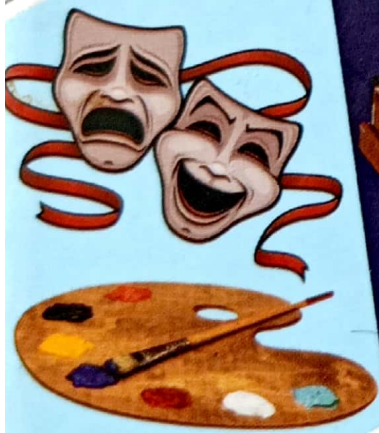


Uniform curriculum Structure for 2 Year
B.Ed. Programme in West Bengal

SEMESTER-II
COURSE-EPC-2

Drama and Arts in Education



Dr. Partha Chattopadhyay
Baruna Sengupta

WBUTTEPA B.ED GUIDE LINE



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DRAMA AND ARTS IN EDUCATION

Course : EPC-2 (1.2 EPC 2)

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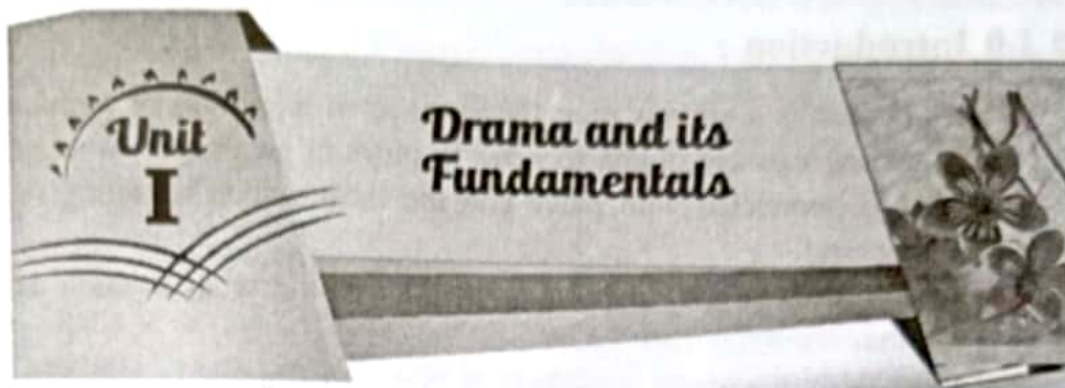
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□ Structure / Content Outline

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1.0 Introduction :

- ✓ A Drama is a serious play for the theater, television or radio.
- ✓ Any one can use drama to refer to plays in general or to work that is connected with plays and the theater such as acting or producing.
- ✓ It can refer to real situation which is exciting or distressing as drama.

The term Drama comes from Greak word meaning "action" which is derived from the verb meaning 'to do' or 'to act'. The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception.

History of Indian Drama has originated and developed from storehouse of Sanskrit in India. Drama is basically a form of performing arts, where stories are enacted by the utilization of dialogue, music, signal and dance. The history of Indian Drama is deeply rooted in classical Sanskrit theatre, which is the earliest existing form of drama and theatre.

We have got so many idas from 'BHARAT NATYA SASTRA' about Drama.

Nattya Sastra written by 'Bharta' in 2nd century B.C (According to Dr. Raghaban). Critics wrote there different views about Nattya Sastra during 2nd century A.D.

It had been consisted 12,000 (Twelve Thousands) slokes, but Nattya Sastra originally Published with 6,000 (six thousand) slokes (two parts) in 1175-1250 Khristabda.

Group of 'Bharata' (Bramma, Nandi, Kohal, Sadasiv, Kassyp Bharat that it Pancha Bharat) was Nattya favourite. It has seven (7) Ragas. These definations quoted in 28 to 33 chapters of Nattya Sastra. Those Ragas were Grama Ragas. Those Grama were (a) Sadja Grama, (b) Maddhyama Grama, (c) Koushik-Maddhyama Grama (d) Koushik Pancham Grama (e) Sarav Grama (f) Sadharita (g) Pancham Grama.

Nattya Sastra consisting of 36 chapters (Addhyaya). Nattya Sastra has 18 Jati. According to K. C Panda, "It will therefore, not be wrong to suppose that Bharata lived some time between the 4 and 5 century A.D."

According to P.V. Kaane, "The Hathi Gumpho inscriptions of Karvela styles, Karvela the king of kalinga. Gandharba Veda is generally veda must have been recognized sum centuries before christ and the Nattya

Veda which include its Principles and Practices may very well be placed about two hundred B.C. The Hanthi Gumpho at Present Situated at near Bhubaneswar of Udaygiri. This Grantha is very essential for Drama and Sangeet sastra.

1.1 Drama as a tool of learning :

Drama is a performing art, an outlet for self-expression, and a way of learning Drama is an effective learning tool, because it involves the student intellectually, physically, socially and emotionally. Activities in intellectually, pantomime play making, and scene reenactment serve to develop the creative potential in the participants and help to develop critical thinking skills.

In answering the question "why teach drama"? theater director and teaching artist Matt Bachanan has to say : "Dramatic Arts educations is an important means of simulating creativity in problem solving. It can challenge students perceptions about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions, thoughts and dreams that they might not otherwise have means to express. A student can, it only for a few moments, become another, explore a new role, try out and experiment with various personal choices and solutions to very real problems- problems from their own life, or problem faced by characters in literature or historical figures. This can happen in safe atmosphere, where actions and consequence can be examined, discussed, and in a very real sense experienced without the dangers and pitfalls that the such experimentation would obviously lead to in the 'real' world. This is perhaps the most important reason for Dramatic Arts in Schools."

✓ Educational Objectives :

The benefits using creative play as a teaching methodology coincide with the established goals of education, These includes :

- ✓ (i) Developing the imagination and creativity
- ✓ (ii) fostering critical thinking and problem solving skills.
- ✓ (iii) Exploring and evaluting ideas & discovering positive ways of dealing with conflict.
- ✓ (iv) Expressing feelings and interpreting the feeling of others.
- ✓ (v) Enhancing communication skills.
- ✓ (vi) Improving literacy skills.

Participation in drama activities the teacher with another way to assess the student through dramatic play, students reveal how they organize ideas, solve problems, work in a group, deal with conflict and use their imagination. Observing how students dramatize an event offers valuable insight into how they perceive, Interpret, understand, and analyze the material at the core of the lesson.

■ Classroom Applications :

Drama has many practical classroom applications for teaching curricular material. Important concepts, ideas, events, and people can be dramatized through improvisation, pantomime and play writing to stimulate interest.

Drama can be the vehicle for the following applications :

- (i) Role play situations to model/observe new skills or behaviours.
- (ii) Develop scenarios to introduce new concepts.
- (iii) Dramatize a meeting between characters or historical figures.
- (iv) Reenact a real event.
- (v) Dramatize a scene that might have happened in a story.
- (vi) Improvise a scene that expresses the topic or theme.
- (vii) Act out scenarios as a way to approach writing dialogue.
- (viii) Create literacy sketches.
- (ix) Stimulate ideas for composing essays, poetry or fiction.
- (x) Portray famous people

Drama is a teaching tool that allows students to participate, demonstrate and observe in a "Controlled", or non-threatening environment. In other words, it provides another, "non-traditional" opportunity for students to learn and demonstrate learning. At the same time, drama helps students get in touch with their creativity and spontaneity as well as to develop confidence in the expression of their ideas. Finally it teaches self-discipline, acceptance of and positive response to criticism and co-operation with others.

● 1.2 Different forms of Drama :

- **Classical Drama** : Mainly classical drama refers to Greek Drama. Whether it is a recent or ancient it does not matter when it represents an aesthetically ideal drama.
- **Romantic drama** : Romantic drama usually revolves around an obstacle which prevents deep and true romantic love between two people.

- **Comedy** : Comedies are lighter tone than ordinary works, and provide a happy conclusion. The intention of dramatists in comedies is to make their audience laugh. Hence, they use quaint circumstances, usual characters and witty remarks.
 - **Tragedy** : Tragic dramas use darker themes, such as disaster, pain and death. Protagonists often have a tragic flaw— a characteristic that leads them to their downfall.
 - **Farce** : Generally, a farce is a nonsensical genre of drama, which often overacts or engages slapstick humor.
 - **Melodrama** : Melodrama is an exaggerated drama, which is sensational and appeals directly to the senses of the audience. Just like farce, the characters are a single dimension and simple, or may be stereotyped.
 - **Musical Drama** : In Musical dramas, dramatists not only tell their stories through acting and dialogue but through dance as well as music. Often the story may be comedic, though it may also involve serious subjects.
- There are so many types of drama in our dramatic.
- **Street theatre** : Street theater is a form of theatrical performance and presentation in outdoor public spaces without a specific paying audience. These spaces can be anywhere, including carparks, recreational reserves and street corners. They are especially seen in outdoor spaces where there are large numbers of people.
 - **Third Theatre** : This is a new form of theatre. Poland first introduced open air theatre. In this type of theatre there is no differentiation between audience and actor. In 1971 under the guidance of Badal Sircar the group, Satabdi first performed this type of theatre in Kolkata.

● 1.3 Role Play and Simulation :

Role play is a structured set of circumstances that mirror real life and in which the participants act as instructed. The participant is asked to play the part of someone else. He is given details about the person and situation that he is supposed to be in. The activity the student is given is in fairly controlled scenarios. The student instructs in small groups or pairs taking the part of different characters. In extended role-playing, improvisation is included. According to Hodgson and Richard (1974), improvisation is a spontaneous response to the unfolding of an unexpected situation. This

activity is less guided and allows more room for spontaneous response. The tension or conflict in role play creates unpredictability and this is a key element in language use and something students should be prepared for.

■ Simulation :

Simulation is a problem-solving activity where the student brings his own personality, experience and opinions to the task. It involves discussion of a problem which is presented by the teacher. The students normally bring their own experience to the portraying of the roles in simulation. The situation need not be real life situation like a board meeting but can be imaginary like being stranded in a desert island. Simulation was originally used as a learning technique in business and military training. The outcome of the simulation was paramount importance. In language learning however, the end product of the decision reached is of less importance than the language used to achieve it.

Role play is often included within simulation. This allows for extended interaction between the students. These two activities help to recreate the language used in different situations. This is the type of language the students are most likely to use outside the classroom. The main benefit is that it enables a flow of language to be produced that might otherwise be difficult to produce or create.

■ Example given below : (For class -XII syllabus)

The original name of this drama is — "A Marriage Proposal". It is a one act farce by Anton Chekhov, written in 1888 - 1889. It was originally written in Russian Language and first performed in 1890. This drama consists of only three characters — They are :

- Stepan stepanovitch chubukov — an old man of seventies.
- Natalia stepanovna — his 25 year old daughter.
- Ivan vassiliyitch Lomov — a 35 years old. neighbour of chubukov.

Thomas of this drama is based on a comedy or a satire, include making fun of romance and marriage. Here chekhov examines the true nature of marriage, an institution of necessity in his time that did not necessarily need to include romance and love.

In chekhov's time marriage would have been considered an economic necessity more for financial security than love which has reflected in this drama.

In the late 19th century this drama performance became very popular. In this drama Chekhov utilized the relationship of two wealthy men to create a scenario where a daughter, Stepanova, is approached by her neighbor, seeking her hand in marriage. But the three people are so stubborn that they can't stop arguing long enough for Lomov to actually propose. And you have to wonder why he would want to propose to Stepanova, who screams at him and insults him.

Lomov is a bit old to be unmarried and he is a hypochondriac too. He humbles his proposal, trying to honor Stepanova but instead makes her angry. Stepanova wants him to come back to the house but more arguing takes place. Her father wants to get his daughter married off, but unable to resist with her potential husband.

■ Advantages of Role play and Simulation.

For Role-Play and simulation to be successful, 100% participation from the students should take place. The discussion requires a great deal of mental activity as each student tries to express himself to show his understanding and to relate what is being said with his own opinions. Thus opportunities to generate language use arise. This is one of the main concerns of language teaching.

The problems of discipline and motivation can also be reduced. Learning is active and not passive when role-play and simulation are used. They require mental and physical activity e.g. gesturing to put forward a point. The students have to concentrate in order to participate effectively. This would leave little room for playing tricks or getting into mischief. In fact such negative behaviour can be diverted into the role-play and simulation activities. Which ironically can make the situation more interesting. Since the situations in these activities are often related to real life. The students will see the relevance and they may be more motivated to participate and to use the target language. Hence, relevance would increase the motivation to learn, which in turn will increase student involvement. Thus reducing discipline problems which often arise from boredom and lack of motivation.

These dramatic activities can be graded to suit a whole range of abilities since no learning group is homogeneous. The roles can be designed for faster to slower learners. The dominant roles can be taken by the fluent students and the shy students can take a less active role but their participation is still required. For lower level classes Cue card can be given to the students to encourage them. Peer learning and peer helping will also be encouraged.

Disadvantages of using Role play and simulation :

Some students have fixed ideas as to what a good class teacher is. They expect a rigid, fixed procedure in her teaching. They are used to being passive and expect teaching to be teacher-centered. Attitudes like these have to be changed. Before this can be done the teachers attitudes have to be changed too. She must accept her new role where she does not dominate the class anymore. She is now the observer and must gradually withdraw and allow the student to take over without having the fear of losing control.

Role play and simulation take a lot of time especially if they include preparation and follow up work. It also depends on the ability of the class to perform the tasks. The teacher thus has to know the class well so as to assign the students activities to suit their abilities. Time constraints are especially felt in examination classes which have set syllabus to follow and to complete.

The lack of space and the large number of students can make the organization of the activities difficult. Noise level will also be high especially. If the size of the class-room is small thus making concentration difficult. Monitoring of the difficult groups may also be a problem. The teacher thus has to adopt and improvise accordingly, for instance looking for an alternative place or even carrying out the activity outdoors.

When students are encouraged to produce spontaneous speech, mistakes are bound to appear especially in L2 classes. The question on how to correct and when to correct could be a problem to the teacher. The teacher must bear in mind that fluency rather than accuracy is more important. However, it does not mean that the teachers do not correct mistakes at all. This should be done during the discussion on feedback sessions at the end of the activity and not while the students are preparing or carrying out the tasks.

1.4 Use of Drama for educational and Social change (Street play, Dramatization of a lesson) :

We live in a digitalized world with massive ideas and values emanating from and affecting our human lives. In every part of the world, people in power are mapping our lives, at the political, economic, social and ecological levels. We the 'Ordinary people' may not have enough political,

economic or even legislative power to implement changes in our social lives. We have at least the ability to impact feelings and ideas through arts and performances. Theater is one such platform whereby actors and audience can be 'Indirect activists' addressing their own individual and social issues, resolving them and thus contributing to the achievement of a better world. It can thus go beyond mere entertainment and social gatherings to communicate educational, social, political or religious messages as well.

The concept of using theater to explore pertinent issues and create social impact evolved to include three types of popular theater. The First type is one that is produced by a professional group of performers but targeting the people to stimulate social transformation by transmitting messages and encouraging them to challenge problems tackling the community. The Second is one that is organized by, and for the people/audience without professional expertise to showcase their stories.

The Third type of theater, called forum or "playback theater," is an improvising form whereby audience members relate stories or problems in their lives and see these performed on the spot and thus try to resolve the issue and come up with their own solutions to their own problems.

Lately, the use of playback or forum theaters within social movements has increased to address issues including poverty, racial discrimination, gender-based violence, militarism and environmental degradation. In this regard, the Arab school of playback theatre, founded in 2012, represents one active regional organization that provides training programmes for educators, cultural activists, theater practitioners, community workers and others to apply playback theater within various situations in Lebanon, Palestine, Jordan, Egypt and India.

By giving a voice to silenced voices and counter testimonies, it helps to raise awareness about the realities of injustice and oppression. It enables oppressed people to express their own sense of self while building up and rebuilding solidarity and common struggles.

Overall, when real-life experiences are "captured" in a play, people can easily relate, displaying their strong emotions and resonance leading to stronger outcomes such as changes in behaviors, attitudes and even solutions to certain personal and social problems. It can also be used for conflict resolution between different community members, channeling the process of understanding and reconciliation by showing the others' points of view.

In this regards, we have to salute the initiative of Zeina Daccache, the "pioneer of drama therapy" throughout the Arab world, who used theater as a tool to induce social change. Founder of Catharsis, an organization that provides drama therapy programmes on different levels, Daccach works to "do theater for a cause" as she once said in an interview with Al-Jazeera. "I was tired of doing art for the sake of it. I wanted to give voice to those who had something to say." Indeed, she was able to successfully produce effective plays of which the "12 Angry Lebanese" (2009), "Scheherazade in Baabda" (2012) and recently "Johar... Up in the Air," which was acted in Roumieh Prison, connecting the audience with the prisoners. She has indeed proved that therapy through theater is an effective and powerful means of problem-solving, promoting well-being, understanding and reconciliation within individuals. By giving special populations a tool for self advocacy, and thus communicating their messages to the society and decision makers, it can heal different personal and societal problems that other means proved unable to sustainably solve.

Another initiative worth acknowledging is that of MARCH, a civil movement established in 2011 that focuses on peace-building by opening honest dialogue to recognize and admit past deeds, and instill a working framework of mutual respect. In late 2014 after violent clashes between Tripoli's Jabal Mohsen and Bab al-Tabbaneh neighborhoods, MARCH organized a theatrical play performed by young actors, most of whom were former fighters. "In love and war on the Rooftop a Tripolitan Tale" is a real-life comedy play that talks about the daily lives of the actors aged 16 to 29 years old, from the two rival neighborhoods. At first, the performers were armed while rehearsing, but when their experiences were given a voice, they realized they had a lot in common beyond their disputes, especially social issues like unemployment. Later on, a cafe was developed on Syria Street, the former front line of fighting between residents of Jabal Mohsen and Bab at Tabbanch. It is being gradually managed by them, giving them job opportunities. Which further proves the success of that initiative.

Theater is one of the best means of creating social transformation. Compelling us, as academicians, researchers, policy makers, governments,

donors and civil society activists, to give it adequate attention, awarers, recognition, support, research, funds and advocacy so that we are able to face our mounting challenges.

1.5 Use of Drama Techniques in the Classroom : Voice and speech, mine and movements, improvisation, skills of observation, imitation and presentation.

The use of drama has been used over the course of history from the time of Aristotle. Who believed that theater provided people a way to release emotions, right to beginning of the progressive movement in education. There are so many points that we strongly agree to be important to consider :

- (a) Drama is part of real life and prepares to deal with life's problems.
- (b) Drama engage students in creative problem solving and decision making.
- (c) Drama develops verbal and non-verbal communication.
- (d) Drama can enhance students' psychological well-being.
- (e) Drama develops empathy and new perspectives.
- (f) Drama builds co-operation and develops other social skills.
- (g) Drama increase concentration and comprehension through engagement.
- (h) Drama helps students consider moral issues and develop values.
- (i) Drama is an alternative way to asses by observing.
- (j) Drama is an entertaining.
- (k) Drama contributes to aesthetic development.
- (l) Drama offers a learning avenue that enhances other areas of the curriculum.

According to syllabus Drama has some practical class-room application for teaching curricular material :

Such as voice and speech, Mime and Movements, Improvisation, Skills of observation, Imitation and presentation.

■ Voice and Speech :

Speech is produced by precisely co-ordinated muscle actions in the head, neck, chest and abdomen, Speech development is a gradual process

that requires years of practice. During this process, a child learns how to regulate these muscles to produce understandable speech.

Use of voice :

Like good actors teachers need to use their voices appropriately in a variety of situations such as narrating a story or giving a character a distinctive accent. Effective teachers incorporate variations in vocal pitch and deliberately raise or lower their voice in order to make a point or simply to communicate more effectively.

Some instructions are given below to improve voice and pitch :

- Reading poetry aloud. This is particularly helpful because poetry requires greater vocal inflection for its meaning to become clear.
- Varying the speed and tone according to meaning of the piece of the subject.

Mime and Movement :

A mime or mime artist is someone who uses mime a theatrical medium or as a performing art, involving miming, or the acting out of story through body motions, without use of speech.

Mime has been performed on stage. Traditionally, these sorts of performances involve the actor/actress wearing tight black and white clothing with white facial makeup. However contemporary mimes often perform without white face similarly, while traditional mimes have been completely silent. Mime acts are often comical, but some can be very serious.

Fun is learning and learning is fun. If we remember this and try to incorporate fun in own teaching. Our students will definitely enjoy the learning process. Students enjoy dealing with and discussing real life issues and problems.

Improvisation :

Improvisation, or impro, is a form of live theater in which the plot, characters and dialogue of a game, scene or story are made up in the moment.

Effective teachers can improvise so well that at they always appear to know exactly what are doing and every thing seems to be carefully planned and well thought out. Obviously Improvisation is one of the most important skills for a teacher to learn. Deep experiences through drama guides and supports students problem solving skills, while at the same time, works

to encourage an increasing awareness in how to solve issues at hand. Instead of school just being a place where students are being taught and told what to think and feel, drama turns this into a deeper experience in thinking, further motivating students to question, respond and explain what they are feeling and thinking.

Find out about local live theater options that may connect to student's curriculum. Remember to check local colleges and community theater groups, some groups actually have plays specifically designed to meet curriculum standards.

Skills of Observation :

Observation is essential in any skills and its the source for our creativity and critical thinking.

There are different types of observation methods. Those are given below —

- (i) Controlled observation
- (ii) Natural observation
- (iii) Participants observation

When teaching new lessons, we always depend on prior knowledge. We start with what students know, which further guides us with the next step to take in our teaching. It is difficult for some of our students to make sense of specific things which is simply where drama fits in. Drama can be used to preview or review a lesson. Further allowing teachers to assess what students already know or have learned.

Drama simply allows students the opportunity to rehearse roles. Further giving form or shape to the individual and personal ideas and feeling they are naturally experiencing. Overall, this allows students make sense out of their 'real' life problems.

Imitation and Presentation :

An Imitation of something is a copy of it. Imitation means copying someone else actions. Mimesis means 'to imitate' is a critical and philosophical term that carries a wide range of meaning.

Imitation means the act of copying somebody or something. It is an act the copying the ways somebody talks and behaves, especially to entertain. In drama imitation is more pronounced in performance. Drama tries to present life as realistically as possible on stage. This is why we

say the drama is mirror of life. The children are imitating their parents or imitating life as it is lived in the family. The basic concept of drama is imitation.

Presentation :

Presentation is the appearance of something, which someone has worked to create.

Presentation is process of selecting, designing, adapting to, or modifying the performance space for a play or film.

Staging is also used to mean the result of this process, in other words the spectacle that play presents in performance, its visual detail costumes, lighting and sound are related with the word presentation. 'A dramatic change or event happen suddenly is very noticeable and surprising.' This sentence is more applicable with the meaning presentation.

When a drama is performed there are two forms (a) Realistic (b) Non-realistic.

Realistic characteristic :

- (i) Present real life on stage.
- (ii) Characters are taken from real life
- (iii) Make up, light, stage craft are all real.
- (iv) Dialogue etc.

Non-realistics Characteristics :

- (i) Does not present real life
- (ii) Stages are suggestive
- (iii) Dress are not real
- (iv) Narrator, chorus are used to converse with audience etc.

(Short Questions & Answers)

1. What do you mean by Drama?

Ans : Drama is an Ancient Greek word meaning 'action' which is derived from the verb meaning 'to do' or 'to act'.

- A Drama is a serious play for the theater, television or radio.
- Any one can use drama to refer to plays in general or to work that is connected with plays and the theater such as acting or producing.
- It can refer to real situation which is exciting or distressing as drama.

2. Write two name of classical dramatists.

Ans : The two classical dramatists are- (i) Aristotle (ii) Sofoklis/Sophoklis.

3. What do you mean by classical drama.

Ans : Mainly classical drama refers to Greek Drama. Whether it is a recent or ancient it does not matter when it represents an aesthetically ideal drama.

4. Write some educational objective of drama.

Ans : The benefits using creative play as a teaching methodology coincide with the established goals of education, These includes :

- (i) Developing the imagination and creativity
- (ii) fostering critical thinking and problem solving skills.
- (iii) Exploring and evaluating ideas & discovering positive ways of dealing with conflict.
- (iv) Expressing feelings and interpreting the feeling of others.
- (v) Enhancing communication skills.
- (vi) Improving literacy skills.

5. Write characteristics of third theater and write name of namy personality?

Ans : This is a new form of theatre. Poland first introduced open air theater. In this type of theater there is no differentiation between Audience and actor. In 1971 under the guidance if Badal Sarcer the group, Satabdi first performed this type of theater in Kolkata.

Probable Questions

Very short answer type questions :

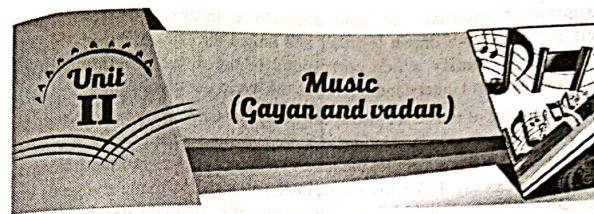
Marks **2**

1. How many types of observation are there?
2. What is comedy drama?
3. Define role playing?
4. Define simulation?
5. Write two objectives of using drama in educational institution.

Short answer type questions :

Marks **5**

1. How can drama be used for social changes?
2. How can should drama be used for the social and personal development of a child?
3. State some social problems which can be staged through school drama. Give example.
4. Write the objectives of playing drama in language and other school subjects.
5. Write how classroom teaching can be up graded with the help of drama.



CONTENT STRUCTURE

2.0 Some ideas of the word 'MUSIC'.

2.1 Sur, Taal and Laya (Sargam).

2.1.1 Sur :

2.1.2 Tal :

2.1.3 Laya :

2.2 Vocal-Folk Songs, Poems, Prayers.

2.2.1 Poems :

2.2.2 Prayer song :

2.3 Singing along with 'Karoake'.

2.4 Composition of Songs, Poems Prayers.

2.5 Integration of Gayan and Vadan in Educational Practices.

2.0 Some ideas of the word 'MUSIC'

✓ Music is the pattern of sounds produced by people singing or playing instruments.

✓ Music is the art of creating or performing music.

✓ Music the symbols written on paper which represent musical sounds.

✓ If something that you hear is music to your ears it makes you feel very happy.

Definition of Music

✓ Music is an united composition of Geet, Badya and Nritya. Sangeet (Music) Makes a beautiful relation among language, tune and Rhythm.

Understanding Music :

Understanding is a wonderful word. We say : You understand me, I understand you, we understand each other. We can understand a sign, a gesture, an event and some-one's behaviour, a game a language and a statement. Understanding is a process by which something that is external

to us loses its externality and gains access to our inner self. Object and self, self and object are drawn together and united through understanding, in degrees of identity which correspond to the degree of intensity of understanding. Understanding makes the world our own.

In the case of music we also speak of understanding : we understand it, or would like to. Understanding is a prerequisite (indeed by far the most important) for our accepting the music we hear, for our granting it access, so that we can say; I like this music, I enjoy it, it speaks to me and gives me something, it is beautiful. The music must offer us understanding in the form of this access and acceptance; it must contain within its nature the possibility of, and invitation to, understanding. And complementary to this we must as listeners be able to accept this invitation inherent in the music and to grant it access to ourselves. If both these conditions are met, understanding can take place, a wonderful process with its seat in the unconscious, where music encounters us and we it, so that we experience a sense of oneness with it.

In deliberating upon this process, I will distinguish between two aspect of understanding, the aesthetic and the cognitive. Aesthetic understanding is – for the purposes of this initial description – the purely sensory nonconceptual understanding of music as it strikes the senses. And cognitive understanding is in a similarly provisional description – the reflective behaviour which transforms music from its initial non-conceptual state into a language, that is to say into a form of conceptual cognitive understanding.

Imagine a village fair : the local brass band are playing. Sitting among the listeners is a farmerhand enjoying a drink. We can sense his involvement from his posture, the expression on his face, his eyes, although – let us assume – he has forgotten everything about music he had once learned at school. The music is having its effect on him; he understands it. And this understanding is unconscious in the sense that it is not articulated; it is – in our terms purely aesthetic. It is occurring beyond the realm of linguistic knowledge and conceptual thought; it is based solely on the aesthetic experience which has been fed by his having heard music since childhood.

Origin of Music during Vedic period :

Saama Veda is the origin of all sangeet or Music.

Classification of Saama Veda Gana (5 types) –

That is (1) Prastab (2) Udgeeth, (3) Pratihar, (4) Upadrab, (5) Nidhnan.

Anga of Saamagana – (5 types ...)

According to 'Nanya Deva' – (1) Suddha (2) Vinna (3) Gouri (4) Besara (5) Sadharani. This angas are Rag-geeti.

The swara of saamagana different from gandharba and Avijata deshi swara.

Name of seven (7) swara of saamagana are – Krusta, Prathama, Dwitiya, Tritiya, chaturtha, Mandra, Atiswarya.

The name of saamagana are Veda gana or vaidic gana. Stobhakshara is associated with samagana.

