

UPPER PRIMARY STAGE CLASSES VI - VIII





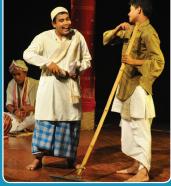
















UPPER PRIMARY STAGE CLASSES VI-VIII



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

#### First Edition

May 2018 Vaishakha 1940

#### PD 1T SU

© National Council of Educational Research and Training, 2018

₹ 210.00

#### Printed on 80 GSM paper

Published at the Publication Division by the Secretary, National Council of Educational Research and Training, Sri Aurobindo Marg, New Delhi 110016 and printed at Educational Stores, S-5, Bullandshahar Road Industrial Area, Site-I, Ghaziabad (UP).

#### ISBN 978-93-5292-017-4

#### **ALL RIGHTS RESERVED**

- No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publisher.
- This book is sold subject to the condition that it shall not, by way of trade, be lent, re-sold, hired out or otherwise disposed of without the publisher's consent, in any form of binding or cover other than that in which it is published.
- ☐ The correct price of this publication is the price printed on this page, Any revised price indicated by a rubber stamp or by a sticker or by any other means is incorrect and should be unacceptable.

#### OFFICES OF THE PUBLICATION

DIVISION, NCERT

NCERT Campus Sri Aurobindo Marg

New Delhi 110 016 Phone: 011-26562708

108, 100 Feet Road Hosdakere Halli Extension Banashankari III Stage

Bengaluru 560 085 Phone: 080-26725740

Navjivan Trust Building P.O. Navjivan

Ahmedabad 380 014 Phone: 079-27541446

CWC Campus Opp. Dhankal Bus Stop Panihati

Kolkata 700 114 Phone: 033-25530454

CWC Complex Maligaon

Guwahati 781 021 Phone: 0361-2674869

#### **Publication Team**

Head, Publication : M. Siraj Anwar

Division

Chief Editor : Shveta Uppal

Chief Business

: Gautam Ganguly

Manager

Chief Production : Arun Chitkara

Officer

Production Assistant: Prakash Veer Singh

#### Cover and Layout

Bluefish Designs

## Foreword

The National Curriculum Framework–2005 (NCF–2005) recommended that children's life at school must be linked to their life outside the school. This theory was supposed to mark a departure from the legacy of bookish learning, which causes a gap between the school, home, community and acquisition of skills. It was also an attempt to discourage rote-learning and break boundaries between different subject areas to gauge the concept of interdisciplinary approach. The syllabi and textbooks developed on the basis of NCF–2005 were endeavours to improve upon the prevalent pedagogy and take us significantly further in the direction of a child-centred system of education outlined in the National Policy of Education (1986). The above was applicable to every subject area and each area was treated with the right kind of methodology to conform to the needs of the subject area.

Arts Education also got a similar status with the recommendations suggested in the National Focus Groups - Position Papers on Arts, Music, Dance and Theatre (1.7) and NCF-2005. All disciplines in Arts Education took efforts to upscale arts in education. As textbooks in Arts Education have not been recommended for students of the upper primary stage in order to promote creativity among them, other types of material are needed to be developed, like DVDs on different subjects of Art, e-content, handbooks for teachers to guide them, or teacher training packages. These materials will facilitate the implemention or arts as a curricular area in school education. This Handbook in theatre is developed with a similar aim. It is meant for any teacher who is creative and wishes to improve on pedagogy as most schools do not provide theatre teachers. The success of this effort depends on the steps that teachers will take to encourage children to pursue imaginative activities. We must recognise that, given space, time and freedom, children generate new knowledge by engaging in experimental learning with the information passed on to them by adults. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of a fixed body of knowledge.

The handbook has been developed on the above contours to let teachers teaching upper primary classes understand how the minute concepts of theatre can be introduced in the classroom and how it can be integrated in classrooms at the same time.

The following are the aims of this Handbook:

- Theatre as a multi-centred phenomenon can facilitate and catalyse the concept and practise of I and the World;
- It can also develop a sense of organisation, the power of observation, concentration, understanding of human emotions and their conflicts;
- Theatre gives an opportunity to discover and acquaint oneself with attributes of the art of living; and
- Theatre as a multi-pronged process of transformation can reveal/diagnose changeability of the world and transform a child into an 'Agent of the Future'.

A DVD with rare recordings from the Archive Section of the Prasar Bharati has also been prepared along with the handbook to expose teachers to important types of theatre practised and written in our country. The DVD contains rare recordings of drama and plays. My gratefulness to all members of the Prasar Bharati (Archive Section) for giving us the permission to access the rare recordings in drama for teachers and children.

I thank the members of the handbook development committee, who are eminent theatre artists, educators and authors for their contribution towards it.

NCERT, as an organisation, has been making sincere efforts to improve the quality of education in our schools. Given the country's rich cultural heritage, it is the responsibility of the teachers, teacher-educators, administrators, policy-makers, parents and the community, at large, to expose children to different art forms, helping preserve the cultural diversity of different regions. This is an endeavour to help different stakeholders uphold our traditional art forms and further creative learning. We would also like to invite suggestions from teachers for enhancement in the quality of this handbook in future. It will help in our outreach and future publications.

New Delhi April 2018 Hrushikesh Senapaty

Director

National Council of Educational

Research and Training

iυ

## PREFACE

The rise of knowledge-based societies has made us realise the importance of sharing and building knowledge for the development of modern societies. The youth in these societies is becoming increasingly aware of myriad concepts and is demanding creative, innovative and adaptable information and knowledge that can address and respond to constantly changing global challenges, such as major environmental changes, rapid technological development, increasing global connections, etc. Hence, the need for appropriate human development and life skills arises. These issues require major planning in the education system. The Government of India implemented the The Right of Children to Free and Compulsory Education Act in April 2009 is a landmark educational provision in the country. It has

- a) set the stage for providing free and compulsory education to all children in the age group of 6–14 years;
- b) made provision in its norms and standards for imparting arts education to students of classes VI–VIII by providing a separate teacher for teaching arts.

Keeping the above in mind, the Teachers' *Handbook in Theatre* for upper primary classes has been modelled. Few theatre productions have been acquired from the Archive section of the Prasar Bharati to enhance teachers' awareness on quality theatre. These have been given in a DVD along with this handbook. Theatre, an important discipline in Arts Education, is practised in small pockets across the country as an extra-curricular area. This art form needs to be a part of the regular curricular area.

Our National Curriculum Frameworks documented in 1975, 1988 and 2000 emphasised on Arts Education by defining its aims in the school curriculum as: "Arts Education programmes should concentrate on exposing the learner to folk arts, local specific arts and other cultural components, leading to awareness and appreciation of our national heritage." The curricular areas should be designed so as to promote core components, like India's common cultural heritage,

history of India, protection of the environment, literary contents, diverse yet similar regional issues, social issues, etc. The NCF–2005 recommends arts at all stages of education, covering all four major spheres, i.e., music, dance, visual art and theatre. It says that arts education must become both a tool and a compulsory subject taught in every school (up to Class X), and so, facilities for the same may be provided. Awareness also needs to be generated among parents and guardians, school authorities and administrators regarding the importance of arts education. Emphasis should be laid on interactive and experiential learning, avoiding instructions.

It is important that the curriculum provides adequate time for a range of arts-based activities. Block periods of 60–90 minutes are recommended for such activities. The emphasis should not be on attaining some adult standards or notions of 'perfect arts', but on supporting a child's expression and style through exposure to materials, skills and techniques. Exposure to popular art forms and traditions will help students know more about a variety of forms and facilitate appreciation of rich cultural traditions in the country. Once this base work is accomplished, the arts curriculum will allow children to specialise in an area of their interest in secondary and higher secondary stages.

Sharbari Banerjee

Assistant Professor

Department of Education in

Arts and Aesthetics, NCERT



## HANDBOOK DEVELOPMENT COMMITTEE

#### **Members**

Ashish Ghosh, Educator and Director, ANANT, New Delhi

Arvind Gaur, Director, Asmita Theatre Group, New Delhi

Dadi Pudumjee, *Managing Trustee*, The Ishara Puppetry Theatre Trust, Vasant Kunj, New Delhi.

Gagan Mishra, *Head*, Department of Theatre, D.P.S. Jaipur; and *Creative Director*, CURIO, Jaipur

Govindaraju Bharadwaza, Associate Professor, SOPVA, IGNOU, New Delhi

Niranjan Goswamy, Director, Indian Mime Theatre, Kolkata

Rudraprasad Sengupta, *Theatre artist, Producer* and *Director*, Nandikar, Kolkata

Santosh Rana, Theatre artist and Educator

Subhash Rawat, *Founder and Director*, Purvabhyas Theatre, New Delhi

Sukheshwar Arora, Educator and Director, Yellow Cat, New Delhi

#### MEMBER-COORDINATOR

Sharbari Banerjee, Assistant Professor, DEAA, NCERT, New Delhi



## **ACKNOWLEDGEMENT**

This is to acknowledge the members of the development committee for taking out time from their hectic schedules to develop this Handbook. Each one of them have contributed in varied capacities to give theatre education in schools a format.

The Archive Section of the Prasar Bharati has helped us get access to important theatre production videos. The Council is grateful to Anita Sinha, *ADG*; Rashmi Pradhan, *DDG*, R. Srinivasan and Rohit Kaushik both from Archive Section, Prasar Bharati, for identifying the recordings and customising the videos as per the needs of the Handbook. An MoU was signed between Prasar Bharati and NCERT to accomplish the above work. We also express our gratitude to Sudeshna Sen, *former Secretary*, NCERT, for her contribution during the process of signing the MoU.

Jyotsna Tiwari, *Head*, DEAA, is also thanked for spearheading the task and guiding during different stages of the publication.

The contributions of Jitender Kumar, Masihuddin (Sahil) and Ajay Kumar Prajapati, *DTP Operators*, and Malti Gupta, *Typist*, DEAA, are also acknowledged. The Council is also thankful to Bluefish Designs and Sweta Jha, *Copy Editor*, Publication Division, NCERT, for giving shape to this handbook.

## CONTENTS

	Foreword Preface	iii v
1.	Objectives of Theatre Education	1
2.	Role of a Teacher — Educator or Facilitator	8
3.	Integration of Subject Areas in Theatre	13
4.	Ice-breakers	21
5.	Body	36
6.	Language	51
7.	Space	66
8.	Sound	79
9.	Handling Material	92
10.	Senses and Emotions	106
11.	Reflection	116
12.	Improvisation	130
13.	Towards Performance	139
14.	Assessment	154
	Suggested Readings	169
	Plays in the DVD	175
	Some Universities offering Music, Dance, Theatre and Visual Arts as Subjects	177





Cherish cultural diversities end gender disparities



# Objectives of Theatre Education

The Position Paper developed by the National Council of Educational Research and Training (NCERT) outlines the objectives of Arts Education for the upper primary stage. They are as follows:

- o experience joy or enjoyment
- discover interface of different arts
- enable learners to appreciate multiple art forms and distinguish between them
- develop an insight towards varied manifestations of life in society
- make learners more creative
- make learners conscious of the nation's rich cultural heritage
- explore the relation with other subjects in the curriculum,
- develop a sense of organisation, observation, and concentration
- o enhance imagination and support self-discovery
- help create and organise ideas and perceptions
- o help in understanding human emotions and their conflicts
- o to be used as a medium for establishing peace and harmony
- as a multi-centred phenomenon, theatre can facilitate and catalyse the concept and practise of 'I and the World'
- give an opportunity to discover and acquaint oneself with the attributes of the art of living
- as a multi-pronged process of transformation, theatre can reveal or diagnose 'Changeability of the World' and transform a child into an 'Agent of the Future'

## The Position Paper also mentions the following content areas:

- breathing exercises and physical movements of the body (with and without music)
- different kinds of theatre games and exercises based on observation, concentration, trust, responsibility, imagination, vocabulary and language
- reading aloud stories and reciting poems with appropriate expressions
- narration and storytelling
- basic understanding of different kinds of sound, rhythm, clapper, use of local materials, creating sounds from human voice with variations in pitch, note, etc.
- mime
- simple performances of short plays and skits
- visit to local theatre shows and performances and their appreciation and evaluation

#### SYLLABUS OF THEATRE

This syllabus by NCERT is not an exclusive domain of theatre professionals. It can be practised by any teacher. A teacher may neither be professionally trained, nor does he/she need to have a background in theatre. This module will help him/her get acquainted with the basic methods and skills in theatre.

As spelt out in the syllabus, this handbook for upper primary stage (Class VI–VIII) emphasises on a "wider social arena — friends, family, neighbourhood and society". The handbook is expected to help introduce children to these aspects through theatre. Teachers may also take the help of the teacher training package for primary teachers and treat the two as complimentary.

## This handbook will help teachers understand the following concepts:

- Why theatre?
- Use of simple theatre techniques for capacity building,
- Use of theatre techniques for pedagogical purposes, and
- Performances on various concepts and themes.



#### WHY THEATRE?

Human beings need 'play'. Watch children playing their natural games. Watch adults playing cards, cricket or carrom, for instance. Carefully watch the artists — some play with colours and lines, others with sound and rhythm, yet others with words and metaphors, and so on. Every artist in a way transforms a space and fills it with a certain locale. Similarly, at the core of theatre is massive transformation — bringing the colours and words alive. To amalgamate these creations into one space meaningfully is theatrics.

#### Theatre provides young learners with...

- a multi-centred phenomenon to facilitate and catalyse the concept and practise of 'I and the World'
- safety to experiment
- respect for their work and efforts
- o interest so that they want to continue
- support for a wide range of expressions
- a multi-pronged process of transformation, which can reveal or diagnose changeability of the world and transform a child into an 'agent of the future'

#### How to Prepare for Theatre?

#### **Ice-breaking Activities**

To start with, one needs to feel free of the inhibitions and physical space constraints, and be comfortable in the atmosphere and people around oneself. This will help in better and free expression of the act. A few ice-breaking activities have been suggested. These will help in the initial orientation of children. The use of body language, space, etc., will help teachers understand the advantages and use of theatre in education. (Also refer to *Primary Teacher Training Package*).



#### Observation and Imitation

A child's power of observation and imitation are important for his/her development and are also the first step towards theatre. If you have seen little children playing *ghar-ghar*, you will be surprised with the way they imitate their parents or teachers. This is because of observation.

Theatre making goes beyond this observation and imitation to explore uncharted fields and experience the unexpected. Again, observe the little ones playing games, wherein a demon may suddenly appear, terrorise others, destruct, gain power over others, etc. Labelling these acts as childish and mere fantasies will perhaps limit their creative potential. Fantasies have roots in real life. If a village child fantasises about ghosts and a child living in a metropolitan city does so about Superman, it is clearly linked to their sociocultural milieu.

#### **Imagination**

The state of mind which helps reaching out to unexplored vistas without conceding to barriers is 'imagination'. For example, pick up a notebook and ask children to use it as something else. You will find the thinking process going out of the box. Some use it as a plate, others as a flying saucer, or a piece of a rock, and even those who are not able to suggest off hand, nevertheless start exploring the possibilities in their minds. Therefore, human mind is creative. We are surrounded by the results of creative exploration — fan, table, mobile phone, etc. Look around and you will find numerous examples.

#### **Self-expression**

There is creativity in all of us waiting for expression. Theatre allows it to blossom. It creates space for self-expression. But how does one express oneself? This is where the next stage of preparation comes in.

#### Improvisation

Improvisation is the art of negotiating the unexpected, the unknown in life. It helps to know how one reacts in a given situation.



#### Senses

As we grow, our senses get conditioned to our surrounding situations, and we need to liberate and develop our senses to the utmost. Utilising the senses creatively and judiciously to build bridges with life sharpens the potential of our senses to judge, analyse, react and act.

We all know that we have five senses. But we use these in a limited way. For example, we have a sense called 'sight', which is related to seeing. Have we ever asked ourselves the numerous ways in which we 'see'? Theatre helps in enhancing the capacity of seeing, observing, dreaming, seeing through the mind, and so on. Such 'seeing' is not cramming through the printed alphabets of a textbook. It is not rote-learning. It is not bookish. It is learning by facing real life situations.

#### **Emotions**

Mental states, like joy, sorrow, anger, fear, etc., are some human attributes. Theatre explains how at the same time it should guide emotions to be used with social awareness and responsibility. Theatre sounds like a judgement and reciprocates human emotions.

#### Life Skills

Improvisation is a method to develop life skills. Children must learn to face situations at home, school, in family gatherings, marketplaces, during festivals, in holiday resorts, and other places or occasions. There is a whole world waiting to be understood and faced. Let dramatic plays be rehearsals for children to encounter life on their own terms.

#### Contextualise

This brings us to the next level of dramatic activities. Children learn through a defined curriculum and textbooks in schools. How to link textbooks with real life experiences? Dramatic plays can help link text areas with real life situations. This is the pedagogy that theatre and arts can contribute, thereby allowing children to contextualise their learning — know that the lifeless printed letters and lines in a textbook are related



to life. Theatre can simulate life and help create meaning in experiential terms. This will give children an exposure to what is happening all around them and help them appreciate the different facets of life.

Theatre or a dramatic play does not simply mean 'acting' out a character on stage. It amounts to knowing one's own self, one's relationship with others, the context of living in relation with the society, emotive and intellectual responses — and everything that involves a child's pursuance to grow as a responsible adult.

Children should be encouraged to get information about their own traditional and local forms of theatre. They should be asked to watch *Ramlila*, *Rasleela*, *Aata Paata*, *Jatra* and other traditional art performances of their respective regions. This will help them to initiate classroom discussions on different roles, characters, lifestyles, problems, attitudes interests, etc.

#### Conceptualise

This is a dramatic way for a child to conceptualise life. Theatre is a way of conceptualising life and presenting it on stage, so that viewers can relate with it. That is why, theatre and philosophy are a part of our culture. So, prepare students with sincerity and they are sure to bloom.

#### **Group Work and Management**

In the last section of activities, certain clues are provided for mounting dramatic and theatrical presentations. Since drama involves both individual and group work, the methodology can mainly be the workshop mode, where each child gets a chance to participate in all that goes on in a drama class individually and as part of a group. Usually, when a drama is staged, there is a scriptwriter, a director, one or more actors, and then, there are backstage people looking after the set, costume, light, sound, music, and so on. Being part of theatre is learning group work and management. The success of theatre depends on group coordination, interpersonal relationship and management. The teacher must remember



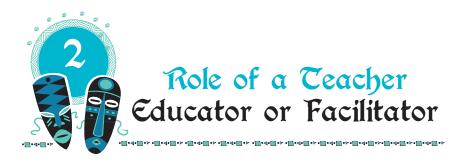
#### OBJECTIVES OF THEATRE EDUCATION

that he/she is not a dictator imposing personal will on others, but providing directions through collective wisdom. Group work makes children happy and helps in their social and emotional development. It also helps children become confident, communicate their ideas and emotions clearly, understand others' emotions, and makes them aware and conducive to the community they live in.



