lights, etc.) Colored filters can also be used to create different moods and highlight specific emotions. (For example, red light may be used to show anger or the Raudra Rasa.)
7. **Auditorium** : Observe the different parts of an auditorium using the given diagram.

2. Stage Etiquette

To fully enjoy dance, drama, and music performances, certain rules and manners should be followed by both performers and audiences.

Care to be Taken by Performers

- Be ready in the auditorium before the performance begins.
- Use stage equipment carefully and correctly.
- Take proper care of items used in the performance such as sticks, handkerchiefs, lamps, etc.
- Usually, footwear should not be worn on stage.
- When performing classical dance with ghungroos, footwear should not be worn.
- Be aware of when to enter and exit the stage.
- During group performances, respect fellow dancers and maintain unity in the performance.
- While dancing, be aware of different stage directions and positions.

- Students may discuss a performance they have seen and talk about stage etiquette in class.

CG - 3
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Care to be Taken by the Audience

- Give appropriate appreciation when artists perform.
- Do not make noise during the performance.
- Avoid eating during the performance and enjoy the art with full attention.
- Maintain silence in the auditorium.

Planning and Presenting a Dance

While planning and presenting a dance, the following points should be considered:

1. Selection of a suitable theme.
2. Selection of music that matches the theme.
3. Creating the dance with the teacher's guidance (use of energy, space, formations, lines, etc.).
4. Regular practice.
5. Selection of suitable makeup and costumes (costumes, jewellery, props, etc.).
6. Planning technical aspects such as stage setting, sound, and lighting.
7. Presenting the dance confidently.

Exercises

A. Write the important elements required for a dance performance.

B. Visit a nearby auditorium. Observe it and draw a layout showing:

- | | |
|------------|-------------------|
| 1. Stage | 2. Stage Wings |
| 3. Curtain | 4. Backstage Area |

C. Plan and present any dance using the following points:

- | | | |
|------------------|----------------------|------------------------|
| 1. Theme | 2. Material | 3. Music |
| 4. Structure | 5. Makeup | 6. Costume |
| 7. Stage Setting | 8. Sound Arrangement | 9. Lighting Arrangemen |

D. List the elements required for a dance performance.

- Teachers should help students choose a suitable theme and make efforts to provide the technical arrangements required for the performance.

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18 Learning About Local Dance Artists

Many dance and art forms are practiced in our surroundings. These traditions are preserved by local artists. Learning about their work helps us understand the cultural richness and artistic identity of our region.

Some Dance Artists of Maharashtra

1. Vithabai Bhau Narayangaonkar was one of Maharashtra's most famous Tamasha and Lavani artists. Because of her outstanding contribution to folk theatre, she became known as the "Empress of Tamasha."

Personal Information

Full Name: Vithabai Bhau Narayangaonkar
(Vithabai Bhau Khude)

Born: 1 July 1935, Pandharpur

Died: 15 January 2002, Narayangaon

Family Background : Her father, Bhau Khude, was a disciple of the famous folk artist Pathe Bapurao. He also ran a Tamasha troupe called Bhau-Bapu Mang Narayangaonkar Tamasha Mandal.

Artistic Journey and Contributions

Early Training : Vithabai grew up in an artistic family. From the age of four to five, she travelled with her father's Tamasha troupe instead of attending school.

Talent : Her sweet voice, expressive acting, and excellent Lavani dance performances made her extremely popular. She was skilled in singing, dialogue delivery, and performing Lavani and Gawalani.

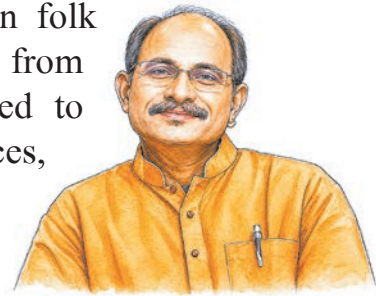
Patriotism : During the 1962 India–China War, she performed Tamasha shows for Indian soldiers near the border to boost their morale.

Awards and Honours : She received the prestigious Sangeet Natak Akademi Award (President's Medal) for her contribution to folk arts.