Swara of Saamagana enriched from high to low.

Saama swara	Loukik Swara
(1) Pratham (1st)	Ma
(2) Dwitiya (2nd)	Ga
(3) tritiya (3rd)	Re
(4) Chaturtha (4th)	Sa
(5) Pancham (5th) mandra	Dha
(6) Sastha (6th) atiswarya	Ni
(7) Saptam (7th)	Pa

The order of vedic swara are right or correct, but Loukik Swaras order are not correct. Vadic Saamaganas had both melody and Hermony.

2.1 Sur, Tal, Laya : (Tune) A Tune is a series of musical notes that is pleasant and easy to remember, Tala means musical measure or time, Laya means universal dissolution or destruction; (music) harmony, tempo etc.

2.1.1 Sur :

A series of musical notes that are sung or played to form a piece of music. Tune (sur) to make small changes to the sound a musical instrument makes so that it is at the correct musical level.

Origine :

In the general sense swara means tone, and applies to chanting and singing the basic swaras of vedic chanting are Udatta, anudatta and svarita. The musical octave is said to have evoloped from the elaborate and elongated chants of sama Veda, based on these basic swaras. Siksha is the subject that deals with phonetic and pronunciation. Naradiya Siksha elobarately discuss the nature of swaras both vedic chants and octave.

Swara meaning :

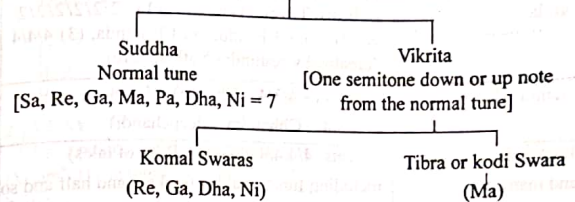
Each Shuddha swara (i.e.; Sa, Re, Ga, Ma, Pa, Dha and Ni) is traditionally held to have originated in the sound of a different animal and some have additional meanings of their own. Also, each swara is associated with one of the seven chakras of the body. Just as the swaras ascend through the saptak, so they are mapped into the chakras in the body in the ascending order. Komal notes are associated with the left side of each chakra; Shuddha and Tivra notes are associated with the right side.

Ragas therefore, have more or less of an effect on a given chakra depending on the notes they :

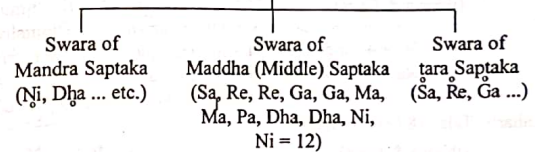
Swarn	Sanskrit Expression	meaning	Animal	Chakra	God
Sa	Shadja	Creator of six	Peacock	Muladhar (base of spine)	Ganapati
Re	Rishabha	bull	Bull	Svadhithana (genitals)	Agni
Ga	Gandhara	Sky	goat	Manipura Solarplenus and havel	Rudra (Shiva)
Ma	Madhyama	middle	dove/ heron	anahata (heart)	Vishnu
Pa	Panchama	fifth	cuckoo/ nightingale	Visuddha (throat)	Narada
Dha	Dhaivata	earth	horse	Ajna (third eye)	Sadasiva (Shiva as the unmanifest precursor to creation)
Ni	Nishadam	hunter	elephant	Sahasrara (crown of the head)	Surya

These are certain forms of Indian classical music.

Type of Swara
(At Present) in North Indian Music :



Other type of Swara



2.1.2 Tala/Thal and Laya (Sargam)

Pronunciation : Taa-la Rhythm. Rhythmic, cycle, Rhythmic beats or pulses may be strong beats or weak beats.

A Tala is an endlessly repeating series of a specified number of order drum syllables.

A single cycle is called an Avartan. So Tala is an endless chain of Avartans of specific theka. In theory, There are hundreds of Talas; however, in modern day, practice, about fifteen or twenty are in common use.

Some example.

Dadra Tala	6 beats – Compound duple time (3/3) – Total 6 beats
Kaharva Tala	4 beats – Common times (Total 8 beats) 4 + 4 = 8

Rupak Tala	7 beats (3/2/2) Chanda
Jhamptala, Sool Tala	10 beats (Jhaptala = 2/3/2/3 Chhanda) (Sool Tala = 2/2/2/2/2- Chhanda)
Ektala	12 beats (Three types : (1) 2/2/2/2/2/2. & (2) 3/3/3/3 Hindustani Chahanda, (3) 4/4/4 (created by Rabindra Nath Tagore)
Jhumra, Deep chandi	14 beats (3/4/3/4 - Chanda) - Jhumra (3/4/3/4 - Chhanda - deepchandi)
Tecn Taala, Tilvada and many more	16 beats (4/4/4/4 chanda - Both of tales) including functional beats like 8 and half and so on

Various bola of Tala (as per example)

(1) Dadra Tala : (6 beats or matra)

(thhaya & Laya)

1	2	3	4	5	6	1
Dha	Dhi	Na	Na	Ti	Na	Dha
+			0			+

(2) Kaharba Tala : (8 beats or matra)

(thhaya & Laya)

1	2	3	4	5	6	7	8	1
Dha	Ge	te	tte	Na	Ko	Dhi	Na	Dha
+				0				+

(3) Rupaka Tala : (7 beats or matra)

(thhaya & Laya)

1	2	3	4	5	6	7	1
Ti	Ti	Na	Dhi	Na	Dhi	Na	Ti
0		1			2		0

(4) Jhampa Tala : (10 beats or Matra)

(thhaya & Laya)

1	2	3	4	5	6	7	8	9	10	1
Dhi	Na	Dhi	Dhi	Na	Ti	Na	Dhi	Dhi	Na	Dhi
+		2			0		3			+

(5) Ektala (12 beats or Matra)

(thhaya & Laya)

1	2	3	4	5	6
Dhin	Dhin	Dha	Dha	Thhun	Na
+		0		2	
7	8	9	10	11	12
Kat	Ta	Dhage	thete	Dhin	Da
0		3		4	+

2.12 LAYA

Laya means speed or tempo i.e. one to two distances. It may be slow (Vilambit), medium (Madhya) and fast (Drut) These terms are explained below :

Vilambit Laya

Vilambita means delayed prolonged or slow and refers here to slow tempo. It may be veryslow (Ati Vilambit) or medium slow (Madhya vilambit). In really slow tempo, a single beat could well be between ten and fifteen seconds long (that means one matra = 2/4 counts). In fact at such slow speeds it is often necessary to keep count by sounding sub-beats (called Khanapuri). Such slow speeds are usually used by Khayal singers.

Madhyalaya

Medium speed. This corresponds to speeds ranging from modarat to about allegretto or even Allegro non troppo that means one matra = one count i.e. Theka or bolbani.

Drut Laya

Drut means fast. It ranges allegro to prestissimo and beyond. Drut Laya and fast tempo may be either medium slow (Madhyam Drut), Fast or very fast that means one matra = 1/2 or 1/4 counting i.e. Dha Dhin Dhin Dha or Dha Dhin Dhin Dha, that means layakari (double & 4 times).

Swargama practise in different types of 'Laya'.

1. 3/3 Chanda

Ascending -

Sa Re Ga, Re Ga Ma, Ga Ma Pa, Ma Pa Dha, Pa Dha Ni, Dha Ni Sa

Descending -

Sa Ni Dha, Ni Dha Pa, Dha Pa Ma, Pa Ma Ga, Ma Ga Re, Ga Re Sa

2. 4/4 Chanda

Ascending -

Sa Re Ga Ma, Re Ga Ma Pa, Ga Ma Pa Dha, Ma Pa Dha Ni, Pa Dha Ni Sa

Descending -

Sa Ni Dha Pa, Ni Dha Pa Ma, Dha Pa Ma Ga, Pa Ma Ga Re, Ma Ga Re Sa

3. 2/2 Chanda

Ascending - Sa, Ga, Re Ma, Ga Pa, Ma Dha, Pa Ni, Dha Sa

Descending - Sa Dha, Ni Pa, Dha Ma, Pa Ga, Ma Re, Ga Sa

2.2 Vocal - Folk Songs, Poems, Prayers.

Folk Songs :

Folk music is music which is traditional or typical of particular community or nation it is also related with Geographical Nature.

Folk can be used to describe something that relates to the beliefs and opinions of general/ordinary people.

So we can say folk songs are sketch of our life style.

Different types of folk songs are explained below :

Baul :

The Bauls are a group of mystic minstrels from the Bengal region, who sang primarily in the 17th and 18th centuries. Bauls traveled and sang in search of the internal idea. Baul is popular folk song. For example of Baul song :

"Dekhechhi Rup Sagare

moner maush

Kacha Sona."

Type of Baul : Guruvadi, Vaishnav, Sufi, Lalangeeti & Dehatatya etc.

Bhatiali

Bhatiali or Bhatiyali is a form of folk music in Bangladesh (Purbabanga); Bhatiyali is a boat song, sung by boatman. While going down streams of the river, as the word Bhatiyali comes from Bhata meaning downstream. Its tune is traditional and vani is also old.

Example : "Sujan Kandari Dhare Re...."

Chinha lao mon daan ki bao

(Sur- Prachalita Vani - Pracheen)

Bhawiya

Bhawiya is a musical form of popular folk music in North Bengal, especially Rangpur District and in Cooch Behar, Jalpaiguri, North Dinajpur etc. Kamtapuri language is used in these type of song. This folk song is sung

traditionally both solo and by the chorus. Lyric of Bhawiya is completely phathos of these local women's mind. Aabbas uddin was the creator of Bhawiya Gaana.

Example : "O banshiere... tomari oye bansir sure
narir mon mor na ray ghare, kamne kala
baajan banshiere....."

(Sur & Bani - Abbashuddin)

Bhadu :

Bhadu is the social festival of South Bengal. The festival starts from the first day of Bhadra till of the month. Songs mainly focussing on marriage, for the main attraction of the festival, in which professional groups and amateurs take part. Its origins in the story of a princess called Bhadravati who committed suicide. This is the main fact of Bhadu Gana.

There are so many folk song in our country such as Tusu (Burdwan, Birbhum etc.), Jari gaan (East Bengal), Gambhira (North Bengal, Mainly Malda District) etc.

2.2.1 Poems

A poem is piece of writing in which the words are chosen for their beauty and sound are carefully arranged, often in short lines with rhyme.

It is an ancient form of art. In Vedic period, saints used to recite poem and these used to be forwarded through person to person. The three elements to poetry are thought, creativity and expression. It is these three elements that form poetry and define a poet.

Pitch are of 4 types : (a) Udatta (b) An-udatta (c) Swarita (d) Kalpita

The key points for reciting a poem are voice, pronunciation, rhythm, expression and language.

2.2.2 Prayer song

- Prayer is the activity of speaking to God.
- They had joined religious order and dedicated their lives to prayer and good works.
- A prayer is the word when they speak to God.
- They should take a little time and say a prayer for the people on both sides.

Prayer can be a form of religious practise, may be either individuals or communal and take place in public or in private. It may involve the use of words, song or complete silence. There are different forms of prayer such as petitionary prayer, prayer supplication, thanks giving, and praise. Thus,

people pray for many reasons such as personal benefit, asking for divine grace, spiritual connection, or for the sake of others.

Today, most major religions involve prayer in one way or another, some ritualize the act of prayer, requiring a strict sequence of actions or placing a restriction on who is permitted to pray, while others teach that prayer may be practiced spontaneously by anyone at any time.

So prayer is main meditation which help to make a peaceful life.

2.3 KARAOKE – KARA – OKE

Karaoke is a form of entertainment in which machine plays the tunes of songs and people take it in turns to sing words.

The concept of creating studio recordings that lack the lead vocal had been around for nearly as long as recording itself. Many artists, amateur and professional, perform in situations where a full band / orchestra is logistically and financially impractical. So they use a 'Karaoke' recording, they are, however, the original artists.

There are various disputes about who first invented the name karaoke. One claim is that the karaoke, styled machine was invented by Japanese musician Daisuke.

In Japan, it has long been common to provide musical entertainment at a dinner or a party. Karaoke machines were initially placed in restaurants and hotel rooms. Room new businesses called karaoke boxes. It caught on as a popular kind of entertainment.

As more music became available for karaoke machines, more people within the industry saw karaoke as form of lounge and high club entertainment.

A basic karaoke machine consists of a music player, microphone inputs and means altering the pitch of the played music, an audio output.

Nowadays track music is very popular to anyone. Track music system is almost same to karaoke. Now our life style is very fast and tough and that track music is very efficient with our first life style.

It helps both of solo and chorus performance's

At present Karaoke is very popular in Asian countries and many artists distributed a karaoke track at the same time the song is released. The most common form of karaoke now a days is released in 'MIDI' format with on-screen lyrics on a DVD background video.

Musical Authentic Book (With Gayan, badan and dance)

(1) "Sangeet Ratnakara"

In 13th century (1248-1265) Saranga Deva created 'Sangeet Ratnakar'. Saranga Deva born in 1210 at Jaiba Nagar of Dakshinattya. His father was 'Sara Deva' also musician.

7 (Seven) chapters are there in sangeet Ratnakara. The geet of sangit Ratnakara are two parts. That is (a) Gandharba (b) Gaana. Gaana is the separate two parts. That is (a) Anibaddha, (b) Nibaddha.

Anibaddha = Raga Alapti (Without Tala)

Nibaddha = (a) Prabandha (b) Bastu, (c) Rupaka.

Structure of Gaana are to parts. That is (a) Dhatu (b) Matu. Dhatu is the Language of Gaana and Matu is the Anga/Bhava/Sahitya of Gaana. Saranga Deva mentioned the dhatu is the structure of Prabandha. There are four kinds of dhatu. That is (a) Udgraha (b) Melapak (c) Dhruba (d) Avog. Actually dhatu means 'Tuka' (stanza). Present Sthayee, Antara, Sanchari, Avog is Preemitive Dhatu (According to Sangeet Ratnakar)

Matu is the Anga of Gaana. Six types of Anga. That is— Swara, Pada, Biruda, Tenak, Paattha, tala.

According to Prabandha are five types. As (a) Medini (b) Anandini (c) Dipani, (d) Bhabani (e) Tarabali.

Sangeet Ratnakars has definitions and descriptions of Badya Jantra, Vadi, Samvadi, Anuvadi, Vivadi, Sruti, Jatigaana, Gamaka, Murchhana, Raga, Dance and Artist. This Grantha are very essential of Sangeet Sastra.

7 (Seven) chapter's are there in 'Sangeet Ratnakara'. That is—

(a) Swaragataddhyaya : This chapter has Archic (one swara), Gathic (two swaras), Samik (three swaras), Swarantara (four swaras), Aurav (five swaras), Sarab (six swars), sampurna (seven swaras), Murchhana, tana etc musical term. (b) Raga Vibakaddhyaya : It has 264 Ragarupa.

(c) Talagataddhyaya : It has system of Nibaddha and Anibaddha Gaana system. (d) Prabandhaddhyaya : It has various Prabandha Gaana.

(e) Prokirnaddhyaya : It has definitions of various Gamak System.

(f) Nrityaddhyaya : It has various Dance System. (g) Badyaddhyay : It has definitions of four (4) types of Badya (Tata, Anaddha or Abanaddha, Susira, Ghana).

(2) Swara Mela Kalanidhi -

Swara Mela Kalanidhi written by 'Ramamattya' in 1550 Khristabda. Tinnyamattya was his father.

Five (5) Prakarans (Addhyaya) are there in 'Swaramela Kalanidhi'. That is-(a) Upodghat, (b) Swara, (c) Vina, (d) Mela, (e) Raga etc. Location of all prakarans in upodghat prakarans. Subject of swara prakarans has Geet Praise and definitions of Gandharba and Gaana. Other definitions are same as 'Sangeet Ratnakars', but Ramamattya takes seven vikrita swara. His opinion, group of seven swara are suddha mela.

Chapter of Vina Prakaran has definitions of swayambhu swara. Chapter of Mela Prakaran has definitions of figure of 20 melas. Chapter of Raga Prakaran has description of Graha swara, Angsa swara, Naayas swara. It has definitions of 20 Uttam Ragas and 15 Maddhyam Raga.

Musical terms : (Theory of Characteristics of Raga)

Thata : Thata means stucture. That is source of Raga. It has only ascending order of swaras. But Raga has both of ascending and descending order. Actually thata is the father of Raga. There are ten thatas in our Hindusthani classical (North Indian) music. Those are given below. (i) Vilabala (ii) Kalyan (iii) Khambaj (Khamaj) (iv) Kafi (v) Vairaba (vi) Marawa (vii) Asabori (viii) Purabi (Purbi) (ix) Todi (x) Vairabi

But there 72 MELAS (Thata) are used in Karnataki (South Indian) music (Raga System)

Jati—Primitive Jati means Jati Ragas. Those are suddha (Thata Raga), Chhayalaga (Under Thata Raga) and Samkirna (Mishra Raga) Ragas.

Present Jati means, It is counted according to number of swaras (Five swaras use for Aurav Jati Ragas, six swaras use for sarava Jati Ragas, Seven Swaras use for sampurna Jati Ragas). Beside these, we have seen mishra Jati Ragas, those are given below:

(i) Aurava—Aurava (ii) Aurava—Sarava (iii) Aurava—Sampurna (iv) Sarava—Sarava (v) Sarva—Sampurna (vi) Sampurna—Sampurna

Vadi Swara : Vadi swara is main swara of any Raga. This swara is

king swara of Raga. It's character is more prominent and also bright than other swaras of Ragas.

Samvadi Swara : Samvadi swara is second main swara of Ragas.

Anuvadi Swara : There are other swaras except of vadi swara and samavadi swara called Anuvadi swara.

Vibadi : This swara is enemy swara of vadi swara. This swara is used very carefully for maintaining of character of Ragas.

2.4 Composition of Songs, poems, Prayer :

Song : 'Muktira Mandira Sopanotale...

Composition of songs : (Patriotic Song)

Word : Mohini Chowdhury

Composer : Krishna Chandra Dey

Tala - Kaharawa (4/4)

1st Para (stayee)

Ga - Ga Ga | Ga - Ga Ga | Ma Re Re Sa | Ni - Ni Sa
Mu s kti ra | ma n di ro | so pa no ta | le s ka to

Re - Re Re | Re Re Re Ga | Re - - - | - - - Re
Pra S n ho | lo s bo li | da s s s | s s s n

Pa Pa Ni Ni | Re - Ga Ni | Sa - - - | - - -
Le Kha a chhd a s sru Ja | Le S S S | S S S S

2nd Para (Antara)

Ga Ma | Pa Pa Pa Ma | Pa Pa Pa Ma | Pa Ma Pa Dha | Pa Na - - -
ka to | bi p lo bi | bo n dhu ro | ra k te ra | nga - - -

Sa Ma Ma Ga | Ma Ga Ma Dha | Pa Ma Ga Re | Ga - - -
ba n di sa | la ro o e | si ka lo va | ng a s s

Ga Ma Pa Sa | Sa Sa Sa Ni | Re - - - | - - - Re
ta ra ki fi | ri be a - | - - - | - - - r

Ga Ma Pa Sa | Sa Sa Sa Sa | Ni - Pa Dha | Pa - Pa Pa
ta ra ki fi | ri be a r | su s pro bha | te s ka te

Pa Ga Ga Re | Re - Re Sa | Dha Pa Ma Ga | Pa - -
to ru n a | ru n ge chhe | as s ta cha | le s s s

3rd Para & 4th para (Sanchari) & 2nd Antara

Ga Ma | Pa Sa Sa | Sa Sa - Sa Ni | Dha Ni Re Sa | Ni - -
ja ra | swa r go ga | to s ta ra | e kha no ja | ne s s s

Ni Ni - - | Dha Dha Pa Pa | Ma Pa Ga Ma | Dha - Dha Dha
swa r ge r | che ye pri yo | ja n mo bhu | mi s e so

Ni Dha Ni Dha | Pa Pa Pa Pa | Ga - Re Ga | Re - Sa Sa
swa de sh bro | te r ma ha | di s ksha lo | vi s se i

Ga - Ga Ga Re | Re Sa Sa | ni dha ni ra | Sa - -
mri s t yun | jo ye de r | cha ra no chu | mi s s s

continue

Poem (1) 'Abol Tabol -' (for example)

Created by Sukumar Roy

Bar (Chhanda) : 3/3

+ o

Aayre Bhola Kheyal Khola
swapan Dola Nachiya aay,

+ o

Aayre pagal Abol tabol

+ o

matta madal bagie aay.

..... Continue

(2) 'Talagachha...' (for example)

created by Rabindranath Tagore

Bar (Chhanda) : 4/4

+ o

Talgachh ekpaye dariye
sabgachh chhariye
unki mare akashe.

Mane sadh + o
Kalomegh funre jaay
Ekebare urejaay
kotha pabe pakha se?
.... (continue)

Prayer Song :

(1) Creation and tune : Prabhat Ranjon Sarkar

"God is great, God is good

Let us thank Him, for our food...."

Bar (Chhanda : 2/2)

Notation :

Sa - | Re Ga | Ma - | Ma -
G od | i s | gr e | a t

Dha - | Pa - | Ma - |
G od | i s | g o | o d

Sa - | Sa - | Re - | Sa -
L et | u S | tha nk | Hi m

Dha - | Pa - | Ma - |
F or | o ur | F o | o d

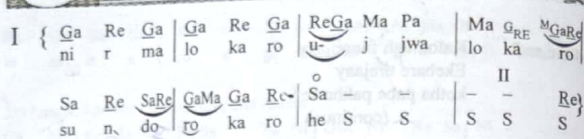
(continue....)

(2) "Antara mamo Vikasita Karo..."

creation by : Rabindranath thakur

Tala : Ektala (3/3/3/3 Bar) :

II { Sa - | Ma Ma Ma | Pa DhaPa DhaPa | Ma GaRe Ga |
A. an ta | ro ma mo | vi ko shi | to ka ro |
Re Sa Re | GaMa Ga Re | Sa - | - | - | Re |
a n ta | ro ta ro | he S S | S S S |



(Continue...)

Swaravitan-24

Very young children learn to understand these song, enjoy it and sing it for themselves, and thereby begin to participate in the process of defining musical sense we have described here. How does this occur? What does a child understand, or what indeed do we understand, when we listen to or sing these song without forethought? In order to answer this question we will have to do something which is quite alien to the nature of aesthetic understanding in its pure form : we will have to describe and expalin, and to employ cognative understanding.

● Type of Gayaki (According to Sur/Tune)

Dhrupad Kheyal Thumri Tappa

Dhrupad : Dhrupad is Premitive mode of music. Its nature is very grave. Dhrupad established from Pracheen Durba Prabandha geeti in 12 to 13 century. In recital of Dhupad it is to be started with alap. Name the accompanying tala vadya is Pakhwaz to sing Dhrupad. Choutala, Sultala, Jhamptala, Rupaka tala, Brammatala, Vishnutala, Gajajhampatala, Lakshmitala, Mattatala, Ganeshtala etc. tal to be used for Dhrupad song and Raga to be used suddha and Chhayaloga. Four tuka (stanja) were there in a Dhrupad Gayan (Sthayee, Antara, Sanchari and Avog) or two tuka.

● Dhrupad Gharana and Vani :

(1) Gower or Goury Vani, at Gwalior. That style originated/created by 'Tansen'.

(2) Khander Vani, at Rajasthan. This style is same as Pracheen goury vani style. That style created of 'Brija Chanda'.

(3) Dagur or Dagar Vani, at Delhi. That style is created by 'Raja Samokhan Sing (Nabat Khan). He was a Veena Badak.

(4) Nowher vani, at Panjab. This style created of 'Sree Chanda'.

(5) Atroali Gharana-Nath Viswambar (Artist)

(6) Agra Gharana-Sujan Sing, Malak Das, Shyam Ranga, Jangu Khan, Muhammad Khan, Vilayet Husen Khan, Khagge Khuda box. etc. (Artist)

(7) Saharanpur Gharana-Imam Box, Bairam Khan etc. (Artist)

(8) Betia Gharana-Ananda Kishore, Baktabar, Ramgulum, Baldeoji, Sadashib etc. (Artist)

(9) Benarash Gharana-Dilaram Misra, Jagaman Misra, Monohar, Haraprasad, Bhabani Prasad etc. (Artist)

(10) Vishnupur Gharana-Ramsankar Bhattacharya, Kshetra Mohan Goswami, Kaliprasanna Bhattacharya, Anantlal Bandopadhyay, Jadu Bhatta, Gopeswar Bandopadhyay etc. (Artist)

● Dhrupad (Example) :

Created by Jadu Bhatta

Raga = Iman, Thata = Kalyan,

Jati = Sampurna - Sampura

Tibra Maddhyam (Ma) use

Vadi Swara = Suddhya Gandhara (Ga),

Samvadi Swara = Suddhya Nishada (Ni)

Geet time = 1st prohar of Night (6 P.M. to 9 P.M.)

Ascending order = Sa Re Ga Ma Pa Dha Ni Sa.

Descending order = Sa Ni Dha Pa Ma Ga Re Sa.

Pakad = Ni Re Ga, Re Sa ..., Pa Ma Ga, Re Sa ... 1

Sthayee

Jaya Jaya Jaya Hari Om

Bhaja manore hari om

Antara

Jaya Jaya Jaya Madhusudana
 Dinabandhu Manamohana
 Jaya Jaya Sangkata Mochana
 Karahi Kripa Saba Jana Jana

Swaralipi (Choutala = 12 Beats) :

Stahayee

+	0	2	0	3	4
Ni Ni	Pa Pa	Re Re	Sa Ni	Re -	Re -
Ja ya	Ja ya	Ja ya	ho ri	o s	m s
Pa PaMa	Ga Re	Ga Re	Sa Ni	Sa -	- -
Bha Ja	ma No	Re S	ho ri	om s	s s

Antara

+	0	2	0	3	4
Pa Pa	Ga Ga	Ma Ma	Dha MaDha	Ša -	Ša Ša
Ja ya	Ja ya	Ja ya	ma dhu	su s	da na
Ni -	Ni Ni	Dha Ni	Re Ša	Ni Dha	Pa Pa
Di S	na ba	n dhu	ma na	mo s	ha na
Ga Ga	Re Re	Ša Ni	Dha Ni	Ša -	Ša Ša
Ja ya	Ja ya	Sa n	ka to	mo s	cha na
Ni Ni	Dha Dha	Pa -	Ga Re	Ga Re	Sa Sa
Ka ra	hi kri	Pa s	Sa ba	ja na	ja na

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Double (Sthayee) :**Stahayee**

+	0	2	0
NiNi	PaPa	ReRe	SaNi
Jaya	Jaya	Jaya	hori
		om	ss
		Pa-PaMa	GaRe
		Bhaja	Mano
3	4		
GaRe	SaNi	SaSa	- -
Rcs	hari	om	ss

Kheyal : The origin of Kheyal style are Pracheen Rupaka Pravandha gana. It is the fact the muslim authority had influenced to established kheyal style.

The great Amir Khasru was the creator of this style. The song of Kheyal to be song in Vilambit, Maddha and Drutalaya. This style established in 17th to 18th century. Critics wrote there different view about kheyal style established during 13th to 15th century. Later Sadarang (Niyamat Khan Saheb) created the Bada Kheyal (Kalabant Kheyal). Amir Khasru was sava Artist (Sava Gayak) of Alauddin Khalji's Raj Sava (Monastery).

Name of the accompanying tala vadya to sing Kheyal Gana is tabla-banya. Trital, Ektal. Jhumra, Jhamptala etc. tala to used for kheyal and Raga to be used suddha and Chhayalog Raga. Two (2) Tuka (Stanja) were there in a Kheyal (Sthayee and Antara). Sadarang and Amir Khasru composed few Kheyal Gana.

Kheyal Gharana :

- (1) Kirana Gharana—Abdul Korim Khan, Vimsen Yoshi (belonged to).
- (2) Patiwalla Gharana—Belonged to Bade Golamali Khan.
- (3) Agra Gharana—Belonged to Faij Husen Khan, Gulam Abbas, Kalpan Khan etc.
- (4) Atrouli Gharana—Belonged to Bhupat Khan, Gulab Khan, Alladiya Khan Etc.
- (5) Lakhnow Gharana—Belonged to Gulam Rasul, Minya Souri, Asraf Khan etc.

Kheyal (Example) :

Created by Sadaranga

Raga = Bhupali, Thata = Kalyan.

Jati = Aurav-Aurav, Vadi Swara = Suddha

Gandhara (Ga), Samvadi swara = Suddha

Dhaivata (Dha), Geet time 1st Prohar of Night (6 P.M. to 9 P.M.)

Maddhyam and Nisadham off

Ascending Order : Sa Re Ga Pa Da Sa

Descending Order : Sa Dha Pa Ga Re Sa.

Pakad : Ga Re Sa Dha, Sa Re Ga,

Pa Ga Dha, Pa Ga, Re Sa ...