A group theatre activity





A teacher's role is that of a facilitator and a motivator. He/she is crucial in implementing a theatre programme in a classroom. This envisages the following two aspects:

- Drama as a subject
- Drama as an approach

The first aspect involves the knowledge and skill of playing drama and theatre. In the second aspect, dramatic techniques are used as a medium of self-expression and for pedagogic purposes. At the upper primary level, a teacher may have to implement both the aspects of drama — as a subject and as an approach or a tool. This handbook recognises that a large number of schools in our country do not have a drama teacher. In such cases, a subject teacher should be able to follow this handbook and deliver. The teacher should also be able to apply teaching-learning methods of various visual and performing art forms in order to make the class more innovative and creative. Theatre has many games that have been listed, so that children can use all their senses and skills. Children play many games on their own. Encourage them to share the games they play. Relate the game that a child initiates to teaching-learning. This spontaneous expression of the child will enhance his/her confidence and make teaching-learning process more interactive. Now, comes the question of how to do this in the best possible manner.

#### **APPROACH**

To begin with, the teacher should visualise as a guide, enabler, motivator, facilitator and as one of the members in a group of students. This involves motivating students to be active learners. Consider the following points:

#### Role of a Teacher — Educator or Facilitator

- Theatre is a form of 'doing', use theatre activities so that students 'do' and learn.
- Think yourself as a 'doer' and as a participant in activities.
- Enjoy yourself by overcoming your mental and physical inhibitions.
- O Discover the child in you your playful and wondering self.
- Be caring and helpful to students in their hours of need.
- Remember your best teacher and try to recollect what were the things you liked in him/her and why.
- Listen to the students and allow them to speak. You will get a lot of fresh ideas.
- **Exposure to art practices:** If a teacher, for example, has not watched a play, it is impossible for him/her to give an idea of drama and theatre in a workshop. So is the case with students. In the absence of exposure, learners gather false and inadequate notions about drama and theatre, or for that matter about music or art. The world of music or art is much more than what one normally encounters in films and art exhibitions or competitions. There is a need to set examples or give exposure to whatever is going on in these fields, so as to enable students to explore further.
- O Careful moderation among experts needed: Experts are specialists in their respective areas and often fail to see the demands of other disciplines. We aim at collective wisdom not only among participants but also across art and pedagogic areas, so that holistic learning is facilitated.
- **Strategies to assist the teacher:** Children of different age groups have specific behavioural characteristics. As a teacher, it is essential to respond to such behaviours. For example, children in the age group of 10–14 years generally like to be in the same sex groups. However, through certain activities, it may be possible to generate sensitivity among them about gender-related behaviours. Mix of genders can facilitate building awareness about each other.

Differences can also be in abilities. As a teacher, it is important to reach out to a child, who is very quiet or aloof. There may be varied reasons for the child's behaviour. The child may not be participating because of non-fluency in a language, low confidence level, or other reasons. As a teacher, you can do wonders by paying attention to the difference in individual children.

#### **METHODOLOGY**

The methodology of drama is best executed in 'workshop mode', which means working out rather than prescribing or teaching in a predetermined way. Workshops allow children to explore people and their conditions, places and situations through participatory techniques. These help students to form questions, explore the world, find answers to their questions and gain confidence as agents of knowledge.

#### REPERTOIRE OF SKILLS

First and foremost, the teacher must build a repertoire of skills pertaining to art areas. This comes through practice. One must remember that there is an artist hidden in everyone and this is the reason why a child naturally sings, dances, plays and paints. A repertoire of skills in each child can be written on sideboards or chart papers. This can be utilised on and off for drama in class. Also, additions can be made to the list from time to time as children imbibe skills from their peers and aspire for perfection. This will help in providing encouragement to the child. For example, in storytelling, one can develop the skill of dramatising a story, using speech and gestures to enhance situations and characters. Gradually, many skills are honed naturally, e.g., to make a hut, children start painting, drawing or pasting cutouts. To explain movement, they choreograph many types of movement in different directions.

#### **CLASSROOM ORGANISATION**

In an ideal situation, schools should have rooms, especially alloted for activities related to theatre and performing arts. If separate rooms are not available, workshops can be organised



in the school compound. Activities can also be conducted in the classroom. Space may be created by reorganising furniture in the classroom. In a large class, one group may be asked to enact, while others observe. Following these, the students may be involved in discussions, from which learning points are sure to emerge. The handbook will help find such activities.

#### DRAMA AND SUBJECT TEACHING

Drama can often be used for subject teaching as well. It is, particularly, useful for the development of language and speech, and analytical understanding and visualisation of texts in theatre format. As part of classroom strategy, students should be encouraged to read classics, like *Shakuntalam*, *Mahabharata*, *Panchatantra*, *Tenali Rama* or the works of Shakespeare and Rabindranath Tagore, etc. Material created in the course of drama, such as designs for stage, masks, puppets, etc., can be used for classroom decoration. These change the classroom environment and make learning an enjoyable experience.

#### Using Local Resources

Looking at the country's socio-economic and cultural diversity, it is all the more essential for schools, parents, and teachers to be able to use the local regional art forms and traditions in the developmental stages of school education. The handbook emphasises on the need to protect the country's diverse culture and prevent local and regional practices from merging with one homogeneous culture. Children need to be made aware of the uniqueness and diversity of their surroundings and environment. All schools should provide their students with the opportunity to work with communities beyond the school boundaries. Teachers in a school should help build a small library or an archive of materials, such as posters, books, charts, audio-visual material, etc., which can be used and managed by the students. Teachers, with the help of students, can also develop materials for display.



#### **INTERACTION WITH THEATRE GROUPS AND ARTISTS**

Schools may regularly organise drama workshops for a week or fortnight, where local artists can be invited to interact with the students and teach them theatre for experiential learning. In these workshops, children and teachers from neighbouring schools may also join. Such workshops can also be conducted at the artists' workplace. Using the handbook, teacher will find the activities interesting, fun, fulfilling, as well as, challenging.



Children performing a play on a story based on rituals



#### **CONCEPT OF INTEGRATION**

In theatre, we usually find three aspects of integration. They are:

- subject areas (language, mathematics, science and social science)
- o core values (physical education and peaceful existence)
- o art areas (music, dance, visual arts and heritage)

The philosophy behind integration is that life, after all, is one and integral, even if we tackle it in bits and pieces.

#### **SUBJECT AREAS**

#### 1. Drama for Language Learning

- Drama provides an outlet for expression, which involves language;
- Dramatics can help develop speech act clarity in speech, diction, emphasis, punctuation, etc.;
- Dramatics can help in articulation, particularly while creating stories and building dramatic situations, involving characters and their interactions;
- Oramatics can help develop reading and writing habits, select scripts and stories for plays, and also while writing plays, dialogues or instructions;
- Dramatics can be a good device for creating interest in language and literature through text-based recitation, storytelling and loud reading; and
- Language learning through dramatics helps children to construct knowledge about the world they live in.

#### 2. Drama and Social Sciences

- Famous historical personalities can be introduced by roleplay;
- Exploration of historical times;
- Theatre is a medium par excellence. It helps one in relation with others — develops an understanding of the self and critical empathy not only for humans but also towards natural, physical and social worlds;
- Participation in drama provides social and moral training, helps young people to mature emotionally and prepares them in real through playful ways for the complex roles of adult life;
- Activities related to life skills: In our daily life, there are many phases, for example, managing home, boarding a bus, searching for an apt transport, concentrating on a work we do, time management, meeting targets, etc. These are not easy in the beginning. Gradually, we learn to counter challenges. Activities which enhance our emotional and physical potential are taught through theatre.

Teachers must not demonstrate how a role is to be enacted. Telling children how to speak their lines or



The concept of a three-dimensional object can be seen in this formation as shown by children

move on stage limits their imagination and stunts their development. They must have the freedom to discover their hidden potential through plays. Teachers can use drama as a technique in establishing peace and harmony in school.

# DRAMA IN RELATION TO MATHEMATICS AND SCIENCE Mathematical concepts, like a pyramid, which has a three-dimensional concept, can be understood by the use of

#### INTEGRATION OF SUBJECT AREAS IN THEATRE

movement and formations through drama. Concepts in mathematics, like weight, measure, balance, ratio and proportion — all can be dramatised.

#### **INTEGRATION OF CORE VALUES**

## Integration with Health and Physical Education

As stated in the National Focus Group on Health and Physical Education, "As far as health education is concerned, the Committee opined that formal classroom instruction in health matters should, in respect to primary school children, be



Benefits of eating healthy food being shown through puppetry

reduced to the minimum. What is essential is that hygienic habits be inculcated" (GoI: 1946; p.112). This recommendation is valid even today, and therefore, health education should be made more participatory than theoretical, routined and strenuous. Integration of theatre with health and physical education can serve this purpose efficiently. Theatre workshops have the potential to give tips on learning to love exercise through physical theatre.

#### EXAMPLE ACTIVITY ON PEACE

Theme: 'Healthy Hero'

This activity has continuous physical activities that support the inculcation of healthy eating habits among children. Each child runs for the healthiest snack choices in a relay race, followed by roleplay, assuming oneself as healthy meal or food item, discussing its nutritional value, compared to junk and fried street food.



#### INTEGRATION WITH HERITAGE AND PEACE

The National Focus Group on Heritage Crafts states, "All that we can attempt to do is create an understanding of the diversity and complexity of the craft sector. The contention of our Focus Group is that heritage craft — both in theory and practice — can be a powerful tool of emotional, economic and intellectual empowerment for children at all levels, locations and sectors of school and society." Arts in India are also living examples of its secular fabric and cultural diversity. An understanding of the arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions, as well as, make them liberal and creative thinkers. Arts will enrich our young citizens through their lifetime and not merely during their school years. The understanding of the diverse and complex nature of a pluralistic society, like in India, will also help us attain peace and harmony.

#### **EXAMPLE** ACTIVITY ON PEACE

Theme: 'Emotion Scapes'

The teacher should make students read and explore the problems and solutions to different characters that they encounter in books, stories, newspaper articles and photographs. The source material can be provided by the selections made by the class teacher to uncover the idea that despite many external differences all characters experience basic human emotions. Working collaboratively, students create emotionscape-choreographed movement sequences that represent the emotional journey of the character(s) in a story. The story can be based on war and disaster victims, areas hit by insurgency, etc.



#### Integration of Subject Areas in Theatre



Diverse culture of our society

#### INTEGRATION WITH SOCIAL SCIENCE

**Subject**: Social Science **Theme**: Social Roles

Before taking a class, a teacher should prepare with the help of a pre-prepared set of index cards, each with a different 'social role' written on it. These should be mostly social roles that exist cross-culturally, such as warrior or farmer, but may also include few that are specific to a culture, for example, Purohit. Cards include the following roles: farmer, gardener, hunter, caretaker, king, slave, labourer, child, teacher, student, parent, journalist, artist, thinker, etc. It should be noted that in most societies, a person might occupy several roles — for instance, parent, teacher and caregiver, or child and student. If the lesson is intended to support a specific historical theme, the prominent social roles of the society during the particular period should be represented, and the teacher should be aware of the fact that those roles will be difficult to conceptualise. For example, ancient Egypt had slaves, kings, teachers, priests, farmers, journalists, etc. These are the roles that are easy to think of in relation with ancient Egypt, but examples, like Shaman (spiritual healer), are less likely to make sense to students. Besides, roles, like caregivers, parents, children and students will be challenging because most textbooks seem to be unaware of the fact that such people might have existed in Egypt during that period.

The teacher should begin the lesson by discussing the concept of social roles with students. Many cultures have had a *Shaman*, whether they were called by that name or not, and even though on the surface these holy men and women may have been quite different, it is easy to see that all occupied or occupy a similar place in their respective worlds. The same can be said about kings, whether called king, emperor, pharaoh, etc.

Now, the teacher should make the students sit in a circle and pick the cards one-by-one, and ask them to enact the stated role, followed by discussions on the conceptual aspect of that role.

#### INTEGRATION OF ARTS

#### The aims of integrating drama with the school curriculum are to:

- o enable a child to become drama literate
- enable him/her to create a permanent bridge between make-believe play and the art form of theatre
- develop his/her ability to enter physically, emotionally and intellectually into the drama world in order to promote questing, empowering and empathetic skills
- enable the child to develop social skills that are necessary to engage openly, honestly and playfully with others
- enable him/her to communicate with others in solving problems through drama
- enable him/her to understand the structures and modes of drama and how they create links between play, thought and life
- enable the child to acquire this knowledge of drama through active exploration of themes drawn from life (past and present), whether these themes have their sources in curricular or general areas relevant to his/her life
- enable the child to begin the process of translating the knowledge of drama (drama literature) into active exploration of life themes, leading to the appreciation of world drama culture
- form a criteria to evaluate drama texts, written or performed, to which he/she is continuously exposed



Literature, music, dance, painting and architecture are integral parts of theatre. Suppose, there is an enactment of Ram going to the forests for 14 years. It will show Dashrath weeping and grieving. Also, the other residents will be in a standby mode and mourn. On the other hand, Ram, Laxman and Sita would be shown in a different mode. Music apt for the scene will add to the emotion. A backdrop of the palace, jungle or the structure of a chariot — which are the aspects of visual art — will help in depicting the situation. Similarly, the movement of different characters and the arrangement of groups on stage will be a part of the choreography.

#### RELEVANCE OF INTEGRATION

Cross-connections between different curricular areas are important for a student's learning experience, and these connections can be found throughout the curriculum. Theatre can be an interesting medium for these cross-connections. Some courses, such as history, literature, health and physical education, heritage and peace seem like a perfect fit, although the possibility of others cannot be ruled out. Many courses, which seem to have no connection, can also be integrated, thereby, combining the curriculum that is traditionally taught. All that is expected is a little thoughtfulness and innovation on the part of teachers.

Different activities or games can explain the fundamentals of theatre. These will help in understanding the role of integration with curricular area, development of different characteristics in children, like teamwork, physical coordination, listening and communication skills, harmonising energy, creating awareness of space, interpretation, composition, etc. The pedagogy of theatre games is essential as it helps in maximum participation, removes inhibitions and hesitation to explore capacity, strengths, weaknesses, etc. It motivates a child to discover his/her immediate surrounding, make use of the available resources, and participate in collective or teamwork.

Teachers have to understand that the games are mere examples. The purpose of a game is to expose children to numerous ideas, help them to imagine, become creative, improve their psycho motor skills, cognition, etc. The development of multiple intelligence is the actual purpose of playing meaningful games with children.

So, explore local games — both rural and urban, memory games and develop new games to introduce a concept, e.g., at the upper primary stage, a teacher wanted the children to know the names of all the Presidents of India, which is a topic in social sciences. So, he made groups of children and each group was named after a President. Each group was then asked to collect information on their respective group's name (i.e., a President). The next day, each child was aware of the names of the Presidents, how they looked like, their tenure and life. Also, a play with children, needs to be participatory. Apart from being an observer, be a child, and gradually, the gap between the hesitant child and the teacher will bridge. They will relate to each other, identify real life issues and solve problems. Bertrand Russell had once said, "Educator has to be educated." The children help the teacher in many ways.





- i. Ice-breakers
- ii. Body (extended to mime)
- iii. Language
- iv. Space
- v. Sound (speech, voice and musicality)
- vi. Handling Material (for transformation, imagination, puppets, masks and objects)
- vii. Senses and Emotions
- viii. Reflection (critical thinking and analysis)
- ix. Improvisation
- x. Towards Performance (Storytelling, scene work and creative drama)





### Ice-breakers

- 1. Statue
- 2. Numbers

- 3. Splat
- 4. Cat and Mouse 5. Wizards, Giants, Elves 6. Fruit Salad
- 9. Name Circle

- 7. Tail Tag
- 8. Bodyguard Tag
- As the name implies, ice-breakers are used literally 'to break the ice' for a group to get to know each other quickly and start working together as a team. The activities in this section can be used when you are about to embark on a journey in theatre with a new group. However, their use is not strictly confined to the initial stages of work. As you and your group become more familiar and proficient in the language of theatre, you can use the same ice-breakers at different stages of your work to achieve different objectives. An activity done in the first month as an ice-breaker can be done again in the second month as a warm-up exercise, preceding another activity. The same activity can be done in the third month as well as a cool-down exercise to bring a session to a close. Keep in mind that these activities should be treated as journeys or explorations. Try to be as playful as you can while doing these activities so as to derive maximum fun. Do not think too much about the end result or 'getting it right'. Very often 'mistakes' and 'wrong interpretations' can lead to delightful discoveries.



An ice-breaking act being performed in a class

The purpose of these games is to have a greater involvement of children. Children hesitate in standing up in front of people. To break this hesitation, we don't need to explore their capacities. Through the medium of games, the hidden capacities of children, such as creative energy, working in a group, etc., can be discovered.

#### 1. Statue

**The activity**: This is based on a popular children's

game often played at parties and in

playgrounds.

Main purpose : Ice-breaker

**Other purposes:** To get the group moving without getting

conscious; harmonise energy and

create awareness of space

Level : VI–VII

**Requirements**: A tape deck or a CD player, fast music

and an empty room. Any popular music works best in this activity. In the absence of a tape deck or CD player, the teacher can simply call out

'walk' and 'freeze'.

#### How to Do

- All players start from the standing position.
- When the music starts to play, they must walk around the room. When it stops, they must freeze immediately in exactly the same position that they are in, and the same spot.

#### RULES

No physical contact is allowed, i.e., no touching, no holding of hands and no bumping into each other.



#### WHAT TO WATCH OUT FOR



- Often the group as a whole will start moving in a circle. Ask the members to break the circle. Tell them that they can walk anywhere and in any direction in the room.
- Some members of the group will walk close to their friends even talk softly. Tell them to walk without touching or talking to each other. Reiterate that it is a non-verbal and a no-contact exercise.
- Ask the group to pay attention to the music being played and respond as quickly as possible to the starting and stopping of the music.

#### VARIATIONS

- After the group has played for a few minutes, experiment with different durations of walking and freezing, e.g., long walk – short freeze, short walk – long freeze, short walk – short freeze, long walk – long freeze.
- One can also try making four hands, eight hands, or 20 fingers.

#### **EVALUATION POINTERS**

Reflex action; negotiating crowded spaces; crowd behaviour; freeze frames and still images, making new or innovative paths for walking.



Children doing statue activity



#### 2. Numbers

**The activity**: It is a fun game which works as

an energiser and helps in quick interaction of everyone in a group. It is based on a children's game called

'Fire in the Mountain'.

**Main purpose**: Ice-breaker

Other purposes: To energise, warm-up and group

formation

Level : VI–VII

**Requirements**: None

#### How то Do

Form groups in a class.

• Ask members of all groups to move or walk around in the space.

- Then, ask them to freeze and allot a number sequentially to all players e.g., 1, 2, 3, 4, 5... 1, 2, 3, 4, 5...
- When you call out a number, children allotted that particular number come forward and hold hands.
- Players not in a group of that number are declared 'out'.
- This continues until two persons are left.

#### RULES

The whole class has to participate in this game. Children with physical disability should also be motivated to join the group, keeping in mind their problems. Directions should be given loudly so that all are able to hear.

#### WHAT TO WATCH OUT FOR



- Players will try to walk with their friends or near others in order to be quick to form a group. Discourage this. Ask them to keep distance in the space.
- Players will try to form groups with the same people each time. Discourage this by changing the sequence and number after every three rounds. This will automatically make them look for new people to form groups each time.
- Try to remove gender bias during the game.