The Government of Maharashtra has also established the Vithabai Narayangaonkar Lifetime Achievement Award in her memory.



2. Sadanand Rane : Sadanand Rane is a well-known folk dance scholar, researcher, choreographer, and director from Maharashtra. For more than 40 years, he has worked to preserve and promote Maharashtra's traditional folk dances, especially Lavani.



Major Contributions

- 1. Research and Writing :** He has conducted detailed research on Lavani and various folk dances of Maharashtra. His work has helped many young dancers and artists.
- 2. Judge :** He served as the chief judge of the popular dance competition Dhina Dhin Dha on the Sahyadri television channel.
- 3. Cultural Programmes :** He has directed many historical and cultural programmes. His programme Sanskritik Jagar, based on the movement for a united Maharashtra, became very popular.
- 4. Knowledge of Various Dance Forms :** Besides Lavani, he has expertise in Koli dance, Tarpa dance, Gondhal, and folk dances from other Indian states.

5. Awards and Honours

State Cultural Award (2023) – Awarded by the Government of Maharashtra for his contribution to dance.

Lavani Gaurav Award (2022) – Presented by the 'Lavani Kalavant Mahasangh' for his excellent work as a dance Director.

Maharashtra Lok Gaurav Award (2024) – Given for his contribution to folk arts.

6. Guide for Future Generations

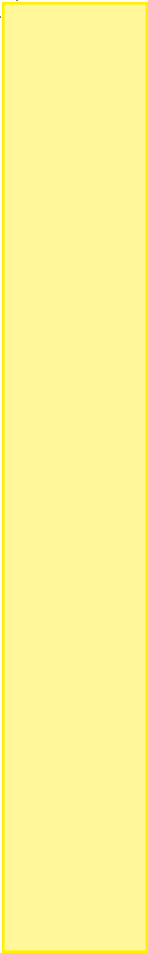
Through institutions such as Mudra Art Academy and government workshops, he has trained hundreds of young dancers in Lavani and folk dance. Many well-known Lavani artists and choreographers consider him their teacher and mentor. Students should learn about local dance styles and artists and be encouraged to prepare reports and presentations about them.

- Students should be introduced to local dance forms in the area and encouraged to submit reports.
- Information about local dancers and their dance styles and types should be given in the classroom (e.g., Rohini Bhate, Dr. Sucheta Bhide-Chapekar).

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Exercises

- 1. Collect information about local folk or classical dance artists. Discuss their lives and work in class. If possible, meet them, interview them, or watch their performances. Write a short note about them in your notebook.**
- 2. Prepare a report on a local folk or classical dance form. Include the following points:**
 1. Title of the Report
 2. Name of the Dance Form
 3. Place of Origin
 4. History of the Dance Form and where it is performed
 5. Performance Style – Solo, Group, Female, Male, or Mixed
 6. Makeup and Costume
 7. Special Features of the Dance Form



Records

Handwriting practice lines consisting of 20 horizontal dotted lines.



समग्र शिक्षा
Samagra Shiksha

कलाशिक्षण इयत्ता सहावी (इंग्रजी माध्यम)

(For Free Distribution)



Hello Children!

If you feel uneasy about someone touching you inappropriately, you should not keep quiet. You must :

1. Not blame yourself.
2. Tell someone whom you trust.
3. You can also inform National Commission for Protection of Child Rights through the **POCSO e-box**.

When you get an unsafe touch, you may feel bad,
confused and helpless.
You need not feel “bad” because it’s not your fault.



Press This Button

POCSO e-box available at ncpcr@gov.in

If you are below 18 years of age, and are troubled or confused
or abused or in distress or know some other child who is...

*Call 1098...because some numbers are good!
They change lives!!!*



CHILDLINE 1098 - a national 24 hours toll free
emergency phone service for children in distress is an
initiative of CHILDLINE India Foundation supported
by Ministry of Women & Child Development.



नए समाज की ओर
Towards a new dawn

Provide students age-appropriate guidance on recognizing and understanding
good touch and bad touch, ensuring their physical and emotional well-being.