Sthayee (1st Stanga)

Gayeco Ganapati Jaga Bandana

Sankara Suta Bhabanike nandana

Antara (2nd stanja)

Sadaranga ajotohe vinati karata rohe

basahi Rama-Siya pasahi more.

Swaralipi (Notetion) Tala = Tritale (16 bits)**Sthayee (1st Stanja)**

0 3 + 2

Sa - Dha pa | Ga Re Sa Re | Sa Dha Sa Re | Ga Re Ga -

Ga s yee O | Ga Na Pa ti | ja ga ba n | da s na s

Ga - Re Re | Ga Pa Dha, Dha | Pa Dha Sa | Dha Pa | Ga Re Sa Re

Sa n ka Ra Su s ta, Bha Ba S Ni ke Na n da na

Antara (2nd Stanja)

0 3 + 2

Pa Ga Pa Dha Sa | Sa Sa Sa | Sa Ra Ra, Ra | Sa Dha Sa Sa

Sa Da ran ga aa jo to he | vi na ti, ka | ra ta ro he

0 3 + 2

Dha Sa Re, Ga | Re Sa Dha Pa | Sa - Dha Pa | Ga Re Sa Re

ba sa hi, Ra | s ma Si ya | pa s sa hi | mo s re s

Tana (8 Matra)**Gayeco Ganapati**

(1)

GaRe SaRe GaPa DhaPa SaSa Dhapa GaRe Sa-

(2)

SaSa Dhapa DhaSa ReGa ReSa Dhapa GaRe Sa-

(12 Matra)**Gayeco**

(3)

Gapa Dhapa Gapa DhaSa Gapa DhaSa ReGa ReSa

Dhapa Gapa GaRe Sa -

Gayeco ... bandana**(16 Matra)**

(4)

SaRe GaRe SaRe Gapa GaRe GaPa Dhapa Gapa

DhaSa Dhapa DhaSa ReGa ReSa Dhapa GaRe Sa -

2.5 Integration of Gayan and Vadan in Educational Practices

Music is united form of Geet, Badya and Nritya

- In English term Gayan means vocal and vadan means instrumental and also tala vadya

- Vocal means involving the use of the human voice, especially in singing. It can be said a wider range of vocal style.

- Vocally, it is often a very accomplished performance.

- Vadan (Instrumental music), Instrumental music is performed by instrument and not by voices
- Instrumental are pieces of instrumental music.

Music education is a field of study associated with the teaching and learning music. Music training from pre-school to higher level of education is common in most countries because involvement with music is considered a fundamental component of human culture and behaviour. An education in music also increases overall brain activity. Music not only inspires creativity and performance, but academic performance. Overall is seriously impacted.

Educational objectives

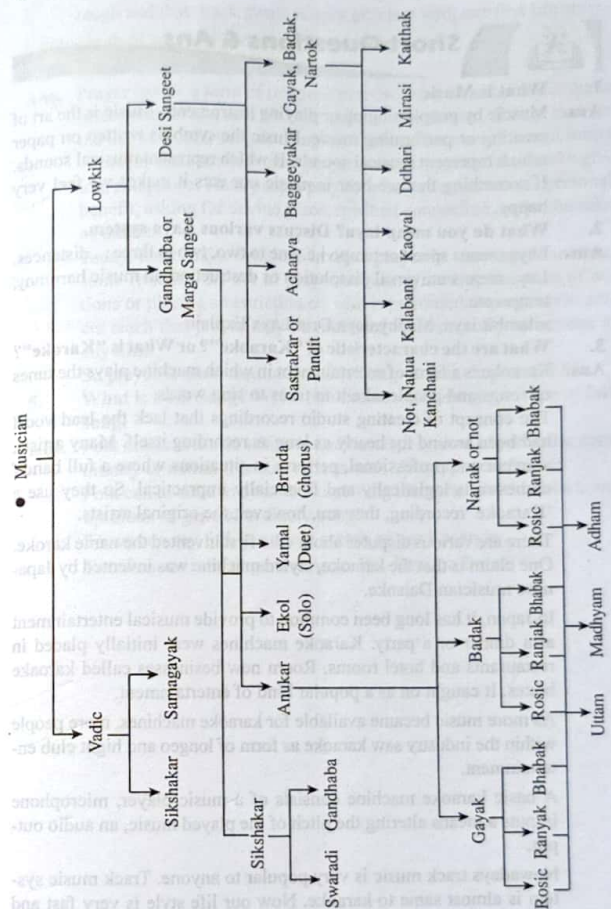
- Thought development
- Concentration
- Developing the imagination and creativity
- Improving literacy skills
- Eagerness in learning
- Relaxation of mind
- Sublimation of any disease in mental and Physical

Music can be used into two types

- Use in lesson
- Without use, in lesson

'Gayan' and 'vadan' have no other identity it is a complete good family.

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Short Questions & Ans

1. What is Music

Ans. Music by people singing or playing instruments. Music is the art of creating or performing music. Music the symbols written on paper which represent musical sounds. If something that we hear is music our ears it makes we feel very happy.

2. What do you mean laya? Discuss various Laya system.

Ans. Laya means speed or tempo i.e. one to two, two to three ... distances. Laya means universal dissolution or destruction; in music harmony, tempo etc.

vilambit laya, Madhyalaya, Drut Laya Explain

3. What are the characteristic of "Karaoke"? or What is "Karoke"?

Ans. Karaoke is a form of entertainment in which machine plays the tunes of songs and people take it in turns to sing words.

The concept of creating studio recordings that lack the lead vocal had been around for nearly as long as recording itself. Many artists, amateur and professional, perform in situations where a full band / orchestra is logistically and financially impractical. So they use a 'Karaoke' recording, they are, however, the original artists.

There are various disputes about who first invented the name karoke. One claim is that the karaoke, styled machine was invented by Japanese musician Daisuke.

In Japan, it has long been common to provide musical entertainment at a dinner or a party. Karaoke machines were initially placed in restaurants and hotel rooms. Room new businesses called karoake boxes. It caught on as a popular kind of entertainment.

As more music became available for karaoke machines, more people within the industry saw karaoke as form of longeo and hight club entertainment.

A basic karaoke machine consists of a music player, microphone inputs a means altering the pitch of the played music, an audio output.

Nowadays track music is very popular to anyone. Track music system is almost same to karaoke. Now our life style is very fast and

taugh and that track music is very efficient with our first life style. It helps both of solo and chorus performance's

4. What is Prayer Song?

Ans. Prayer can be a form of religious practise, may be either individuals or communal and take place in public or in private. It may involve the use of words, song or complete silence. There are different forms of prayer such as petitionary prayer, prayer supplication, thanks giving, and praise. Thus, people pray for many reasons such as personal benefit, asking for devine grace, spiritual connection, or for the sake of others.

Today, most major religions involve prayer in one way or another, some ritualize the act of prayer, requiring a strict sequence of actions or placing a restriction on who is permitted to pray, while others teach that prayer may be practiced spontaneously by anyone at any time.

So prayer is main meditation which help to make a pieceful life.

5. What is Folk Song? Write two famous folk singer or type of folk song.

Ans. Folk music is music which is traditional or typical of particular community or nation it is also related with Geographycal Nature. Folk can be used to describe something that relates to the beliefs and opinions of general/ordinary people.

So we can say folk songs are sketch of our life style.

Two famous folk singer are Amar Pal, Protima Barua.



Probable Questions

Objective Type Question 2 Marks

1. Write any two musician name?
2. Write two Tala name
3. What is the meaning of Swara?
4. Write any two Fold Style?
5. What is Prayers Song.

Objective Type Question 5 Marks

1. What is the origin of music.
2. What are the sources of origin for the seven pure (Normal) swara? Give Examples?
3. What is 'Boul'/'Bhatiali' Song?
4. From which region has 'Bhawaiya' originated?
5. What is 'Karaoke'?



□ Structure / Content Outline

- 3.1 Various Dance Forms : Bharat Natyam, Kathakali, Folk Dance, Garba, Bhavi, Bhangda, Bihu and various other dances.
- 3.2 Integration of dance in educational practices. (Action songs, Niritya Natika).

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3.1 Various Dance Forms : Bharat Natyam, Kathakali, Folk Dance, Garba, Bhavi, Bhangda, Bihu and various other dances.

Performing arts of creative activity that are performed in front of an audience, such as 'DRAMA, MUSIC, DANCE' etc.

Dance is a performance art from consisting of purposefully selected sequences of human movement.

History of Dance in India :

India has thousands of year old tradition of music, dance, drama, painting and sculpture. Till today we are not getting any proper information serially of our Indian Dance but its constituents we get from stone inscription and cave painting.

Indian dance history is divided into some parts :

- (a) Pre-vedic period
- (b) Vedic Period
- (c) Post vedic period
- (d) Mediaval Period
- (e) Modern period

In ancient India, there were no dedicated auditorium halls or theaters and dance was usually functional activity dedicated to worship, entertainment or leisure. Dancers usually performed in temples, on festive occasions and seasonal harvests.

India offers a number of classical Indian dance forms, each of which can be traced to different parts of the country classical and folk dance forms also emerged from Indian traditions, epics and mythology.

All indian classical dances are to varying degrees rooted in Natyashastra and therefore share common features for example the mudras (hand positions), somebody position and the inclusion of dramatic expressive acting or abhinaya. Here we can say different types of expression. Expression is main factor to express any emotion.

Mudra :

One of the most striking features of Indian classical dance is the use of hand gestures.

Speaking in dance via gestures, rather than orally, in order to visually convey outer events or things, as well as inner feelings, two classifications

of specific traditional 'MUDRA' are used in Indian classical dance and indeed are a prominent part of the dancer's vocabulary and movements. These hand gestures are called Mudras. There are so many opinions about Mudra For Example.

- (i) The word Mudra is denoting a seal or puts a finishing touch to the Mantra, with which it is linked.
- (ii) Some one says the term 'Mudra' has come from the sankrit word 'Mud' meaning Joy or Bliss. This Bliss is attained through the divine powers of the Mudras our hand gestures, which emphasize and intensify the concentration on the 'Devine' and attract the 'Blessing' of the Devine.

Mudras Play a very important role in Indian Classical Dance.

These are shown by single hand gestures, called 'Asamyukta Hastaah' means 'hands-not united'. They can be executed either by the right hand only or by left hand only or both hands simultaneously without combine them.

When gestures are performed by uniting both the hands, they are called-'Samyukta Hastaah-means united or combined hands.

According to the ancient scripture 'Abhinaya Darpana'-in Indian classical dance forms (specially in Bharat Natyama) there are 28 single hand gestures and 24 united hand gestures. There are also special hand gestures for different castes, different relations, rivers, planets and so many other things.

Some Mudras are given the next page -

Asangjukta hasta	Sangjukta hasta	Nritya hasta	Deb hasta	Dasabater hasta	Nabagraha hasta	Bandhab hasta
Ankush	Anjali	Alpallab	Brahma	Matsya	Surya	Dampati
Ardhachandra	Arekha	Abiddhachakra	Iswar	Kurma	Chandra	Matri
Ardhapataaka	Kopot	Urnata	Vishnu	Baraha	Mangal	Pitri
Alpadma	Kolas	Ulwani	Saraswati	Nrisingha	Budh	Shashur
Urnarav	Kurma	Karibhata	Parvati	Baman	Brihaspati	Shashree
Kartak	Khatba	Keshbandha	Laxmi	Parasuram	Sukra	Debar
Kapitha	Gajadanta	Kunchit	Binayak	Ram	Shani	Namad
Kartarimukh	Gareer	Chaturasra	Mannath	Balaram	Rahu	Putra
Gomukh	Chakra	Talaukh	Indra	Krishna	Ketu	Bandhu
Chaturmukh	Tilak	Dandapaksha	Agni	Kalki		Jamata
Chandrakata	Nagbadha	Nikunchuk	Yama			Sapatni
Tripataka	Pasha	Paliab	Niriti			
Trimukh	Matshya	Music	Barun			
	Shakat	Sastik	Bayee			
	Shankha	Lata	Kuber			
	Sastik	Balita				

Some famous Mudras are described below:

▷ Pataaka :

Pataaka means "flag". It is done by all fingers held straight like stop sign. There should be no gap between the fingers. Pataaka mudra is used to show clouds, Forests, night, river, Horse, Cutting, Wind, to show one is going, bless, heat, moonlight, pushing, to address some one, month, year etc.

▷ Tripataaka

Tripataaka means "three coloured parts of the flag" Here also all fingers are kept straight, like stop sign and close together. Only ring finger is bent.

This mudra is generally used to denote a crown, atree, an arrow, thunder, Lord Indra's weapon, to apply tilak, a lamp, flames of fire, a pigeon etc.

▷ Ardhapataaka

Ardhapataaka means "Half Flag". It is done by the little finger after doing the Tripataaka.

It is used to denote leaves, bank of the river, a knife, a banner, a tower, an animal horn etc.

▷ Kartarimukha

It is done when the little finger and the ring finger is bent and pressed by the thumb, The index finger and middle finger is stretched to show a scissor.

It is used for separation of a couple, lightning, death, falling.

▷ Mrigashirsha

Here fingers are bent from the knuckles except for the little finger and the thumb which are held straight.

It is used to denote a deer's head, Lord Krishna, Woman's cheek, a wheel, quorret etc.,

▷ Kapitta

While shikhara mudra is done then bending the pointer finger and pressing it over the thumb is the kapitta mudra.

It is used to denote Goddess Lakshmi, Saraswati, Miling Cows, Holding flowers at the time of making love, offering Incense or Light, collyrium (applying kajal).

Bhramara

When the index finger in the kathamukha mudra is placed in between the middle finger and thumb we get the Bhramara mudra. It looks like a "Bee" and thus it is called Bee shaped.

It is used to denote a Bee, a Parrot, A wing, A Cuckoo, some other birds.

Trishula

Trishula is one of the popular symbol to denote Lord Shiva. It is a spear with three sharp point generally used by Lord Shiva. So in this mudra thumb and little finger is bent to meet each other, while the Index, Middle and Ring fingers are held straight. This gesture looks like the weapon Trishula.

This mudra can be used to denote Bliva leaves, A holy trinity (Brahma, Vishnee, Mahesh)

Ardhasuchi

If in the Kapitta gesture, the Index finger is kept straight and the thumb is slightly moved up, we get Ardha Suchi hand gesture.

It is used to denote sprouts, chicks or small ones of the birds, big worms.

Dance has its own content, vocabulary, skills techniques which must be applied and understood to proficient in the art. The elements of dance are the foundational concepts and vocabulary for developing movement skills and understanding as an art form. The following elements are simultaneously present in a dance :

- (i) Body
- (ii) Action
- (iii) space
- (iv) Zime
- (v) energy

The acronym BASTE help educators and students recall elements of dance.

Various Dance Forms :**BHARATANATYAM :**

Bharatanatyam is a form of Indian classical dance that originated from the temples of Tamilnadu. It developed into its own distinct style during 3rd century BCE to 4th century CE in ancient Tamilakam. It is considered to be "fire-dance"—the mystic manifestation of metaphysical element of fire in the human body. It is one of fine major styles (one for each element) that include :

- Odissi (element of water)
- Khuchipudi (element of earth)
- Mohininattam (element of air)
- Kathakoli (element of sky)

The movements of an authentic Bharatnatyam dancer resemble the movements of a dancing Flame.

KATHAKALI :

Katha Kali

Kathakali is a stylized classical Indian dance drama noted for the attractive make-up of characters, elaborate costumes, detailed gestures and well-defined body movements presented in tune with anchor play back music are complementary percussion. It has originated in Kerala during the 17th century. The themes of Kathakali are religious in nature.

They typically deal with the Mahabharat, the Ramayana and the Purans. The story is enacted purely by the movements of the hands (Mudras), by facial expressions (rases) and bodily movements.

FOLK DANCE :

India is land of varied cultures and traditions. Diversities in spheres make the Indian culture quite unique. Indian folk and tribal dances are product of different socio-economic set up and traditions evolved over ages. In India. Folk dances have become an integral part of social milieu. There are numerous folk and tribal dances, and almost all of them have continuously evolved and improvised.

GARBA :

Garba is a form of dance which was originated in Gujrat. The name is derived from the Sanskrit term "garbha" (womb) and "deep" (a small earthen ware lamp). It is celebrated in navaratri, a celebration lasting 9 nights. Garba songs typically revolve around the subjects of 'Lord Krishna'. The dancers wear brightly coloured costumes and heavy-jewellery.

BHAVAI/BHABAI :

The folk dance Bhabai was originated in the state of Gujrat and Rajasthan. The word 'Bhabai' comes from Sanskrit word "Bhab". It means "emotions". Bhabai have associated with the Goddess 'Amba'. This folk dance was created in the fourteenth century. Both men and women participate in this form of dance. Many pots are put one after another on head and perform the dance with a skill. This dance is accompanied by Dhol, Pakhowaj, Sarengi, Harmonium etc. the dance perform in the temple premises.

[2B-25]-5

➤ BHANGRA (BHANGRA) :

Bhangra is one of the most popular and energetic dances of the Punjab region. The origins of this impressive dance form remains speculative while it is widely believed that 'Bhangra is a martial dance form. It is also said that it was started by farmers to celebrated the harvest season'. no celebration in the Punjab and surround areas is complete without a Bhangra Performance.

➤ BIHU :

This 'dance form' forms the most attractive part of the Bihu festival celebrated by the people of Assam. Bihu is celebrated at the beginning of the harvest season and goes on for nearly 30 days. This joyous dance is performed by both young men and women. Dancers wear traditionally colorful Assamese clothing.

■ Some other dance form in India

■ North India :

➤ DUMHAL :

This age-old dance skill is kept alive by the Rouf tribe of Jammu & Kashmir and is performed by men who wear long and colorful robes, accompanied by tall conical caps.

➤ HIKAT :

It is performed in groups, the dancers hold each other's hand and go around dancing circles.

➤ MAYUR NRITYA :

It is famous in Uttar Pradesh. It is performed by dancers who wear specially designed clothes so as to resemble a peacock. It is performed to worship Lord Krishna.

➤ GIDDHA :

It is performed in the Punjab. It is the female version of 'Bhangra'. During dance women wear colorful clothes accompanied by 'Bolliyan', a collection of couplets.

➤ RASA LILA :

It is a divine form of dance performed in several parts of India. It is considered very important for the devotees of Lord Krishna. So it has a

mythological significance. It is believed that this dance was performed by Radha-Krishna and their friends.

■ Central India :

➤ JHUMAR :

This dance form is originated in the multan and Balochistan region of Pakistan. Jhuman is slower and more rhythmic. It often performed by men. It marks the beginning of the harvest season and brings the happiness of people.

➤ SUWA DANCE :

It is performed by tribes in the state of chhattisgarh. It is also know as 'parrot dance' this unique dance gets women to act like parrots.

➤ KAKSAR DANCE :

It is popular among the people of Bastar. It is also performed in hope of reaping a rich harvest.

➤ GOUR DANCE :

It is associated with the tribal people in the state of Chhattisgarh. Here men were colorful head-dresses and hats adorned with peacock plumes.

➤ MURIA DANCE :

This dance is associated with the tribal people of Bastar district of Chhattisgarh. It usually begins with an invocation to the Pholic deity of the tribe.

➤ BHAGORIA DANCE :

It is popular among tribal people of Madhya Pradesh. This dance is part of a unique festival which allow young men and women to elope.

■ East and North-East India :

➤ BRITA DANCE :

'Brita' or 'Vrita' dance is one of the popular dance of West Bengal. It is usually performed to thanks the deity after recovering form any disease like small pox.

➤ DALKHAI :

It is popular in the part of Odisha. It is performed among young women who are later joined by men, playing drem and other instruments.

CHHAI :

This dance form traces its roots to Odisha, Jharkhand and West Bengal. Here masks play an important role. 'Chhau' literally translates to 'mask'. Weapons like swords, shields are also used during dancing.

JHUMUR :

It is performed in Assam, West Bengal, Jharkhand, Chhotanagpur and Odisha by young girls. Men take care of the musical part.

ODISHI :

It is a world famous dance form in the state Odisha. It is performed predominantly by women who expressed religious stories and spiritual ideas, particularly of Lord Jagannath. Lord Shiva, Surya are also worshiped by this dance.

HOJAGIRI :

It is performed in Tripura. Young girls and women balance bottles and earthen lamps on their head and move their *lower* body during this dance form.

South India :

MOHINIATTAM :

It is popular in Kerala. It gets its name from the word 'Mohini'—a mythical enchantress avatar of God Vishnu, who helps the good prevail over evil by deploying her feminine powers. It follows the 'Lasya' style described in 'Natyashastra'. Here Carnatic style music is used and performed by solo woman performer.

KUCHIPUDI :

It is originated from the village named Kuchipudi of Andhra Pradesh. It developed as a religious art linked to traveling bards, temples and spiritual beliefs, like all other major classical dance of India. It largely developed as a 'Vaishnavism' (Krishna) tradition, and it is most closely related to Bhagavata Mela performance art found in Tamil Nadu. Musical instruments Mridangam, veena, flute, tambura are played during this dance performance along with Carnatic ragas.

PARAIATTAM :

It is a special type of dance in Tamil Nadu. Folk men play a percussion called 'arai' and dance to the rhythm they come up with.

KUMMI :

It is a popular folk dance in Tamil Nadu and Kerala. It is originated when there are no musical instruments. It just involves women singing and clapping.

3.2 Integration of dance in Educational practices (Action songs, Nritya Natika) :

Dance is performance art form consisting of purposefully selected sequences of human movement. This movement has aesthetic and symbolic value and is acknowledged as dance by performers and observers within a particular culture. Dance studies are offered through the arts and humanities programs of many higher education institutions. Some universities offer Bachelor of Arts and higher academic degrees in dance.

- Dance benefits one's life and rest of the society in the following ways.
- Students who study dance learn important skills for employment.
- Studying dance positively affects cognitive development.
- Dance leads to improvised visual special skills.
- Dance in schools encourages more involvement of the students and less absences.
- Students who were at risk of dropping out or have less advantages, are most positively affected by art programmes in school.
- Students can understand how dance forms are a reflection of the society.
- How dance occupies an important place in our school education system.

Dance has some great resources for all levels of the schooling.

Which dance resource did I choose?

I choose pairs and prepositions from the dance Across the Curriculum.

How would you use this resource to enhance other learning?

- **Literacy** : Students are using vocabulary and prepositions as text to communicate through movement.
- **Social Science** : Impact of groups and space on relationships.

- ✓ **Language learning** : The activity could be adopted for language learning by changing from English to the target language (in fact I've used something similar with language learners).
- ✓ **Science** : This activity gives students an opportunity to explore everyday examples of physical phenomena such as movement.

Any teacher is already in planning stages for series of musical lessons to teach. However teacher can think he/she will incorporate some movement into the unit as well.

There are so many ways to incorporate dance in class.

Have students write a script this activity can work with almost any subject.

- ✓ (i) **In language arts** have students adapt a short story into a script.
- ✓ (ii) **In history**, have student recreate historical event.
- ✓ (iii) **In science** : Students can script a dialogue between different animals, different chemicals, or even different atoms to review content they have learned. By asking students to create and perform a script not only expose them to drama, but also force them to think critically about what information to include and how to explain it.
- ✓ (iv) **Have students create a work of art** : Ask students to draw make a collage about a specific topic you are studying. The art work could illustrate the theme of a novel, the culture and environment of a country for a social studies, spices in biology, or the ways chemistry affects our daily lives.
- ✓ (v) **Have older students use music "illustrate" a concept** : Ask student to use music to create a "sound track" for a story, a sequence of historical events, or a biological life cycle. This can be a fascinating way to review and you will quickly recognize which students don't understand the material.
- ✓ (vi) **Have younger students create 'memory dance'** : Many songs involve physical movements, from "The Itsy Bitsy Spider" to "YMCA" have students work together to create a song that uses physical movement to help them learn a specific concept. This can be a great way to burn off energy in the classroom while still helping students learn the content.
- ✓ (vii) **Take students to see a play/dance drama that connect to the**

curriculum : Some groups actually have plays specifically designed to meet state curriculum standards.

- ✓ (viii) **Have students write a song** : Students have creative power to write different types of songs to those creation are very suitable for social awareness. Their Original song and dance creations cover topics like health care debate and the life and accomplishments of Sojourner truth.

- ✓ (ix) **Use art, music of dance as writing prompt** : Play an instrumental piece of music, especially classical or Jazz, and ask student write about what the music they think about or feel. The same can be done with a photograph of a work of art or with a video of dance, especially modern dance or an unfamiliar ballet. This can provoke some interesting writing, and some great classroom conversation.

Dance is a reflection of the culture and characteristics of a particular state. The relation between dance and society would be mutual : both drawing from each other. Society with its physical element, diffusion, development of language and culture basis forms of dance. It is conversation between body and soul. Students learn discipline. Dance fosters creativity and imagination in the minds of the dancers.

Nowadays, dance has become an important part of school curriculum. Dance can be taken up as a profession by many students. Students reveal that dance classes can have a positive impact on student achievement, teacher satisfaction and school culture.

■ Action songs :

Action songs are generally children's song that are sung accompanied with specific actions. These songs are involving dramatic movement, especially of the hands. These songs are usually used in Kindergarten schools for playgroup children. Kids love to sing these songs with funny actions. Generally rhymes are learnt with specific music and action.

Besides that these songs are also performed to promote public awareness. Some famous patriotic songs of Rabindranath Tagore and Kazi Nazrul Islam were written which were performed as action songs. Like—"chal chal chal...", "Karar oi Lou hokopat...", "Eko sutre bandhiyachhi...", "Chal kodal chalai, Bhule Maner Balai..." (Bratachari song)

Our national song—"Vandemataram" is a good example of action song. It has a specific rhythm which creates a good sensation among listeners.

■ Nriyatatika :

It is a dance performance which is assembled with plays based on different stories. Sometimes these stories give some social messages to the people. The principal characteristic of these works is that the story is told entirely through dance and song. The dance forms are adapted versions of Bharatnatyam, Manipuri, Kathakali etc. Here facial expressions also play a vital role.

In our Indian culture Rabindra Nriyatatika is very enriched. He wrote a number of Nriyatatika like Shyama, Chitrangada, Chandaliika, Tasher Desh, Mayar Khela etc. These all are very famous also have a social message.

For example—"Chandaliika" has written about the conflict between the different classes of our society.

(Short Questions & Answers)

1. Write about two mudras.

Ans : Pataaka : Pataaka means "flag". It is done by all fingers held straight like stop sign. There should be no gap between the fingers. Pataka mudra is used to show clouds, Forests, night, river, Horse, Cutting, Wind, to show one is going, bless, heat, moonlight, pushing, to address some one, month, year etc.

Tripataaka : Tripataaka means "three coloured parts of the flag" Here also all fingers are kept straight, like stop sign and close together. Only ring finger is bent.

This mudra is generally used to denote a crown, a tree, an arrow, thunder, Lord Indra's weapon, to apply tilak, a lamp, flames of fire, a pigeon etc.

2. What do you mean by Bharatnatyam?

Ans : Bharatnatyam is a form of Indian classical dance that originated from the temples of Tamilnadu. It developed into its own distinct style during 3rd century BCE to 4th century CE in ancient Tamilakam. It is considered to be "fire-dance"—the mystic manifestation of metaphysical element of fire in the human body. It is one of the five major styles (one for each element) that include :

- Odissi (element of water)
- Khuchipudi (element of earth)
- Mohiniattam (element of air)
- Kathakoli (element of sky)

The movements of an authentic Bharatnatyam dancer resemble the movements of a dancing Flame.

3. Where does Kathakali dance originate?

Ans : Kathakali originated in Kerala during the 17th century. The themes of Kathakali are religious in nature.

4. Write four types name of Indian folk dances.

Ans : The four types name of Indian folk dances are –

- (i) Garba
- (ii) Bhavai
- (iii) Bhangra
- (iv) Bihu

5. When & where Bihu dance is celebrated?

Ans : Bihu is celebrated at the beginning of the harvest season and goes on for nearly 30 days.

Probable Questions

Very short answer type questions :

Marks 2

- Write two basic characteristic of Folk dance.
- What are the musical instruments used in Bihu dance.
- Write any one character the dance 'Bharatnatyam'?
- What is folk dance?
- What is Mudra?

Short answer type questions :

Marks 5

- Write about Kathakali Dance.
- Write about Mudras.
- Discuss the importance of dance in the educational institutions from the stand point human rights, recreation and physical development.
- What is action song? Write with example.
- Write about Nritya natika with example.