#### **VARIATIONS**

- You can add a different body part to a number each time. For e.g., '5 knees' or '2 ears', and so on. This means that players should form a group of five and five of their knees must be touching. This will be similar to other numbers and body parts.
- Instructions, like not four hands, eight hands or 20 fingers, help the children become more creative.

### **EVALUATION POINTERS**

Self-awareness, body awareness, alert mind and trusting yourself and others.

### 00000000000000

### 3. Splat!

**The activity**: This is a fun game which requires quick

reflexes and works with people of all

age groups.

Main purpose : Ice-breaker

**Other purposes:** To build concentration

Level : VI-VIII
Requirements : None

### How то Do

- All players stand in a circle. One player is chosen as 'it' or 'denner' and s/he stands in the centre of the circle.
- of It' or the 'denner' points out to a player in the circle and shouts 'Splat!' That player must duck to avoid being hit (by an imaginary cake).
- Children with hearing impairment should also be motivated to participate.
- Those who are physically challenged can be made to sit in the centre and become the denner.

# RULES

There should be no physical contact at any point of time. Throwing things at each other should be imaginary.



- At the same time, two players to the immediate right and immediate left of the player (who has been pointed out) turn inwards, towards each other and shout 'Splat!' while throwing an imaginary cake at each other.
- Whichever player out of the three is slow is out and falls out of the circle.
- If you forget to duck when pointed at, you are declared out, and if you splat when you are not supposed to, then too you are out.
- The other players reform the circle and resume the game.
- This continues until only two persons are left standing.

### WHAT TO WATCH OUT FOR



- All players must say 'Splat!' loudly and clearly.
- The denner is not allowed to dodge. S/he must point clearly at the person who s/he wants to throw the cake at.
- The denner decides which player was faster and who is out.

### VARIATIONS

- After playing a few times, once everyone has got the hang of the game, the denner can increase the speed of shooting (calling out). This makes the game faster and requires the players to concentrate.
- Instead of 'Splat', any other word can also be used, like name of a historical monument, fruit, vegetable, etc.

#### **EVALUATION POINTERS**

Awareness of body, concentration, reflex action, voice, communicating intent, and coordination and teamwork.





### 4. Cat and Mouse

The activity : This is a variation of the commonly

played 'catch-catch' or 'tag games',

which are popular with children.

Main purpose : Energiser

**Other purposes:** To physically activate a group or

warm-up

Level : VI

Requirements : Empty room or any space clear of

furniture or obstacles

### How to Do

- One player is chosen as the cat, another player is the mouse. All other players stand in pairs, holding hands like a chain.
- The mouse starts to run and the cat chases the mouse.
- When the mouse is caught, it becomes the cat, and vice versa.
- However, the mouse can save itself by holding on to the free hand of any other player in the chain. At that point, the player at the other end of the chain becomes the new mouse and the cat has to chase the new mouse instead.

### RULES

- The mouse should hold the free hand only. He/ she cannot hold on to any other body part, like shoulder, forearm or upper arm.
- Some players, who become the mouse tend to continue running, thereby, narrowing down the game only to two persons. Encourage the players to change the mouse frequently, thereby, making the cat's job difficult.



### WHAT TO WATCH OUT FOR



Discuss the psychology — how does it feel to be chased and how to chase.

### **EVALUATION POINTERS**

Teamwork, physical precision and playing different roles by sometimes chasing and sometimes being chased.

### 00000000000000

### 5. Wizards, Giants, Elves

**The activity**: This is a variation of 'Stone, Paper,

Scissors' game and is excellent for

building teamwork.

**Main purpose**: Ice-breaker

Other purposes: Coordination and teamwork,

communicating and listening

Level : VII–VIII

**Requirements**: None

#### RULES

- Divide the children into two teams, and shift them to opposite sides of a room.
- Demarcate a playing area, where there is a central line and two other lines on the opposite sides behind which the two teams will stand. This is each team's 'home area', where they return after every round.
- The game involves several rounds. The team that wins a round gets one point. The first team to reach seven points is declared as the winner of the game.
- To play the game, the players must understand the following relationship — Wizards are stronger than Giants; Giants are stronger than Elves, and Elves are stronger than Wizards. No one is the strongest and no one is the weakest.



#### How to Do

- Teach everyone how to become three characters Giant, Wizard and Elf. Each character has a specific body posture and hand movements.
- For the Giant, the players stand on their toes and lift their arms straight up over them pretending to be big and huge.
- For the Wizard, the players stand normally with their arms in front and parallel to the ground, and flutter their fingers as though they are casting a magic spell.
- For the Elf, the players crouch down bending their knees, with their arms tucked close to the body, forming fists, and enacting like a dwarf.
- Practise each movement together a few times.
- Each team forms a huddle and decides to become a Giant, Wizard, or Elf, which means that all players in the team decide to be the same character.
- The teams, then, line up and face each other, about 5 feet apart.
- The teacher says "Ready, steady and Go!" On 'Go!' the teams advance towards each other until they are facing off, about one foot apart.
- At this point, each team acts like a Giant, Wizard, or Elf and tries to overpower the other.
- The team which shows tactfulness and intelligence while overpowering the other is stronger and wins a point.
- After this, the teams return to their respective home areas and change characters.
- The game starts afresh.
- Physically challenged children should be given an opportunity to play the game.
- Visually impaired children can follow the instructions and ask the other children to help them in moving around. Supporting each other helps children become more sensitive.



# what to WATCH OUT for



Players within a team often make mistakes. So, while the team has decided to be, let's say, Giants, someone in the team might make actions for Wizards. The teacher has the option of giving the point to the opposite team in such a case. Doing this forces the entire team to work together and listen to each other.

### VARIATIONS

To make the game more fun, appropriate sounds can be added to each character.

### **EVALUATION POINTERS**

Teamwork, dramatic play, mind-body coordination and sharpening of the memory.

### 00000000000000

### 6. Fruit Salad

**The activity**: It is an energetic game, which is good

for quickly mingling people in a group.

Main purpose : Ice-breaker
Other purposes : Energiser

Level : VI–VII

Requirements: Chairs

#### How to Do

- Get the players to form a circle of chairs. Everyone sits on the chairs, except one player, who stands in the centre of the circle.
- When the player in the centre calls out the name of a fruit, all players acting as that fruit, exchange places with each other.



### RULES

- Ochoose four fruits, e.g., apple, banana, mango and plum. Assign one fruit to each player. If there are 16 players in a group, then there will be four apples, four bananas, four mangoes and four plums.
- When the player standing in the centre of the circle calls out the name of a fruit, all players acting as that fruit must change their places.
- When the player in the centre says 'Fruit Salad', all players must change their places.

- At the same time, the player who called out a fruit's name, while standing in the centre, also tries to grab a chair so that one person is left out.
- The game continues for a few rounds.
- When the player standing in the centre says 'Fruit Salad', all players exchange places with each other.
- A visually impaired child should be motivated to join the game and while exchanging places, he/she should be helped by the other participants.
- A child with hearing impairment should also be included in the game. When the name of a fruit is called out, a photo of the fruit or the actual fruit can be shown to him/her.

### WHAT TO WATCH OUT FOR



- Players should be encouraged to get up from their chairs instantly without any hesitation when the name of a fruit assigned to them is called out.
- This game can get very energetic. Make sure that things are always under control and that everyone is responsible for their own safety.
- The children should be alert about their friends who are differently abled and help them.

### **VARIATIONS**

Instead of fruits, you can invent your own category, such as people, places, things, parts of language, etc.



#### **EVALUATION POINTERS**

Physicality, use of limited space, listening skills, alert mind and coordination.

### 000000000000000

### 7. Tail Tag

**The activity**: Another fun and highly energetic game,

which requires some skill.

**Main purpose**: Ice-breaker

Other purposes: Locomotion and agility

Level : VI–VII

**Requirements**: Handkerchiefs

RULES

Each player takes a handkerchief and tucks it into his/her back pocket or the waistband of his/her trousers/shorts/skirts like a tiny tail.

### How то Do

- Playing the game is simple. All players spread out in the space.
- The teacher shouts "Go!" and all players try to steal each other's tail while protecting their own from being stolen.
- The objective of the game is that one player steals all tails but this rarely happens, so the game can be played for a set time. In the end, the player with the maximum number of tails is declared as the winner.
- If a player loses his/her tail, he/she can replace it with one of the stolen tails. If the player has no tail left, he/she is out of the game.
- Children on wheelchairs can also participate in the game and should be helped by their peers.

#### **EVALUATION POINTERS**

Physical awareness, and attack and defence.





## 8. Bodyguard Tag

**The activity**: It is based on the popular tag game but

with a stricter set of rules.

**Main purpose**: Ice-breaker

Other purposes: Locomotion, evading, agility, skill and

use of space

Level : VII–VIII

Requirements : None

### How то Do

Divide players into groups of four members — one movie star, two bodyguards and one robber.

• The players spread out in selected the space.

RULES

No other physical contact is allowed, except by the robber when s/he is catching the movie star.

- On 'Go!', the robber has to try and touch the movie star, while the movie star must try to evade the robber.
- The bodyguards must protect the movie star by placing themselves between her/him and the robber.

### WHAT TO WATCH OUT FOR



The movie star might try to run away from both her/ his bodyguards and the robber. Tell the players that this might not be the most effective strategy since the movie star would be completely exposed. S/he is better off sticking closer to the bodyguards. This also encourages the players to think of space in efficient and economical ways.

### **EVALUATION POINTERS**

Mobility, discipline, respect, understanding of rules and strategy.

000000000000000





The game — Bodyguard Tag

### 9. Name circle

**The activity**: It is a game to get to know each

others' names quickly. It requires

concentration.

**Main purpose**: Getting to know each other

Other purposes: Concentration, use of space and

precision

Level : VI–VIII

Requirements: None

#### How то Do

- All players form a circle.
- Player A calls out the name of Player B, who is standing on the opposite side of the circle, and starts walking towards his/her spot in the circle.
- Before Player A reaches Player B's spot, Player B must call Player C on his/her opposite side and start walking towards his/her spot in the circle.



- Player C must do the same, and so on and so forth.
- O A visually challenged child can be helped by a participant while exchanging places.
- A child having speech impairment or some other physical problem can use sign language.

### RULES

The only rule that has to be followed in this game is that a player must call out the name of another player before he/she starts moving from his/her place.

# what to WATCH OUT for



- The capability of remembering names,
- Try to catch friends who are lost and not always mentally present in class.

### **VARIATIONS**

- **o** The game is more interesting if players don't know each other, i.e., everyone knows only few names in a group. The players get to know each other while playing the game.
- After playing for some time, you can start eliminating people from the circle if they make mistakes. The mistakes can be one of the following:
  - a) If a player reaches your spot and you have not called out another name, you are out.
  - b) If you call out the name of one player and walk towards another, you are out.
  - c) If you hesitate or move forward and back, you are out.
  - d) If you point out at a player, you are out.

#### **EVALUATION POINTERS**

Focus, body awareness, communication, listening and responding and counter-intuitive action

00000000000000





1. Jump

3. Mirror

5. Slap-clap-snap

7. Dumb Charades

9. Action-reaction

2. Jump Association

4. Hypnosis

6. Action Telephone

8. 1-2-3

10. Still Images

Our body is a multi-purpose tool. Our society and culture create a split between body and mind. As a result, the body tends to suffer more. All exercises described in this section are meant to bring about a balance between the mind and the body — to make them work together and in conjunction with each other, and not as separate halves of the same entity. The exercises listed here take the form of games, which are meant to develop an awareness of one's own body and sharpen the perception of one's body in relation with others. They are meant to engage the body holistically and activate forgotten or less-used areas. Again, it must be emphasised that there is no one way to do these exercises. Try them out in a way you interpret them. You might discover new things that we haven't.

# 1. Jump

**The activity**: A physical warm-up game, it is

simple to play and fun to introduce to

students.

**Main purpose**: Whole body engagement

Other purposes: Warm-up

Level : VI–VII

**Requirements**: None

### How то Do

- All students walk in a room.
- At any time, the teacher says "Jump".
- Immediately, every student has to jump to a position, and freeze like a statue.

RULES

Children should follow instructions of the teacher and move around freely.

# **WHAT TO WATCH OUT FOR**



- While walking, students must spread out equally in the space.
- Walking should be brisk neither too fast, nor too slow.
- After jumping to a position, the freeze must be held. No talking is allowed.

#### **VARIATIONS**

- The teacher can give directions: 'up', 'down', 'right', 'left', 'heavy', 'light', etc., in order to stimulate more variations in the positions.
- The teacher can tap a student on the shoulder and ask two questions: "Who are you?" and "What are you doing?" This engages a student to think more about his/her body positions and engages his/her imagination in becoming other person or character.

### **EVALUATION POINTERS**

Imagination, creating characters, entering into a role and alert mind.

000000000000000



## 2. Jump Association

**The activity**: This game usually follows jump and

is meant to deepen the bodily and associative perception of students. It is the first step towards working

with images.

**Main purpose**: Group work and enhancing leadership

qualities in children

**Other purposes:** Warm-up and whole body engagement

Level : VII-VIII
Requirements : None

### How то Do

- All students walk in a room.
- At any time, the teacher calls out the name of any one student.
- That student then has to jump into a position and freeze like a statue.

### RULES

- Children will form images in group. One leader should be selected, who should always be alert.
- No props should be used, only actions.
- The other students watch the first student, and take positions according to the position of the first player one-by-one. In effect, they are building a group image around the first player.

### WHAT TO WATCH OUT FOR



- While walking, students must spread out evenly into the space.
- Walking should be brisk neither too fast, nor too slow.
- The students should take turns adding to the first person's position. They should go one-by-one and not at the same time.
- Hold the final image for a few seconds before restarting the exercise.

#### VARIATIONS

The teacher can also direct the students while calling out names e.g., Deepak-tree, the students will huddle together and form the shape of a tree, or he/she can say 'Shelly-river', and so on.

### **EVALUATION POINTERS**

Interpretation, composition, imitating, waiting for turns and responding immediately, scene work, story building, imagination and creating group work.

## 000000000000000

### 3. Mirror

**The activity**: It is a simple, fun game based on

an everyday activity — looking into the mirror. It teaches focus and

concentration.

**Main purpose**: Physical exploration

**Other purposes:** Focus and concentration

Level : VI-VIII
Requirements : None

### How то Do

- Divide the class into pairs.
- Partners stand facing each other with a comfortable distance between them.
- One partner is the subject, while the other is the image.
- On "Go", the game begins.
- The subject starts making some movements and changes his/ her expressions, which the image must imitate.
- **o** After a few minutes, the teacher says "Switch" and the partners can exchange roles.

### RULES

In a coeducation, the pairs should necessarily be made with a boy and a girl. In inclusive classes, a differently abled child should be paired with another child. Some music can be played while the game is on.



## **WHAT TO WATCH OUT FOR**



- All movement and expression changes must be slow. There should be no sudden or jerky movement. Partners must work together. It is not a competition.
- Students will tend to use only one body part in this exercise. Encourage them to use other body parts too.
- No violence, i.e., no action of punching, kicking, hitting, etc., should be allowed
- This is a non-verbal exercise. It is best done in silence.
- Ask the partners to maintain an eye contact throughout the exercise. It helps in building focus and concentration.

#### VARIATIONS

In the beginning, the students will tend to make realistic, everyday actions. After some time, challenge them and ask them to make non-representative or abstract actions that only concentrate on the movement of body parts.

#### **EVALUATION POINTERS**

Concentration, observation, note details in other's act, innovative moves or actions and ability to accept the other person's novel activity, which may sometimes be difficult.

# 00000000000000



Teachers participate in a mirror game activity during a training programme

# 4. Hypnosis

**The activity**: It is a physically-challenging game,

which is great fun.

Main purpose : Full body workout

Other purposes: Focus and concentration

Level : VII-VIII
Requirements : None

### How то Do

O Divide the class into pairs.

One student in each pair assumes the role of a leader. He/she puts his/her hand in front of the face of the other student, about 8-10 inches away, fingers pointing upwards. The base of the palm is aligned with the chin of the follower and

RULES

The leader should be careful while moving the palm as it should not hurt the follower. No action should irritate the two persons involved.

the fingertips are roughly in level with the hairline.

- **⊙** The leader starts moving his/her hand slowly up, down, right, left, away and towards the follower, etc.
- The follower must try to follow the leader's hand movements as if hypnotised, and try to maintain the same distance (8–10 inches) between his/her face and the leader's palm.
- After a few minutes, the leader and the follower swap roles.
- O Children with Special Needs should also be motivated to participate in the game. They should be given the opportunity to become leaders and should be guided verbally as followers.

# WHAT TO WATCH OUT FOR

- The leader should move the palm slowly. No sudden or jerky movement is permitted.
- The follower must maintain the orientation of the head to the palm.
- The follower must do all the work. The leader only has to move his/her hand.



#### VARIATIONS

After each student gets the opportunity to be a leader and a follower, you can play this variation — both the students, in each pair, hold their palms in front of each other's face. This means there is no leader or follower, and both the students are the leader and the follower at the same time.

### **EVALUATION POINTERS**

Body control, empathy, expanding the range of body movement and understanding.

### 00000000000000

### 5. Slap-clap-snap

**The activity**: It is a physical game that builds rhythm

and movement.

**Main purpose**: Introduction to rhythm

**Other purposes:** Focus, concentration and teamwork

Level : VI-VII
Requirements : None

#### RULES

No student should physically assault other students intentionally. A *dholak*, *tabla* or any percussive instrument will help in creating and maintaining the rhythm.

#### How to Do

- All students stand in a circle.
- Every student is allotted a number, starting from 1.
- Everyone starts a simple rhythm together. The rhythm consists of four parts. They are (1) slap both hands on thighs twice, (2) clap hands twice, (3) snap the fingers of the right hand, and (4) snap the fingers of the left hand.
- After the rhythm has been established, the first student calls out his/her number on the right snap, and the next number on the left snap "One-two".



- In the next round, the second student calls out his/her number on the right snap and the next number on the left snap — "Two-three".
- The game continues till everyone gets a chance.

# WHAT TO WATCH OUT FOR



- The tempo of rhythm must be maintained, i.e., the speed should be the same. Students have a tendency to increase their pace as they play.
- The numbers must be said exactly at the right time, i.e., on the right snap and the left snap.
- If someone has a problem synchronising with the rhythm, they can say the numbers in the next round.
- The numbers should be spoken loudly.

### **VARIATIONS**

The numbers can be thrown randomly, i.e., not in a sequence. For example, a student who has been allotted number 1 can say "one-six", then it is the turn of number 6 and in the next round, 6 can say "six-three", which makes it the turn of number 3, and so on and so forth. Also, some rhyming words can be used.

### **EVALUATION POINTERS**

Rhythm, musicality and concentration.

### 00000000000000

## 6. Action Telephone

**The activity**: It is a physical variation of children's

games Chinese Whisper and Dumb Charades. Instead of phrases, students

have to pass on movements.

**Main purpose**: Developing a range of body movement

**Other purposes:** Interpretation, physical invention,

teamwork and reflexes

Level : VI–VIII

Requirements: None



#### How то Do

- Divide the class into smaller teams of 4–6 students.
- All teams form separate lines facing the same direction.
- The last player in the line has to enact a simple action for the person standing in front of him/her, e.g., brushing teeth, combing hair, tying a shoelace, or peeling a banana. He/she must not speak what he/she is going to do.

RULES

No action of a student should ridicule the other participant. Guidance for actions should be given by the teacher at short intervals as children tend to repeat actions. Actions can also be shown to students.

- The player taps the person in front of him/her, who turns around and watches as he/she performs some actions.
- After he/she finishes, the second person turns to the third person, who turns around and watches the second person perform the actions that he/she has seen his/her predecessor do.
- In this way, it carries on to the person in the front of the line. At the end, that person has to say what he/she perceived the action to be.

# **WHAT TO WATCH OUT FOR**



- In the beginning, the actions must be simple and concrete so that they are easily identifiable.
- O No repetition is allowed. Each person is allowed to do an action only once. The person who watches the action has to interpret it and show whatever he/she might have seen to the next person in the line.

#### **VARIATIONS**

After the students have got a hang of it, the actions can become abstract, i.e., they need not be concrete, everyday actions. However, actions must remain simple enough to suit the level of the group. This variation is more challenging as it forces students to observe and interpret what they are seeing.

### **EVALUATION POINTERS**

Physical precision, communicating intent in non-verbal ways and mime. The art of copying by observing details.

### 000000000000000

### 7. Dumb Charades

**The activity**: It is a popular guessing game, which

provides an easy context for using the

whole body.

**Main purpose**: Communicating words

Other purposes: Interpretation and whole body

engagement

Level : VIII

**Requirements**: A watch or a timer

### How то Do

- O Divide the class into two teams.
- Decide the time to be allotted to each team to guess a word (usually two minutes).
- Decide a set of signs for commonly used words, like old, new, small word, long word and articles (a, an and the).
- Decide which team will go first.

### RULES

- A player is disqualified if s/he uses her/his mouth to communicate.
- Miming a word letter-byletter is also not allowed. The player can mime the word as a whole by doing an action to convey its meaning, or can break it into smaller parts and convey the meaning of each part.



- Decide a category of words to use. Usually, film names are used for words, so your category can be Hindi and regional films.
- Teams secretly decide a word or the name of a film.
- One player from the first team is called and s/he is given a word (either whispered or written on a piece of paper).
- This player has two minutes to mime the word to her/his fellow team members and they have two minutes to guess it.
- Guessing the word correctly gets the team one point and an incorrect answer scores no point.
- The team that guesses the maximum number of words correctly is the winner.

# WHAT TO WATCH OUT FOR



- Watch out for the use of the mouth!
- A team gets no point if it is unable to guess a word or the name of a film correctly.

#### VARIATIONS

You can play the game with different categories of names, for example books, songs, places, famous personalities, rivers, etc.

#### **EVALUATION POINTERS**

Mime, turn-taking, performance, popular culture and coordination of mind and body.

### 00000000000000

### 8. 1-2-3

**The activity**: It is a simple game of counting, which

also works at a deeper physical level.

**Main purpose**: Coordination

Other purposes: Developing small compositions

of movement

Level : VII–VIII

Requirements: None



#### How to Do

- Divide the class into pairs.
- Partners stand facing each other.
- **©** Each pair has to count 1-2-3 in turns, i.e., A says 1, B says 2, then A calls out 3, and so on.

#### RULES

In case of a coeducational institution, the pairs must be from both the genders. Any action shown by a child should not be aimed at hurting the other.

### WHAT TO WATCH OUT FOR



- The pairs must count 1-2-3 as fast as they can. It's not as easy as it sounds!
- Ask the students to start slowly, and then build up the speed.

#### VARIATIONS

- After they have played the game for a while, ask the pairs to replace number 1 with a slap on the thigh, i.e., instead of calling out 1, both the partners will slap their thighs once when it is their turn to say the number. The numbers 2 and 3 are said out loud. So, now, the sequence is slap 2-3. Get the students do this a few times.
- **o** Similarly, number 2 gets replaced by a clap. The sequence now becomes slap-clap-3. Get the children do this a few times.
- Replace number 3 with a snap of the fingers. So, the sequence now becomes slap-clap-snap.
- To end, you can have each pair show their rhythm to the whole class.

#### **EVALUATION POINTERS**

Coordination, movement, continuous thinking and saying, and presence of mind.



### 9. Action-reaction

**The activity**: This game is linked to still images and

is useful for introducing students to

theatrical work.

**Main purpose**: Warm-up

**Other purposes:** Preparation, turn-taking, teamwork

and body sensitivity

Level : VI-VIII
Requirements : None

### How то Do

O Divide the class into pairs.

- One player starts the game. S/he has to touch any part of her/his partner's body and freeze like a statue.
- Then, it is the second player's turn. S/he does the same.
- **o** Both the players take turns and do this for few minutes.

### VARIATIONS

**RULES** 

The participants should do only actions and not speak or use any vocal sounds. Everyone should feel comfortable with their bodies.

# WHAT TO WATCH OUT FOR



- Players should only 'touch' their partner and not 'grab' them.
- No one is allowed to disturb the position of their partner, i.e., when it is your turn, you must be careful not to disturb the statue position of your partner in any way.
- Encourage the players to be sensitive of each other's body.
- The players must not think too much or take too long to decide what to do. The game must move at a fast pace as it is difficult to hold the freeze position for a long time.

- After playing the game in pairs, ask two or three pairs to join, thereby, making groups of 4–6 persons.
- Now, they have to do the same thing that they were doing in pairs, but this time in a group.
- To do this, everyone in the group must have a number, let's say from 1 to 6.
- Player 1 starts and makes a contact with 2, 3, 4, 5 or 6. Player 1 can also make contact with more than one person.
- After player 1 has finished, s/he calls out her/his number loudly to indicate that her/his turn is over and it is now the turn of player 2.
- Player 2 does the same when s/he is done, and so on.
- After player 6, it is the turn of player 1 again.

#### **EVALUATION POINTERS**

Creative element, understanding and teamwork.

### 00000000000000

### 10. Still Images

**The activity**: This exercise follows from the

previous one (Action-reaction). Ideally, both should be played

together in one session.

**Main purpose**: Physical composition

Other purposes: Observation, teamwork and respect

for others

Level : VI-VIII
Requirements : None

### How то Do

- **⊙** Divide the class into groups of 4–6.
- Each group marks a small area in a room, which will be their work area.
- The teacher calls out a word, e.g., 'cricket match'.
- All groups have 10 seconds to make an image of a cricket match.



- After 10 seconds, the teacher can ask the participants to freeze and everyone has to freeze immediately in their respective positions and places.
- All groups do this exercise simultaneously, hence, it is important to divide the space roughly into working areas.
- Look for accuracy in the images whether people are positioned correctly or not. There can't be three batsmen and two bowlers in a cricket match.

#### VARIATIONS

In the beginning, students will talk and discuss who they are and what they are doing. To make the exercise more challenging, make it non-verbal. This means the students cannot discuss what they are doing. They must only observe the other team members, and accordingly, adjust themselves in the final image.

### **EVALUATION POINTERS**

Teamwork, creativity, body movement, use of space and pre-knowledge.





# Language

- 1. Ten Second Objects
- 3. Word Nets
- 5. Gibberish
- 7. Tongue Twisters
- 9. Yes-No Game

- 2. Two Truths, One Lie
- 4. Story Circle
- 6. Word Wizard
- 8. Maharaj ki Jai ho!
- 10. Playing with Words

There is research evidence to suggest that theatre is a powerful medium to develop proficiency in languages. It is fun and entertaining. Therefore, it provides motivation to learn. It provides opportunity for a rich language experience in a variety of contexts. It develops imagination and storytelling, which can contribute to more detail in creative writing. The regular use of theatre helps develop voice and its expressive qualities, thereby, adding to speaking skills, which can convey a range of emotions. Roleplay, enactment and improvisation also contribute greatly in developing a rich vocabulary and comprehension. Given below are few games which you might find useful in supplementing your language teaching. These games can be adapted for use in any language classroom as their usefulness is not confined solely to English. Script and dialogues, which are elements of building language skills, are the basic of story and theatre. Sequential development of thoughts for communicating ideas is also required.

# 1. Ten Second Objects

### The activity

: Ten second objects require children to create an object's image by identifying parts to create a whole. This is a useful and fun game, which not only develops

language skills, but can also be used during enactment and improvisation.

Main purpose: To develop communication and

comprehension skills

**Other purposes:** To stimulate free flow of language

Level : VII–VIII

**Requirements**: An open area in a classroom

### How то Do

O Divide the class into groups of 6–8 members.

- Call out the name of an object, e.g., car, tray of eggs, peacock, etc.
- Start counting backwards slowly from 10.
- The group members have to depict an object, using their own bodies and joining different parts of their bodies in different ways.

**RULES** 

The groups should be made at random. This will enable children to form groups other than their friends. All children should be motivated to make suggestions and participate.

## WHAT TO WATCH OUT FOR



- Encourage the groups to talk to each other during the countdown, but when the count reaches 1, no member of the group should be talking.
- Encourage them to think about an object and use their bodies at different levels to communicate.
- Encourage the groups to think about movements when making an object.
- Encourage them to use different parts of their bodies to form an object. Any object can be chosen for enactment.



#### **VARIATIONS**

- Each group can come up with its own object, which the others have to guess.
- The groups have to freeze when the count reaches 1.
- One person from the group can describe various parts of the object in detail.

#### **EVALUATION POINTERS**

Body awareness, awareness of space, teamwork, cooperation, performance and presentation.

### 000000000000000

### 2. Two Truths, One Lie

**The activity**: Two truths, one lie is a game that

encourages students to reflect and use language to describe themselves. It also enhances their listening skills and enables them to identify things that do not fit the description. It can also be used as a warm-up exercise.

**Main purpose**: To stimulate vocabulary and language

used to describe oneself

**Other purposes:** To get students to know each other better

Level : VI-VIII
Requirements : None

### How то Do

O Divide the class into pairs.

• Each partner in a pair should tell the other three things about himself/herself, e.g., family, hobbies, the place where he/she lives, places where he/she has travelled, things he/she has done, etc.

### RULES

Let the children interact without inhibitions but keep a close watch on their activities and hear what they say. This helps in knowing a child better.



- Two of these should be true, and one a lie.
- After both the partners have spoken, each tries to guess things that are true and one which is a lie.

### WHAT TO WATCH OUT FOR



- Encourage the students to think more unusual things about themselves.
- Encourage them to listen carefully to their respective partners.
- How do children identify a 'lie'?

### **VARIATIONS**

After talking to their partners, the whole class forms a circle and each student shares the three things that their partner had told them. The students also explain how they managed to catch a lie.

#### **EVALUATION POINTERS**

Speaking and listening skills, vocabulary, insight and analysis.



#### 3. Word Nets

**The activity**: Word nets is a common word game,

involving participants' understanding associated with a word and how

it proceeds.

**Main purpose**: To reinforce vocabulary

Other purposes: To expand vocabulary, stimulate

associative thinking and listening

skills

Level : VII-VIII

Requirements : None



#### RULES

Each child should be given an opportunity. All words should be accepted and not negated. Guidance and support may always be extended to children.

### How to Do

- The entire class sits in a circle.
- One person starts the game by speaking aloud one word.
- The person to his/her left then says another word that he/she associates with the first word.
- It is now the third person's turn to speak a word associated with the previous word, and so on and so forth.

### WHAT TO WATCH OUT FOR



- The game must be played quickly. Encourage the students not to think too much and simply say the first word that comes to their mind.
- Encourage them to respond to the previous word only, i.e., the one said just before their turn, and not to forget the other previous words.

#### VARIATIONS

- The game can be played by using only a particular category of words, such as modes of transport, foods, etc.
- Repetition of words is not allowed.
- Opposite words must not be associated with each other in any obvious way.

### **EVALUATION POINTERS**

Vocabulary, thinking and listening skills, and linking words.





## 4. Story Circle

**The activity**: Story circle is an extension of the

previous game. The game involves making new sentences to connect to the old ones. It initiates creative works,

like skits, plays, etc.

**Main purpose**: To develop listening and story-building

skills

**Other purposes:** To develop creativity and teamwork

Level : VII-VIII
Requirements : None

### How то Do

• The whole class sits in a circle.

- One person starts the game by speaking out a word, which begins a sentence with the intent of creating a story, e.g., 'once'.
- The person to his/her left adds the second word in the sentence, e.g., 'upon'.

RULES

Every child should be motivated to participate. If at any point the word suggested lacks link, guidance can be provided to children to use a better expression but words should not be suggested.

■ The third person does the same, and so on and so forth.

So, the story might begin like this — 'Once upon a time there was a…'

### what to WATCH OUT for



- Each person can add only one word to the story.
- Discourage students from suggesting words to others when it is not their turn, or when a student seems stuck.
- Make sure the game moves fast and no one is stuck on a word for long.



#### **VARIATIONS**

- Divide the class into groups of 6–8 students and each group has to come up with a story in their story circle.
- After the groups have come up with their respective stories, ask them to enact their stories in a way they feel like. This can be quite funny.

#### **EVALUATION POINTERS**

Turn-taking, cooperation, teamwork, comprehension, interpretation, imagination and creation.

### 000000000000000

### 5. Gibberish

**The activity**: Gibberish is a wonderfully liberating

exercise, which plays with sounds. It can free language students from all

sorts of inhibitions.

**Main purpose**: To explore accents and inflections

Other purposes: To explore different vocal ways to

communicate intent

Level : VI-VIII
Requirements : None



Exploring different ways to communicate



### How то Do

- Everyone sits in a circle.
- One player turns to the left and greets his/her neighbour in a gibberish tongue.
- That player responds with a gibberish 'hello', mimicking the other player.
- Now, this player turns to his/her left and greets the next person in the circle, and so on.

### RULES

- The gibberish tongue should be practised in many ways with children.
- No participant should be allowed to use any formal language while doing the activity.

### WHAT TO WATCH OUT FOR



The players will try to use their actual mother tongue. Discourage that and get them actually use gibberish.

#### **VARIATIONS**

Once the gibberish greeting has gone around the whole circle, the gibberish gets embellished. For instance, all gibberish could be sad or happy, any tonal accent, computer, etc. The gibberish can also be used to communicate intent, like 'sit down and do your homework now'. The goal is to get people communicate emotions and concepts without depending on words.

#### **EVALUATION POINTERS**

Interpretation, listening skills, emotions, voice and expression.

# 000000000000000

### 6. Word Wizard

The activity: Word Wizard is an active physical

game, which promotes understanding and comprehension of rhyming as an important part of language growth.

**Main purpose**: To widen vocabulary



Other purposes: To encourage mime skills and

imagination

Level : VII-VIII
Requirements : None

**RULES** 

Students may be shy and may not respond but the teacher should motivate them to use their body. Some actions might be suggested.

### How to Do

- Everyone sits in a circle. If there is a lack of space, then this game can be played in a regular classroom setup with students sitting at their desks.
- The teacher is the word wizard and begins the game by saying, "I am thinking of a word which rhymes with... cat" (or any other word).
- **3** Students come to the centre of the circle, turn-by-turn, or in front of the class, and mime their guesses. To mime is to enact without using words or sounds.
- The rest of the class tries to guess the word that is being mimed, e.g., bat, hat, mat, etc.
- When a student correctly mimes the word, the round stops and he/she becomes the word wizard and another round begins.
- Children who are unable to speak can help others form actions.
- Children with visual impairment should be helped by their classmates in moving to the centre.

# WHAT TO WATCH OUT FOR



- Make sure that the students do not use any vocal sound during the mime.
- Watch out for students who try to mime the word using their mouths.



### VARIATIONS

This can be extended by miming a line from a poetry or a sentence from a lesson.

### **EVALUATION POINTERS**

Vocabulary, word-play, mime, rhyme, poetry and improvisation.

### 000000000000000

### 7. Tongue Twisters

**The activity**: Tongue twisters are a great way to

teach articulation, and children are familiar with many tongue twisters. This exercise uses children as resources and encourages them to

share tongue twisters.

**Main purpose**: To emphasise articulation in a funny

and physical way

**Other purposes:** To warm-up the voice and exercise

facial muscles

Level : VII–VIII

**Requirements**: Knowledge of some tongue twisters

RULES

Help children learn some tongue twisters, and then,

play the game.

### How to Do

Split the class into teams.

• Each team is given a set of tongue twisters. For example,

A Tudor who tooted a flute Kahin Oont Oonchaa

Tried to tutor two tooters to toot Kahin Peeth Oonchee

Said the two to their tutor Kahin Oonchee Peeth

Is it harder to toot Oont kee

Or to tutor two tooters to toot?



# OR

Tongue twisters in regional languages

- Each team must learn the tongue twister and speak (in chorus).
- The team, which speaks at the fastest pace and with the least number of errors, wins the game.

# WHAT TO WATCH OUT FOR



The effort of a child to pronounce words correctly and grasp the subtleties.

#### VARIATIONS

Actions can be added to each line of the tongue twister. Teams must perform actions along with the tongue twister when it is their turn.

# **EVALUATION POINTERS**

Alliteration, rhyming, vocabulary, articulation, choral skills and voice.

# 000000000000000

# 8. Maharaj ki Jai ho!

**The activity** : Maharaj ki Jai ho! is an imaginative

game, where players have to come up with different intonations to conceal their voices. This game is an ice-breaker. It can also become a language game with different types of sentences, e.g., *Jai ho pani dou;* or *Jai* 

ho toufan aayo.

**Main purpose**: To learn about intonation and various

registers of voice

Other purposes: To start exploring characterisation

using voice



Level : VI–VIII

**Requirements**: All participants must know the names

of each other

RULES

Every child should be motivated to participate and speak aloud.

#### How to Do

- One student is chosen as the denner. He/she is asked to stand in front of the class facing a wall. This means his/her back should face the class so that the person is unable to see the other students but only hear them.
- The teacher gives a signal to one student, who comes forward, and in his/her funniest voice says, "Maharaj ki Jai ho!"
- The chosen student, i.e., the denner, tries to recognise the voice and name the student who had stepped forward and said "Maharaj ki Jai ho!". If the denner correctly recognises the voice, he/she joins the rest of the players and the student who had said "Maharaj ki jai ho!" becomes the denner.
- If the denner is incorrect, then he stays the denner and the teacher signals another student to step forward and continue the game.
- O Children who have speech difficulties should be motivated to participate in the game and encouraged to pronounce easier words.

# WHAT TO WATCH OUT FOR

Watch out for the alert mind of children (who play the denner) to recognise the voices and their focus or concentration.

#### VARIATIONS

Instead of *Maharaj ki Jai ho*, any other phrase can also be used.

# **EVALUATION POINTERS**

Voice modulation, intonation, register, pitch, characterisation and improvisation.





# 9. Yes-No Game

**The activity**: Yes-No is an excellent mental

gymnastics game, which encourages players to explore possibilities in

speech and dialogue.

**Main purpose**: To expand the range of responses in

speech and dialogue

**Other purposes:** To develop concentration and control,

and inventiveness in language

Level : VI-VIII
Requirements : None

RULES

The player answering questions cannot use the words — Yes' or 'No'.