CONTENT STRUCTURE :

4.1 Colours, Strokes and Sketching – understanding of various means and perspectives

- 4.1.1 Colour
- 4.1.2 Stroke :
- 4.1.3 Understanding of Various means and Perspectives

4.2 Different forms of painting ' Worli art, Madhubani Art, Glass Painting, Fabric Painting and Various forms of painting :

- 4.2.1 Warli Art :
- 4.2.2 Madhubani Painting
- 4.2.3 Glass Painting
- 4.2.4 Fabric Painting
- 4.2.5 Various forms of Painting
 - 4.2.5.1 Pala Painting :
 - 4.2.5.2 Company Painting :
 - 4.2.5.3 Dasavata Tas (Card)
 - 4.2.5.4 Encaustic Painting

4.3. Use of drawing and Painting in Education–Chart making, Poster making, match-stick-drawing and other forms :

- 4.3.1 Chart making
 - 4.3.1.1 Create a Chart
 - 4.3.1.2 Display a Chart
 - 4.3.1.3 Assign a Chart
 - 4.3.1.4 How can teachers create these kinds of charts?
 - 4.3.1.5 Utilization of charts and pictures for classroom instruction

4.3.2 Poster Making

4.3.2.1 Implementing posters in the Classroom

4.3.2.2 Advantages and disadvantages of Posters

4.3.3 Matchstick Drawing

4.1 Colours, Strokes and Sketching – understanding of various means and perspectives

4.1.1 Colour

Colour is the characteristic of human visual perception described through colour categories, with names such as red, orange, yellow, green, blue or purple. This perception of colour derives from the stimulation of cone cells in the human eye by electromagnetic radiation in the visible spectrum. Colour categories and physical specifications of colour are associated with objects through the wavelength of the light that is reflected from them. This reflection is governed by the object's physical properties such as light absorption, emission spectra, etc.

By defining a color space, colours can be identified numerically by coordinates, which in 1931 were also named in global agreement with internationally agreed colour names like mentioned above (red, orange, etc) by the International Commission on Illumination. The RGB colour space for instance is a colour space corresponding to human trichromacy and to the three cone cell types that respond to three bands of light: long wavelengths, peaking near 564–580 nm (red); medium-wavelength, peaking near 534–545 nm (green); and short-wavelength light, near 420–440 nm (blue). [1][2] There may also be more than three color dimensions in other colour spaces, such as in the CMYK colour model, wherein one of the dimensions relates to a colour's colorfulness).

[A] Water colour : Water colour, also known as aquarelle, acquired popularity from the first quarter of 18th century AD as painting medium. Before that water colour was used only for doing sketches and layouts. Romantic landscape painters popularized water colour especially Turner, Thomas Girtia, Paul Sandby etc. In 1804 AD a group of leading water colourist founded the 'Society of painters in water colours', later to become to 'Royal water colour society'. 'The Royal Institute of painters' in water colours, founded in 1831 AD, is still highly active today. A new



Romantic style of water colour painting emerged using rough textured paper. Paint was applied with freer brush work to capture fleeting effect of light in landscape. This School of landscape painting with water colour travelled in India with English traders who later turned into rules of India. Till now Indian artists practise English water colour technique.

Transparent water Colour

Normally water colour can be divided into two parts-Transparent water colour and opaque water colour (gouache). Some water colours are transparent and some are opaque. Detecting the transparency and opacity of any colour is quite easy.

- Put a mark with pencil on paper.
- Cover the pencil mark with a thin layer of paint.
- If the mark reveals itself from the painted layer, then the colour is transparent.
- Opaque colour covers the pencil mark and let not allow it to reveal.
- Examples of few transparent colours are : Prussian blues, Indigo, Chrome yellow, Mauve, Raw sienna, Burnt sienna, Alizarin, Carmine etc.

Material required :

- **Paper :** The best quality paper that is suitable for water colour is made from linen rags without any trace of bleaching agent. Select the right paper for water colour. 140 pound per ream should be the minimum weight of paper, which can withstand the manipulation of water colour technique. 250-400 pound per ream is best for water colour technique.
- **Water colour tubes and cakes:** In 19th century AD water colour was available in market in form of cake. In 1780 AD William Reeves invented this dry cake of water colour. But the main disadvantage of this kind of cake was that it became brittle in course of time. In early 19th century glycerine was added to this cake colour to avoid this problem.
- **Brushes:** Sable-Sable brushes will serve for most of your work.
- **Flat :** The flat brush is useful for colouring large area and background. It will quickly moisten paper with clear water before starting the painting.
- **Rigger :** The rigger with it chiselled edge, can depict the finest line with sharp detail.

➤ Ceramic palette.

➤ Water pot.

◆ **Technique :**

- Paper of 250-400 pound per ream is best for water colour technique.
- On which side the water mark is visible, is the right side of the paper.
- For stretching paper should be dampened and attached on a drawing board with gummed tape.
- If the paper is not stretched properly, it may cause wrinkling at time of painting.
- Damp the paper with clear water wash with flat brush before starting the painting. Generally water colour is done on wet paper.
- For water colour painting transparent colours are used.
- Transparent colours reveal the luminosity of underneath colour. Painter mainly utilizes this quality water colour in his painting.
- Painter creates the variation of tone by manipulating water mixing with colours.
- Sometime painters achieve desired effect just by applying colour layers one after another; sometime painter like to finish his painting quickly just by applying one layer without any further alteration.
- Generally artists build up their own individual style by regular experimentation. Turner never followed any particular style. For the sake of painting he pull off the layer of colour and re-apply it. Sometime scratch the colour off from the page to reveal the highlight.
- Use of white is avoided in transparent water colour. Paper white is utilized for highlight areas.
- In oil painting artist first gives the dark tone and lighter tone is added later on. But in water colour lighter tone is applied first and darker tones come afterward.

◆ **Advantage of water colour :**

- Water colour has its own kind of beauty which cannot be achieved by other medium.
- As it dries up very quickly, it is suitable for out of door painting or sketching.
- It is cheaper than any other medium.

◆ **Opaque water colour or Gouache :**

When artist uses opaque water colour for painting it is called gouache. The term gouache is the French equivalent of the Italian 'a guazza' which literally means 'a muddy pond'. Gouache is also known as 'body colour', as the colour is heavy and opaque with body.

◆ **Material Required :**

- Gouache colour is available in marker in form of paste within tube. Gouache colour is made by mixing coarsely ground pigment and Gum Arabic, Barium Sulphate.
- **Brushes :** water colour brushes and gouache brushes are same.
- Support-Thick paper or board is used as gouache support.
- Palette.
- Water pot.

◆ **Technique :**

- Some artist thinks it essential to mix white with colour to give it a body for gouache painting.
- Transparent water colour could also be turned into opaque just by blending white with it.
- As colours of the gouache are heavy and opaque in character, so it has better coverage than other medium.
- Advantage of gouache is to be manipulated easily like oil colour. Some artist like to paint gouache with colour loaded brush like impasto.
- In case of transparent water colour paper white is used for highlights, but in gouache white is directly used for highlights.
- Technique of transparent water colour and opaque water colour, i.e. gouache are just opposite from each other.
- Flawless flatness of colour is easily obtained. So it is very popular among poster painters.

◆ **Oil Painting :** Oil painting is the process of painting with pigments bound in oil. Speciality of oil painting is using drying oils as binders for preparation of oil colour paints. The most suitable drying oil for oil paintings are poppy, walnut and linseed oil. Solvent such as turpentine, a volatile liquid, is used for thinning of the paints.



The innovation of the 15th century AD, inspired Netherlandish painters to use of drying oil as a paint medium. Jan-van-Eyck (c 1390-1441), the most eminent Netherlandish painters of his time, is considered as the inventor of oil painting. The Netherlandish painters preferred wood panel for painting rather than canvas. The range of pigments was similar to those used in Italy.

During the 15th century there was a gradual transition from egg tempera painting to oil and from panel to canvas. In Renaissance period tempera and oil coexisted. This could even apply to a single work, in which egg tempera was used for the under-painting while the final layer was executed in oil. Oil paints are prized among artists because the longer drying time allows the artist to manipulate the paint.

The late 16th century practice of applying coloured grounds implied a new technique of painting light on dark instead of dark on light. This was not only faster but encouraged greater variation of tones, opacity and transparency, obtained by overlaying scumbles and glazes in a multiple layered structures.

During the 17th century the use of the oil medium on an oil ground became standard practice. The technique was fully developed by Rubens. The ground was white followed by this striated gray washes. The design was laid out in warm golden tones and cool colours applied in semi opaque scumbles, leaving the under-painting partially visible. Shadows were kept thin with transparent glazes, and highlights applied in slightly thicker impasto. Where the darker under modelling shows through these areas of lightly paint, it produces cool middle tones with a pearly quality.

Alla prima (direct method) : A new working method of oil painting, introduced in 19th century, gradually replace the previous Imprimatura technique where painting was slowly built up with several layers of paints. Alla prima is basically wet on wet technique, completed in a single sitting.

This direct method of oil painting requires much of painter's skill and experiences about brushing, colour, light and tones or any error may spoil the painting, making it muddy. Alla prima was mostly exploited by different Impressionist artists.

Impasto or heavily paint loaded brushing also became popular during this time. Van Gogh used so thick paints directly on canvas that each brush mark created heavy rough texture.

19th century scientific investigation into theories of light and colour had a profound impact on Surin's painting. Surin juxtaposed small dots of pure colour and often complementary colour to produce a predetermined colour in viewer's eye. He was aware that colours mixed on palette tend to produce an optical illusion of blending colours at spectator's eyes. This technique was known as 'pointillism' in art history.

Once tempera was replaced by oil painting and now acrylic paint is replacing oil painting.

♦ Equipment required :

- ✓ Oil colours-The basic oil paints one need to start painting are cadmium yellow, yellow ochre, cadmium red, alizarin, crimson, ultramarine blue, titanium white, mars black etc.
- ✓ Palette knife-palette knife helps to blend the paint on palette.
- ✓ Brushes of different shapes and sizes-Traditionally oil brushes are made of hog-hair. Presently synthetic brushes are also in use. Mainly five kinds of oil brushes are used. They are Fiat, Bright, Filbert, round and rigger.
- ✓ Stretched canvas on frame
- ✓ Wooden palette
- ✓ Spatula
- ✓ Turpentine oil - This oil is used for thinning oil paints.
- ✓ Varnish.
- ✓ Easel

♦ Preparation of Canvas

Closely woven thick heavy canvas is suitable for oil painting. Always prepare the frame from seasoned pine wood or it may tilt after sometime. Canvas is tacked on the frame very tightly, following the proper procedure, otherwise it may get loose or bouncy. Sizing or priming is needed to prepare the canvas for painting. A thin layer of rabbit glue or gelatine is used as size. Modern artists are using synthetic glue instead of natural one. After the sizing three coats of primer are applied. Priming canvases for oil painting is a very important part of working method. Traditional European artists preferred Gesso ground which was a mixture of cadmium sulphate and parchment glue. Venetian painters developed oil ground, consist of a paste of flours, walnut oil and white lead which was spread

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on the canvas with a knife. According to Vasari oil grounds had the great advantage of remaining flexible and suitable for large canvas. Presently acrylic emulsion primers have been used as a preparation for painting with acrylic medium.

◆ Painting procedure :

- Place the canvas on easel.
- Draw the initial drawing by charcoal or soft graphite pencil.
- Thick paint could be diluted by linseed oil or turpentine.
- Artist can follow direct method or alla prima technique using thickly paint loaded brush or knife.
- Alla prima technique requires much of artist's skill and experience. Thick colours may appear muddy if applied wrongly.
- Some artist prefers to use indirect method which allows painters to build up tonal variation slowly.
- Use thinner layer of paint of lighter colour first. Then slowly make your way toward thicker layer and darker colour.
- Dilute the paint to various stages to intensify the colours. Different densities of the same colour can be used to define the forms.
- Different sizes of brush strokes can be used to define and differentiate planes, masses, objects and different areas of painting.
- When painting shadows in landscape, cool colours like blue, violet, purple and grey are to be used.

◆ Varnishing :

Varnish is a natural or synthetic resinous coating applied to a surface of a painting, which protect the paint layer and modifies the optical effects of the paint surface, increasing colour saturation and controlling the glossiness. A thin coat of varnish will be brushed on oil painting when it is fully dried. Varnish is not the ultimate final coat. It allows artists to touch up with little correction.

◆ Disadvantage :

- Oil painting is quite expensive medium to execute.
- It takes lot of time to finish as it dries slowly.
- Oil painting turns yellow with time.
- Paint layer may crack after some time.

- Humid climate of India is not suitable for oil painting.
- Frequently oil paintings are affected by fungus in tropical weather.
- It demands much artistic skills.

[C] Tempera Painting : Tempera is a kind of painting which employs emulsion as medium. An emulsion is a stable mixture of an aqueous liquid with oily, fatty, waxy or resinous substances. The speciality of emulsion is that it could be freely diluted with water but after drying become sufficiently insoluble to allow over painting.



History : Tempera is often said to date back to ancient Egypt. Egyptian artist mixed pigment with a variety of water based binder as gum Arabic, egg, animal glue and casein. In Pliny's writing it is mentioned that Romans were familiar with the use of egg yolk in painting. In medieval period egg tempera was in wide use. By the early 1400s (Early Renaissance) egg tempera had used as principal form of easel painting. Cennino Cennini (1370-1440 A.D), an Italian painter, gave a vivid description of egg tempera technique in his treatise *Il libro dell'Arte* (the book of art). But gradually tempera technique was replaced by oil paintings because of some limitations. Northern painters were not using egg as emulsion binder for their painting. Instead they preferred to use drying oil as vehicle. Slow drying oil paints blend easily than fast drying linear tempera. Because of its higher refractive index, oil is capable of casting darker shadow that cannot be achieved in tempera. After drying oil colour become glossy and permanent, whereas, tempera turns chalky and matt after drying. During Renaissance painting tempera and oil painting both were practised parallel. Many Renaissance artists employed both mediums in one painting. Michelangelo was one of them. About 16th century oil painting achieved more popularity among European artists than tempera.

◆ Equipments :

Brushes : the finest quality of red sable brushes of different size should be used.

Medium : There are different kind of emulsion used as medium in tempera painting namely egg yolk, gum Arabic, casein. Egg yolk, gum

Arabic, casein. Egg yolk is the popular and suitable natural emulsion for tempera.

(i) **Egg Tempera** : The principle tempera emulsion in early age was purely egg yolk. The yolk of hen egg contains a water solution of a gummy substance, albumin, egg oil and lecithin, a lipoid or fat like substance which is one of nature's most efficient emulsifier or stabilizer.

◆ **Process :**

- The yolk is first separated from the white very carefully.
- Puncture the skin of egg yolk and collect the yellow liquid within a ceramic bowl.
- Grind the pigment in fine power form or in distilled water.
- Store the pigment within the airtight container.
- Mix the colour paste and egg yolk in equal volume. When enough egg is not used in relation to the amount of pigment, the resulting film will be weak and powdery.
- Cennini prescribed to use white fig sap for preservation, toughness and flexibility.
- Yolk has a yellow colour. But it does not effect the painting's colour.
- Pure egg tempera is best applied to absorbent gesso panel without previous coating.
- If less absorbent panel is required much diluted gelatine may be employed.
- When painting with egg yolk, plenty of water should be used.
- Dip the brush into colour and squeeze out the excess water.
- Use single stroke in one direction, not back and forth.
- Do not go over the same spot twice rapidly because it may pick up the under layer or produce a muddy clogged effect.
- The traditional handling of egg tempera is in light, hatching strokes.
- Painter can use several coats of paints to achieve required effect.
- Keep each layer translucent.

(ii) **Casein Tempera** : Emulsion of casein solution with oil can easily be made. It has good structural or film forming qualities that are quite stable. But the disadvantage of this particular emulsion is

that it turns yellow. Non yellowing emulsion of casein may be made with saponified wax, Venice turpentine, dammar varnish etc. Simple casein solution for use as painting medium cannot strictly be classed as tempera, because casein itself is not emulsion. Painting with casein colour is different from tempera.

(iii) **Oil Tempera** : Oil tempera was best exploited by Netherlandish painters. Emulsion is the mixture of oil and water. The character of emulsion depends on the proportion of oil and water. One type of emulsion is water based and another is oil based. Egg tempera employs water base emulsion which is diluted with water but in oil tempera second type of emulsion is used.

Egg tempera and oil tempera are different in character. Oil tempera is slow drying than egg tempera. The emulsion of oil tempera is made by mixing 3 parts egg yolk, 1 1/2 part water, 1 part stand oil and 1 part dammar varnish. After finishing it creates a tough water resistant film giving a pearl like glaze which is very mild and soothing.

(iv) **Gum tempera :**

➤ Emulsion made from gum Arabic also applicable to tempera painting. Gum Arabic does not alter the process of drying as egg yolk does. The dried film of gum tempera is not as water resistant as egg tempera. So greater care must be taken to avoid the picking up of the under painting when a second coat is applied, especially when the second coat is freshly dried. Gum emulsion medium is permanent. They are little easier to manipulate than egg emulsion as they can be executed more slowly and they are capable of producing a great number of effect.

➤ **The recipe of Gum tempera :**

- 5 part gum solution
- 1 part stand oil
- 1 part dammar varnish
- 3/4 part glycerine.

◆ **Advantage :**

- The dried paint film does not become yellow or darken with age.
- Many of the conditions which cause cracking and other failure in oil painting are not present in tempera.

- Correctly painted tempera paintings are less likely to crack with age than are in oil painting.
- It does not possess the extra glossy effect like oil colour.

◆ **Disadvantage :**

- If tempera mediums are not properly applied, it may occur many defects as oil painting.
- If any correction or addition is required to the work after certain period, the fresh egg colour may not adhere with the old work.
- It does not allow the colour to be graded or blended easily.

◆ **Tempera on Wall :**

The most popular method of painting on wall, other than mosaic, is tempera. Here pigment is mixed with egg yolk. The colour palette of tempera is very rich than fresco buono or mosaic but it is not as durable as fresco buono or mosaic. It is suited for the inferior wall because it cannot withstand the exterior open weather like wind, sun or snow. Tempera gives a brilliant effect on surface. The great wall paintings are done by tempera as Ajanta murals or Egyptian wall painting in pyramid.

Sgraffito : Sgraffito is another method of secco mural process where artist applies two layers of colours on wall and reveal the layer beneath by scratching the upper layer. This process appears similar with the black figure vase technique of Greece.

Encaustic : In this technique pigments are mixed with wax and give a brilliant luminous effort. The mural done in this process is quite durable and could keep in colour brilliance for long time.

Ajanta Mural : The majority of early Indian murals were rendered in tempera on a dry plastered wall. The early examples of such murals are found at Ajanta, Bagh, Ellora. Different ancient shilpa-texts namely Vishnudharmottara, Samarangan-Sutradhar give the detail description of different kinds of mural painting technique.

In Ajanta for the execution of paintings, the rough rock ground was first prepared by laying a rough layer which was the mixture of ferruginous earth, sand, vegetable fibres, paddy husk, grass and other fibrous materials. Next, a second coat of mud and ferruginous earth; mixed with lime rock power or sand and fine fibrous was applied on it. Finally thin coat of lime was brushed for smooth finish. Then the ground finally was prepared for painting.

On this surface the brown outlines were drawn and the spaces were filled in with colours. The colour palette of Ajanta painting is very limited and restricted. All colours are not suitable for mural painting; specially the colours which react with lime should be avoided. Ajanta painters used red ochre, yellow ochre, white earth, cinnabar, terraverte, azurite, malachite, lapis-lazuli, black shoot and white from conch shell. The colours were blended with egg yolk, gum or glue. As Ajanta paintings were done on dry plaster, so it cannot be termed as fresco.

[D] Acrylic : Acrylic is rather new medium than oil paints or water colour. Acrylic paint is based on an emulsion of synthetic resin suspended in water. The first acrylic was introduced in Germany in 1920s and 1930s. The first acrylic paint for artist arrived in market in the 1950s. Between 1946- 1949, Leonard Bocour and Sam Golden invented acrylic paint under the brand Magna paint.



Painting technique : Acrylic colour is capable to bond to many different surfaces. Acrylic can be used on paper, wood, cloth canvas, glass, metal and a range of other material.

Acrylic paint can be used in different manner, in different technique producing several kinds of textures and surfaces. It can be manipulated like water colour, wet on wet technique or treated like oil painting with paint loaded brush marking as Impasto.

Acrylic colour can be used to imitate water colour technique. When strongly diluted with water, acrylic paints can be used to apply thin washes of colour on any oil-free support. It is possible to use acrylic in combination with water colour, although unlike water colour the drying films of acrylic paint are not rehydratable. For this reason painter cannot exploit the colour lifting technique of gum-Arabic based water colour paints. To achieve a finish as close as possible to traditional water colour, matt acrylic paint, or acrylic paint mixed with a mat medium is recommended. Acrylic paints can be treated like oil colour. One can build up painting by applying several layers of colours one above another like traditional technique.

◆ **Advantage :**

- The foremost advantage of this medium is its versatility.

- It can be treated like transparent water colour in wet on wet technique.
- It can also be treated like oil paints.'
- Acrylic paint could be applied thickly in Impasto technique.
- Various kind of texture can be produced by acrylic paints. It can be manipulated in various ways.
- Handling of this paint is very easy.
- Acrylic paint is very rapid drying; so one can finish the painting quickly.
- It creates a tough insoluble film after drying. So the under layer does not effected by upper layer.
- It does not turn yellow with time.
- The painting does not get crack or crinkle over time.
- ◆ **Disadvantage :**
- Colour ranges are not as large as oil paints or water colours. Low quality primer may make painting layers dry and chalky.
- Oil painter, or one can apply acrylic paint quite thickly in direct alla prima, wet on wet technique.
- Smooth, flat colour effect can be achieved by acrylic paint very easily. Because of its body, It has great coverage of hiding the brush marks creating flawless smooth finish.
- A huge variety of mediums is available for acrylic paint which can be used to modify the surface finish or texture or both.
- Acrylic colour turns one shade down after drying, so this should be taken care while painting.

Varnish : Varnishes are available for acrylic in two distinct formats, water thinned varnish and solvent based varnish. Correct choice of such varnishes may be depend on the type of work to be varnished. A dried acrylic painting on canvas will require a solvent based flexible varnish. With mural acrylic painting, a less flexible varnish may suffice.

[E] **Pastel :** Coloured chalk or weakly bound pigment had been used since 15th/16th century AD. But pastel as painting medium emerged in 18th century AD. For pastel powdered coloured pigment is added with an extremely weak binder. Pastel



sticks are made by adding other dry row material like china clay or chalk which helps to produce the soft marks. Without these dry filler materials the pastel stick may become hard and produce scratchy marks.

There are four types of pastel : soft, hard, pencil and oil.

Soft pastels : Soft pastels are the traditional form of pastels and also the most used by painters. They have a very high amount of pigment mixed with very little gum binder. Because of high concentration of pigment, this kind of pastels creates very intense colour marks but they crumble very easily.

Hard Pastels : Hard pastels are made from the same ingredients as soft pastels, except they use more binder than soft pastel. That's why they do not crumble or break easily, but due to less amount of pigment their colours are not so intense.

Pastel pencil : They are just like other pencil encased within wood. It has consistency in between hard and soft pastels. This kind of pastel is suitable for more detailed work.

Oil pastels : Oil pastels are bound with wax and oil. Oil pastels do not crumble, smudge or create dust like soft pastels do. Oil pastels are more stable than soft pastels and don't require any fixative. Oil pastels create bright buttery thick marks.

◆ Technique :

For pastel painting, paper with good 'teeth' or texture is needed. Special kind of paper with pumice stone dust is suitable for pastel drawing.

- Soft pastel colour marks are easy to be blended and smudged while hard pastels are better for detail works.
- Apply colour from dark to light.
- Stump or paper cone can be used for blending colours when the stump gets dirty, peel of the dirty layer of paper cone.
- Do not press the pastel stick too hard or it will smear. It may pick up other colours.
- One can create various kind of strokes with pastel.
- Sgraffito technique can be applied in pastel painting very easily. First put a layer of dark colour on paper. Put another layer of light colour thickly on the dark colour. Then draw the painting with needle or pointed stick. The needle will scratch out the upper layer revealing the layer underneath.

- Beware of blending warm colour with cool colour. It may appear muddy.
- As the binder of pigment is quite weak, so pastels tend to break and produce dust. Clear the pastel dust from your work frequently.
- Always keep hands and fingers clean as one hold the pastel stick directly with finger. If not cleaned the colour may become dirty by mixing other colour, especially while smudging.
- Dry pastels and oil pastels are different in character. So both require different kind of treatment and handling. The effect and texture done by dry pastel cannot be achieved by oil pastel.
- After finishing the painting, spray the fixative on painting to fix the paint layer on paper. One can fix each layer with fixative if it requires.
- Clean of each stick after finishing drawing because pastel sticks tend to acquire other colour especially at its mouth.
- Always wash your hand thoroughly after painting.

◆ **Advantage :**

- Pastels are very cheap and easily available in local market.
- It's very easy to handle especially for children.
- Variety of colour ranges is available.
- Children love it because of its brightness.
- It could be operated directly by hand like pen. It does not need the other equipments like brush, palette, water or oil to dilute colour.
- It does not make any mess.

◆ **Disadvantage :**

- It is not very durable medium.
- Pastel painting smudges very quickly, if not kept carefully.
- It is not very good for children's hygiene because it sticks on fingers.

□ **4.1.2 Strokes and Sketching :**

A sketch is a rapidly executed freehand drawing that is not usually intended as a finished work. A sketch may serve a number of purposes; it might record something that the artist sees, it might record or develop an idea for later use or it might be used as a quick way of graphically demonstrating an image, idea or principle.

Sketches can be made in any drawing medium. The term is most often applied to graphic work executed in a dry medium such as silverpoint, graphite, pencil, charcoal or pastel. But it may also apply to drawings executed in pen and ink, ballpoint pen, water colour and oil paint. The latter two are generally referred to as "water colour sketches" and "oil sketches". A sculptor might model three-dimensional sketches in clay, plasticine or wax.

Main configurative element of drawing and sketch is line. To create volume and shades at form through lines, different kind of strokes is used in painting. Nature of material and support influence the nature of strokes. The mark created by metal nib carry the metallic wire-like character and marks created by soft graphite pencil are velvety, dark and grainy. Even the character of strokes changes if the pencil/pen is held differently by painters. Skillful use of strokes is the treasure of a drawing or painting.

◆ **Different kind of strokes :**

Hatching : Parallel small lines are drawn closely to create dark shades. Darkness of shades could be increased just by giving more pressure or decreasing the space between two lines.

Cross hatching : This shading technique is similar to hatching but here the process is repeated in the opposite direction in a second layer on the top of the first layer.

Back and Forth Strokes : In this technique pencil is moved back and forth to create interconnected parallel lines. This kind of stroke looks apparently similar to hatching but softer in nature.

[A] Charcoal : Charcoal is one of the oldest drawing materials produced by burning wood twigs. Even the prehistoric cave painters used charcoal as the main source of black colour. In Renaissance period charcoal was widely used to prepare preparatory sketches for panel painting or to transfer drawing on wall for fresco. A large number of charcoal drawings by great masters like Titian, Tintoretto, Durer have survived. The tradition of charcoal drawing continued till now. There are many noteworthy examples by such 19th



- 20th century AD French artists as Edward Manet, Edgar Degas, Toulouse Lautrec, as well as the German artists like Ernst Barlach and Kathe Kollwitz. Traditional painters of India have been using charcoal black from the time immemorial. Still now they are using it, and make black colour only from the charcoal.

Vine Charcoal : Vine charcoal is made by burning vines or willow sticks in a kiln without air. As vine charcoal easily spread on surface and very easy to erase, hence artists use this type of charcoal for primary drawing.

Charcoal powder : Charcoal is also available in powder form. It could create a beautiful smudgy effect in painting. Charcoal powder is also used to transfer drawing.

Compressed charcoal : Compressed charcoal is held together by a gum binder to give it a shape of stick or encased within wood to form a pencil. This kind of charcoal is very dark and harder to smudge. They are varied in terms of hardness as indicated by the numbers like graphite pencils. Softness increases as number increases and hardness decreases as number decreases.

◆ Tools for drawing with charcoal :

Paper-grained paper is suitable for charcoal drawing.

Different type of charcoal : Pencils, sticks, powder.

Kneaded Eraser : A kneaded eraser is a special type of soft eraser that is capable to erase the charcoal mark.

Blending stumps-Blending stumps look like paper cone which help to blend the tonal variation.

◆ Advantage :

- Charcoal is very cheap medium to paint.
- It can be handled very easily.
- Charcoal is very suitable medium for drawing and sketching
- It requires less time to finish.
- Different experiments can be done by creating several kind of texture by rubbing, frottage etc.

◆ Disadvantage :

- Charcoal tends to create dust. So it may spoil the cleanliness of painting or drawing.

- Charcoal is not very durable medium.
- It may smudge if not fixed on paper with fixative.
- Drawing method with charcoal :
 - Stretch the paper on board and set it on board with board clips.
 - As vine charcoal is soft and easily erasable, one can draw the primary sketch with it.
 - To create smudgy effect paper cone or stump is used.
 - Charcoal for its brittle character tends to make the paper dirty very soon. So the painter should be very careful about this problem while drawing.
 - To erase the charcoal mark kneaded eraser should be used instead of common hard rubber.
 - For shading different kind of strokes and lines can be used.
 - Rubbing is a process where various kind of textural effect can be produced by charcoal stick and charcoal power.
 - Charcoal marks are erased with kneaded eraser to reveal the white highlights.
 - After finishing the drawing fixative liquid should be sprayed on paper to keep the drawing protected and fixed on paper. Otherwise the drawing may be smudged off.