## How то Do

- One player comes in front of the class.
- The other members of the class start asking him/her questions, one-by-one, e.g., "Did you watch television yesterday?" or "Do you eat eggs?"
- The player must answer the questions as quickly as possible without using the words 'Yes' and 'No'. If he/she says 'Yes' or 'No', then he/she is out, and the person who caught him/her takes his/her place in front of the class and starts answering the questions.

# WHAT TO WATCH OUT FOR

Children's level of concentration and their ability to frame sentences.

#### VARIATIONS

In higher classes, like Class VIII, themes can be given which have to be discussed, such as current affairs, political and sports news, etc.

## **EVALUATION POINTERS**

Language development, parts of speech, inventiveness and curiosity to enhance knowledge on many issues.

# 000000000000000

# 10. Playing with Words

**The activity**: Playing with words is a fun game,

wherein players use words to create a situation or a scene. The game can also be played in regional languages, like Hindi, and can be called *Akshar* 

kaa Khel.

**Main purpose**: To encourage verbal inventiveness

**Other purposes:** To create situations and scenes

Level : VIII
Requirements : None

RIJLES

Teachers should be energetic while conducting the game as children tend to be slow in responding.

#### How то Do

- Two players come into the circle or in front of the class.
- **o** The first player starts a conversation, in which the first letter of the first word is 'A'. For example, "And? Are you feeling good today?"
- **o** The second player must reply with a sentence, in which the first letter of the first word begins with 'B'. For example, "Better. I am feeling much better today."
- The first player must then respond with a sentence that begins with C, and so on and so forth until they reach 'Z'.
- If a player makes a mistake, then he/she is out and is replaced by another student from the class.



• Those who are unable to speak can write on a piece of a paper and express themselves.

# WHAT TO WATCH OUT FOR



Ensure that both the players respond quickly without taking much time as the game becomes slow and boring then.

#### VARIATIONS

When two players come to the front, the teacher can give them a random letter to start a conversation, e.g., players may be asked to 'start' a conversation with 'T' and end with 'S'.

# **EVALUATION POINTERS**

Vocabulary, appropriate responses, conversation, concentration, linking up responses and quick thinking.



Enactment of words





Space

- 1. Impulse
- 3. Route
- 5. Eye Contact
- 7. Campus
- 9. Blind Walk

- 2. Meta Space
- 4. Photograph
- 6. Space Writing
- 8. Circle and the Cross
- 10. Go Fetch!

Space, especially theatrical space, is created by performers for their designated audience. When we talk of space, we are talking about spatial awareness — an awareness of the self in a physical environment and an awareness of things around us in physical or virtual environments. In theatre, space is always referred to in its physical dimension. But it can also create different kinds of impulses, depending on the time and the space available. Often, performers are encouraged to understand the different stages and spaces available to them to create their own performance. It exists only in a timeframe and becomes live only in the context of a performance. To understand the nuances of space, the following games are recommended. All exercises in this section are meant to hone spatial awareness, i.e., to make us more aware of ourselves in relation with our environment that surrounds us. Broadly speaking, these exercises relate mainly with body, mobility, context and gathering, and synthesising information. All these games or exercises are drawn from different workshops for teaching purposes. Similar games can be found with variations at different levels and contexts.

# 1. Impulse

**The activity**: Despite naturally moving around, an

alert mind is essential.

**Main purpose**: Feel the impulses in a given space

**Other purposes:** The empty space all around also holds

importance in an individual's life

Level : VIII
Requirements : None

## How то Do

- Ask children to move slowly, without bumping into each other, in a given space.
- After a few rounds of walking, suggest them to feel the space and try to feel impulses from the space.
- Encourage them to feel the different effects of space on each individual and ask them to react to those impulses.
- Ask them to observe the features or at least one specific feature in the space — may be a mark/patch on the ground or ceiling.
- Encourage the reactions to grow.
- Later, allow them to observe each others' reactions and respond accordingly.

## **SUMMING UP**

If the movements or reactions to the impulses of an individual are mechanical or unnatural, he/she should be discouraged and the game can be restarted.

# WHAT TO WATCH OUT FOR



- Different individuals react differently. The reactions should be natural.
- Other possibilities: If the participants as a group react in a similar way and create or form a story, encourage them to do so.

#### **VARIATIONS**

The entire group can enter at a time and start the game. A piece of music can also be played, while the group tries to identify the different impulses. The individuals can also react to outside sounds.

## **EVALUATION POINTERS**

Group interaction and naturalistic movement/reactions.

# 000000000000000

# 2. Meta Space

**The activity**: This involves moving in

demarcated areas.

**Main purpose**: Reacting to a space within

another space

Other purposes: Adjustment in a given space

Level : VI–VIII

**Requirements**: A main space which is marked and

another space inside this main space The space should be demarcated with a chalk or any other marking device

or object.

#### How to Do

• Specify the space and mark its area or dimension with a chalk.

- O Now, within that space mark another space. It could be a circle, triangle, square or a group of small stones, and so on.
- Guide the children to enter the main space with guidelines to react and try to find a movement, or reason, or motivation to enter the space within the main space and react to it.
- Ask them to identify the impulse of the smaller space and how it influences them to different kinds of impulse? Whether the smaller space gives them energy, or the feeling of a boundary, or, a safer zone compared to the main space? Try to explore individual stories or ideas of the same exercises.
- Keep changing the space within the main space with more variety to retain the interest of children in the game and for boosting their imagination and spontaneity.
- Children on wheelchairs should also be motivated to participate.
- Those with hearing disability should be explained the guidelines through actions by their classmates or teacher.



# WHAT TO WATCH OUT FOR



- Reactions to the main and smaller spaces.
- Specific motive or movement, if any, to cross the boundary while entering from smaller to the main space and vice versa.
- Observe the imagination or spontaneity of children while transiting from one space to another.

## **VARIATIONS**

The game can be extended by keeping some objects either in the main or the smaller space.

# **EVALUATION POINTERS**

Identification of spaces while travelling from one space to another and reacting as individuals and as a group.

# 00000000000000

# 3. Route

**The activity**: This game aims at making a child

become conscious of his/her path and also coordinate with the other

participants.

**Main purpose**: Identifying the routes of individuals,

thereby, developing their concentration

abilities

**Other purposes:** How to adjust in a group as a particular

focus might create obstacles for others; ideas to reach the goal despite

diversions

Level: VII–VIII

**Requirements**: Empty space, like a playground, or

creating a space in a classroom



## How то Do

- Ask the students to observe the given space and direct them to focus on a particular point.
- Now, guide them to create their own route to reach the focal and starting points.
- Ask them to repeat the identified route twice or thrice to know the route perfectly.
- Once all participants have identified their routes, individually, ask them to follow their respective routes to reach the focal point (goal) and come back to the starting point, avoiding collision.
- Once they gain rhythm, encourage them to increase their speed to reach the focal point and return to the starting point.

# WHAT TO WATCH OUT FOR



Individual marking of routes and concentration of students to remember the same while identifying the route in a group.

#### VARIATIONS

The game can be extended through the meta space concept, asking the children to create two or more focal points and routes with or without keeping some objects in the route(s).

## **EVALUATION POINTERS**

Creating route, working in a group without touching anyone and realising the goal.

# 000000000000000

# 4. Photograph

**The activity**: This involves observation of people

and objects.

**Main purpose**: Creating a specific atmosphere

with objects

**Other purposes:** Using objects in a particular manner

to create an atmosphere

Level : VI–VIII

**Requirements**: Open space and some objects



## How то Do

- The children can be divided into two or more groups.
- Provide some materials or objects to each group.
- Specify the space and ask the groups to establish a particular atmosphere with the given materials.
- Ask them to join one at a time with or without the objects to create a specified atmosphere.
- As the last person joins the group, ask the entire group to freeze for a photograph.
- **3** Ask the other groups to observe the freezing position of the working group. The group which is observing should analyse for a focus point and the created atmosphere.
- **3** After one group completes the game, another group can create a different atmosphere with the given objects. The remaining groups will observe the game and give their comments.

# WHAT TO WATCH OUT FOR



Group work in creating a specific space with or without objects.

## **VARIATIONS**

The game can be extended with meta space concept.

#### **EVALUATION POINTERS**

Creating a photographic expression of a specified space with given objects.

# 000000000000000

# 5. Eye Contact

**The activity**: This involves children to look around

and connect through eyes with different

people and objects.

**Main purpose**: Develop a sense of playfulness

**Other purposes:** To be alert while moving and watching

others' movements

Level : VII–VIII

Requirements: None



## How то Do

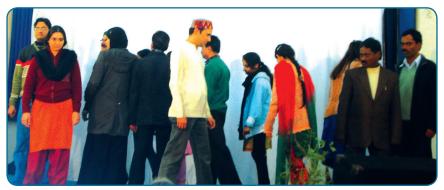
- Ask the children to walk around a space without looking at anyone. Let them wander without a specific target or goal.
- This exercise needs a slow pace in the beginning.
- Once the children gain confidence in moving with a goal (their eyes and body leading their movement), the pace can be increased.
- **3** At the second level, if anybody comes across anyone, they should exchange a smile, make a flash eye contact and keep walking.
- Direct the children to not stop for an eye contact and continue moving.
- This game can be accelerated and can go up to any level in terms of speed of the group without bumping into each other.
- Encourage the group to enjoy the movement where the only point of concentration is their eyes, leading their body and movement.
- Those who are physically challenged should be guided by their classmates to move around in wheelchairs, or if possible by holding hands.

# WHAT TO WATCH OUT FOR

Group movement without a specific focus point.

## **VARIATIONS**

The children in a group walk arbitrarily in all directions but once they make an eye contact with anybody, they should maintain it



The walking game



and keep walking. In other words, they are encouraged to move in pairs in the given space without breaking the eye contact.

## **EVALUATION POINTERS**

How vision leads the body and controls its movement. Tactics to maintain eye contact in a group while walking randomly.

# 000000000000000

# 6. Space Writing

**The activity**: This involves the use of different body

parts to draw images in space.

**Main purpose**: Develop sense to the dimension of an

object, like house, tree, waves, etc., and create movement with the body

in space to depict the same

**Other purposes:** Creative movement using different

parts of the body

Level : VII-VIII
Requirements : None

# How то Do

- Ask the children to stand in a circle or in straight lines with space between them.
- O Now, ask them to fix a dimension or size using both their hands.
- Once the size and dimension are fixed, ask them to write the English alphabets in space.
- They should write life size letters. In other words, the children can write an alphabet of their own height.
- Encourage the students to speak out the alphabet aloud while writing it in the space. They will continue speaking the alphabet till the writing is over.
- Ask them to complete all alphabets having the same size or dimension, i.e., thickness and height of the letters should be the same.
- Once each individual completes writing the letters, encourage them to do so in groups without speaking out the letters aloud. This automatically creates a different movement.



• This game helps discover or create new movements with bodies.



## VARIATIONS

For better movement, encourage the children to write the alphabets in Hindi or their mother tongue. This probably gives scope to create body movement with many curves. Once the movement is achieved, some movements can be clubbed together and practised to create a form or choreography with or without the use of music.

#### **EVALUATION POINTERS**

Dimension of the alphabets and their sizes.

# 000000000000000

# 7. Campus

**The activity**: This involves observation of different

areas in an institution.

**Main purpose**: Develop observation and creative skills

**Other purposes:** Creation of a certain scene according

to available materials or objects

Level : VI–VIII

**Requirements**: Varied types of location found on

campus, all such areas should be

made accessible to children

#### How то Do

- Make groups of children and take them to visit different locations on the school campus, for example, canteen, parking area, library, playground, gymnasium, auditorium, science and computer labs, and so on.
- **o** Ask them to observe the different locations for minute details and encourage them to make sketches of the locations, if required.



- Once the observation part is over, they can come back to the working area and discuss about the locations visited.
- Now, ask them to recreate the location that they have visited with minimum materials available. They can use different sounds and even music tracks to recreate the location.
- Conduct a review of the work of each group with the help of other groups for clarity.
- Children who are visually impaired should be taken to the scene and it should be described to them by their peers.
- Also, those who are unable to speak should be motivated to express their thoughts through actions.

# what to WATCH OUT for



Imagination to recreate the locations and the materials used.

#### VARIATIONS

Once the recreation of the location is done, encourage the students to come up with a story/idea/small performance with a starting, middle and concluding point. This will slowly make them create their classroom performances, depending on the location and space available.

# **EVALUATION POINTERS**

Choice of materials to recreate the location and group work.

# 000000000000000

# 8. Circle and the Cross

**The activity**: It requires the right and left half of the

body to function independently.

**Main purpose**: To develop counter-intuitive movements

**Other purposes:** Mental and physical flexibility

Level : VI-VIII

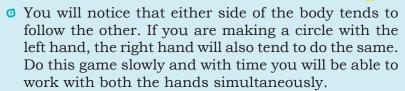
Requirements : None



#### How to Do

- Players have to make a circle in the air with their left hands and a cross with the right hands, simultaneously. It's harder than it sounds.
- Children with physical challenges should also be motivated to join the game.

# what to WATCH OUT for



• Insist that the students make the exact shape. This encourages precision.

#### VARIATIONS

- Switch hands after a while, i.e., make a circle with the right hand and a cross with the left.
- Choose other shapes to draw in the air.
- **o** You can play the same game with one hand and one leg instead of two hands.

## **EVALUATION POINTERS**

Shapes, body awareness, spatial configurations and control of body movements.

# 000000000000000

#### 9. Blind Walk

**The activity**: This game requires players to navigate

with their eyes closed. It also requires

an element of trust.

**Main purpose**: To navigate a space with eyes closed;

the difficulties faced by the visually

impaired will be understood.

**Other purposes:** To trust oneself and one's partner

Level : VI-VIII
Requirements : None



#### RULES

Children should be made aware of the danger of walking blindfold. Hence, both the partners have to be careful.

#### How to Do

- O Divide the class into pairs.
- First, one partner closes his/her eyes.
- The other partner touches his/her hand. Their hands should touch lightly at the fingertips.
- The other partner, who has his/her eyes open, leads the blind partner through the space, like classroom, playground, or corridor of the school and brings him/her back to the starting point.
- When they reach the starting point, the players switch their roles.

# WHAT TO WATCH OUT FOR



- The hands of the partners should touch lightly, just at the fingertips. The partner, who is blindfolded, has to interpret directions from the pressure on his/her fingertips.
- The teacher must instruct everyone at the beginning and impress upon the players that safety is paramount, and that the person who is leading must ensure the safety of the blindfolded player at all times.
- Instruct the players to move slowly at first. After a while, with growing confidence, they can move faster.

#### **VARIATIONS**

- A player can be blindfolded.
- Instead of holding the blindfolded player's hand, his/her partner can guide him/her by using voice commands only.

#### **EVALUATION POINTERS**

Shapes, body awareness, spatial configurations and control of body movements.



# 10. Go Fetch!

The activity: It is similar to 'Blind Walk' but it

requires players to deal with more

stimuli at the same time.

**Main purpose**: Interpret directions in order to reach

from point A to B

Other purpose: To develop communication and

interpretation skills; the difficulties faced by visually impaired children will

be understood

Level : VII

**Requirements**: Two blindfolds and two balls

RULES

Dangers of walking blindfold should be discussed.

## How to Do

- Divide the class into two teams. Each team chooses one person to be their representative.
- Two representatives from each team are blindfolded.
- The remaining members of the two teams stand behind a line, which they cannot cross till the game is on.
- The teacher assigns one ball to each team (the balls can be of different colours) and places the balls at the opposite end of the room or space.
- When the teacher says "Go!" the members of the two teams must guide their respective representatives using voice clues only to the place where the balls are kept. Both the teams do this at the same time.
- When the representative picks up the ball, the game is over.

# WHAT TO WATCH OUT FOR

It must be ensured that both the teams must stay behind the line.

## **EVALUATION POINTERS**

Communication, interpretation, giving directions, spatial awareness, alert mind and listening skills.





- 1. Robot Speech
- 3. Rhythmic Cycle
- 5. Music Speaks
- 7. Find Your Group
- 9. Recite a Poem

- 2. Gibberish
- 4. Emotive Count
- 6. Speaking by Distance
- 8. Orchestra
- 10. Sound Scape

Sound is all around us. Listen and you will recognise sounds that we normally ignore. It is important to listen. We first listen and then reproduce — the way a child learns to speak. Music, too, demands listening and reproducing. The following activities will show how a sound can be created by the use of vocal chords, body and easily available materials. In the process, the practitioners will get some idea about how a sound can be manipulated for speech, recitation, storytelling and music.

# 1. Robot Speech

**The activity**: The activity focuses on the art of

communication among people.

**Main purpose**: Clarity in speech act

**Other purposes:** Recognising tonal variations

Level : VI-VIII
Requirements : None

# How to Do

Suppose, you are in a strange land, where people speak monotonously in one's chosen tone, like a robot. Some speak in base voice, others in higher octave, and many in between the two. Ask children to move around like robots, who speak

clearly but only in their chosen tone and pitch. Let them go in rounds and greet whosoever they come across. After assessing the comfort level, ask the children:

- o to stand in two rows, facing each other, with a gap of approximately 10 yards;
- o to be sure of their tone and volume;
- o to pair up from opposite directions, meet in the middle and report an incident in a mechanical tone and with absolute clarity of syllables (Suggestion Robot 1: "You know what happened during recess?" Robot 2: "I know, but don't tell others about it").
- let the next pair open the secret still further, with variation in tone and volume.
- o let the third pair give a different version, and so on.
- o let's watch the development.

# WHAT TO WATCH OUT FOR



If a storyline emerges, it is fine and engrossing. But the main purpose is to help in the clarity of speech. Secondly, the teacher should see to it that a speech act without tonal variation is incomplete, monotonous and strange.

# **VARIATIONS**

- Pick up tonal variations and suggest how tonal arrangements are made for music *sa-re-ga-ma-pa-dha-ni*, and then to the next octave.
- One can behave like a puppet or a robot, and think about 'what, if everyone talked like that!' or 'what, if I mixed a whole range of tunes and volumes!'

#### **EVALUATION POINTERS**

Clarity of speech, voice range, ability to recognise tonal variations and importance of tonal variations.





## 2. Gibberish

**The activity**: This involves the exploration of many

types of sound which are not used by

us usually.

**Main purpose**: Playing with sound

Other purposes: Communication, creating meaning

with nonsense syllables and emotional

expressions

Level : Class VI–VIII

**Requirements**: None

#### STEPS

• Ask students to use vowel sounds, in permutation and combination.

- Ask them to explore the other possible sounds.
- Give them a situation (for example, a marketplace with sellers and buyers).
- Let the children communicate in pairs on a particular topic (For example, two children meet and introduce themselves; a teacher and a student interacting).
- A group of children enter a cave and discover strange things — all find different things and attract the attention of others.
- Give challenging situations as the children advance.

#### How to Do

Ask the children to move all over while speaking an alien language. See what they do. In all probability, many will be repeating one or two sounds.

# **WHAT TO WATCH OUT FOR**

Emphasise that spoken language is not the only means of communication. Discovering sounds from one's own body should be the goal.



#### **VARIATIONS**

- Ask the children to sing songs or recite poems in gibberish.
- Ask them to use musicality, body language, facial expressions and gestures.
- Puppets can be used to tell a story in gibberish.

#### **EVALUATION POINTERS**

Clarity in communication (discovery of sound variations with pause, emphasis, volume, gestures and facial expressions).

# 00000000000000

# 3. Rhythmic Cycle

**The activity**: This involves synchronised movement

in groups along with counting

and clapping.

**Main purpose**: Introduction to rhythm and tempo

(taal and laya)

**Other purposes:** Sense of rhythm and adjusting the

rhythm to singing

Level : VI–VII

**Requirements**: A percussion instrument, like *dholak* 

or daphli to be used at a later stage

#### How to Do

Make the children stand in a circle. Each child counts one number by turn: 1-2-3-4-5-6... The last child says his/her number, repeats the number and back counts till it reaches No.1. Number 1 will repeat his/her number and forward count will start.

Do this a few rounds to assure that the children are sure of two things: (a) They are able to speak their numbers at equal intervals — neither fast nor slow (to assure this, the teacher may clap and the children may be asked to say their number matching the clap); and (b) They must say their numbers loudly and clearly. Once the rhythm and the tempo are under control, ask the children to do the following:

- **o** count 1-2-3-4; 1-2-3-4...;
- **o** clap on 1 and say 2-3-4...;
- o clap on 1 and indicate 2-3-4... on their fingertips;
- sing a popular song matching the count of four... (Example: *Lakdi ki kathi*); and
- change the beat cycle to a unit of 5, 6, 7... and ask them to create sub-units (say, for a unit of 5, one can create clap on 1 and 3, or 1 and 4), which will change the *taal*.

Explain that a number of *taal* can be used for singing. And each *taal* has a name.

# WHAT TO WATCH OUT FOR

The ability to follow rhythm, coordination in a group and mental alertness to listen and react.

#### VARIATIONS

- Singing
- Movement (different hand and foot movements can be created matching different *taal*)
- Something to think about more *taal* and tempo are linked to life and nature. Put your hand on your chest and hear how your heart beats in *taal*, and notice how the tempo of your heartbeat increases when you run.

#### **EVALUATION POINTERS**

Control over rhythm and tempo, sharp reflexes and presence of mind.

# 000000000000000

## 4. Emotive Count

**The activity**: This involves counting and clapping at

given intervals.

**Main purpose**: Movement and speech matching

emotions

**Other purposes:** Group coordination

Level : VIII
Requirements : None



#### How to Do

- O Divide the children into two groups: Group A and Group B.
- The teacher will clap in a cycle of 4, to which the two groups will respond by calling out in the following pattern:

S.No.	Beat	Group A	Group B
1.			1
2.		1-2	
3.	1-2-3		
4.			<u>1-2-3-4</u>
5.			1-2-3-4
6.	1-2-3		
7.			1-2
8.	1		

- **o** Make sure that everyone in the group speaks in unison. This is possible when the children in respective groups have mastered the *taal* together. This may not be possible in one go.
- Try to reach the target over a certain period. Once the target of group rhythm is achieved, ask the students to do the following:

**Charge and retreat:** On four beats, the two groups will advance by turn with one leg forward as if threatening the other group, and on the last four beats, they retreat with a warning. On first four, they will increase their volume, and on the last four, lower their volume.

**Meeting and parting:** As if the two groups of friends have met after a long time and they greet each other joyfully; and on the last four counts, they return with a heavy heart.

**Fear and assurance:** Advance with the fear of meeting the group in front and return with assurances.

- Explore more situations.
- Visually impaired children are sensitive to sounds. So, they should be encouraged to participate.



• A child with hearing disability can imitate actions and learn the concept of rhythm.

# WHAT TO WATCH OUT FOR



Way of controlling *taal* and *laya* (rhythmic structure) and linking emotions with body movements.

#### VARIATIONS

- Dramatic explorations without words.
- **o** Connect emotions that children normally explore in day-to-day life, like love, hunger, facing an authoritative figure, etc.
- Mime (mimetic movements can be added to emotional expressions, but at an advanced stage).

#### **EVALUATION POINTERS**

Group coordination, control over *taal* and *laya* (rhythmic structure) and emotive expressions, memorising and creative inputs.

# 000000000000000

# 5. Music Speaks

**The activity**: This involves the identification of

different sounds used in music.

**Main purpose**: Listening to music and responding to

it physically

**Other purposes:** Discovering one's own rhythm

Level : VIII

**Requirements**: Music player with loud speakers and

selected instrumental music

RULES

Avoid popular music and select instrumental music with themes (like river, desert, fire, water, mountains, etc.).



## How то Do

- Ask children to close their eyes and listen to sounds in their surroundings. Before playing the music, the teacher says that the music which would follow has been created from the sounds of nature. Now, let the teacher ask the students about the different sounds heard by them.
- Ask the children to spread all over the room, close their eyes, listen to the music and try to understand what it is suggesting.
- Ask them to start responding to the music in a standing position using different parts of their bodies.
- Next, the children may open their eyes, dance and respond to the music physically, which can convert into lively movements.
- Emphasise that listening is the first step in appreciating a music.
- This is a process of connecting the world of sounds to music and to our lives.

#### **VARIATIONS**

- Understanding emotions through the sounds of music and responding likewise through physical movements.
- Adding music to storytelling, play, puppetry, mask play, etc.

# **EVALUATION POINTERS**

Ability to respond to a mood; music appreciation, creating one's own movements, rather than imitating film or popular numbers, and coordination of expressions and body movements.

# 00000000000000

# 6. Speaking by Distance

**The activity**: This involves understanding the role

and importance of pitch and its use.

**Main purpose**: Voice training

**Other purposes:** Speech act

Level : VI-VII
Requirements : None



#### How to Do

- Divide the class into groups. Each group should consist of 5–6 students. Ask each group to decide a topic or a story on which it will communicate. Make sure that all groups have different topics, stories or incidents to talk about.
- Ask the first group to converse in whispers, as if the members are talking among themselves. However, everybody must hear their conversation.
- Ask the members of the second group members to stand at an arm's distance from each other and share their respective stories, so that everyone can hear them.
- The third group will do the same from a distance of 10 yards.
- The members of the fourth group will stand at an imaginary distance of 100 yards and share their stories.
- The fifth group will do so in a field, like a football ground, and so on.
- Tonal quality, speech act and delivery are important for dramatics.

#### VARIATIONS

- Linking text areas to tell stories,
- Telling the same stories through mime.

#### **EVALUATION POINTERS**

Clarity of speech, ability to throw voice and yet emote the right expressions, spontaneity and creativity.



# 7. Find Your Group

**The activity**: This involves identifying sounds and

finding one's group.

**Main purpose** : Recognising tonal variations

Other purposes: Listening and reproducing

Level : VI
Requirements : None



## How то Do

- Prepare children for some auditory game. Ask them to stand in a cluster in the middle of a room and close their eyes. The teacher silently goes all around the room and claps. The children will be asked to point out the exact source of the sound.
- Depending on the total number of students, divide them into 4–8 groups. Ask each group to choose one bird sound and rehearse it, so that the team members can identify their groups by sound. Ask them to close their eyes and disperse. You call out and all of them start searching for their group members.
- Repeat the same with animal sounds, hawker calls, and vowel sounds as if groups of musicians are trying to find their respective companions.

# WHAT TO WATCH OUT FOR



The idea is to help children recognise various sounds in their surroundings and show that music is linked to all of them.

#### VARIATIONS

- Children on wheelchairs should be motivated to move around with the help of their classmates.
- Experimenting with different types of sounds and variations, like rustling of leaves, waves and other natural sounds.

## **EVALUATION POINTERS**

Keen perception of sounds, listening capacity, miming and alert mind





# 8. Orchestra

**The activity**: It involves creating an orchestra out of

waste materials and by using different

body parts.

Main purpose : Sound coordination
Other purposes : Control over rhythm

Level : VI–VIII

**Requirements**: Anything available in the vicinity

## How to Do

• Ask children to explore different ways in which one can create sounds.

- Ask one group to create a sound with their body parts.
- Ask the second group to create a sound using objects found in a room.
- The third group may be sent out to collect materials with which sounds can be created.
- Assemble them, and give them a simple beat to create a rhythm.
- Rallying around the rhythm, ask the children to add their own sounds to create a rhythmic orchestra.

# WHAT TO WATCH OUT FOR

This is a step towards using sounds for music by discovery mode.

## VARIATIONS

- Gradually, introduce simple percussion instruments, like cymbal, *daphli*, maracas, etc.
- Sound effects for storytelling and classroom drama may be used.
- This can be effectively used in puppetry. For example, two children can play puppets and others can create effects by using various types of sound.

#### **EVALUATION POINTERS**

Active participation, innovative thinking and creativity.

00000000000000



# 9. Recite a Poem

**The activity**: This pertains to using voice modulation

during poem recitation.

**Main purpose**: Communication

**Other purposes:** Understanding a poem for recitation

Level : VI-VIII
Requirements : None

# How то Do

• Select a poem from a textbook, or written by a known writer, or one penned by children.

- Pick up the first one or two lines. Repeat them, so that the children are able to memorise the lines.
- Ask them to say the line(s) in different ways so that different connotations can emerge.
- Pick the third-fourth lines and repeat the exercise, and so on.
- When the whole poem is done in this way, ask the children about the theme or the purpose of the poem.
- In accordance with the decided purpose, ask them to prepare their own versions of the poem in recitation.

# WHAT TO WATCH OUT FOR



Recitation of poems serves several purposes. It requires a sense of rhythm, tonal variation, punctuation, pause, emphasis and speech act.

## **VARIATIONS**

- Use different types of literature material and analyse them.
- The finer nuances can be expressed or suggested in visual terms.

## **EVALUATION POINTERS**

Pronunciation, diction, interpretation, ability to communicate the deeper meaning and imagination of the context.





# 10. Sound Scape

**The activity**: This involves composing poems to

musical melodies.

**Main purpose**: Creating a mood and a conducive

environment

Other purposes: Music and musicality

Level : VIII

**Requirements**: Musical instruments

# How то Do

• Apply your judgement if a poem can be used for composing a song. If not, select lyrics of any song.

- Divide children into several groups, depending on the total number of students in a class. Make sure that there are at least four children in one group.
- Ask each group to compose a song using the lyrics.
- Listen to each group separately and listen to the variations.
- Ask the other groups to appreciate the best things that they have noticed in each composition.
- **o** Try to incorporate the best suggestions and see if they work.
- o It is possible that an original composition emerges.

# WHAT TO WATCH OUT FOR



This is an exercise towards appreciating possibilities in music. It must be emphasised that music is present in everyone. One can find musical possibilities only by exploring.

#### **VARIATIONS**

- Select any piece of poetry and music.
- Create a story from the idea presented by the poem through puppets, masks, mime or painting.

## **EVALUATION POINTERS**

Ability to visualise the overall connotation, including individual contributions in the process of collective effort, musicality and expressions through the seven notes.





# handling Material

- 1. Magical Ball
- 3. Masks Fair
- 5. Prop Improvisation
- 7. Dancing with a Ball
- 9. Let the Body Speak
- 2. Name Game
- 4. Tell a Tale
- 6. The Soap is Mummy
- 8. Story of an Object
- 10. I want to Throw you Out

Materials or props used during theatrical or drama productions do not always have a realistic or factual imagery. They transform according to the act of a person, who uses it creatively. The activities given below under the topic 'Handling Material' emphasise on the ways objects can be used or transformed. It is the sole talent and thinking process of a child or an actor to make use of a certain object, according to his/her perception.

"In day-to-day life, also, this sort of perception applies, where one idea or object can be used multifariously or seen in a different light."

— Brecht

# 1. Magical Ball

**The activity**: The game involves acting with an

imaginary object.

**Main Purpose**: Imagination and enactment

**Other Purposes:** Developing mime skills

Level : VI–VII

**Requirements**: A room with some open space for

free movement

## How то Do

 All participants are positioned in a circle — sitting or standing. The facilitator starts playing with an imaginary ball. Let the children do the act for some time and imagine how a ball may move. The commentary will help the child imagine dribbling of the ball or playing with it continuously.

- Tell the children that the ball is made of some magic material, and then, pretend to turn it into a new thing, e.g., a pen or a flower. Try to change its shape with maximum details.
- Before you demonstrate the use of the object, like you can show writing with a pen or smelling a flower, ask them if they can guess what it is.
- Pass the object to the next participant in the circle. S/he will, first, show the use of it, and then, shape a new thing out of it. The game goes on like this.

# WHAT TO WATCH OUT FOR

The child's observation of basic features in any object and his/her capability to imagine.

#### VARIATIONS

- Every time a new object is made, it can be first passed around in the circle so that each participant gets a chance to handle a variety of imaginary objects.
- Objects, like eraser, pen, scale, etc., can be used to imagine other objects.

#### **EVALUATION POINTERS**

The child's imagination skills, expressions, concentration and creativity.

# 00000000000000

## 2. Name Game

**The activity**: Ice-breaker and reflex within a team

**Main purpose**: Acquaintance with all members in

a group

Other purposes: To know some characteristics of all

members in the group

Level : VI–VIII

**Requirements**: A cushion or a ball



## How то Do

- The one, who begins the game, holds a cushion in her/his hand. S/he can throw the cushion to anyone in the circle. But before doing so, s/he has to speak her/his own name.
- o It is necessary to have an eye contact with the person the cushion is being thrown to.

# **WHAT TO WATCH OUT FOR**



Reflexes of children.

• Each time, the cushion must be thrown to a new person in the circle. Many rounds can be played.

## **VARIATIONS**

- While the game is on, another cushion or ball is introduced as the 'heartbeat' of the group. This cushion or ball is continuously passed around the group by each member in the same direction. This movement must not be broken in any case. If it happens, the game ends and it's time for you to restart.
- A person will call out the name of some one else in the circle, and at the same time, will throw the cushion or ball high up in the air. The person, whose name has been called out, has to catch the cushion or ball. Now, s/he will throw it to someone else. It can be played as the next step of the game. The game is more enjoyable in an open area.

#### **EVALUATION POINTERS**

Presence of mind, alert mind and sharp memory.

00000000000000

#### 3. Masks Fair

**The activity**: This activity aims at developing

socialising skills in children.

**Main purpose**: Observing different types of people,

their professions and enactment

through masks

**Other purposes:** Enjoy playing with self-made masks



# HANDLING MATERIAL

Level : VI–VIII

**Requirements**: A thick paper,

sketch pens or crayons and a pair of

scissors

RULES

Only no-cost materials should be used, except colours.

# How to Do

- O Let children make a mask of any character from our society — doctor, farmer, shopkeeper, boy, girl, father, mother, teacher, milkman, etc. The mask must be made on a thick paper. It should be of almost the same size as their own faces (old newspapers can be used in this exercise).
- Create a scene of a fair in the minds of the children and ask all characters to join the fair, decide what they would be doing there, and who would they be meeting.
- Tell them that their characters have to meet as many people as possible, including strangers.
- In the beginning, it is important to set the children free, moving around in the fair the way they want. Let them talk freely. After a while, you can tell them that you cannot hear them clearly and ask two or three characters to talk, while the rest can hold themselves in a freeze position. Thus, you give a chance to all children.
- You can always ask any two characters to greet, meet and talk to each other, especially when they (the participants) might be avoiding it.

## How to Handle the Puppets

- It is better to make a neck in each puppet for easy handling.
- Hold the puppet with the neck and let its face always be in the direction where it is going or seeing.
- o It is important for the participant to always look at the puppet.





Masks made with waste material



# what to WATCH OUT for 🦙



- We do not need to emphasise on how well children can draw a face. The puppets can be simple just with the basic features in a face.
- We can use paper cutouts on which children can draw eyes, nose, etc. We can even use ready-made look-alike faces. It is of utmost importance to ensure that the children play with their imagination.
- Let the children find their own ways of handling puppets after you tell them the basic things of puppetry. Too many instructions on puppet handling may ruin the main purpose of the activity.

#### VARIATIONS

A story can be made by the children and enacted. Any known incident or storyline can also be dramatised through roleplay, using masks.

# **EVALUATION POINTERS**

Pre-knowledge in case of different professions, communication skills, language, creating stories and identification of characters.



Roleplay using masks



### 4. Tell a Tale

**The activity**: This activity involves developing and

exploring the imagination power

of children.

**Other purposes:** Listening to your peers and coordination

with the group

Level : VI–VIII

**Requirements**: Collect objects according to the number

of participants. We can do it with easily available things, like books, pens, handkerchiefs, pencil boxes, balls,

bottles, unused toys, wool, etc.

#### How то Do

• Put all objects in the middle of a circle formed by the participants.

- Ask each participant to pick an object, and then, tell a tale that has a mention of the thing in his/her hand.
- Another participant picks another object and continues the story, including the name of the object that s/he has picked up. The game goes on like this.

## WHAT TO WATCH OUT FOR

Generally, the participants may limit themselves around a sentence or two with the mention of an object, like "A boy had a pen", and then, the next one may add, "He drank some water from his bottle". We should encourage them to go for details and find out more interesting links in story making, for example, we can start the same thing in this way — "There was a boy. His name was Aashish. His best friend Arvind gifted a pen to him on his birthday," and then, a child may add something like this, "On his birthday, when he was playing with his friends in the school playground, he felt thirsty, but no one had water to offer. One of the friends said, 'Hey, wait a minute, I will go and bring a bottle of water for you. After all, you are the birthday boy".



- Do not look for logical development of the story every time. Let the participants run wild into their imaginations.
- Encourage enactment while students tell the tale.

alle de la company de la c

#### VARIATIONS

- **o** Try to include a variety of objects to make things more exciting, like a small rope, piece of cloth, brick, broom, stick, shoe, etc.
- The children can further do a play on the basis of their story.
- Ask all children to pick one object each. Divide them in groups of 6–8 members and tell them to prepare a play that uses the objects they have picked up as props.

### **EVALUATION POINTERS**

Creation of stories, language development, linking thoughts and innovative thinking.



## 5. Prop Improvisation

**The activity**: Enhancement of resourcefulness.

Main purpose : Transformation
Other purposes : Creative thinking

Level : VI–VIII

**Requirements**: A variety of objects are needed as

suggested in 'Tell a Tale' activity.

### How to Do

• The objects are kept in the centre of a circle formed by the participants. The participants are asked to pick an one object and transform it into something else through enactment. For example: (i) A participant can use a stick as a cricket bat. As soon as s/he takes the position of a



batsman and hits an imaginary ball, all will know s/he has transformed the stick into a bat. (ii) A child can pretend putting an eraser in her/his mouth and chew it as a toffee. S/he has transformed the eraser into a toffee.

- Ask the participants to transform an object into at least three different things.
- O Children with Special Needs should be motivated to participate in the game. The help of classmates can be taken, if required.

#### VARIATIONS

A storyline can be developed and dramatised. It can be based on current political, social and economic issues.

### **EVALUATION POINTERS**

Language, communication ability and imagination.



## 6. The Soap is Mummy

**The activity**: This involves understanding the

characters and their relationships.