□ 4.1.3 Understanding of Various means and Perspectives

[A] Drawing : Drawing is a form of visual art in which a person uses various drawing instruments to mark paper or another two-dimensional medium. Instruments include graphite pencils, pen and ink, inked brushes, wax coloured pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, various metals (such as silverpoint) and electronic drawing.

A drawing instrument releases a small amount of material onto a surface, leaving a visible mark. The most common support for drawing is paper, although other materials, such as cardboard, plastic, leather, canvas, and board, may be used. Temporary drawings may be made on a blackboard or whiteboard or indeed almost anything. The medium has been a popular and fundamental means of public expression throughout human history. It is one of the simplest and most efficient means of

communicating visual ideas. The wide availability of drawing instruments makes drawing one of the most common artistic.

[B] Light and Shade : All Illustrations for a theory of light and shade are by Sheri Doty except for Manet's painting "The Railway" showing an undefined light source. Before you undertake your practice of the use of light and shade in your art you need to understand the significance that light and dark contrast has in making a painting or drawing visually believable.

Figure-Ground is the condition in which backgrounds tone or hue changes the visual impact of the figure resting on it. The same hue or value appears to be a different depending upon the contrast of tone or hue of the background upon which it is placed. Conversely, two different tones or hues appear to be the same when placed on contrasting grounds. Each will have an impact on how believable your art will be perceived by the viewer. Most people have difficulty perceiving "figure-ground" relationships. When the same medium toned figure is placed on varied light and dark backgrounds, it will be perceived to be as a different value. Example: When a medium gray is placed on a near black background, the mid-gray tone appears very light. When the same gray tone is placed on a near white background, it is perceived to be very dark. But when a mid gray tone is placed on a similar value background, the contrast is minimal. Note how the same mid-tone value patch looks different when placed on backgrounds of contrasting values.

Chiaroscuro : Value describes volume and depth of space. In Europe artists of the Renaissance were concerned with showing depth and volume in opposition to the artists of the Middle or "Dark Ages." Men of the Renaissance considered their time period to be the Age of Reason and rebirth of artistic and mathematical achievements. Renaissance artists manufactured the term "Chiaroscuro" to describe how light and dark can imply depth and volume. The word Chiaroscuro is a combination of two Italian words that mean light and dark. (chiaro (clear, light) + oscuro (obscure, dark) Atmospheric or Ariel perspective was one of the artistic strategies used in the study of Chiaroscuro during the Renaissance. (Atmospheric or Ariel perspective is covered in depth in the section "Objective Colour Harmony".)

Chiaroscuro and the Illusion of creating intuitive space.

One of the most used and useful applications of value is creating the

illusion of volume and mass on a two dimensional surface. When a mass is exposed to light, a solid object will receive more light from one side than another when that side is closer to the light source. A spherical surface demonstrates this as an even flow tone from light to dark. A cast shadow is created when the source of light is obstructed by the sphere. An angular surface shows sudden contrast of light and dark.

[C] Compositions : Composition is to arrange different objects aesthetically and properly within the pictorial frame. There are several types of compositions, which are widely used by painters to make their painting beautiful. Different types of composition are stated below:

- (i) **Pyramidal composition :** Here the basic composition is organized within triangular, pyramidal shape. This kind of composition is very stable and calm which became Renaissance artists' favourite. Example : Virgin of the rock by Leonardo de Vinci.
- (ii) **Diagonal Composition :** In this type of composition object is placed diagonally in pictorial frame. Diagonal composition is very interesting but unstable and restless. A suitable example of this type composition is Naked Maja by Goya.
- (iii) **Radial composition :** In this type of composition, forms and shapes are arranged from centre to outward like cycle spokes. This type of composition was much exploited by Baroque painters like Rubens.
- (iv) **Pattern :** When same kind of shapes and forms are arranged in a repetitive manner to create aesthetically beautiful rhythm, then it is called pattern composition. Betrayal of Christ by Giotto is the example of this composition.
- (v) **Golden Section :** Golden section is the theory of ideal proportion invented by Greeks. Many artists of Renaissance period followed the rule of golden section.
- (vi) **The 'steelyard' composition :** In this type of composition painter places the object of larger size closer to the centre of the painting and the smaller one is placed far from the centre which creates perfect falcum balance.
- (vii) **The 1/3 Horizon composition :** This type of composition is mostly employed in case of landscape where horizon is set at 1/3 from the top or 1/3 from the bottom of the painting.

(viii) **The Tunnel Composition** : Tunnel composition is strong and dramatic. All the elements of foreground are placed in such a way that they lead the eyes of viewers to the background of the painting. Many artists have used these compositions to increase drama and tension in painting.

(ix) **Three spot composition** : In the three spot composition, there are minimum three objects to create the balance and unity. Nearly all paintings have three small spots of attraction.

(x) **Group mass composition** : This type of composition requires the group be of considerable size containing variety of forms, value and colours within its boundary. This composition is quite popular to paint still life.

[D] Perspectives

◆ Learn to Draw by Putting Things into Perspective

We've probably all heard (or even uttered) the phrase, "That really puts things into perspective." Perspective is all about relativity; when you pull back and look at the larger picture and take a different view, maybe things aren't so bad, or maybe there's a solution where it seemed like there wasn't before.

In the art world, perspective is still about your point of view, and the relationships of objects to one another. Only this time, it's more spatial. When you learn to draw, you learn the importance of perspective.



Perspective (from Latin: *perspicere* "to see through") in the graphic arts is an approximate representation, generally on a flat surface (such as paper), of an image as it is seen by the eye. The two most characteristic features of perspective are that objects are smaller as their distance from the observer increases; and that they are subject to foreshortening, meaning that an object's dimensions along the line of sight are shorter than its dimensions across the line of sight.

◆ Why Perspective and Perception Go Hand-in-Hand

Although the fundamentals of perspective drawing seem to be rather

straight to the point, the possibilities of how you can apply perspective in your art are vast. In fact, perspective is nearly synonymous with perception.

What I mean by this is you can use the principles of this technique to create your own perception of the world around you through your art. You have the power of illusion, the ability to make the viewer see what you want them to see, literally at your fingertips. You can alter how your art is perceived—all by just conquering the basics of perspective drawing. How empowering is that?

If you are thinking, "OK, that all sounds great, but how can I learn how to draw in perspective?" Well, to start, let's go over a few key terms you should know before delving into perspective drawing pulled from the book, *Perspective for The Absolute Beginner*, by Mark and Mary Willenbrink.

◆ Linear Perspective Terms

Visual depth is expressed through linear and atmospheric perspective, as well as colour use. With linear perspective, depth is achieved through lines and the size and placement of forms. And though compositions can vary in complexity, the basic terms and definitions covered in this section are inherent to linear perspective drawings.

The **horizon** is the line for which the sky meets the land or water below. The height of the horizon will affect the placement of the vanishing point(s) as well as the scene's eye level.

The **vanishing point** is the place where parallel lines appear to come together in the distance. In the picture, below, you can see how the parallel lines of the road recede and visually merge to create a single vanishing point on the horizon. A scene can have a limitless number of vanishing points.

The **ground plane** is the horizontal surface below the horizon. It could be land or water. In the image below, the ground plane is level. If it were sloped or hilly, the vanishing point—created by the path's parallel lines—may not rest on the horizon and may appear as if it's on an inclined plane.

The **orthogonal lines** are lines which are directed to a vanishing point; the parallel lines of railroad tracks, for example. The word "orthogonal" actually means right angle. It refers to right angles formed by lines such as the corner of a cube shown in perspective.

The vantage point, not to be confused with the vanishing point, is the place from which a scene is viewed. The vantage point is affected by the placement of the horizon and the vanishing points.

◆ Overview :

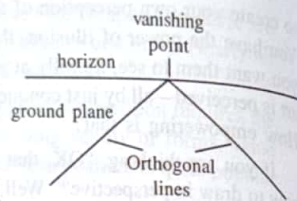
A cube in two-point perspective

Rays of light travel from the object, through the picture plane, and to the viewer's eye. This is the basis for graphical perspective.

Linear perspective always works by representing the light that passes from a scene through an imaginary rectangle (realized as the plane of the painting), to the viewer's eye, as if a viewer were looking through a window and painting what is seen directly onto the windowpane. If viewed from the same spot as the windowpane was painted, the painted image would be identical to what was seen through the unpainted window. Each painted object in the scene is thus a flat, scaled down version of the object on the other side of the window.[1] Because each portion of the painted object lies on the straight line from the viewer's eye to the equivalent portion of the real object it represents, the viewer sees no difference (sans depth perception) between the painted scene on the windowpane and the view of the real scene. All perspective drawings assume the viewer is a certain distance away from the drawing. Objects are scaled relative to that viewer. An object is often not scaled evenly: a circle often appears as an ellipse and a square can appear as a trapezoid. This distortion is referred to as foreshortening.

Perspective drawings have a horizon line, which is often implied. This line, directly opposite the viewer's eye, represents objects infinitely far away. They have shrunk, in the distance, to the infinitesimal thickness of a line. It is analogous to (and named after) the Earth's horizon.

Any perspective representation of a scene that includes parallel lines has one or more vanishing points in a perspective drawing. A one-point perspective drawing means that the drawing has a single vanishing point, usually (though not necessarily) directly opposite the viewer's eye and usually (though not necessarily) on the horizon line. All lines parallel with the viewer's line of sight recede to the horizon towards this vanishing point. This is the standard "receding railroad tracks" phenomenon. A



two-point drawing would have lines parallel to two different angles. Any number of vanishing points are possible in a drawing, one for each set of parallel lines that are at an angle relative to the plane of the drawing.

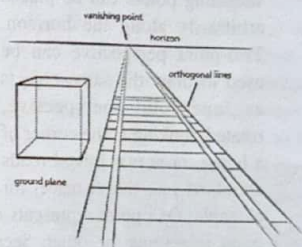
Perspectives consisting of many parallel lines are observed most often when drawing architecture (architecture frequently uses lines parallel to the x, y, and z axes). Because it is rare to have a scene consisting solely of lines parallel to the three Cartesian axes (x, y, and z), it is rare to see perspectives in practice with only one, two, or three vanishing points; even a simple house frequently has a peaked roof which results in a minimum of six sets of parallel lines, in turn corresponding to up to six vanishing points.

◆ Types of perspective

Of the many types of perspective drawings, the most common categorizations of artificial perspective are one-, two- and three-point. The names of these categories refer to the number of vanishing points in the perspective drawing.

(i) One-point perspective

A drawing has one-point perspective when it contains only one vanishing point on the horizon line. This type of perspective is typically used for images of roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. Any objects that are made up of lines either directly parallel with the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective. These parallel lines converge at the vanishing point.



From this vantage point, you are looking across the ground plane to the horizon in the distance. The parallel lines of the railroad tracks converge at a vanishing point on the horizon. If the lines of the box were drawn to go back to the horizon, they would converge at the same vanishing point as the railroad tracks because the lines of the box are parallel to the railroad tracks. Notice that all of the lines in this scene either converge at the vanishing point or are vertical (perpendicular to the ground plane) or horizontal (parallel to the horizon).

One-point perspective exists when the picture plane is parallel to two axes of a rectilinear (or Cartesian) scene – a scene which is composed entirely of linear elements that intersect only at right angles. If one axis is parallel with the picture plane, then all elements are either parallel to the picture plane (either horizontally or vertically) or perpendicular to it. All elements that are parallel to the picture plane are drawn as parallel lines. All elements that are perpendicular to the picture plane converge at a single point (a vanishing point) on the horizon.

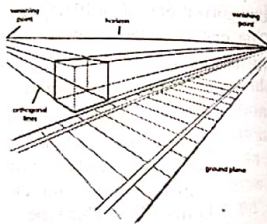
(ii) Two-Point Perspective

A cube drawing using 2-point perspective

A drawing has two-point perspective when it contains two vanishing points on the horizon line. In an illustration, these vanishing points can be placed arbitrarily along the horizon. Two-point perspective can be used to draw the same objects as one-point perspective, rotated: looking at the corner of a house, or at two forked roads shrinking into the distance, for example. One point represents one set of parallel lines, the other point represents the other. Seen from the corner, one wall of a house would recede towards one vanishing point while the other wall recedes towards the opposite vanishing point.

Two-point perspective exists when the painting plate is parallel to a Cartesian scene in one axis (usually the z-axis) but not to the other two axes. If the scene being viewed consists solely of a cylinder sitting on a horizontal plane, no difference exists in the image of the cylinder between a one-point and two-point perspective.

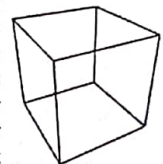
Two-point perspective has one set of lines parallel to the picture plane and two sets oblique to it. Parallel lines oblique to the picture plane converge to a vanishing point, which means that this set-up will require two vanishing points.



Walls in 2-point perspective, converging toward two vanishing points. All vertical elements are parallel. Model from 3D Warehouse, rendered in SketchUp.

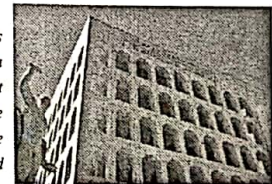
(iii) Three-Point Perspective

Three-point perspective is often used for buildings seen from above (or below). In addition to the two vanishing points from before, one for each wall, there is now one for how the vertical lines of the walls recede. For an object seen from above, this third vanishing point is below the ground. For an object seen from below, as when the viewer looks up at a tall building, the third vanishing point is high in space.



Three-point perspective exists when the perspective is a view of a Cartesian scene where the picture plane is not parallel to any of the scene's three axes. Each of the three vanishing points corresponds with one of the three axes of the scene. One, two and three-point perspectives appear to embody different forms of calculated perspective, and are generated by different methods. Mathematically, however, all three are identical; the difference is merely in the relative orientation of the rectilinear scene to the viewer.

The Palazzo del Lavoro in Mussolini's Esposizione Universale Roma complex, photographed in 3-point perspective. All three axes are oblique to the picture plane; the three vanishing points are at the zenith, and on the horizon to the right and left.



(iv) Multi-Point Perspective.

Linear perspective doesn't have to be limited to one or two vanishing points. A scene could have multiple vanishing points depending on the complexity of the subject. For example, three-point perspective is similar to two-point perspective; it has left and right vanishing points on the horizon. Additionally, there is a third vanishing point either below or above the horizon.

(v) Zero-point perspective

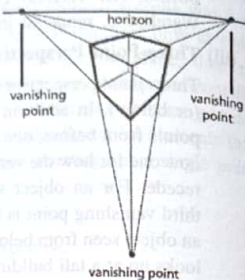
In its usual sense, zero-point perspective is not truly "zero-point". Rather, because vanishing points exist only when parallel lines are present in the scene, a perspective with no vanishing points ("zero-point" perspective) occurs if the viewer is observing a non-linear scene containing no parallel lines.[15] The most common example of such a nonlinear scene is a natural scene (e.g., a mountain range) which frequently does not contain any parallel lines. This is not to be confused with elevation, since a view without explicit vanishing points may still have been drawn such that, there would have been vanishing points had there been parallel lines, and thus enjoy the sense of depth as a perspective projection.

On the other hand, parallel projection such as elevation can be approximated by viewing the object in question from very far away, because projection lines from the point of view approaches parallel when the point of view (POV) approaches infinity. This may account for the confusion over zero-point perspective, since natural scenes often are viewed from very far away, and the size of objects within the scene would be insignificant compared to their distance to the POV. Any given small objects in said scene would thus mimic the look of parallel projection.

◆ Atmospheric Perspective

Atmospheric perspective, also called aerial perspective, conveys depth through variations of values (lights and darks), colours and clarity of elements. Foreground elements in a composition have greater value contrasts, more intense colours and greater definition of details. With distance, the values and colours become neutral, the details are less defined and the elements take on a dull blue-gray appearance.

Atmospheric perspective occurs because particles in the air, such as water vapour and smog, affect what is seen. Forms viewed from a distance



are not as defined and have less contrast because there are more particles in the atmosphere between the forms and the viewer. Likewise, the wavelengths of colour are affected by distance. Blues bounce around, whereas the longer colour wavelengths are not affected by particles in the same way. The result is that the blues remain more visible than the other colours in the spectrum.

The values are the lights and darks of a composition. Intrinsic to atmospheric perspective, values can influence the impression of depth in a scene. Highly contrasting values tend to appear forward of values with little contrast.

The lighting of a scene affects shadows and values of forms. It can also affect how those forms are perceived.

When drawing, depth can be expressed through both linear and atmospheric perspective as well as through the use of colour. Combining all three will produce optimal results.

◆ Create an Internal Box

Now that the basics have been covered, here's a fun step-by-step demonstration on perspective drawing, which plays into the power of illusion. This tutorial involves sketching squares with lines that recede to a single vanishing point. The depth in the finished drawing is implied through linear perspective and the use of values.

Internal Boxes, graphite pencil on drawing paper, 8" x 8"

Materials needed to complete this demonstration:

Paper: 8" x 8" medium texture drawing paper; 8" x 8" medium-texture sketch paper

Pencils: 2B and 4B

Kneaded eraser

Lightbox or transfer paper



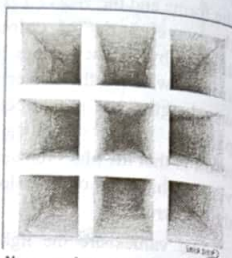
Dulling with Distance: By putting atmospheric perspective to use, forms in the foreground will have greater clarity than background forms. The hazy blue-gray appearance of the tree on the right, with its dull colors and values, suggests that it is the most distant of the three trees.

Ruler
Triangle
T-square

◆ Step 1: Sketch the Squares

Step 1

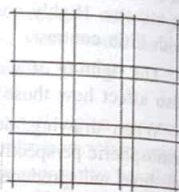
On a piece of sketch paper, use a 2B pencil to form a large square that is 8" x 8" (20cm x 20cm). Sketch smaller squares inside the large square using a ruler to mark off the lines. The measurements should be the same from both top to bottom and left to right: $\frac{1}{2}$ ", 2", $\frac{1}{2}$ ", 2", $\frac{1}{2}$ ", 2" (1.3cm, 5cm, 1.3cm, 5cm, 1.3cm, 5cm). Draw the lines using a T-square and triangle to ensure they are straight and accurate.



◆ Step 2: Add the Vanishing Point and Orthogonal Lines

Step 2

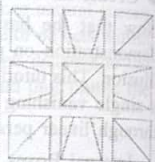
Place a dot at the center of the paper for the vanishing point. Begin adding orthogonal lines from the corners of the squares to the vanishing point. Avoid sketching the lines over the forward surface that is to remain white.



◆ Step 3: Add More Orthogonal Lines

Step 3

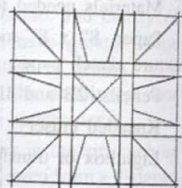
Continue adding lines that converge at the vanishing point.



◆ Step 4: Trace or Transfer the Image

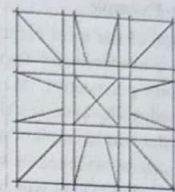
Step 4

Use a 2B pencil to lightly trace or transfer the structural sketch onto a sheet of 8" x 8" (20cm x 20cm) drawing paper. Leave out any unwanted lines.



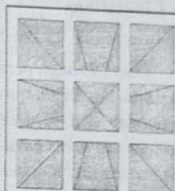
◆ Step 5: Add the Light Values

Add the lighter values with a 2B pencil. Make the values darker as the internal forms recede.



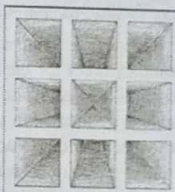
◆ Step 6: Add the Middle Values

Add the middle values. Continue to darken the tunnel-like forms as they recede into the distance.



◆ Step 7: Add the Dark Values

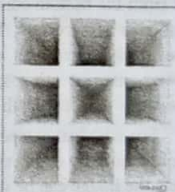
Add more darks and details with 2B and 4B pencils. Lighten any areas with a kneaded eraser, if needed.



Add more darks and details with 2B and 4B pencils. Lighten any areas with a kneaded eraser, if needed.

◆ Don't forget to sign your work!

Because your artwork is a unique expression of yourself, sign and date each drawing. This will give you a sense of accomplishment and also help you to track the progression of your artistic skills.



WBUTTEPA B.ED GUIDE LINE

◆ Example

One of the most common, and earliest, uses of geometrical perspective is a checkerboard floor. It is a simple but striking application of one-point perspective. Many of the properties of perspective drawing are used while drawing a checkerboard. The checkerboard floor is, essentially, just a combination of a series of squares. Once a single square is drawn, it can be widened or subdivided into a checkerboard. Where necessary, lines and points will be referred to by their colours in the diagram.

◆ Limitations

Plato was one of the first to discuss the problems of perspective.

"Thus (through perspective) every sort of confusion is revealed within us; and this is that weakness of the human mind on which the art of conjuring and of deceiving by light and shadow and other ingenious devices imposes, having an effect upon us like magic... And the arts of measuring and numbering and weighing come to the rescue of the human understanding – there is the beauty of them – and the apparent greater or less, or more or heavier, no longer have the mastery over us, but give way before calculation and measure and weight?"

Perspective images are calculated assuming a particular vanishing point. In order for the resulting image to appear identical to the original scene, a viewer of the perspective must view the image from the exact vantage point used in the calculations relative to the image. This cancels out what would appear to be distortions in the image when viewed from a different point. These apparent distortions are more pronounced away from the center of the image as the angle between a projected ray (from the scene to the eye) becomes more acute relative to the picture plane. In practice, unless the viewer chooses an extreme angle, like looking at it from the bottom corner of the window, the perspective normally looks more or less correct. This is referred to as "Zeeman's Paradox". It has been suggested that a drawing in perspective still seems to be in perspective at other spots because we still perceive it as a drawing, because it lacks depth of field cues.

For a typical perspective, however, the field of view is narrow enough (often only 60 degrees) that the distortions are similarly minimal enough that the image can be viewed from a point other than the actual calculated vantage point without appearing significantly distorted. When a larger angle of view is required, the standard method of projecting rays onto

a flat picture plane becomes impractical. As a theoretical maximum, the field of view of a flat picture plane must be less than 180 degrees (as the field of view increases towards 180 degrees, the required breadth of the picture plane approaches infinity).

Just as a standard perspective image must be viewed from the calculated vantage point for the image to appear identical to the true scene, a projected image onto a cylinder or sphere must likewise be viewed from the calculated vantage point for it to be precisely identical to the original scene. If an image projected onto a cylindrical surface is "unrolled" into a flat image, different types of distortions occur. For example, many of the scene's straight lines will be drawn as curves. An image projected onto a spherical surface can be flattened in various ways:

4.2 Different forms of painting ' Worli art, Madhubani Art, Glass Painting, Fabric Painting and Various forms of painting :

4.2.1 Warli Art :

Warli painting is one of the oldest tribal art form in Maharashtra and Gujrat. Warlis are an indigenous tribe or adivasi, having their own culture, language, tradition and deities. Warli literally means a piece of land. According to Yashodhara Dalmia the root of warli painting could be found in prehistoric art of Bhimbethka.



◆ Process of Warli Painting :

For the painting the wall of house is plastered with cow dung to give the wall smooth finish. Selected rectangular part of wall is given a wash of Geru earth. After drying a brownish red surface is created. The main colour of warli wall painting is white, made from rice powder. Occasionally yellow and red dots accompany white colours. Bamboo stick is used as brush, chewed at one end. Sometime thin sticks of Baharu tree is used to draw thin stiff line. It is believed that rice paste has a magical power to ward off evil power.

◆ Subject of warli painting :

The traditional drawing in warli paintings are chawks namely Devi Chawk, Lagna Chawk. Chawk means square area of land. Mother goddess Palaghat

is shown in the chawk. Pancha Sirya Dev (Five headed god) and an equestrian headless warrior also accompany her. Pancha Sirya Dev is the archaic symbol of the cosmic cycle of life and death.

Dev Chawk : Inside of the house wall Dev chawk is drawn as square frame, surrounded by strips filled with geometric motifs. Moon, sun, comb, ladder, torpa (blowing musical instrument) and Ghangli (a string instrument) are the most popular motifs which appear in Dev Chawk.

Lagna chawk : In the decorative square of space of Lagna chawk bride, groom and groom's sister are drawn; around them people are dancing with joy, beating drums, blowing torpas in the occasion of wedding.

Kanna : there is another chawk painting known as Kanna which is drawn only in bride's house. Kanna is the symbol of virginity. A stick figure is drawn within the square with yellow, red and orange colour. Other than chawk painting the dancing on the tune of torpa is a very popular theme among warli painters. This musical instrument plays very important role in warli's daily life.

Warli women perform the ritual of Muthi painting when the new rice is brought home from field. A white paste is made from ground rice mixed with little amount of water. They dip their fist into the white liquid of rice paste and mark the impression of their fist on the wall of granary, dining hall, storage container of cereals to evoke the prosperity and abundance.

Warli painters use the basic geometric units to form the images. They acquire these forms directly from natures. The circle represents the sun and moon. The triangle reminds us of pyramidal shape of mountain and certain trees. Square represents the piece of land. Warli painters draw human figure just by merging two diagonals.

4.2.2 Madhubani Painting

Madhubani art is a kind of painting done by the village women on the walls of houses in the occasion of marriage at Madhubani village. Madhubani painting is also known as Mithila painting.

Madhubani literally means the forest of honey, once remained as a part of ancient kingdom Mithila, referred in Ramayana, is presently situated in Northern region of Bihar. The exact time, when Madhubani painting was originated, is unknown. It is said that king of Mithila,

Rajarshri Janaka ordered all the painters of his kingdom to decorate Mithila with paintings in the occasion of wedding of his beloved daughter Sita with lord Rama.

Till now this tradition of painting continued. Women folk of Madhubani decorate walls of their house with paintings in occasion of marriage. The nuptial chamber, where newlywed couple stay for three days, is painted with lotus flowers, snakes, birds, fishes, creeper, plants and bamboo grooves. All these images are associated with fertility and proliferation.



Theme : The wedding scene of Rama and Sita is the most popular subject of Madhubani painting. The other popular couples are Radha-Krishna, Lakshmi-Narayana, Sita-Durga. Other deities like Mahishasuramardini, Durga, Ganesha, Surya also painted. Sun, moon and sacred plant Tulasi are the popular theme in Madhubani painting.

Process : To start the painting the preparation of wall of houses is required. Walls and floors are plastered with mud and cow dung. White colour for painting is made from rice powder and other colours are acquired from different plants and earth. Black colour is made by adding soot to cow dung, yellow from mixing turmeric in sap of banyan leaves, blue from indigo, red from kusum flowers or red sandal wood, green from the leaves of wood apple tree, white from rice powder and orange from palash flower.

Painters : Madhubani art is kind of painting done by women of village on the occasion of marriage. Conventionally Brahmin, Kayastha and Dusadh women take part in painting.

Style : One can find five distinctive styles in Madhubani painting, namely, Bharni, Katchni, Tantrik, Nepali and Gobar. The first three styles are executed by upper caste of women like Brahmin and Kayastha. These paintings are mainly religious in character. But the last two styles are practised by Dusadh women, the lower class of community, depicting their history, daily life and gods-goddesses. In the painting, every inch of space is filled with different motifs like flowers, birds, geometric, animals. Painters never left any space empty. Double contour line is the

hallmark of Madhubani painting. The space between two lines is filled with parallel hatching lines. The colours are applied flatly without any shading.

□ 4.2.3 Glass Painting

Material required :

- Piece of glass
- Cotton
- Alcohol
- Pattern
- Masking tape
- Brushes of different sizes
- Glass painting colours, liner



◆ Technique :

- Take a rectangular piece of transparent glass i.e. 4 mm thick. One can take things like cups, jars or bowl made of glass.
- Wash the upper surface of glass with water to remove oil and dirt carefully.
- Prepare the design according to the shape of the glass. Draw the design on paper only in outline.
- Place this paper at the back of glass with tape.
- Through the glass, design is clearly seen which will guide the artist. To paint on glass piece.
- Again clear the upper surface of glass with alcohol to prepare the glass for painting.
- Take the glass paint liner and squeeze out a little paint from the nozzle or it may come out as lump.
- Now draw the outline with liner. Try to squeeze the tube evenly to create even flow of line.
- Let the line dry thoroughly. This line is bit thick, so it will take six to eight hours to dry. One can lessen the drying time by blowing hot air with hair-dryer.
- Now fill the space with colours. Spread the paint evenly.