**Main purpose**: Connectivity with objects

Other purposes: Getting to know the life around

their peers

Level : VII–VIII

**Requirements**: Let children bring some objects from

their respective homes, which can be returned later. These objects will be the materials needed for this activity. Use the objects as a collective property of

the group during the activity.

**RULES** 

Nothing should be bought, only available materials should be used.



### How то Do

- Take an object and ask the children if it reminds them of somebody. For example, a soap may remind a child of his mother as she takes care of his/her cleanliness. She insists the child to wash his/her hands whenever he/she wants to eat something. Soap becomes the character of a mother for this activity.
- Likewise, the children talk about every object. They may identify the same object with different people, e.g., soap can remind a child of his/her brother, who refuses to take a bath without a particular soap; or it can remind the child of a shopkeeper who sells soaps.
- **o** It is important to decide the characteristics of a character before moving further. Care and cleanliness can be the traits of a mother (soap), the children can decide many other characteristics.
- **o** After deciding who is who of the objects, you can ask two or more characters to interact. It is more or less like puppet handling, but here every one gets an idea about the characters first, and then, continues the interaction.
- Also, put the characters in some situation, like meeting on a train, being interviewed by a newspaper reporter, authorities of a town discussing about a festival for children of the area, or employees of a company having lunch together, etc.

## WHAT TO WATCH OUT FOR



Handling of objects as puppets is known as 'Object Theatre'. Children must be introduced about the basic rules of puppet handling before actually doing this activity. It is important that children, who control the objects, perform in such a way that others can watch it. A table top can be used as a performing space.



#### VARIATIONS

- After each child chooses an object, the children are divided in groups of 4–6. Each group of objects makes a family. Each group decides who is who in the family son, daughter, mother, father, grandparents, *chacha*, *bua*, etc. The members of each family are put in different situations and interact with each other, like they are enjoying a holiday at home, a festival, discussing a report card, etc.
- After we make families, we get each family to meet the other families.

### **EVALUATION POINTERS**

Observation skills at home and outside, a close study of different members of the family and outside, presentation skills, expressions and language.

## 000000000000000

## 7. Dancing with a Ball

**The activity**: Control of body

**Main purpose**: Coordination and control of body

with music

**Other purposes:** Concentration, music and rhythm

**Level** : VI–VII

**Requirements**: A small ball for each pair involved in

the activity and recorded music

#### How то Do

- Divide all participants in pairs. Members of each pair holds and supports a ball with their foreheads.
- Music is played and each pair is asked to dance.
- A pair is out if the ball drops. The ball can be balanced by the other parts of the face, apart from the forehead. But once it rolls down, the pair is out of the game.
- The pair or pairs who keep dancing till the end win.



• Wheelchair-bound children can do the activity while sitting on the wheelchair and other children should be motivated to become their partners.

## WHAT TO WATCH OUT FOR



- Generally, the fear of being out of the game does not let the children, who are in pairs, dance freely
- Ensure that they keep moving. See to it that at least their hands and legs are in tune with the music.
- If most of them are playing safe, tell them to continuously move around the space.

#### **EVALUATION POINTERS**

Concentrated effort, enjoyment and graceful performance.

## 00000000000000

## 8. Story of an Object

**The activity**: The possibilities of thinking about

an object and ability to look into its

diverse connections.

Main purpose : Connecting day-to-day objects with

daily life

Other purposes: Accepting others' ideas

Level : VIII

Requirements: Objects, like an old cap, an audio

cassette, a foreign coin, a teddy bear, a mouth organ, a photograph,

a stone, etc.

### How то Do

- Show an object to children and ask them to narrate its story. Where was it before now? Where did it come from? Who all have seen it or used it? What important events it must have witnessed in human being's life? What do you think when you look at it?
- Put it before them. Give them 2–3 minutes to think about it.



- Divide the children in groups of 6–8 members. Tell them to share what they thought about the object, and then, create a final story.
- Each group narrates its story before the other participants.

## i what to WATCH OUT for 🦠

- Each child should contribute in guessing the story.
- Try to motivate their thinking process to real life situations or stories.

### VARIATIONS

A music piece, connecting to the object, can be created. If anyone wants to use dance to express the object, they are free to do so.

#### **EVALUATION POINTERS**

Imagination, creativity, group coordination and pre-knowledge.

## 00000000000000

## 9. Let the Body Speak

**The activity**: To explore ways of expressions by using

one's body.

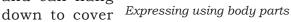
**Main purpose**: Expressing through body language

**Other purposes:** To remove body-related inhibitions

Level : VIII

**Requirements**: Plain mask for each participant

each participant or a big handkerchief size cloth, which can be tied across a student's forehead and eyes, and can hang



the whole face. The face needs to be covered, so that the other students do not see any expression on the

performer's face.



#### How to Do

- Aparticipant, with a mask on his/her face, has to communicate his/her state of mind to others using his/her body — happy or sad, surprised or confused, angry, curious or guilty, and so on. The participant can enact or show a particular incident as a starting point that makes him/her feel happy, sad, etc.
- One-by-one, each child has to do it and the other children will guess what the masked child is trying to communicate.

## WHAT TO WATCH OUT FOR



Generally, the participants may tend to take the most common state of mind (like happy and sad) with commonly used body movements. Ask them to show the same state of mind in different ways.

#### **VARIATIONS**

- Make a group of four or five children and tell them to make a tableau with their masks, i.e., character faces in the same state in a given time.
- Let, each child make masks and wear them.

#### **EVALUATION POINTERS**

Understanding of concepts and expressing even in adverse situations, ability to enact and profound use of body.

## 000000000000000

#### 10. I want to Throw You Out

**The activity**: Finding solutions, creative thinking

and justifying acts

**Main purpose**: Imagination to transform spaces

**Other purposes:** To implement unique ideas, people have

to justify their strategies rationally

Level : VII–VIII

**Requirements**: An open space to talk, argue and

discuss aloud



#### How то Do

- Choose a space for the game and imagine it as any thing, such as a kitchen, study room, classroom or drawing room, and so on. Suppose, we choose kitchen.
- Select 5–6 children to start the first round of the game. Each participant will decide one thing that s/he thinks is essential for the space chosen. Suppose, the children decide kitchen, then things, like gas cylinder, tap, knife, plate, frying pan, etc., come automatically to their minds.
- O Now, a participant may select an object, being represented by a child, and say "I want to throw you out" or "I do not need you." The child, who is representing a particular object, has to defend himself/herself by giving a reason for not being thrown out. In the same way, each object is questioned one-by-one.
- The same process is followed in the other round as well. Each object has to defend itself. If incapable of doing so, the object will be 'thrown out', i.e., the person representing the object will be out.
- We need not wait till the time a team is completely out. After two-three rounds, we can call a new team to defend the objects of another place.

## WHAT TO WATCH OUT FOR



- o It is not necessary that the participants give a practical reason for or against an object, but there must be a possible way of doing so. For example, one can say that he/she can use wood as fuel instead of an LPG gas cylinder; if not wood, then a kerosene stove; if not a kerosene stove, then an electric heater; and so on.
- Try to give a chance to each child to be a part of the game on both sides defending and opposing.

#### **EVALUATION POINTERS**

Rationality in ideas, the art of discussion (fights or heated discussions sometimes ruin chances of development), language, confidence level and extrovert nature.





1. Number Game of Emotions

3. Blindfold

5. Changing Masks

7. Make Me Laugh

2. Touch and Tell

4. Emotion Orchestra

6. Walk on the Ice

8. Reading with Expressions

We learn about the world through our senses, i.e., eyes, ears, touch, smell and taste. Along with our sensual exposure, there is an invisible sense of our feelings. Emotions or feelings are equally important for experiencing and for emotive learning. Our senses not only help to gather knowledge but also create space to 'how do we feel about what is happening to us in this world?' 'How do we feel' is commonly associated with our state of mind or emotions. An emotion is our 'personal expression or experience'. The purpose of theatre games in this section is to help children share their emotions and, thus, be more sensitive and understanding towards each other.

### 1. Number Game of Emotions

**The activity**: This activity aims to explore a variety

of emotions.

**Main purpose**: To be able to emote varied expressions

**Other purposes:** To understand a variety of emotions

that we naturally emote in our life and

the knowledge of rasa

Level : VI–VIII

**Requirements**: Enough space so that all are able to

see each other in a group

#### How то Do

• Ask children to move around in a room.

O Now, assign a certain emotion to a certain number, like

- one for surprise, two for hate, three for love, and so on, up to 10. It can be more or less than 10.
- You speak out a number and the children will show the corresponding emotion, like if you say 'three' they will show love through sounds and actions.
- As the next step, you can ask them to do a particular action for a certain 'number and emotion', like 'one' can be for 'sitting and sadness', 'two' for 'walk and weep', 'three' for 'touching the wall and surprise', and so on.

## WHAT TO WATCH OUT FOR



Spontaneity and confidence of children for the choice of sounds for a particular emotion, creativity in actions and expression.

#### VARIATIONS

- A music can be played and the children may be asked to emote after listening.
- The children can be asked to express in different types of sounds for varied emotions.

### **EVALUATION POINTERS**

Perfect emoting, spontaneous expression, confidence, perception and conception of sounds.

## 000000000000000

### 2. Touch and Tell

**The activity**: This involves concentrating on the

senses of touching and smelling.

**Main purpose**: To understand objects by touching or

smelling

**Other purposes:** To realise the shape and smell of things

which we use in our daily lives but are unaware of their physical conditions

Level : VI–VIII



## Requirements

: A collection of as many things as possible, which should be at least equal to the number of participants. A suggestive list can consist of things, such as a pin, slice of bread, peel of orange or other fruits, candy without wrapper, coin, button, cotton, wooden pen, paper weight made of glass, pieces of thermocol, leather, cardboard, stone, wax, sponge, wet handkerchief, spoon, feather, pipe, matchstick, toothpick, dhoop or incense stick, rubber, wire, thread, bunch of hair, acupressure instrument, leaf, milk pouch, iron nail, pencil cell, mobile battery, and so on.

### How to Do

- The participants, sitting in a circle, are asked to close their eyes for this activity.
- Each of them is given an object.
- Each one has to guess the object by touching it but does not have to tell. The children can even smell the object, if they want.
- Once a participant has guessed the object, s/he will pass it on to the one sitting on her/his right or keep it just in front of her/him.
- This goes on till everyone gets to touch all available objects.
- Now, all objects are taken back and hidden. The children are asked to open their eyes and write the names of the objects or a short description of the objects that they had got.
- After they finish writing, show them the objects. Let them touch the objects and smell them again, if they want.
- O Children may not feel comfortable closing their eyes for a long period, so they may tie a handkerchief or a piece of cloth around their eyes.



- A visually impaired student should be asked to express the shape of an object, and if s/he is not able to identify it, s/he should be told about it by the facilitator. Also, such children should be motivated to express how they felt when they held the objects for the first time in their hands.
- The mute should also be encouraged to express the object by writing or drawing.
- The mentally challenged should also be given the opportunity to participate in the activity.

## WHAT TO WATCH OUT FOR



- Encourage the students not to speak anything when they are touching the objects. Many children have the tendency of speaking out the secret before anyone else does it. Tell them not to give even a hint.
- Try to get objects that have a variety of material, weight, texture, smell, size, etc.

### **EVALUATION POINTERS**

Sharp sensory motors, concentration, observation and memory test.

## 00000000000000

### 3. Blindfold

**The activity**: This activity involves sensitising

children towards senses.

**Main purpose**: Sharp reflexes

**Other purposes:** Alert mind

Level : VIII

**Requirements**: A piece of cloth or handkerchief for

each participant to tie around the eyes

## How to Do

• First, let the participants close their eyes.

• Now, tell them to follow the direction of your voice or sound. Use clap or give a 'come here' call or use both.

- If it is a big room, you can make them follow your voice, leading to different areas of the room. You can take them even outside the room. If it is the ground floor, they can be lead out in the open area for a more challenging journey.
- Once they come back to the starting point, let them open their eyes.
- Give each participant a chance to share her/his experiences when s/he returns.
- Visually challenged children should also be made to participate in the activity.
- Differently abled children should be supported by their peers to participate.

## WHAT TO WATCH OUT FOR

- It is important to first make the children comfortable to move around with their eyes closed.
- Be careful about their safety. It is better to have two persons conduct this activity. Whenever you see someone in trouble, you can ask all participants to stop, and instruct accordingly.

#### VARIATIONS

- After they come back and open their eyes, you can ask them to repeat the same journey with their eyes open.
- o If you are doing it only in a room, you can keep adding some obstructions (like a table or chair in an upside down position) in their way to keep them alert throughout.

### **EVALUATION POINTERS**

Concentration, listening power, keen senses, dedicated effort and direction of sounds.

## 00000000000000

#### 4. Emotion Orchestra

The activity: This involves making children

comfortable with their understanding

of different emotions.

**Main purpose**: Expression of emotions



**Other purposes:** To have fun of playing with different

emotions

Level : VI–VIII

**Requirements**: Enough space for everyone to sit in

groups and face each other

## How то Do

• Divide the participants in groups of four to five.

- Ask each group to choose an emotion, for example, happiness, sadness, surprise, anger, hate, horror, etc.
- O Now, ask the groups to create a sound (not words or phrases) to depict their emotion.
- When they are ready with their respective sounds, you can signal with your hand to a group to make its sound. The group should be able to repeat the sound many times.
- Play this game with any two groups first. Signal a group to start. When you signal the first group to stop, signal another to start at the same time. Repeat this many times.
- Switch over to the sounds of new groups.
- You can signal more than two groups to make their sounds, or can even ask all groups to participate in the activity simultaneously.
- O Play 'emotion orchestra' skillfully using signals.
- All differently abled children should participate in the activity and be a member of specific groups.

## WHAT TO WATCH OUT FOR



- Be clear about your basic signals for Start, Continue and Stop. You must have signals for the volume of the sound, like raising your hands up and down for high and low volume, respectively.
- You can find your own way of conducting this activity. Be flexible. Sometimes children may like to change their emotion or sound. Allow them to do so.

#### **VARIATIONS**

Tell each group to think of a small theme. For example, a man crying for help to be saved from robbers and see how a group enacts only with sounds.

### **EVALUATION POINTERS**

Perception of emotions, spontaneity, expressions, creation through sounds, understanding the impact of emotions and alert mind.

## 00000000000000

## 5. Changing Masks

**The activity**: This activity enables children to enjoy

making different facial expressions.

**Main purpose**: Importance of emotions

**Other purposes:** Study all types of expressions and how

one's appearance changes along with

expressions

Level : VII–VIII

Requirements : None

## How то Do

• Ask the participants to walk around with different facial expressions (emotions). You can instruct them to carry a particular emotion at a time—happiness, anger, fear, etc. Keep changing the emotions. Use as many emotions as you remember.



Teachers showing different facial expressions

- Make a circle. Take an emotion, for example, surprise, and ask the children to show it through facial expressions when you say 'start'. They can add sounds as well.
- Say 'freeze' and they will freeze the emotion (here 'surprise') on their faces. There will be no sound and no muscle movement on their faces. Their faces should look like a mask showing surprise. Retain it for a while. Relax.
- Try one more emotion the same way.
- O Now, tell them that you are going to show an emotion in 'freeze' on your face, or you are going to put on a mask

of a particular emotion on your face. After putting this emotion on the face for a while, you will act to give it to the participant next to you. S/he will put on this imaginary mask on her/his face and show the same expression as yours. After a while, s/he will pretend to take off this mask and put it down. S/he will pick up another mask of her/his choice showing a different emotion.

• Each participant puts on the imaginary mask given to her/him, takes it off and puts down. S/he picks up another imaginary mask of her/his choice, and then, passes it to the next participant.

#### **EVALUATION POINTERS**

Creativity, acting talent, participation, observation, spontaneous action and overcoming inhibitions.



### 6. Walk on the Ice

**The activity**: This involves imagination and playing

with the sense of touch.

Main purpose : Realistic imagination

**Other purposes:** Different sensations impact the mind

differently; expression of sensations

Level : VI–VIII

**Requirements**: The participant must be bare feet for

this activity.

### How то Do

- First, do the normal 'walk and stop' activity with children for a while.
- When they 'stop', ask the participants to imagine that the floor is very cold, and tell them to walk on it. Next, tell them that it is very hot, or slippery, or there are invisible tiny pieces of glass on it.
- Further, you can ask them to imagine the floor as a charcoal road, field of grass, chunk of ice, soft carpet, river that can be crossed by stepping on to some stones, or a bed of flowers.



- You can even ask them to run instead of walking.
- If they need rest, you can ask them to lie down on the bed of flowers for a while.

#### VARIATIONS

- of a journey, like you can begin with a bare feet walk on a very cold road. Suddenly, there is rain and snowfall. A man keeps walking on the snow. His feet start freezing. On the way, he sees a big stone without any snow on it. He steps on it, and surprisingly, finds it warm. He feels good as if his feet came back to life. But, soon, he realises that the stone is getting hot fast, and so on.
- Sometimes, if possible, a short passage can be created indoor or outdoor, covering it with different surfaces, like stones, flowers, water, ice, mats of different material, mud, grass, twigs, etc. It is altogether a different experience if the participants are made to walk on this passage blindfold.

### **EVALUATION POINTERS**

Imagination, expression of one's feelings, awareness of many types of climatic conditions and different terrain.



## 7. Make Me Laugh

**The activity**: Concentration or focussed mind

Main purpose : Focus

**Other purposes:** Distractions can ease the mind in case

of happiness

Level : Class VI–VIII

**Requirements**: None

#### How то Do

• Some participants choose to become statues with no-smile expression on their faces.



- The other participants try to make them laugh by doing all sort of things laughing, speaking, teasing, dancing, or making funny faces.
- Touching the 'statues' is not allowed.
- If a statue smiles or laughs, he or she joins the rest of the group, and someone new can take his or her place.

#### VARIATIONS

Sketch expressions on drawing sheets and see whether they match real life expressions. It can be in the shape of a mask.

#### **EVALUATION POINTERS**

Focus and attention, expression and individual talent.



## 8. Reading with Expressions

**The activity**: Fun of reading

**Main purpose**: To create interest in reading

**Other purposes:** Enhancing perception and language

development

Level : VI–VIII

**Requirements**: Textbooks of different classes

#### How to Do

- Take a poem from a textbook or any other book.
- Ask the children to read it.
- **⊙** Ask them how they would like to learn the poem with imagery, actions, dumb charades, etc.
- Make them do this activity in small groups. You will observe they will come out with different concepts, perceptions and innovative ideas.

### **EVALUATION POINTERS**

Group coordination, individual talent, perception, movement and skills.





# Reflection

- 1. Chit Characters
- 3. Critical Events
- 5. Dependence
- 7. Teacher-in-Role
- 9. Characters in Costumes
- 2. A Morning in your Life
- 4. Introspection
- 6. Meeting
- 8. Social Hierarchy
- 10. Forum Theatre

Drama is fun way to learn. It helps to build capacity, enhance perceptions, emotional response, cooperation, skills, spontaneity and power of reflection. The player must be asked to reflect, think and analyse the entire process of playing drama. Encourage students to ask 'why' of whatsoever they are doing. Playing drama is more fun, if answers to the 'whys' are sought in a problem-solving mode. There are activities, which will help students face situations, reflect on them and find solutions as rational human beings.