- If the paint layer is too thin then set it dry properly and then apply the second layer.
- Try to correct the error when the paint is still wet.
- If the air bubble is trapped within paint, try to remove the bubble by piercing it with a needle or it may leave an unwanted mark on the paint after drying.
- Colours spread on glass surface evenly if applied thickly.
- Wet brush may leave brush mark. So wipe off your wet brush properly.
- The tonal intensity of painting reduced by one or two shades after drying. So apply one shade darker tone than required tone.
- Wash the paint brush properly or the paint may spoil the brush.
- Allow the paint to dry at least for 48 hours.
- Keep the painted glass sheet in a proper place until it dry thoroughly or it may attract dirt and other unwanted particles on surface as it is very sticky.
- After drying the paint turns into a tough transparent insoluble film.
- It can be washed gently if accumulates dirt in course of time.
- Avoid from scratching otherwise it may destroy the design.
- It is not desirable to dip the glass painting within water for long time because water may enter between the paint layer and glass and will spoil the art work.

□ 4.2.4 Fabric Painting

History of textile design of Indian peninsula is quite old. The use of mordant to fix colour or cloth was started 2000 years back. After the excavation of Harappan civilization, archaeologists found a piece of cloth dyed in alizarin red which indicated the existence of advanced textile designing of that period. India has rich prosperous tradition of textile painting, dying and designing. Ancient texts and painting bring the vivid examples of them to us. 'Kalamkari' an old tradition of textile painting with dye is still surviving, practised in Srikalahasti and Muslipattanam (Andhra Pradesh). Presently readymade synthetic fabric paint as introduced which is quite easy to manipulate.



Materials : Piece of cloth of light colour, Brushes of different no. (1, 2, 3, 4, 5), pencil, carbon paper, fabric painting of different colour, embroidery frame.

◆ **Process of Fabric painting :**

- The cloth should be washed thoroughly to remove all the traces of starch.
- Press the cloth to remove the wrinkles after drying.
- Draw a design on a paper and transfer the pattern on cloth with the help of carbon paper.
- Be careful the stain of carbon paper may spoil the cloth while transferring the pattern.
- Attach the embroidery frame to the designed portion of the cloth.
- Your cloth is ready for colouring.
- Arrange the required fabric colours, water pot and brushes.
- One needs not to mix any extra medium with fabric colour from the bottle.
- Gold and silver are available in powder form. Particular fluid medium is available with them.
- Mix only that much of colour with medium otherwise it turns mat after few hours.
- Generally fabric colours could be used directly from bottle.
- Two colours are mixed to create third colour.
- Colours should be selected according to the design.
- Dark colours are revealed nicely when applied on light coloured cloth and light colours are suitable to draw on dark coloured cloth.
- Dip the brush in water pot and fill up the pattern with paints.
- Select the right size of paint brush to paint the pattern.
- Brush of lower no. will be used for painting the small area of pattern and the brush of higher no. will be used for painting large areas of design.
- After painting, brush should be washed thoroughly or the residual paint may spoil the brush after drying.
- After finishing the project put two or three drops of water within the paint bottle and close the cap of paint bottle properly or the paint may dry.

- Fabric paints cannot be soluble with water after drying.
- Painted cloth should be kept carefully or the wet colour may smudge.
- One can use liner to create stable fine line.
- Pop-up paints pop up from surface after drying which create a beautiful texture.
- Liner and pop-up paint take much time to dry.
- Now fabric pens are also available which are very easy to manipulate like normal pen.
- The life of fabric paint will be increased if ironed after 24 hours.

□ **4.2.5 Various forms of Painting**

◆ **4.2.5.1 Pala Painting :**

After a long disturbed turmoil period, generally termed as Matsyanaya in history which literary means small fishes swallowed by big fish, Gopal established his rule in Bengal and restored peace and stability. Gopal was the founder of Pala dynasty (8th to 10th century). Pala kings were strict followers of Buddhist religion and great patron of Buddhist art and culture. Thus Pala reign gave a fresh lease of life to the waning Buddhist religion and culture. Dharmapala not only rebuilt ruined Buddhist monasteries but also founded new ones. Under this favourable religious context, Buddhist manuscript painting thrived out, often termed as Pala manuscript painting.



In Pal a period writing and illustrating religious text were taught in different Buddhist Universities like Somarupa, Nalanda and Vikramasila Mahaviharas. Pala MS were mostly limited within the Pal a reign, namely undivided Bengal and Bihar. Thus this type of manuscript also known as Eastern Indian Buddhist manuscript painting. The famous Tibetan historian Lama Taranath referred the name of two most skillful artists of that period. They were Dhiman and Vitpala.

The colophons of this illustrated Buddhist MS say that they are executed and donated by Buddhist monk to pilgrims. In this colophon part name of the donor was also clearly written. At that period donating [2B-25]-8

style. The last phase started after Rampaladev's rule and lasted until the end of 12th century. In this period the mediaeval style remained predominant though classical style managed to exist in very submissive way.

The death blow struck to this miniature painting when Muslim invaded Bengal in the beginning of 13th century. Some Buddhists managed to flee away to Nepal and Tibet with religious manuscripts and sculptures to save their religion. Here a new branch of Buddhist art flourished which was nothing but the extension of Buddhist Pala manuscript.

❖ 4.2.5.2 Company Painting :

Eminent scholar Mr. Archer applied the term 'Company Painting' to the art stream which developed under the colonial period in India, when the British East India Company ruled over Indian peninsula. Native and European artists both had taken very important role in the period to give shape of this particular school.

After the conquest of the Battle of Plassy it became clear that the English East India Company was going to be the ruler of Indian subcontinent. The provincial courts were gradually declining and the court artists scattered in search of new patrons. Calcutta grew to be a flourishing centre of Company Painting from the late 18th century on, with the influx of painters from the declining court of Murshidabad, Patna or Lucknow and surprisingly they were fully welcomed by the new British official. After shifting of the political power Indian to British, the status of East India Company has changed, as they were turned from mere merchant to ruler. In the sequel they had to set up an administrative infrastructure where they required a score of artist and draughtsmanship for documentation, drawing at different department like archaeology, geological survey, ethnology, engineering project, botanical garden, zoo etc. They employed native Indian artists for these petty jobs as it seems too costly for them to bring art school trained British painters from England and to employ them in India. Instead they took the policy to train the Indian painter to fulfil their requirement. The displaced shelters less court artist were ready to contribute their skill to their new patron.



Picked up by British officials and civilians, they are tutored in the right conventions of shading, perspective and naturalised drawing. Yet the skills of these miniature artists were valued primarily for their adaptability of Western naturalistic conventions and for precision and detail in the pictures and diagrams ordered to them. Now, in the sequel of this changing demand, the traditional painters were reduced to a mere creativity supplanted by his ability to replicate and produce pictures to order.

❖ 4.2.5.3 Dasavatar Tas (Card)

Dasavatar tas is an ancient form of playing card in Indian peninsula. Scholar like Haraprasad suggested that it might appear during Pala period. Patronization of Malla rajas popularised Dasavatar tas in Bengal. Till



now Dasavatar cards are painted in Bishnupur, former capital or Malla kings. Mughal Emperor Akbar altered the complicated rule of playing these cards and reduced it in simpler form, known as Gangifa. Gangifa is still played in some parts of Orissa. There are ten sets of cards named after the ten incarnations of lord Vishnu known as Das-avatars. That's why the cards are popular as Dasavatar tas (cards) among folks.

The painters : In west Bengal Dasavatar cards are painted by Faujdar families in Bishnupur. Presently very few families are engaged in preparing Dasavatar tas.

Technique : Three to five layes of old rags are pasted by laying one after another.

- After drying it becomes hard as a sheet of board.
- Then cards are cut in round shape and polished to give it a smooth finish.

- After that white layer of paint is applied as base primer.
- Now the cards are ready for painting.
- Painters follow the conventional forms.
- Only the vegetable and natural colours were used for painting.
- Backside of card is painted with red lac to impart protection from moisture of weather and wears and tears, caused by mishandling.
- After finishing painting, a protective layer of varnish is given on the both side of each card.

◆ Description of cards

There are ten sets of cards named after ten Avatars of god Vishnu namely Matsya, Kurma, Varaha, Narasimha, Vamana, Parasuram, Rama, Balaram, Jagannath and Kalki. Each card is painted according to set iconography and symbol. So the images, forms and the colours are fixed and cannot be altered or changed by painters. Each set of card comprises twelve cards. The highest number is king, followed by Ujira (minister) and there are ten cards from one number to ten. The particular attribute of that avatar of card is painted on the card to indicate the number. In case of Matsya avatar, if one fish is painted on card then it indicates number 'one' and if there are five fishes, the card number would be 'five'.

Name of Set of Card	Colour	Attribute
Matsya-Avatar	Black	Fish
Kurma-Avatar	Brown	Tortoise
Varaha-Avatar	Green	Conch
Vamana-Avatar	Gray	Waterjug (Kamdal)
Nrisimha-Avatar	Blue	Wheel
Parasuram-Avatar	White	Axe
Rama-Avatar	Red	Arrow
Balaram-Avatar	Light green	Club
Jagannath-Avatar	Yellow	Lotus
Kalki-Avatar	Vermilion	Scimitar

◆ Symbol and colour of Dasavata Tas

Other than Dasavata tas, Faujdar families also paint Naksha tas which comprises 48 cards in numbers. There are only 4 sets. The painting and the playing method is different from Dasavata tas. It is simpler to play.

◆ 4.2.5.4 Encaustic Painting

Encaustic Painting : Encaustic is a type of painting where bee wax is used as binder. Encaustic, this term is derived from a Greek word exkaustikos which means to heat or burn in.

History : Encaustic or hot wax painting comes down to us from ancient Greece. No easel painting of this kind have survived. The oldest examples are the Faiyam burial portraits in wax on wood panels, painted in Egypt and attributed to Greek artist. Soon in medieval and Renaissance period it was displaced by other method of painting and become a lost art. It was revived by some fresco artists in 18th century with desire of seeking a material which is more permanent and could withstand the weather.



◆ Encaustic Supports :

◆ Any rigid heat absorbent material as

- (a) Wood panel
- (b) Plywood
- (c) Untempered masonite
- (d) Unglazed ceramics
- (e) Paper pulp
- (f) Plaster
- (g) Terracotta surface

Stretched canvas is not recommended

Tools and Equipments

- (1) **Heated Palette :** The special kind of heated palette, made for Encaustic painting is an essential tool. It provides a surface to heat and mix encaustic paint and medium on.
- (2) **Palette surface :** Thermometer to monitor the surface temperature is required.
- (3) **Brushes :** Only natural bristle brush is preferred. Synthetic brush

may not withstand the heat of paint and could be burnt and melt on palette.

- (4) **Heated Spatula** : This kind of electric spatula provides heat at its tip.
- (5) **Mark making tools** : Any kind of mark making tool can be used for creating texture.
- (6) **Fusing tools** : It is important in encaustic painting to fuse the colour layers to prevent them from separating. There are two ways of fusing. Indirect fusing can be done with heat gun torches, light bulbs or sunlight. Direct fusing is done with the help of tacking irons, spatulas, heated brushes, palette and paint knives.

◆ Making of Encaustic Paints

- (a) Bees wax (white)
- (b) Dammar resin (crystallized tree sap)
- (c) Colour pigments

Bee wax alone can be used for its transparency and luminosity.

◆ Process :

The process of Encaustic painting is not very complex. It is quite simple.

- Blend colour pigment, white bee wax and a little amount of dammar resin on heated palette. 170-200 degree Fahrenheit is ideal for this purpose. Very high temperature may burn the colour.
- Always keep the palette warm to keep the wax molten.
- When the encaustic paint is prepared start brushing on support with paints. Instead of brush, palette knife can be used.
- Apply paint layer thinly or thickly accordingly to the demand of painting.
- As Encaustic art work comprises several layers, they need to be fused.
- A very important part of encaustic painting is fusing the wax layers. Fuse each additional layer of wax.
- Add texture if required by scrapping, scratching or scumble.
- One can add collage material for experiment.

- After finishing scrap off the excess wax from the edge with a flat razor blade.
- Buff the final product with soft linen to achieve polished surface.

Care of Encaustic :

Encaustic painting is very much durable and can withstand the weather. But it is not advisable to expose encaustic painting under a high temperature for long time as wax tends to melt in heat. Wax is also become brittle in very low temperature. Over time if the painting accumulates dirt and become hazy, just wipe out the painting very gently with soft linen or silk.

◆ 4.3. Use of drawing and Painting in Education—Chart making, Poster making, match-stick-drawing and other forms :

□ 4.3.1 Chart making

◆ Definition

A chart is a group of related facts presented in the form of a diagram, table, graph, or other visually organized model.

◆ Uses:

A chart is a good means or aid of teaching. It brings environment to the process of teaching inside the class indirectly. Instead of visiting the actual fields of a lesson in real life, the chart can bring such scene into class to be seen by learners. The purpose is to give life to the theoretical learning. It facilitates the process of presentation in class.

A chart is a useful way to present and display information or instructions, especially in a classroom or other educational situation. It can range in size from a large wall chart to a single piece of paper.

◆ Example

Here is an example of a chart used in literacy:

Alphabet chart

Kinds

Here are some kinds of charts used in literacy:

Alphabet chart

Consonant chart

Enlarged primer page

Number chart

Punctuation chart

Song chart

Vowel chart

❖ 4.3.1.1 Create a Chart

Using charts during a lesson helps engage your students. Many students are visual learners, so they understand and retain information better when the concepts are associated with images. If you are teaching a lesson about caterpillar anatomy, for instance, you might draw or post a large picture of a caterpillar on an easel and then label its body parts while the students watch. When creating a chart or diagram in front of the students, pause to ask questions or to invite the students to help you complete the chart.

❖ 4.3.1.2 Display a Chart

Posting charts or diagrams can help reinforce information that students are learning or have already learned. Hang the chart where students can see it. Ideally, the chart should be at the students' eye level or just above eye level. Use charts that have clear images and large text. You can keep charts that have information you would use throughout the year on display so the students can refer to them when they need to. For example, you can keep a chart about the rules of punctuation on the wall until school is out. You might want to hang other charts only during specific units or lessons. For example, if you are studying whales for two months, hang a poster of whales during that time.

❖ 4.3.1.3 Assign a Chart

You can also use charts and diagrams as assignments. Ask the students to create a diagram or chart related to something you are teaching. Charts are especially helpful for organizing data in elementary math. For example, students could create a chart that organizes shapes into shapes that have three, four, or five sides, which would be triangles, squares, rectangles and pentagons. Diagrams could be effective assignments in middle-school science classes. For instance, the students could diagram a plant cell.

❖ 4.3.1.4 How can teachers create these kinds of charts?

1. Charts should reflect the students' reading level. Smarter Charts

recommends that the charts created in the classroom mimic the amount of print on a page, the spacing between words and the number of lines of print that children are used to seeing in their reading. Therefore, first grade charts would look much different from fourth or fifth grade charts.

2. Charts should be created with students so that they have some ownership of what goes on it, and will therefore refer to it. It is not necessary that the entire chart is created together, but it should not be something that is completely pre-made either. Charts should be a work in progress, one that helps students to remember the major points of the mini lessons you teach.

3. There has to be some system in place that helps students to remember to refer to charts when needed. After all, that is why they are created...to help students become independent problem solvers! Systems could include simple things such as having students post-it note the chart they used (or want to use); students can sign charts they have become "expert" on and then other students can go to them for help; teachers could ask students "Which chart could help you with that?" during mini-lessons, after workshop shares or conferences. The idea is to constantly remind students to use the charts and information that is available to them. They are NOT wallpaper!

❖ 4.3.1.5 Utilization of charts and pictures for classroom instruction

Charts and pictures are often used by teachers for classroom instruction. These visual materials range from diagrams and illustrations drawn on vanguard paper to wall-maps and posters. For effective use in front of the classroom, visual materials should not be smaller than the normal vanguard size (i.e. 51cm X 64cm). Teachers should therefore be careful in selecting the right size of charts and posters for classroom use.

They should also select appropriate content for these 2-dimensional visual materials. Therefore teachers should first ask themselves these questions:

Is the content relevant to my topic? Do the charts/pictures meet my lesson objectives?

Is the information accurate and up-to-date? Are the facts authentic and clearly presented?

Are the visual symbols suitable for my class? Can my pupils understand these visual symbols?

Are the charts and pictures attractive enough to stimulate and motivate the pupils in their learning?

Are the graphics and captions legible enough for all pupils?

Only when the answers to these questions are in the affirmative, can the teacher legitimately make use of these visual materials for his instruction.

However, before the charts, pictures and posters can be put into practical use, they should be checked for their paper quality. If they are flimsy and are produced on thin paper, they will have to be mounted on stiff cards or canvas first before they are really suitable for classroom presentation. For effective utilization, charts and pictures should be fairly firm. Most of the teacher-made charts, however, are prepared on vanguard paper or on cartridge paper, and so they can be used straightaway without being mounted.

It is useful, too, to laminate the charts, pictures and maps, and to have their edges properly bound with masking tape. This will not only preserve them and make them more presentable but also enable them to be handled more conveniently.

Two-dimensional visual materials should be stored in a flat condition. This will enable them to hang down vertically when used in the classroom. When charts and pictures are rolled up tightly before use, they tend to curl up again the minute the teacher turns round to face the class. This is embarrassing and can make the situation hilariously funny. Besides it is also inconvenient for the teacher to place his hand on the picture all the time to keep it flat. So, remember to have charts, pictures, posters and maps kept as flat as possible before presenting them in front of the class.

There are several methods of presenting charts and pictures effectively for classroom instruction. Any one of the following can be easily applied:

(a) Use thumb-tacks, push-pins or metal grips to hold charts and pictures in place on either a piece of soft board or plywood-board. (Figure 1a and 1b)

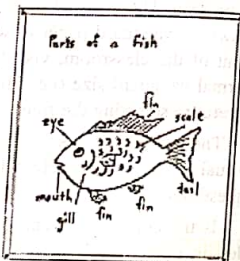


Figure 1a. Using thumb-tacks to hold the chart on a piece of soft-board

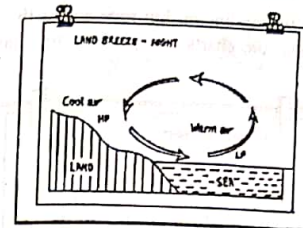


Figure 1b. Using metal grips to hold the chart on a piece of plywood-board.

b) Punch two eyelets along the top of the charts and pictures, and use a short piece of string to hang them against the chalkboard. (Figure 2)



Figure 2. Using strings through the eyelets to hang up the chart.

- 7 (i) Use "btu-tack" behind the charts and pictures and tack them on the chalkboard.
- (ii) Use bits of masking-tape rolled into small loops behind the charts and pictures for sticking onto the chalkboard.
- (iii) Hold the charts and pictures with magnet-pieces on a magnetic chalkboard or magnetic white-board, if there is one in the classroom.

- (iv) String a nylon fishing line or thin rope across the chalkboard and use pegs to hold the charts and pictures for class presentation. (Figure 3)

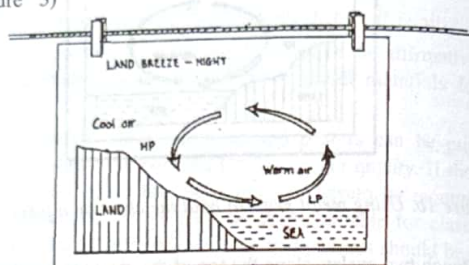


Figure 3. Using nylon fishing line or thin rope and clothes-ope to hold the chart

- (v) Use a newspaper rod with two screw-clamps to grip and hold the charts and pictures, then hang the rod against the chalkboard.
- (vi) Make a "flip-chart board" like an easel to hold the charts and pictures, which are then flipped over one at a time, at each stage of the presentation. (Figure 4)
- (vii) Prepare on hard cardboard or buy a pair of wooden ornamental plate-stands for displaying or presenting your charts and pictures. (Figure 5)

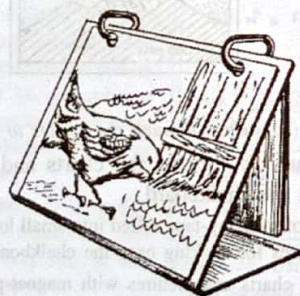


Figure 4. Using a "flip-chart board" to display the charts.

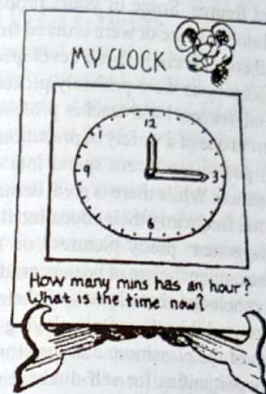


Figure 5. Using a wooden ornamental plate-stand to hold up the chart.

- (viii) Lean the charts and pictures along the chalkboard rail.

For effective utilization of 2-dimensional visual materials in classroom instruction, teachers should make use of some of these methods, if they have not done so already. It is ineffective for a teacher to hold up a chart or picture forteaching with one hand and to indicate the features therein with the forefinger of the other hand. It is more professional to use a long pointer or ruler to indicate anything on the chart or map, which is correctly presented. Holding up a chart or picture in front of a class givesthe impression of untidiness.

A teacher will feel at ease and relaxed when his charts and pictures that have been so carefully selected for classroom instruction are also effectively presented. He will be able to enjoy his teaching and at the same time have time to concentrate on interacting with his pupils.

4.3.2 Poster Making

Scientific wall posters are commonplace in most middle and high school science classrooms. In fact, if you are in your classroom now, there are probably several of these colourful pieces within your view and numerous others stored away in closets and drawers. Commonly these pieces convey scientific content on a narrow set of related scientific topics through a mix

of eye-catching text and figures. Some of yours probably came with the room when you moved into the space or were ordered from standard science supply houses. Many others, especially those developed by federal or not-for-profit scientific organizations were probably picked-up free of charge from science teacher conferences, local teacher professional development workshops, or as an insert in one of a variety of practitioner journals. Despite where they originated, poster producers spend lots of money on their production and dissemination. While there is great demand for such posters by classroom teachers, too frequently their educational value is unrealized and many are simply forgotten "pretty pictures" on the wall. In fact, a case-study conducted to examine the use of posters produced by the science community ultimately concluded that aspects of their design, consistent across many such posters, prohibits them from playing a significant role in the instructional process of the classroom and the structure of the school day does not support opportunities for self-directed student learning to occur from posters (Hubenthal, 2009).

In addition to identifying shortcomings with design aspects of such posters and underpinning assumptions for their use, this research also documented strategies teachers employ to maximize the effectiveness of posters as currently available. This article presents five such strategies or "tips" and examines their ability to maximize the educational value of posters in light of what we know about the learning process and the complex relationship between the learning environment and students.

Hang posters to peak students' curiosity and motivation to learn more about science content, inquiry and careers.

Be selective about posters, especially with respect to the type and size of the imagery as well as the quantity of explanatory text.

Rotate your posters - Between units to keep visuals aids relevant, emphasize inter-unit connections and promote student questions.

Rotate your posters - Within a unit to motivate student attention and emphasize key content. -

Hang posters to provide "on-topic" targets for students' "wandering minds" While each of these strategies might not be entirely novel to you as a practitioner, this article has been designed to connect what you may know intuitively to the research base so that you can select and use posters for maximum educational impact. Ultimately, such a connection may enable you to become more intentional in your approach to posters in the classroom and thereby make them more than just forgotten wallpaper.

♦ The Pedagogical Power of Posters

- (i) Take a look around your classroom. Is your classroom "ugly" or "beautiful"? Perhaps more importantly, do you believe the aesthetics of your classroom matters? Based on the presence of posters in your classroom, it is likely that you have intuitively sensed that there is a relationship between people and their environment. One teacher described this impact in the following way, *"It's not like this is a great room or anything, but I think that those posters just add a little bit of something to the room."*

By simply selecting and hanging aesthetically pleasing posters in your classroom you are increasing the visual interests of your classroom. In turn, this creates a pleasant environment likely to encourage more positive student attitudes and behaviours. While this effect could be achieved by hanging art prints, most science teachers opt instead for science posters. Such a strategy not only creates a visually stimulating space, it also creates a content-specific, or in this case "sciencey" environment for students, *"I think when you walk in the classroom, you want to have something that identifies the classroom with the subject matter. There's rocks and globes all over the place. I think there's a certain atmosphere that would be lost by not having the posters."* This goes beyond the simple pleasantness of the space and contributes to the development of a classroom atmosphere. At a minimum this atmosphere can be useful to reframe students' mindsets as they physically and mentally transition from their previous class to your science space. It says, "this is something different... this is science!" Perhaps more importantly this is an expression of the teacher and the field of science being taught. This can say, I care about science and science is important. Further, it says I care enough about my students and their learning to create an engaging and lively "learning lab". Used in this way posters complement rather than substitute for real, 3-D science materials, models and living plants and creatures that also contribute to the "aliveness" of the classroom.

- (ii) While all posters are designed to be educative and the formal education community is the primary consumer of science posters, many are not well designed to support classroom use. Instead, most are designed to communicate content directly to a learner in isolation of other supports like a teacher. As a result, these posters are filled

[2B-25]-9

with significant quantities of explanatory text and, similar to a scientific publication, they use images not to stand alone, but to highlight points and illustrate arguments that are being made in the text (Dumit, 2004).

Teachers' casual observations regarding the visual complexity caused by an abundance of text and small images aligns with our understanding of the way learners process and integrate knowledge from instructional materials. Learners have a cognitive architecture comprised of a finite working memory that processes incoming information, and a unlimited long-term memory used to make sense of and give meaning to the information

(iii) **Rotate posters as you change units to keep visuals aids handy, emphasize connections across units and promote student questions.**

Keeping the majority of your posters in rotation with the content of the unit you are covering has a number of benefits for the classroom. First, it extends the principles covered in above by enlivening the room with visuals that are specific to the content currently under study. Second, the act of selecting a set of posters that supports the topics of the unit makes you more intentional about the use of posters for instruction. The act of hanging them simply keeps these posters "at the ready." The most obvious approach for instructional use of posters is to communicate an instructional message with the imagery from the posters. Compared to having students read the posters, this approach is advantageous as it can increase the amount of relevant input for learners without increasing the cognitive load required to process the same information. This occurs because the input is divided across both the visual and verbal components of the finite working memory, e.g. communicating the information with the teachers voice as well as the imagery (Paivio, 2006; Mayer et al., 2001).

(iv) **Rotate some posters within units to emphasize key content and engage students in the lesson.**

Imagine... as students enter their Earth Science classroom and begin to work on the warm-up, they notice that the posters hung with magnets on the left edge of the black board have changed again! While all the posters in the classroom still relate plate tectonics

concepts, these specific ones now show a dripping faucet that appears to be making ripples radiating outward from a location in the western US. Another newly hung poster illustrates the interior of the earth and connects them to numerous seismograms beside it. I wonder what we will be covering today? How do ripples radiating outwards connect to our unit and what do they have to do with Earth's interior.

- (v) There is significant competition for students' limited cognitive resources in a school setting. The learner may actively select to participate in the discussion that you are leading, or they may choose to focus their resources elsewhere, writing a note to a friend, completing an unfinished homework assignment, or just casually observing their surroundings. Despite our best efforts at an "all on-task all the time" classroom, brains inevitably wander during instruction. In fact, research suggests, "30%-40% of daily-life thoughts are off-task" (McVay et al, 2009). Knowing and anticipating this phenomenon allows you to strategically prepare for your students wandering minds. Great posters attract and retain student attention. Visually stimulating posters that are aligned with the content of the unit can be an ideal method to providing students with germane targets for their mental escapes. *"The stuff up front is all pictures of nature and Earth science phenomena. I kind of put them up there because I see students, my screen is right in between them, and I see students sometimes wandering."*

♦ **Summary**

Science posters have become a standard feature in classrooms across the United States. Demand from science teachers for new posters is high and science organizations are enthusiastic about creating new ones for educators. While many of the posters currently available lack a design that supports their use in the classroom, the tips presented here can, with a small amount of effort, allow you to maximize the impact of the posters you currently have and help you select future posters that are more likely to help your students learn.

♦ **4.3.2.1 Implementing Posters in the Classroom**

Posters are tools that enable visualization in the classroom to foster student learning. Cognitive science supports the visual display of information as useful for student learning; in particular, dual coding theory describes the

benefit of both verbal and non-verbal processes for key components of cognition (Clark & Paivio, 1991). Posters provide an opportunity to pair visual learning with textbook reading, lecture, and traditional homework assignments. As such, posters are often created by students to visually display a significant course project, developing research, or a particular perspective for class to consider. Posters have typically been adopted in STEM courses, but they can be highly effective in humanities courses (Manarin, 2016), and have been shown to improve metacognitive practice too (Logan, et. al, 2015).

◆ Examples

Instructors looking to implement posters in the classroom can consider using the backward design process to develop a poster activity aligned with course learning outcomes. The following examples provide approaches to this strategy:

- (i) **Class Brainstorm** : An instructor poses a question to the class and gathers student responses on a poster for a class brainstorm. A student volunteer or the instructor acts as the scribe.
- (ii) **Summary of Main Ideas** : Students work together in small groups to summarize main ideas from class readings or other lessons. Each group later gives a 1-minute overview to the class of the ideas captured.
- (iii) **Concept Map** : In order to tie together key concepts learned from the course, students work in groups to create a concept map, providing a window into their conceptual understanding. The instructor uses these maps as formative assessment.
- (iv) **Common Poster Presentation** : Students choose a topic to investigate further for a class project, or carry out research for independent study or class. They display their main ideas on a poster and present it to the class, the instructor, or to attendees at a departmental poster session.
- (v) **Problem-solving** : Students in a STEM (science, technology, engineering, and math) course work in groups and are assigned particular problems to solve. They work out their solutions on posters.
- (vi) **Before-/After-Assessment of Knowledge** : Students are given a particular task such as developing a concept map or listing all of their knowledge about a particular topic at the beginning of a course or class session. The instructor saves these "pre-" posters. At the

end of the course, or class, the students repeat that task. The instructor displays the "before-" and "after-" posters side-by-side and asks students to consider their learning progression. The instructor also uses their posters to monitor whether they have reached particular learning outcomes.

- (vii) **Diagram of a Process** : For certain processes, visualization via a diagram can be useful for learning. An instructor presents the process to the class and asks the students to draw it out on large posters, which reinforces collaboration, varied learning and skills application.
- (viii) **Timeline** : Students develop a timeline of major events learned on a poster. Examples could include: events leading up to a historical event such as the Civil War, geological time scales, or the life events of a particular historical figure.
- (ix) **Table** : Students have a list of key terms, such as important historical figures, based on course content. They complete a table, filling in key information, and comparing posters to ascertain missing elements or different perspectives. Students then use this table as a study tool.
- (x) **Venn Diagram** : Students capture similarities and differences between the items under discussion in class by creating a Venn diagram.

◆ Recommendations

- (i) **Select an appropriate poster type** - Posters come in many forms, from traditional cardboard to large post-it note versions with adhesive backing, to formal displays printed by companies. Instructors can consider the space available and the assignment when choosing a poster type. For example, if a classroom has limited table space, but available wall space, posters with adhesive backing are likely easier to utilize, with students standing around the poster during the construction process. If there is sufficient table space, the traditional cardboard poster may be sufficient. For more formal poster presentations, the traditional tri-fold cardboard posters may suffice, or formal posters printed through a copy company. Depending on the activity and appropriateness, students may be asked to purchase their own posters for class.
- (ii) **Implement a gallery walk** - An instructor can consider implementing a gallery walk to encourage students to examine the posters of their

peers. In this teaching strategy, when all posters are completed, students are given time to walk around the class to review the work of others. After the gallery walk, students can be encouraged to share their observations with their peers. Further, students can give brief lightning-style talks at their poster to describe their work.

(iii) Archive posters - With the ease of modern camera technology on smartphones, posters can easily be captured and filed digitally. Instructors can consider taking pictures of all posters and uploading them to their course learning management system tool such as Canvas for archival purposes. Alternatively, they can ask their students to take a picture of their poster and upload it to the course site.

(iv) Encourage Poster Study - Students can use their posters as a study tool, especially if the material from the poster will be assessed in class at a later point.

4.3.2.2 Advantages and disadvantages of Posters

◆ Advantages

A poster speaks for itself; the presence of its author is not necessary. It is therefore possible to reach a broader audience when compared to a presentation limited in time.

It is also possible to present several posters in the same room and at the same time; visitors can have a look at those posters they are interested in.

Sometimes as the author you have the possibility to present a poster while giving a short introduction. An interactive situation evolves while having a close contact to the audience, closer than when delivering a speech.

Posters can be used several times and presented at different events.

A poster is suited for people suffering from stage fright at least, for those who have difficulties when speaking in front of large groups. Standing next to their poster for some time in order to answer just a few questions is less stressful than talking on a lectern.

◆ Disadvantages

Once a poster is printed it will be difficult to make corrections or adaptations; what is printed is printed; therefore less flexible when compared to a presentation that can be modified any time.

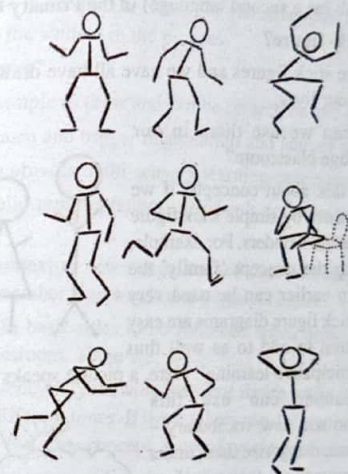
A poster must attract attention. Especially when being presented at a poster fair, it has to thoroughly check for errors! compete with many others posters.

Preparing a poster can take just as much time as when writing a speech. However, practice makes perfect.

Posters generally require reduced content as well as getting to the point. Selecting what has to be included or omitted is not always easy.

4.3.3 Matchstick Drawing

MatchStick or 'StickFigure' drawings refers to a very simplified way to show the figure in motion. You can learn more about it here: Drawing cartoon matchstick people



In essence, you can imagine that each matchstick represents one of the major bones of the human body. Matchstick figures can be useful during the layout or initial stages of a drawing. Although you will find that these 'model' are too simple and will need to be 'enhance' or fleshed out during later stages.

♦ Stick figures in the classroom

The author shows you how simple stick figure diagrams can be used in the classroom to enable contextualized learning.

'Learning through fun', 'providing multi-sensory environment for effective learning', 'let the teacher be creative to make her students creative', 'contextualizing learning' are some of the slogans that reverberate in the education scenario. So, what are all of them aiming at? If it's to make the process of education an effective and lasting affair then these slogans do have very valid points. Education has to happen within meaningful contexts, in a child-friendly environment, through use of a multi-sensory approach, while catering to the individual needs of each child. In this context, it would be a good idea to talk about the scope of 'stick figures' in teaching and learning English (as a second language) in the Primary Classes.

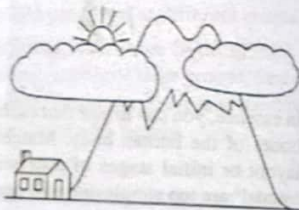
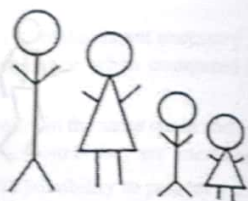
♦ What is stick-figure?

Here, these are stick figures and we have all have drawn these figures at some point in our lives.

So, how can we use them in our English language classroom?

When we talk about concepts, if we could support them by simple stick figure drawings, it can do wonders. For example, while teaching the concept 'family' the picture shown earlier can be used very effectively. Stick figure diagrams are easy for the children to add to as well thus enabling 'participative learning'. Here, a picture speaks many words and a creative teacher can use this opportunity to add new vocabulary – he/she can even categorize them under different grammatical terms such as 'nouns' (proper nouns and abstract nouns), adjectives, adverbs etc. The figures need not be only of humans, it can represent many things around us.

In a story-telling session where students are to listen to the story being narrated, stick figures can be used to act as connectors to join the ideas in



the story together. If drawn while the story is being listened to, the stick figures provide strong visual support to the auditory activity. They can also be used to gauge the comprehension of the learners by asking questions based on the drawings and serve as 'vital clues' to help the listeners 'recollect meaningfully' what has been listened to. Thus, the listening and comprehension activity become meaningful and contextual.



Another possibility is to explore visual clues to enhance speaking skills, especially if English is being taught as the second language. The teacher can present a single figure or a series of figures and ask the students to answer some questions based on them or create stories and narrate them to the rest of the class. The visual support the stick figures provide will help the student in the process.

♦ Why stick figures?

Stick figures are simple to draw and can be created on-the-spot.

Create enthusiasm and trigger imagination and learner involvement.

Can be used to provide multi-sensory learning experience.

Provide symbolic representation of difficult concepts and help with contextualization.

Add a visual context to new words learned thus enabling students to understand and remember new words and concepts better.

There are certain basic rules to be followed when using stick figure drawings in the classroom. These are:

Maintain consistency: Try drawing the same figure while talking about the same object at different times. If the teachers use different type of stick figures to represent the same concept, it could create confusion.

Avoid confusing surroundings: Avoid drawing unnecessary details, which may divert the attention from the main idea. Simple is best!

Maintain connectivity in sequential pictures: We tend to read from left to right (except in Arabic and a few similar languages) and top to bottom. So in sequential pictures the same consistency should be maintained to avoid any sort of confusion in the learners' minds.

◆ Uses of stick figures :

Any teacher can use stick figures and it need not be only for the primary classes. Even in higher classes, a teacher can utilize them to reveal a story which the students can build on and narrate in class or write about and then read out aloud (to work on spoken English, reading and writing skills). So stick figures are for all learners of all age groups and also for all teachers to use. After all, there is no age restriction for fun!

Matchstick figures are also used where language may be a barrier. Due to the simplification of the forms, nearly everyone can recognize the human form through this style of drawing. Think about the signs for men and women on public toilets!



Short Questions & Ans

1. Write two advantages of water colour?

Ans. Two advantages of water colour are

- (i) Water colour has its own kind of beauty which cannot be achieved by other medium.
- (ii) As it dries up very quickly, it is suitable for out of door painting or sketching.

2. Mention two disadvantages of Oil Painting?

Ans. Two disadvantages of oil painting colour are

- (i) Oil painting is quite expensive medium to execute.
- (ii) It takes lot of time to finish as it dries slowly.

3. What is Acrylic ?

Ans. Acrylic is rather new medium than oil paints or water colour. Acrylic paint is based on an emulsion of synthetic resin suspended in water.

4. What is sketch?

Ans. A sketch is a rapidly executed freehand drawing that is not usually intended as a finished work. A sketch may serve a number of purposes: it might record something that the artist sees, it might record or develop an idea for later use or it might be used as a quick way of graphically demonstrating an image, idea or principle.



5. What do you mean by Madhubani Painting?

Ans. Madhubani art is a kind of painting done by the village women on the walls of houses in the occasion of marriage at Madhubani village. Madhubani painting is also known as Mithila painting. Madhubani literally means the forest of honey, once remained as a part of ancient kingdom Mithila, referred in Ramayana, is presently situated in Northern region of Bihar. The exact time, when Madhubani painting was originated, is unknown. It is said that king of Mithila,

6. Write two advantages of Posters?

Ans. Two advantages of Posters mention below :

- (i) A poster speaks for itself; the presence of its author is not necessary. It is therefore possible to reach a broader audience when compared to a presentation limited in time.
- (ii) It is also possible to present several posters in the same room and at the same time; visitors can have a look at those posters they are interested in.

7. Mention the uses of stick figures?

Ans. Any teacher can use stick figures and it need not be only for the primary classes. Even in higher classes, a teacher can utilize them to reveal a story which the students can build on and narrate in class or write about and then read out aloud (to work on spoken English, reading and writing skills).

So stick figures are for all learners of all age groups and also for all teachers to use. After all, there is no age restriction for fun!



Probable Questions

Very short answer type question :

2 marks

1. State the origin of worli art with two special features.
2. What is the etymological meaning of 'Fabric'? What are two principles, which you need to maintain before strating fabric painting.
3. Name the primary colours found in colour wheel.
4. State some indigenous sources of colour.
5. What is sketching?

6. Mention two advantages of using charcoal in drawing?
7. What are the organic colours?
8. What are the merits of water colour?
9. What is primary and secondary colour? What are they?
10. What is cool and warm colour? Give examples.
11. What is Hue, Value, Chroma?
12. Mention advantages and disadvantages of Oil Painting?
13. What is onepoint perspective and two point perspective?

Short answer type question:**5 marks**

1. Discuss the significance of drawing and painting in educational practices.
2. What is meant by Worli painting?
3. Discuss in brief the Madhubani painting.
4. Describe the process of preparing any model useful for teaching-learning out of waste or low cost materials.

**□ Structure/Content Outline****5.1 Creative Writing, Story Writing, Poetry Writing**

5.1.1 Creative Writing

5.1.2 Story Writing

5.1.3 Poetry Writing

5.2 Model Making Clay modeling, Origami, Puppet making

5.2.1 Clay Modeling :

5.2.2 Origami :

5.2.3 Puppet Show :

5.3 Decorative Art—Rangoli, Ikebana, Wall painting (Mural) :

5.3.1 Rangoli or Alpana :

5.3.2 Ikebana :

5.3.3 Mural Painting :

5.4 Designing—Computer graphics, CD cover, Book cover, Collage work :

5.4.1 Computer graphics :

5.4.2 CD cover :

5.4.3 Book cover :

5.4.4 Collage work :

5.5 The use of different art forms in Education

WBUTTEPA B.ED GUIDE LINE

● 5.1 Creative Writing, Story Writing, Poetry Writing

□ 5.1.1 Creative Writing

Creative writing is any writing that goes outside the bounds of normal professional, journalistic, academic, or technical forms of literature, typically identified by an emphasis on narrative craft, character development, and the use of literary tropes or with various traditions of poetry and poetics. Due to the looseness of the definition, it is possible for writing such as feature stories to be considered creative writing, even though they fall under journalism, because the content of features is specifically focused on narrative and character development. Both fictional and non-fictional works fall into this category, including such forms as novels, biographies, short stories, and poems. In the academic setting, creative writing is typically separated into fiction and poetry classes, with a focus on writing in an original style, as opposed to imitating pre-existing genres such as crime or horror. Writing for the screen and stage—screenwriting and playwrighting—are often taught separately, but fit under the creative writing category as well.

Creative writing can technically be considered any writing of original composition. In this sense, creative writing is a more contemporary and process-oriented name for what has been traditionally called literature.

◆ In the classroom :

Creative writing is usually taught in a workshop format rather than seminar style. In workshops students usually submit original work for peer critique. Students also format a writing method through the process of writing and re-writing. Some courses teach the means to exploit or access latent creativity or more technical issues such as editing, structural techniques, genres, random idea generating or unblocking writer's block.

Those who support creative writing programs either as part or separate from the English discipline, argue for the academic worth of the creative writing experience. They argue that creative writing hones the students' abilities to clearly express their thoughts and that creative writing entails an in-depth study of literary terms and mechanisms so they can be applied to the writer's own work to foster improvement. These critical analysis skills are further used in other literary study outside the creative writing sphere. Indeed, the process of creative writing, the crafting of a thought-out and original piece, is considered by some to be experience in creative problem solving.

◆ Creative Writing: Ideas and Imagination :

The definition of creative writing is writing that expresses ideas and thoughts in an imaginative way. The writer gets to express feelings and emotions instead of just presenting the facts.

The best way to define creative writing is to give a list of things that are and that are not considered creative writing. Things that are would be:

novels, poems, epics, short stories, screenplays, songs, television scripts, etc.

Things that are usually not creative writing include:

academic writing, textbooks, journalism, and technical writing

Your creative juices flow when you engage in creative writing. The majority of writing, by far, is creative writing. Not only can it be a creative outlet, but creative writing can be therapeutic as well. Many psychologists recommend creative writing to express feelings and perhaps examine them. In creative writing, you can use your imagination and pretend anything you want and help the reader to do the same.

◆ Examples of Creative Writing :

This kind of writing entertains the reader and there are many places where you can find it. Examples need to be included in any definition of creative writing. Following are some of the forms and examples.

Poems are great examples of creative writing. Here is an excerpt from Lewis Carroll's "The Walrus and the Carpenter" from *Through the Looking-Glass*.

"If seven maids with seven mops Swept it for half a year. Do you suppose," the Walrus said, "That they could get it clear?" "I doubt it," said the Carpenter, And shed a bitter tear.

Short stories can be narrative, funny, mysterious, satirical, fantasy, or historical. Aesop's Fables are very short stories that include a lesson for the reader. Here is the "Hare and the Tortoise."

A Hare one day ridiculed the short feet and slow pace of the Tortoise, who replied, laughing: "Though you be swift as the wind, I will beat you in a race." The Hare, believing her assertion to be simply impossible, assented to the proposal; and they agreed that the Fox should choose the course and fix the goal. On the day appointed for the race the two started together. The Tortoise never for a moment stopped, but went on with a slow but steady pace straight to the end of the course. The Hare, lying down by the way-

side, fell fast asleep. At last waking up, and moving as fast as he could, he saw the Tortoise had reached the goal, and was comfortably dozing after her fatigue. The moral is: Slow but steady wins the race.

Novels are always creative but some are more so than others. Here is an example of creative writing from the opening of *Don Quixote* by Miguel de Cervantes.

In a village of La Mancha, the name of which I have no desire to call to mind, there lived not long since one of those gentlemen that keep a lance in the lance-rack, an old buckler, a lean hack, and a greyhound for coursing. An olla of rather more beef than mutton, a salad on most nights, scraps on Saturdays, lentils on Fridays, and a pigeon or so extra on Sundays, made away with three-quarters of his income. The rest of it went in a doublet of fine cloth and velvet breeches and shoes to match for holidays, while on week-days he made a brave figure in his best homespun.

◆ Story Starters

Want to try your hand at it or sharpen your writing skills? Some things that can help you get started are:

- Imagine that..
- Have you ever wondered ...
- Pretend that ...
- What if ...
- A funny thing happened...
- Why do you think that ...
- Once upon a time ...
- It was a dark and stormy night ...

May be those will help you use your imagination and express your feelings. Being creative and pretending is part of being human. Why else would there be so many books, plays, movies, and songs? So grab a pen, some paper, and start creating.

□ 5.1.2 Story Writing

Story writing is a piece of prose fiction that typically can be read in one sitting and focuses on a self-contained incident or series of linked incidents, with the intent of evoking a "single effect" or mood, however there are many exceptions to this.

The story writing is a crafted form in its own right. Short stories make

use of plot, resonance, and other dynamic components as in a novel, but typically to a lesser degree. While the short story is largely distinct from the novel or novella (a shorter novel), authors generally draw from a common pool of literary techniques.

◆ Stories as mirrors: reflective practice in teaching and learning

This paper illustrates how learners who tell their stories can enhance their learning. Two educational contexts were compared to illustrate different forms of reflective practices. From Israel, first-year students in a teacher training college who were training to become English teachers participating in an 'Introduction to Education' course, were contrasted with candidates undertaking a practice-based professional doctorate programme in the United Kingdom. Data were collected from observations and the analysis of linguistic autobiographies, personal diaries, reflective journals, narrative accounts and research diaries. Evidence from narrative accounts of students and teachers showed how they can improve the capability to learn and construct meanings from their own life experiences. The use of research diaries on the two professional doctorate programmes showed how candidates collect, and analyse, their daily work as insider researchers. Our conclusions are that these tools represent an ever-increasing, but low resource consumption, educative device and they extend reflective learning beyond individuals to the wider group of learners.

□ 5.1.3 Poetry Writing

The Parnassus (1511) by Raphael: famous poets recite alongside the nine Muses atop Mount Parnassus.

Poetry (the term derives from a variant of the Greek term, *poiesis*, "making") is a form of literature that uses aesthetic and rhythmic qualities of language—such as phonaesthetics, sound symbolism, and metre—to evoke meanings in addition to, or in place of, the prosaic ostensible meaning.

Poetry has a long history, dating back to the Sumerian Epic of Gilgamesh. Early poems evolved from folk songs such as the Chinese Shijing, or from a need to retell oral epics, as with the Sanskrit Vedas, Zoroastrian Gathas, and the Homeric epics, the Iliad and the Odyssey. Ancient attempts to define poetry, such as Aristotle's Poetics, focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts concentrated on features such as repetition, verse form and rhyme, and emphasized the aesthetics which distinguish poetry from more objectively informative, prosaic forms of writing.

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Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly figures of speech such as metaphor, simile and metonymy create a resonance between otherwise disparate images—a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Since antiquity, great poets have responded to the works of great artists — Auden on Brueghel, Maria Rilke on Van Gogh, and Wallace Stevens on Picasso. When students take this same interdisciplinary approach to writing, they produce seemingly disparate but surprisingly creative poetry. Responding to artwork causes student to rely on the efficacy of their own observations, strengthening their language skills, forcing them to summon up concrete terms that capture depictions on the canvas. Because art supplies a set of ready-made images, this activity, involving visual learning, is the catalyst for the student's own art — his or her poem. This activity also serves as an excellent way to prepare students for a visit to an art gallery or museum. It requires no formal training in art, rather, simply the ability to observe and then write about one's observations. It establishes personal authority for the student to make his or her own meaning from a work of art.

5.2 Model Making Clay modeling, origami, Puppet making

5.2.1 Clay Modeling

Modelling clay is any of a group of malleable substances used in building and sculpting. The material compositions and production processes vary considerably

There are different kinds of Clay making thies are as below :

◆ Ceramic clay

Ceramic clays are water-based substances made from clay minerals and other raw materials. They are baked at high temperatures in a process known as firing to create ceramics, such as terra cotta, earthenware, stoneware, and porcelain. Paper clay produced by pottery clay manufacturers is a clay body to which a small percentage of processed cellulose fiber has been



added. When kiln-fired, the paper burns out, leaving the clay body. Consequently, the firing temperatures and glazes selection should be the same on those used with the clay body.

◆ Oil-based clay

Oil-based clays are made from various combinations of oils, waxes, and clay minerals. Because the oils do not evaporate like water, oil-based clays remain malleable even when left in dry environments for long periods. Articles made from oil-based clays cannot be fired, and thus are not ceramics. Because rising temperature decreases oil viscosity, the malleability is influenced by heating or cooling the clay. Oil-based clay is not water-soluble. As it can be re-used, it is a popular material for animation artists who need to bend and move their models. It is available in a multitude of colours and is non-toxic.

Oil-based clays are referred to by a number of genericized trademarks. Plastilin (or Plasteline), which was patented in Germany by Franz Kolb in 1880, was developed by Claude Chavant in 1892 and trademarked in 1927. Plasticine was invented in 1897 by William Harbutt of Bathampton, England. Plastilina is trademarked as Roma Plastilina by Sculpture House, Inc. According to their website, their formula is 100 years old. Roma Plastilina contains sulfur, and since certain moldmaking compounds do not set in sulfur's presence, making molds of items made of industrial plasticine is difficult.

Readily worked in fine detail, oil-based clays are also suitable for the creation of detailed sculptures from which molds can be made. Castings and reproductions can then be produced from much more durable materials. Cars and airplanes may be created using industrial design-grade modelling clay.

◆ Polymer clay

Polymer clay is a modelling material that cures when heated from 129 to 135 °C (265 to 275 °F) for 15 minutes per 6 millimetres (1/4 in) of thickness, and does not significantly shrink or change shape during the process. Despite being called "clay", it generally contains no clay minerals. Polymer clay is sold in craft, hobby, and art stores, and is used by artists, hobbyists, and children. Polymer clay is also popular in animation, since it allows static forms to be manipulated frame after frame. Leading brands of polymer clay include Fimo, Kato Polyclay, Sculpey, and Modello.

◆ Paper clay

Main article: Paper clay



Paper clay is handmade or commercially available clay to which a small percentage of processed cellulose fiber is added. The fiber increases the tensile strength of the dry clay and enables dry-to-dry and wet-to-dry joins. Commercial paper clays air-dry to a firm, lightweight sculpture, with minimal shrinking during the drying process.

Paper clay can be used as an unfired body in craft and doll-making. It is used in ceramic art studios as sculptural and functional studio pottery.

◆ The Importance of Clay & Creativity

Art plays a significant role in our children's development. When our children are young, we are excited when they bring home a watercolour painting or a hand-drawn card for Valentine's Day. As children enter their teenage years, we need to encourage them to continue to cultivate this creativity even as other activities start to take priority, such as getting involved in high school sports or buying the latest electronic gadgets.

Clay is one medium that promotes creativity. It is especially beneficial to young people – it helps promote self-confidence, encourages self-expression and develops problem-solving skills. Noam Zimin, founder of Clay Dance Studio in Siskiyou County, states, "I believe few art mediums kindle growth and skills in children the way clay does."

Noam offers a variety of pottery classes, including a class for K–8th grade students, adult pottery classes, and a special class for parents and children together. There are several courses he offers the schools during the academic year: a special course on Native American pottery and its connection to basket weaving in the Siskiyou County area, a course in ancient oil lamp making with a pit fire (dating back to ancient Egypt), and a class where he uses pottery to bring to life a book called *A Single Shard*, which is about a potter and his apprentice.

Keith Burroughs, who teaches ceramics at Stellar Charter School in Redding, explains that there are many benefits to ceramics: "The special thing I see over and over again is watching the self-esteem of each student grow when they accomplish something they thought they couldn't do. The reward on their smiling faces is wonderful. Some students may struggle in some courses yet really do well in arts like ceramics or music."

Stellar Charter School provides classes in ceramics and pottery from 1st through 12th grade. The classes focus on ceramic techniques, hand building, wheel work and sculpture. The school also offers an advanced ceramics class for high school students where they do more challenging



projects. "To take a lump of clay and make it into something usable or beautiful changes your outlook on life," says Keith.

All Fired Up Ceramic Art Center in Chico is a professional wet clay studio offering ceramic art classes for children and adults; it's a place where artists and students can connect with each other and have access to supplies and materials. For those new to using wet clay, basic pottery skills are taught based on the type of project a customer chooses and whether the student wants a series of lessons or just a one-time class.

In January and February, Norma Lyon will be teaching workshops on rattle and whistle making. In mid-February, the studio will offer "Diversability Wednesdays" to encourage collaboration between clients of all ages with and without developmental disabilities.

For teenagers with an upcoming birthday, a clay party may be a creative way to celebrate. Janice Hofmann, owner of All Fired Up in Chico, explains, "The organizer of the party usually picks out a project for the group to do, but individuals can add many special personal touches." All Fired Up in Redding also offers birthday party packages. For pottery painting, different types of pottery are available such as mugs, plates and platters. The customer chooses the colors of paint for the objects, paints them, and then the studio glazes and fires them.

Both All Fired Up studios host events for large and small groups. All Fired Up in Redding has hosted groups such as the Redding School of the Arts, University Preparatory School, and Turtle Bay School. The studio in Chico is available for family reunions, ladies night out evenings, and employee team-building events.

As parents we want to foster the talents of our children. My daughters created a variety of ceramic pieces in their junior high ceramics class which provided me a window into their personal identities. What they envisioned in their imagination came to life with clay. Making something out of clay stimulates the imagination; as you create an object you reveal an aspect of yourself.

Even for those children and teens who don't show much creative talent, it's important not to lose sight of the importance of the creative arts, such as ceramics, in their lives. Parents need to support the arts in schools and encourage children and teens to take art classes. As ceramics teacher Ken Burroughs states, "So many times art is set aside for financial reasons when our youth need this education."



□ 5.2.2 Origami :

The art of folding a piece of paper without cutting or pasting into different shapes of animals, birds etc is known as Origami. The word 'origami' comes from Japan. 'Ori' means fold and 'kami' later 'gami' means paper.

The first thing required for this is paper. Paper was first made in China.

The best paper is thin, hard and square shaped. For complicate designs big paper pieces are needed. with same simple folds different parts of origami is created. Later with a few such folded parts an entire shape is formed.

Japanese priest Akira Moshimaora brought a visible change in this art. He formed various new models and designs. In Japan origami which was first a craft later developed into an art.

◆ Characteristics of Origami :

- (i) Many models look better in colourful paper.
- (ii) In case of colourful paper first it is necessary to fold them and see.
- (iii) Most models as shapes are made with square paper.
- (iv) Lower folds are more than upper folds.
- (v) It is not wise to press the paper while folding because this may make the paper dirty by pressing on the wrong folds a make the work more difficult.
- (vi) One has to learn the symbols before starting origami.

◆ Importance of Origami :

- (i) Students/Learners gain a knowledge of geometry and maths.
- (ii) This increases their sense of beauty.
- (iii) This can be taught in primary schools.
- (iv) Being less expensive it can attract the students of the economically backwards, towards this art.
- (v) This can boost up the confidence of the learners.

□ 5.2.3 Puppet Making :

Puppet show is an old tradition or art by which life is attributed to life less objects. like doll making or puppet making, puppet show is a popular world wide art. Puppets being taken as symbols for human beings, this make the art from acceptable. This is a folk art where sometimes an



entire story is staged with the help of puppets. Nowadays the use of technology and modernisation has helped a lot to increase its popularity.

◆ History of Puppet show :

The history of puppet show is very old. In kauthilyas 'Arthashastra' we find its reference in the 4th B.C where plabak, kuhak and other travelling artists earned their livelihood by puppet shows. 200 years later again it is mentioned in patanyalis **Mahabhasha or Great Language**. In Europe puppet show began in Before Christ. (B.C) In Indian subcontinent/in India Bipin Pal first started the art of puppet show. The stories staged were based on Indian epics or Indian tales. In India as well as an Inonesia puppet show is still continued in its raditional form. In Vietnam, puppet show, on water with the help of thread drawn puppets starting from the 11th century is still popular today. In West Bengal this is one of the popular folk arts.



- (i) **Hand Puppet :** Puppets in which we have to put our hands inside to make it move or control are called Hand puppets.

Example : Glove puppet

- (ii) **Simple Hand Puppet :** These simple hand puppets are made of hard plastic or cloth. their mouths cannot be opened. These are not bigger than our hands. There is not enough space to make them move. They can be easily made.

Example : Sock puppet, glove puppet etc.

◆ Hand Puppet with socks :

These puppets can be made with simple clothes or socks. Artists have to wear them on their hands like gloves. Fingers must be kept in the shape of a face. If needed we can put tongue. The face of the puppet can be made with the toe or heel portion of the sock. The artist must use his thumb as the jaw of the puppet.

The puppet must be made in such a way so that it can cover the wrist or hand of the artist. Sometimes the artist hides himself behind a certain and raises his hands so that only the puppet is visible. There are some artists who stand infront, beside the puppet to talk with them. The artist has to talk, as if the sound is coming from a distant place.

Puppet socks can be made with different colourful socks. Any type of socks can be used. But if there is any hole in the socks it can be visible.



So the socks must be new. Certain extra things can be added with gum to bring a prominent look in the puppet. For its hair we can fix ribbon or rope on its head. We can add buttons or googlic eyes for the puppets eyes.

◆ Use of puppets :

These puppets can be used for entertaining children in schools. In the broader concept they can be used to perform children's play. These puppet making can be taught as a craft at primary schools.

◆ Hand Shadow Puppet :

This is an ancient form of Puppetry. There is light behind the puppets and a thin curtain hanged in front. This is an important way of presenting puppet show. The shadow of the puppets fall on the screen. The audience sit on the opposite side of the curtain, so they are unable to see the puppets. They can only see their shadow. Sometimes the tricky hand shadow make use of our hands or cute paper cutouts. There are shadow puppets for people of virtually any age and ability level.

(i) Indian shadow Puppet :

Shadow puppets have an interesting genesis. As one of the oldest art forms of India they are derived from the visual art performances. Some popular shadow puppets of India include **Tholu Bommalatta** ('Tholu' meaning leather) of Andhrapradesh, **Togalu Gombatta** ('Togalu' meaning leather, 'Gombe' meaning doll and 'Atta' meaning dance) of Karnataka and **Thol Pava Koothu** (Thol meaning leather) of Kerala, **Ravana Chhaya** (Chhaya meaning shadow).

(ii) Rod Puppet :

These puppets or fingers are manipulated from below the stage. They are full-length supported by a rod running inside the body to the head. Separate thin rods may move the hands and if necessary the legs. As the puppet has clothes on its body so the movements of the string and rods cannot be seen.

Figures of this type are traditional on the Indonesian islands of Java and Bali. China and Japan. It later became wide spread in other countries.

◆ Ways to make a simple paper puppet :

- (i) Fold a 16 inch/9inch paper into 3 folds.



- (ii) Paste the sides with gum so that the fold does not open.
 - (iii) Now colour both sides of the paper with any colour
 - (iv) Now divide the paper into four pieces by folding
 - (v) Draw a face, eyes, nose on the top-most fold.
 - (vi) Draw the mouth and tongue on the third fold. The tongue can be pasted separately.
 - (vii) Now holding this folded paper from the backside the children can make it close or open its mouth.
- First you need a black sheet of paper and a pen.
 - Fold the paper in half long ways.
 - Fold it again.
 - Fold it in half to make a crease in the middle.
 - Now open it back up.
 - Now fold each end towards the middle crease.
 - Now fold it once more.
 - Grab your pen and draw two eyes, nostrils and a tongue.
 - Skip your index and middle finger in one hole and your thumb in the other hole.

You get yourself a paper puppet.

◆ Ways to make hand puppet :

Things required : Felt, velcro, Gloves, button, Scissor, big needle.

Ways :

- With black wool place the buttons on upper portion on mouth so that they look like eyes.
- Now cut a big round red felt and stitch it on the palm of a hand glove with wool.
- Now decorate the mouth and lower portion with different coloured felt.
- Now make two hands on either sides with felt.
- By pasting small velcro on the hands they can hold something.

It is very easy to make glove puppet and children can easily make than at home with old gloves.



● 5.3 Decorative Art—Rangoli, Ikebana, Wall painting (Mural) :

□ 5.3.1 Rangoli or Alpana :

Rangoli is ritualistic floor painting performed in different parts of India. Rangoli floor drawings are related to ancient magical belief, though now are used for ornamental purpose in the contemporary society. This custom of floor painting is only practiced by woman of household for inviting luck and prosperity. These ancient ritualistic art forms are known by different name across India. In Bengal and Assam it is known as Alpana, in Bihar Aripa, Pakhambur in Manipur, Likhnu in Himachal Pradesh, Jhunti in Orissa, Mandan in Madhya Pradesh, Mandana in Rajasthan, Mungli in Andhra Pradesh, Kolam in Tamil Nadu, Kerala and Rangoli in Karnataka.

◆ Process of Rangoli Painting :

In Bengal traditionally it is one with rice paste diluted to the consistency of thick milk. A small cotton piece or cotton ball is dipped in that slurry white liquid and placed along the finger. While the thumb presses it, making the liquid flow evenly as one draws alpana with finger. In Maharashtra and South India, women use crushed coconut, sand grains and chaff apart from rice powder. The Mandana of Rajasthan is made of black, chocolate, blue and green colour. In any places, the ritualistic floor paintings are drawn with coloured powder. The coloured powder is held between the tips of the thumb and the forefinger and allowed to fall delicately to form lines and white powder is obtained from grinding rice or white stones. Green powder is obtained from dry leaves, black from burnt coconut shell, yellow from the petals of marigold flowers or turmeric, and red from red clay or bricks. Now a days readymade white colour and painting brushes are used in lieu of rice paste and fingers.

Purposes of Rangoli : All over India Rangoli is believed to be auspicious and sacred which brings wealth, peace, prosperity in life. It is said that rangoli is drawn to impress goddess Lakshmi who will shower her blessing to her devotees. These floor paintings have also the magical power to protect the house from evil spirit. Thus in the great Hindu epic Ramayana, Lakshman drew the magical line around the hut to protect Sita and forbade her to step out from this line.

Occasion: Normally these floor paintings are painted on auspicious days and festival days. In Bengal Alpana is the essential part of Brata, Each Brata has its own specific alpana. In Lakshmi Brata on each Thursday



drawing the footprint motifs of Goddess Lakshmi is compulsory. In Rajasthan, Rangoli is painted during occasion only; but in Maharashtra, Gujrat and Tamilnadu, it is a daily necessary practice. Every day early in the morning the very first work of the women in these regions is to clean a little space in front of her house, and draw the auspicious designs. In Gujrat Swastika is the most common motif for their design. In Maharashtra Rangoli is drawn around Tulsi plant and at the place where they eat. In South India drawing kolam in front every house is a daily practice. There, the kolam is for Lord Shiva on Monday, Kali on Thursday, Swastika on Wednesday and Lakshmi on Friday. The rangolis of Orissa, Jhuti are drawn on special occasion and are a must at festival like Basanti, Manasha, Gurubar, dol, Jhulana, Kartika, Lakshmi puja etc. In India floor paintings are drawn to welcome deities and guests. In occasion of wedding elaborate designs are related with fertility as butterfly, fish are drawn on the wooden seat of bride and groom. Agrarian society of India performs different rites and rituals different stages of harvesting. After cutting paddy from field farmers of Bengal celebrate the festival of Nabanna (New rice) with new rice, making different food and sweets from it and decorate their house and burn with Alpana. In Orissa, Jhuti is created on the outer wall of a hut comprising the motifs of Dhana-shish in a triangular form. The Dhana shishas are drawn by sprinkling the semi liquid paste of rice through finger nails by gently swirling the wrist to create long lines and dots.

Motifs : Whatever designs are used for floor paintings, the underlying principle of it, is the same all over to the next generation as a legacy. The motifs of Indian ritualistic floor paintings are varied. Stylistically they can broadly be divided into two categories, Geometric and Organic.

In many cases a rangoli drawing can purely be geometric or organic. But generally organic and geometric motifs co-exist side by side in one design. Organic motifs are derived from the natural form and the geometric motifs are abstract. The design of kolam is fully abstract made by few dots and lines; whereas, alpana of Bengal is completely executed by organic motifs. The dots of Kolam are called pulli and line is known as Sikku.

◆ Alpana of Bengal :

The word alpana is derived from Sanskrit word Alimpana which means to coat or to plaster. Some scholars suggest that alpana was primarily a

non-Aryan practice though gradually these rites and practices were incorporated in the Purana, with a Brahmanical religious sanction during later period.

Like the other religion of India, here also alpana is drawn on floor to welcome someone special. Rice is soaked in water overnight and then it is ground into a paste, known as pituli. This pituli, almost looks like thick milk, is the main ingredient of alpana. Bengali women hold a piece of cloth or cotton ball within her thumb and middle finger and dip it within the milky liquid of pituli. Artist uses her middle finger as brush. When she presses the cloth with two fingers, the liquid flows from the tip of the middle finger, which helps to draw continuous line. The free flowing spontaneous line is the hallmark of alpana in Bengal. Before drawing the alpana, the mud floor is freshly plastered with cow dung paste which gives a smooth finish after drying.

In alpana, there are hardly any quadrangular or instrumental drawings. Circular designs which are complete in itself are the main characteristics of alpana. The artist always starts her work from the centre of the alpana and goes on building it step by step. It grows round its own centre which happens to be its natural prime axis. There are a few exceptions like alpana used for Lakshmi brata.

Different Categories of Alpana : Alpana may be divided into three classes, namely:

- (a) Alpana of bratas,
- (b) Asana Alpana,
- (c) General decoration at the time of any festival or ceremony.

Alpana of Brata : Brata is a kind of ritual practised by women to fulfil their desire. Through bratas the welfare of community is wanted. In true brata personal desire is never expressed. Alpana is associated with brata which is basically the pictorial diagrams of the brata. The most popular brata is the Lakshmi brata, performed in every Thursday in Bengal. In Lakshmi brata, simplified forms of feet marks, symbolizes Lakshmi's feet are drawn in front of the room, indicating that goddess Lakshmi is stepping in. Lakshmi is goddess of prosperity and wealth. So to keep her stable in the house, the symbol of feet mark is never put in reverse, showing her to be stepping out. Abanindranath has discussed in his book 'Banglar Brata' about the hieroglyphic character of these motifs of Bratas.

Asana Alpana : Asana Alpana is locally known as pirichitra (alpana of seat). They can further be divided into two categories - Asana for deities and asana for bride groom. A centipetal lotus is the commonest motif accompanied by creepers, plants for the asana of deities. Kalasa motif is drawn around the circumference of the concentric rings. The seat of goddess laksmi comprises two foot prints to symbolize the presence of goddess laksmi and encircled by different creepers which represent the vegetative world.

Alpana of Santiniketan : Rabindranath wanted to grow the aesthetic sense within common people through alpana. So he detached it from its religious association and let it develop as a work of art. Nandalal gave the emphasis on the natural motifs. He transferred the vegetative forms into pattern. The other creations of world like mountains, brooks, fire also appear in alpana. Floras and faunas are the main motifs of alpana which grew in the land of Santiniketan. This kind of alpana is presently known as Santiniketan alpana.

□ 5.3.2 Ikebana :

In Japanese art flower arrangement is known as Ikebana. Ikebana means giving life to flowers or arranging flowers. It is also known as kodo (the way of flowers). Love for nature inspired Japanese to transform Ikebana into a work of art from mere flower decoration. Ikebana brings nature into concrete home. That's why branches, grasses, twigs, leaves, moss and fruits are included in Ikebana. Withered leaves, seed pods and buds are valued as highly as flowers in full bloom.

In principle Ikebana aims not to bring a piece of nature within a room rather to suggest the whole of nature by creating a link between the indoors and out of doors. This is why arrangers are likely to use several different types of plants in a single arrangement and to give prominence to leaves and dry branches as well as flowers.

Buddhism was introduced in Japan in 6th century AD. As a religious practice Buddhist monks used to decorate the alters of temple with flowers. The first Ikebana school, established by the priests at Rokkaku-do temple, Kyoto, was practised by Buddhist monks. The famous Senno Kuden manuscript about Ikebana was written in 1542 AD by the founder of Ikenobo school.

Though primarily Ikebana was practised as religious custom but in

the Heien period (794-1192 AD) it gains its popularity for home decoration. In Kamakura period changeover of political power also brought changes in Japanese cultural aspects. Tokomono, a small sacred alcove came into fashion of Japanese room decoration. The Tokomono would contain a flower arrangement, incense and candle and so the Ikebana was designed to be viewed only from front. From late 13th-15th century AD in Tanabata festival, flower arrangement competition was held. According to writings of that time, the two masters of Ikebana were Ikenobo Sengyo and Ryu-Ami.

Presently there are more than 3000 schools of Ikebana exist in Japan. Some of the best known Ikebana schools are: Ikenobo, Sogetsu, Ohara, Echiyo, Enshu, Koyru, Chiko, Rikko. In the Rikko style of Ikebana, seven branches represent seven different elements of nature.

Ryou	-	a peak.
Daku	-	a hill.
Rou	-	a waterfall.
Shi	-	a town by water.
Bi	-	a valley.
You	-	the sunlit side of the scene.
In	-	the shady side of the scene.

Ikebana creates the relation between human being and nature. Ikebana never like exaggeration or surplus rather employs minimum to express maximum. Even one stick of flower can take place in the whole Ikebana arrangement. Ikebana arrangers give emphasis on shape, form and colours to create a pure beautiful form.

□ 5.3.3 Mural Painting :

History : Mural literally means the wall painting. Mural is derived from the Italian word 'Muras' which means wall. So any kind of painting on wall could be described as mural.

The earliest and simplest form of mural painting were from the prehistoric period, c. 30,000 B.C, when prehistoric painters used natural earth colours and charcoal to paint on the cave walls. The best examples of these kind of mural painting are cave paintings of Altamira (Spain) and Lascaux (France). Generally colours were applied on wall with twig or by fingers directly. Another method which may have been used, and

is still practiced by Australian bush men, is to blow colour powder through hollow bone or reed on rock surface which has previously greased with animal fat.

Generally there are two techniques of mural painting, popular throughout the world namely fresco Buono and secco. When painting is executed on wet plaster of wall then it is termed as fresco Buono. Buono Fresco means fresh. Fresco is a method of painting in which pigments mixed only with water and applied freshly laid surface of lime plaster. Secco technique is executed on dry wall.

◆ Fresco Buono

The Fresco Buono technique was practised by Etruscans, Minoans and Romans but the most celebrated period of fresco Buono mural painting was from the late 13th to the mid 16th century in Italy. Renaissance artists like Cimabue, Giotto, Fra Angelico, Uccello, Piero Della Francesca, Mantegna, Ghirlandaio, Botticelli, Raphael, and Michelangelo exploited this technique in an incomparable series of works. During Quattrocento (15th century) this mural technique reached its apogee.

Process : This mural technique was described by Cennino Cennini in his treatise *Il libretto Della Arte* (The Book of Arts) in detail. It involved painting with pigments mixed with pure water on a fresh, moist lime plaster, so that the carbonation process which caused the plaster to harden, also fixed the pigment particles in position as part of the same layer.

◆ Method of plastering :

The first layer of plaster was composed of one part lime to three parts sand. This layer is called Arricio. This rough plaster layer was applied thickly on wall. Then artist selected this area on which he could complete the painting in one day. This is called Giornata. Next layer, known as Intanaco, applied on that selected area only. This layer contained higher proportion of lime. Drawing was transferred on the wet plastered wall very quickly. Painting should be finished very rapidly before the plaster dried.

◆ Transferring method of drawing on plaster :

Generally the drawing was transferred on wall in two ways. The initial drawing was done in detail on paper and the paper was brushed with liquid wax to give it a water resistant character. Then the drawing sheet was placed on wet plaster of wall and drawing lines were scratched

stylus and left incised mark on wet plaster. Michelangelo followed this method of transferring drawing on wall of Sistine Chapel, Rome, in his mural painting. Next method was practised by great Renaissance artist like Masaccio. He prepared the drawing sheet in a different way. He made the whole drawing with little holes by piercing the paper with sharp needles. He then placed this cartoon on wet plaster and pounced charcoal dust on it. The charcoal powder transferred on wet plaster through the hole and created the dotted lines. This technique is known as Spolvero.

Colours : Normally earth colours and mineral colours are suitable for fresco painting. But some colours like blue, Azurite, Red lead, white lead, lac react with lime; thus cannot be used in fresco buono process. If required these colours, mixed with binder, can be applied on dried plaster like secco. Though Giotto painted all mural in fresco buono technique, but used blue after drying the plaster. Colours can be applied directly just by mixing water with it or lime water can be used if desired. After drying the colours become integrated part of the wall which cannot be removed.

Process : In this technique as the painting is executed on wet wall, it should be finished rapidly before drying the plaster. To achieve the desired depth layers of colours are needed to apply. This technique requires much of artistic skill because it gives no scope of correction. The only way to correct the error, to re-plaster and repaint after breaking it.

Secco : The finest example of Secco technique recovered from the palace at Knossos were painted with well prepared native earths - a fine yellow ochre, a red oxide, another red made by burning the yellow and mineral black. The Minoans were expert plasterer and mural painters. At one period most of their interior walls, including those of the common dwelling were painted and the painting were changed time to time. The Etruscan who flourished in the Western part of central Italy prior to the Roman period have left us a sufficiently well preserved wall painting in under ground rock tomb. They were done in both process-secco and buono. Secco is not as durable as true fresco but for its easy manipulation it manages to survive till now, whereas, true fresco is not practised by modern painters for its pain staking and time consuming process.

Normally secco painting is done on dry plaster. So ranges of colours are larger in Secco process than fresco. The colours, not suitable for fresco, can be used in Secco. The colour like madder, indigo, react with

lime, can safely be used in Secco painting. Even the lighter colour which terms into tint in fresco can be used in secco.

5.4 Designing-Computer graphics, CD cover, Book cover, Collage work :

5.4.1 Computer graphics :

Computer graphics are pictures and films created using computers. Usually, the term refers to computer-generated image data created with help from specialized graphical hardware and software. It is a vast and recent area in computer science. The phrase was coined in 1960, by computer graphics researchers Verne Hudson and William Fetter of Boeing. It is often abbreviated as CG, though sometimes erroneously referred to as computer-generated imagery (CGI).

Some topics in computer graphics include user interface design, sprite graphics, vector graphics, 3D modeling, shaders, GPU design, implicit surface visualization with ray tracing, and computer vision, among others. The overall methodology depends heavily on the underlying sciences of geometry, optics, and physics.

Computer graphics is responsible for displaying art and image data effectively and meaningfully to the user. It is also used for processing image data received from the physical world. Computer graphic development has had a significant impact on many types of media and has revolutionized animation, movies, advertising, video games, and graphic design generally.

5.4.2 CD cover :

An album cover is the front of the packaging of a commercially released audio recording product, or album. The term can refer to either the printed cardboard covers typically used to package sets of 10 in (25 cm) and 12 in (30 cm) 78-rpm records, single and sets of 12 in (30 cm) LPs, sets of 45 rpm records (either in several connected sleeves or a box), or the front-facing panel of a CD package, and, increasingly, the primary image accompanying a digital download of the album, or of its individual tracks.

In the case of all types of tangible records, it also serves as part of the protective sleeve.

5.4.3 Book cover :

A book cover is any protective covering used to bind together the pages of a book. Beyond the familiar distinction between hardcovers and [2B-25]-11

paperbacks, there are further alternatives and additions, such as dust jackets, ring-binding, and older forms such as the nineteenth-century "paper-boards" and the traditional types of hand-binding. The term "Bookcover" is often used for a book cover image in library management software. This article is concerned with modern mechanically produced covers.

The Arts and Crafts and Art Nouveau movements at the turn of the twentieth century stimulated a modern renaissance in book cover design that soon began to infiltrate the growing mass book industry through the more progressive publishers in Europe, London and New York. Some of the first radically modern cover designs were produced in the Soviet Union during the 1920s by avant-gardists such as Alexander Rodchenko and El Lissitzky. Another highly influential early book cover designer was Aubrey Beardsley, thanks to his striking covers for the first four volumes of *The Yellow Book* (1894–5).

In the post-war era, book covers have become vitally important as the book industry has become commercially competitive. Covers now give detailed hints about the style, genre and subject of the book, while many push design to its limit in the hope of attracting sales attention.

This can differ from country to country because of other tastes of the markets. So translated books can also have different book-accessories such as toys belonging to children's books, for example *Harry Potter*.

The era of internet sales has arguably not diminished the importance of the book cover, as it now continues its role in a two-dimensional digital form, helping to identify and promote books online.

Wraparound covers are also common.

□ 5.4.4 Collage work :

Collage is a form of art which is created from waste paper, newspaper magazines etc. These are pasted on board or canvas with glue to create a picture or image.

After the invention of paper in China came the use of collage. In 10th century Japan there was a use of collage in poetry. The word collage has come from the French word 'coller'. In the beginning of the 20th century collage became an independent part of modern art. Both George Brak and Pablo Picasso added certain other materials in their painting beside colour like pieces of printed card and paper, bits of rag, designed patterns etc. The first collage was that in which Picasso used a cane knitting is one

of his still object picture. Nowadays different materials are used in collage making. So there are a various types of collage like—paper collage, wood collage. De collage, Photomont age, Digital collage etc.

◆ Paper Collage :

When paper of various size, colour, shape are used together to form an image or picture it is called Paper Collage. Here the main medium of art is paper. Artist shakila's name is associated with paper collage.

● 5.5 The use of different art forms in Education

Arts integration is an approach to teaching that integrates the fine and performing arts as primary pathways to learning. Arts integration differs from traditional education by its inclusion of both the arts discipline and a traditional subject as part of learning (e.g. using improvisational drama skills to learn about conflict in writing.) The goal of arts integration is to increase knowledge of a general subject area while concurrently fostering a greater understanding and appreciation of the fine and performing arts. The John F Kennedy Center for the Performing Arts defines arts integration as "an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject and meets evolving objectives."

◆ History of arts education and arts integration

Arts integration is related to arts education in schools. Arts education, while existing in different forms during the 19th century, gained popularity as part of John Dewey's Progressive Education Theory. The first publication that describes a seamless interplay between the arts and other subjects (arts integration) taught in American schools was Leon Winslow's *The Integrated School Art Program* (1939). For the remainder of the 20th century, arts education's role in public schools ebbed and flowed with the country's political leanings and financial well-being.

According to Liora Bresler, during the 1970s and 1980s, two advocates for arts integration emerged: Harry Broudy and Elliot Eisner. Broudy advocated for the arts on the basis of strengthening the imagination. Broudy viewed imagination as an essential component of learning that should be cultivated in schools, and he advocated for the integration of aesthetic education into all subject matters in his work, *Enlightened Cherishing*. Eisner followed Broudy, citing that the arts were important

to varying types of cognition. He believed that arts brought about a deeper understanding of the world due to their interactivity—the arts move learning beyond what is written or read.

Cassandra B Whyte emphasized the importance of artistic experiences for students to encourage creative and independent thought processes that would be important throughout an individual's lifetime. The arts helped students with problem solving and decision making and those processing experiences could be adapted in general life situations. Whyte advocated including aspects of art education with locus of control identification counseling experiences to help higher education students develop confidence in their unique problem solving abilities in the classroom and in life.

Formerly, No Child Left Behind legislation describes arts education as "essential to every child's education," and include it as one of the Core Subjects. No Child Left Behind legislation also emphasizes accountability through assessment (often taking the form of the standardized test.) While no standardized assessment has been mandated in any of the arts, the need for academic accountability in the arts, as well as in other academic subject areas, has led to increased research on and advocacy of arts integration and its impact on student learning.

Currently, Common Core and close adaptations of it are changing the way schools approach learning. Common Core's approach to art integration is that it enhances education by making learning interesting and fun. With Common Core becoming the norm for many school districts through the United States, teachers are integrating art into the classroom now more than ever. The rise of popularity in art integration has increased the amount of resources available to include the classroom, making it easier than ever to use art integration in the classroom.

◆ Socio-emotional development :

A significant consensus among research on arts education exists and this is that arts reach students who are not otherwise being reached and that the arts reach students in ways that they are otherwise not being reached. Students failing is commonly explained by disengaged students and finding that arts provide students a reason and a motivation for being engaged with school and thus preventing students from dropping out of school. This motivation found within can be examined through the way that engagement in arts enhances self-awareness, self-confidence, trust and empowerment. Creating art is a personal experience and involves the student's personal resources implicating a greater involvement and

investment in a work without right or wrong answers. Personal investment nourishes self-directed learning and encourages the learning experience itself rather than learning as a means of test score performance. The confidence, collaboration, and creativity that arts education fosters has a circular, positive effect on academics as well as cultural engagement.

◆ Socio-cultural development :

Positive outcomes by means of socio-cultural development, through exposure to minorities and different cultures, is a contribution of arts education aiming at breaking stereotypes and developing teamwork skills, tolerance and appreciation of diversity. One study, collected by the Association for the Advancement of Arts Education (AAAE), on students' exposure to Native American music using an interdisciplinary approach incorporating the teaching of instrumental music and bringing in guest artists, showed decreased stereotypical attitudes and greater cultural awareness and sensitivity. These changes were measured by the American Indian Belief Inventory was measured on four groups exposed to Native American culture and a fifth group with no cultural exposure. All of the four groups showed improvement while the fifth control group did not. Longitudinal studies have shown that students with arts education are more civically engaged. This socio-cultural effect of arts integration is disproportionately stronger for at-risk students.

◆ Cognitive development

Research on the contribution of the arts to the cognitive field show a great array of cognitive developments in spatial-temporal abilities, verbal skills, memory and spatial reasoning. The students with music training showed a significantly better recall than those without formal training. A meta-analysis by the American Psychological Association furthermore showed how listening to music can result in progressive relaxation and that listening to classical music one hour a day increases greater brain coherence and more time spent in the alpha state (state of aware relaxation stimulating imagination, intuition and higher awareness). Studies on premature babies have also found that while receiving special care and being exposed to classical music they physically and mentally developed significantly faster than those babies who weren't exposed to classical music. Further studies have also indicated that incorporating Art into academic education for disabled children better supported cognitive development and improved communication skills.



Short Questions & Ans

1. What is called Creative Writing?

Ans. Creative writing is any writing that goes outside the bounds of normal professional, journalistic, academic, or technical forms of literature, typically identified by an emphasis on narrative craft, character development, and the use of literary tropes or with various traditions of poetry and poetics.

Creative writing can technically be considered any writing of original composition. In this sense, creative writing is a more contemporary and process-oriented name for what has been traditionally called literature.

2. What do you mean by story writing?

Ans. Story writing is a piece of prose fiction that typically can be read in one sitting and focuses on a self-contained incident or series of linked incidents, with the intent of evoking a "single effect" or mood, however there are many exceptions to this.

The story writing is a crafted form in its own right. Short stories make use of plot, resonance, and other dynamic components as in a novel, but typically to a lesser degree. While the short story is largely distinct from the novel or novella (a shorter novel), authors generally draw from a common pool of literary techniques.

3. What is Ceramic Clay?

Ans. Ceramic clays are water-based substances made from clay minerals and other raw materials. They are baked at high temperatures in a process known as firing to create ceramics, such as terra cotta, earthenware, stoneware and porcelain. Paper clay produced by pottery clay manufacturers is a clay body to which a small percentage of processed cellulose fiber has been added. When kiln-fired, the paper burns out, leaving the clay body. Consequently, the firing temperatures and glazes selection should be the same on those used with the clay body.



4. Mention the characteristic of Origami?

Ans.

- (i) Many models look better in colourful paper.
- (ii) In case of colourful paper first it is necessary to fold them and see.
- (iii) Most models as shapes are made with square paper.
- (iv) Lower folds are more than upper folds.
- (v) It is not wise to press the paper while folding because this may make the paper dirty by pressing on the wrong folds a make the work more difficult.

5. Write the importance of origami?

Ans.

- (i) Students/Learners gain a knowledge of geometry and maths.
- (ii) This increases their sense of beauty.
- (iii) This can be taught in primary schools.
- (iv) Being less expensive it can attract the students of the economically backwards, towards this art.
- (v) This can boost up the confidence of the learners.

6. What is art integration?

Ans. Arts integration is an approach to teaching that integrates the fine and performing arts as primary pathways to learning. Arts integration differs from traditional education by its inclusion of both the arts discipline and a traditional subject as part of learning (e.g. using improvisational drama skills to learn about conflict in writing.) The goal of arts integration is to increase knowledge of a general subject area while concurrently fostering a greater understanding and appreciation of the fine and performing arts.

7. Write a name of a famous cover designer.

Ans. Satyajit Ray.



Probable Questions

Very short answer type question :

2 marks

1. Write the meaning of 'Origami'.
2. What is 'collage'?
3. What is poem?
4. What is importance of clay work?
5. How would be childhood mind developed by Encaustic mural?
6. What is simple hand puppet?
7. What is Mural?

Short answer type question:

5 marks

1. What is 'Terracotta'? Discuss the process of clay making for relief works.
2. Briefly discuss the collage work.
3. Write a short note on 'Rangoli'?

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