It has to be played with students who have already done a good amount of ice-breakers and other activities and don't have any inhibition — even the shiest child in the class should be ready to participate.

Most of the examples in this section are taken from NCERT textbooks. It might help the teacher to link dramatics with text areas.

#### 1. Chit Characters

**The activity**: This involves being in somebody else's

shoes, spontaneously.

**Main purpose**: Observing different characters

around us

**Other purposes:** To understand what the character does

and why, to establish relation with

other characters

Level : VI–VIII

**Requirements**: Small chits by folding and cutting A-4

size papers, so that each child can get

one chit

RULES

This is to be played by two children at a time, others being observers.

#### How то Do

- Write the names of persons one name in one chit, like 'Mantu the magician' or 'Shobha the editor' mentioning the work he/she does. Fold the chits and keep these in a box.
- Ask two children to pick up two chits randomly.
- Ask them to look at the chits (without mentioning what is written on them) and recall if they have seen characters like those. Give them one minute to recall.
- Ask the two characters to meet, interact, understand who the other character is, and enact a small scene.
- The audience will guess who the two characters are.

## WHAT TO WATCH OUT FOR



Draw characters from everyday life to see the observation power of the students, attitudes expressed about each other, and ask the other students to note if the portrayals were genuine or not.

#### **VARIATIONS**

The characters can be drawn from textbooks as well. The teacher must ensure that the students have already gone through the lessons.

#### LINKAGES WITH OTHER AREAS

Social relations, literature and other text areas can help. Refresh memories about the characters and the chapters that the students have already done and they can creatively re-interpret or look at other possibilities of printed stories.

### **EVALUATION POINTERS**

Observation, interpretation, enactment and imagination skills.

## 00000000000000

## 2. A Morning in your Life

The activity : Personal recall

Main purpose : To know self

**Other purposes:** To know about others

Level : VI Requirements : None

#### How то Do

- Each child in the class has to honestly recall the details of their getting up in the morning. Give each child two minutes to reconstruct in their minds how they woke up and what they did before leaving for school.
- Ask the children about their feelings, early in the morning, individually.
- **3** Ask a few questions to the students, who have not shared their stories, interact with them if they have also experienced 'body clock' and in how many ways?

## WHAT TO WATCH OUT FOR



In how many ways do the children relate to their experiences? A similar type of story can be related to the children. Can the discussion be aimed at problem solving sometimes?



#### **VARIATIONS**

As the above activity has been suggested for morning, the same can be done for different time schedules, like real playtime and relations, or holidays, or if a child is undergoing medical treatment what was the experience.

#### LINKAGES WITH OTHER AREAS

Life skill, puppetry (the teacher can ask the children to play a story with the help of puppets of alarm clock, bird, mother and the sun) to add to roleplays.

#### **EVALUATION POINTERS**

Creating a story, imagination, recollection of memories, communicating, expressing real life situations and solutions to problems.

## 00000000000000

### 3. Critical Events

The activity: Understanding real-life situations

Main Purpose: Analysis of happenings around us

Other purposes: Studying people, incidents, places and

human conditions

Level : VI

**Requirements**: Textbook on EVS Looking Around,

Part-V, Lesson 18, 'No Place for Us',

pp. 165–173

#### RULES

The teacher will read out the text in parts. Every child has to participate in the activity. Children should be motivated to suggest other types of possibilities in a conversation. They have to be instructed that simultaneous talk is not allowed, and that they have to raise their hands to speak.



#### How to Do

- Read out the first part. Ask the children to draw on the blackboard a picture of one-room tenement of Jatryabai, complete with the things and facilities, like where she cooks, bathes and washes, and what are the utensils, clothes, etc., that she uses.
- Ask the children if they have seen people, like Jatryabai, Jhimli and Sidya living in slums. Ask them about their work, names (are these familiar or strange names) and the places from where they have possibly come.
- Select some children to play Jatryabai, Jhimli and a few neighbours in conversation, taking clues from the story read so far.
- Read the second part of the story, followed by another set of enactment.
- Read all five parts turn-wise to see how the children are adjusting with the twists and turns of the story, and if these make any sense to them.

## WHAT TO WATCH OUT FOR



The idea is not to prove children wrong, if they draw or enact in ways that are not authentic. As the story progresses, they will themselves discover the needed changes. The purpose is to help children learn by themselves through the process of revelation and analysis.

### **VARIATIONS**

To emphasise on the importance of contemplative learning, the teacher can introduce stories of special children and ask

## Linkages with Other Areas

Social studies, language and literature, emotive learning

the students to interact with differently abled children in a sensitive manner.

#### **EVALUATION POINTERS**

Social consciousness, responsibilities, feelings, problem-solving and analytical skills.





4. Introspection

**The activity**: Critical observation

**Main purpose**: Knowing people and their expressions **Other purposes**: Investigating about motivations,

attitudes, human behaviour, presence of mind and problem solving methods

Level : Class VI

**Requirements**: Supplementary Reader in English for

Class VI, 'A Pact with the Sun'

#### How то Do

• All children have to assume different roles. The teacher may assign them specific roles, both living and non-living, to which they have to connect.

- Read the first part of the story, 'A Pact with the Sun', just before the entry of two men.
- Select a child to play the role of the wise shopkeeper.
- Make small groups of children and ask them to discuss that if they were in a situation similar to the story, how would they deal with it.
- All groups will choose their leaders for communicating with the other groups. If others want to convey their opinion, they have to communicate it through their respective leaders.
- After every observation by individual groups, the teacher can introduce interesting dramatic interpretations to highlight turns in the story and watch their impact.

## WHAT TO WATCH OUT FOR

Different attitudes of human beings in the same situation, spontaneous thinking and the art of problem solving.

### **VARIATIONS**

Exploring many possibilities of dealing with a situation.

#### **EVALUATION POINTERS**

Interpretation of different characters in the story, analysis, problem solving, expressions and language.

00000000000000

## 5. Dependence

**The activity**: Elicit responses through appropriate

questioning

**Main purpose**: Realising each others' importance

**Other purpose**: Understanding how each one of us is

important to the other

Level : VI–VII

**Requirements**: Supplementary Reader in English for

Class VI, 'A Pact with the Sun'

### How to Do

• Form four groups of snakes, lizards, tortoise and crocodiles.

• Let them stet have a group leader each.

Ask each group to discuss the distinct characteristics of their genre and tell the leader to advocate the qualities of his/her genre.

- Gradually, let the discussion get heated as each tries to win over the other.
- The teacher can summarise the observations and add or rectify the questions and responses.
- Let the teacher be a moderator, who would help the children listen and realise others' qualities also.
- What changes come up in the students while they are discussing and how does the teacher summarise the entire activity.

## WHAT TO WATCH OUT FOR

- temperament and analysis of each child;
- how questions are asked out of curiosity, calculation or simply out of fun!;
- listening to each other; and
- tolerance and understanding.

## LINKAGES WITH OTHER AREAS

Emotive understanding, roleplay and social skills

### **EVALUATION POINTERS**

Pre-knowledge, introspective, concern and appreciation for others.

00000000000000



6. Meeting

**The activity**: Decision making

**Main purpose**: Understanding the role of a leader while

ruling a state and solving problems

**Other purpose**: Calculation and decorum in conducting

a meeting

Level : VIII

Requirements: Ganit ka Jadu, Part-V, 'Lalchi

Chaukidar', pp. 55-56

RULES

All children have to assume roles; they have to look beyond calculating slaps to look at the phenomenon of corruption prevalent in Akbar's court, and how to solve the problem.

#### How то Do

- The teacher asks the children to read the full text by turns.
- As per the instruction in the text, ask the children to complete the story by dramatic enactment.
- Ask one child to assume the role of Akbar, another Birbal, three others as *chaukidars* (guards), and the rest as *darbaris* (courtiers).
- Akbar will conduct a meeting, allowing one person to a speak at a time.
- *Chaukidars* be given a chance to defend themselves before the court.
- At the end, Akbar will summarise the views expressed.
- Reward and punishment will be announced by Akbar.

## what to WATCH OUT for

Character portrayal, how the story is taken forward, rationality of arguments and calculations made.



#### VARIATIONS

Link to another Akbar-Birbal story in *Ganit ka Jadu*, Part–IV p.14.

Linkages with Other Areas
Life skill and problem-solving skill

## 000000000000000

### 7. Teacher-in-Role

**The activity**: Provoking to think

**Main purpose**: Analysing classroom situations

Other purposes: Generating interest and inviting

involvement

Level : VIII

**Requirements**: A letter written by a teacher beforehand

#### RULES

The participant plays her/his own individual selves. There are two roles to be imagined — one an absentee bully and the other a teacher playing the bully's friend. The class has to present a small play before some visitors the next day and the lead character is absent today. The letter says that s/he will come and play her/his part tomorrow. The arguments in the letter are contradictory, so that enough scope is created for the students to argue. The friend (teacher) has an ambivalent relationship with the bully — he fears her/him, dislikes her/him, supports her/him, at times agrees with others and at other times doesn't. This roleplay gives enough scope to the teacher to provoke, excite, challenge superficial thinking, develop a narrative, invite involvement, and so on.

#### How то Do

• The teacher explains to the class about the background of the play that they have prepared after a long rehearsal. The bully forces himself/herself to do the main role. He/she

- points out others when he/she himself/herself was doing a bad job, and so on.
- **o** The teacher has to make the bully write a letter with contradictory arguments as to why s/he is absent today and why s/he will participate in the play tomorrow.
- The teacher, who plays the role of the bully's friend will ask for suggestions from the class, face arguments and channelise the arguments to a logical conclusion.
- The teacher will decide whether to allow the bully to do the lead role or replace her/him with somebody else.

## WHAT TO WATCH OUT FOR

**60** 

Logical reasoning and negotiation

#### VARIATIONS

Can be used for any problem arising in the class.

### LINKAGES WITH OTHER AREAS

Life skill, debate and interpersonal relations

#### **EVALUATION POINTERS**

The power of reasoning, communication ability, self-analysis, introspection and soliloquy.

## 00000000000000

## 8. Social Hierarchy

**The activity**: Behavioural study

**Main purpose**: Observing and realising the roles of

different people in a society

**Other purposes:** Attitudes of people towards each other,

understanding class and inequality,

and body language

Level : VII–VIII

**Requirements**: A pack of cards



RULES

Divide the class into smaller groups. One group will play at a time and others will be observers. Designate a social status to each card, like kings to be corporate heads and politicians, queens as CEOs and rich socialites, Jack as bureaucrats and executives, followed by clerks, teachers, police personnel, shopkeepers, vendors, sweepers, beggars, etc.

#### How to Do

- Each group will randomly pick one card each.
- The group members will look at the cards and assume roles.
- They will move around and interact with each other.
- The audience has to guess who plays what.
- The teacher will tally the opinions expressed by displaying each card.
- A discussion will follow as to why people behave the way they do.

## WHAT TO WATCH OUT FOR



Whether the body language and behaviour is appropriate and recognisable or not.

#### VARIATIONS

Another form of the game is that the group members randomly pick cards. They do not look at the cards, but each participant holds the cards with one hand on his/her foreheads. The participants will know their roles only on seeing the reactions of others. The teacher, at the end, will ask each player as to who s/he was.

#### **EVALUATION POINTERS**

Observation of enactment and communication skills.

Linkages with Other Areas Social studies

00000000000000



### 9. Characters in Costumes

**The activity**: Roleplay

**Main purpose**: Transformaation through a prop

Other purposes: To create a character in action from

a costume

Level : VI–VIII

**Requirements**: Collect a bagful of garments, like

chunni, caps, dhoti, sari, gharara,

gloves, scarves, etc.

RULES

Ask the children to select any one of these costumes and dress-up to assume a character matching the chosen costume.

### How то Do

Announce that the children are in a mela. Ask them to decide the following:

- You intend to buy things or just look around.
- O You are rich or poor.
- You are young or old.
- **o** You are alone, or with a friend or a family member.
- You are a merchant or a customer.
- If a merchant, what you are selling; and if a customer, what you are looking for.





Flow of ideas, creation of characters and mime skills.

#### **VARIATIONS**

Assemble properties, like chairs, boxes, sticks, matchboxes, books, etc., and ask each child to pick one item and assume roles that can identifiably go with the chosen object. Ask them to meet at the school's annual day.

#### **EVALUATION POINTERS**

Enactment, imagination creative observation and communication.

#### LINKAGES WITH

#### OTHER AREAS

Roleplay of animate or inanimate objects.

## 000000000000000

### 10. Forum Theatre

**The activity**: Critical intervention

**Main purpose**: Analysis and problem solving

**Other purposes:** Discussing and negotiating possibilities

Level : VI–VIII

**Requirements**: Actors and audience

RULES

Both the actors and the audience have the right to stop an action whenever they feel it is losing direction or lacking clarification or it is time to give a turn to the story.

#### How то Do

- Pick a situation, like (a) children have to urgently meet their class teacher. They reach the school but find the school gate closed; (b) select any well-known story, like 'The Lion and Hare' and ask the children to enact only to question the moves of the characters in the story.
- Assume roles to argue each case.
- Intervene, stop action, give suggestions, or seek clarifications, think if a different course of action is possible, mould and progress.

## WHAT TO WATCH OUT FOR



Theatre as a mode for reasoning, problem solving and seeking transformational possibilities.



### **VARIATIONS**

- One can pick up stories from text areas, like those we have cited above (activities 2–6) and try out in the forum method of interactive theatre.
- Social Studies and text areas are useful for this type of practice.

### **EVALUATION POINTERS**

Analytical ability, observation of people around, communication skills and rational thinking.







- 1. Portraying a Character
- 3. Ethical and Social Issues
- 5. Exploring a Story
- 2. Facing a Situation
- 4. Improvising Words or Ideas
- 6. Improvisation of Objects

Improvisation means exploration and discovery by way of assuming roles and facing situations, as if, they are in real life. Improvisations are done without text or written dialogues. The text may suggest ideas, situations, contexts and characters. The rest is done extempore. It is a great learning device, provided the teacher accepts that children are capable of generating knowledge by using their own experiences and imaginations, that there are as many responses as there are actors, and teaching is not a one-way traffic (the teacher gives and the students receive) but a two-way transaction facilitated by the teacher.

By facilitation, we mean that the teacher encourages students to explore beyond the standard and expected answers. This way, improvisation is an approach — a move away from 'do what I say' to 'see for yourself'. Helping 'to see' is the most important factor. Here, drama does not mean 'see, what happens to a greedy child'; it rather asks the child to explore 'what is going on in your mind, if you are greedy'.

It is also a technique. To assume a role and improvise may not be easy. It may end too soon, it may go on and on without much substance. The teacher has to push the child to explore further. One way is to discuss. Discuss with students the various possibilities, and then, ask them to improvise. The other is to suggest simple drama techniques of using opposites, like silence and sound, stillness and movement,

light and darkness, and so on. Drama does not mean talk, talk and talk. Speech (for that matter, sound effects and music) is enhanced when played with silence and pause. Similarly, movement juxtaposed to stillness creates meaning. Suggestions, that we see things in so many different ways, gives variations in exploration. The teacher has to suggest these simple techniques for effective improvisation. Consider the example: A group of students are playing, arguing and fighting, and suddenly, the principal appears in the scene. Discuss about the role of silence, stillness and the invisible (to the students) principal in building a sequence. The more one uses the opposites, the more effective will be the improvisation.

Many activities have been mentioned earlier, like the previous chapter 'Reflection', which can be treated as improvisation. In this chapter, we will emphasise on the aspect to help explore subject areas.

## 1. Portraying a Character

**The activity**: This involves portrayal of different

characters both animated and

inanimated.

**Main purpose**: Realisation or discovery of the self

**Other purposes:** Discovering emotive and associational

factors of characters around us and

their influence

Level : VI–VIII

**Requirements**: Select materials as per your plan. Pick up

a story, may be from a textbook. Select a character and collect materials/ properties/costumes supposedly used

by the character.

#### How to Do

Do not divulge the lesson. Divide the students into smaller groups. Discuss with them an incident close to the stories given in the textbook, e.g., in *Basant* – Part-I for Class VI,



the author has written about her days in Shimla when she was a young girl. Try talking in a similar context with the children and let them frame a story around the world they live in. Let the story be enacted and give them points, like health, food, clothes, entertainment and studies around which their worlds revolve. Give them five



Portrayal of a man and an animal

minutes to plan about the possible uses of the materials kept in the bag. Ask the teams to enact a play. Now, study their actions and reactions.

## WHAT TO WATCH OUT FOR



- Identify the dimensions of a character physical psychological and social dimensions;
- Variations in character portrayal characteristics, mannerisms and behaviour associated with a character, his/her social role and personal traits.

#### LINKAGES WITH OTHER AREAS

- Use a proverb to explore a character, for example: *Lakir ke faqir*. Ask the children to plan and enact. No two enactment will be similar. These will give astonishing insights into human characteristics.
- Literature, textbooks, life experiences and observation of human beings.

### **EVALUATION POINTERS**

Self-analysis, study and observation of people around us, analysis of past and present lifestyle.

000000000000000



### 2. Facing a Situation

**The activity**: This activity includes dealing with

situations promptly in day-to-day life.

**Main purpose**: Problem solving

**Other purposes:** Exploring many possibilities

Level : VII–VIII

**Requirements**: A paper and a pen

RULES

To play in smaller groups. When one group plays, others become audience. After each presentation, ask the students to say positive things about the presentation.

#### How to Do

Give situations, like a favourite teacher is retiring tomorrow and the students want to give him/her a gift and present a small performance in his/her honour. The money collected is not much and the time for preparation too is little. Enact scenes depicting the process of problem solving.

# **₩** WHAT TO WATCH OUT FOR

More than decisions, the process of arriving at a decision is important.

### **EVALUATION POINTERS**

The art of problem solving, listening to each other while arriving at a decision.

### 00000000000000

### 3. Ethical and Social Issues

**The activity**: The activity involves creating situations

that will help a learner understand the

importance of ethics in life.

**Main purpose**: Facing a dilemma

Other Purposes: Decision making



Level : VI–VIII

**Requirements**: A room where

children can sit in

a circle and talk

RULES

Do not take a decision in haste.

#### How to Do

Create a situation for a character. For example, you are in a storehouse to buy a gift for your sister on her birthday. You have limited money. You have chosen one glass piece that just fits your budget. But it drops from your hand and breaks. No one has noticed it. What do you do? Speak whatever options come to your mind, and then, take a decision.

# WHAT TO WATCH OUT FOR



The ethical stand that the character takes. See that the improvisation is done honestly.

### LINKAGES WITH OTHER AREAS

Find variations from textbooks, storytelling of several other such precarious situations with reactions and problem-solving discussions.

#### **EVALUATION POINTERS**

Ethics, diplomacy and handling situations.

# 000000000000000

# 4. Improvising Words or Ideas

**The activity**: This entails discussion of ideas and

words with imagery.

**Main purpose**: Connectivity of images

**Other purposes:** Creating stories

Level : VI–VIII

**Requirements**: A blackboard and a chalk



#### RULES

Students must raise their hands to speak and do so only when their turn comes.

#### How то Do

Throw a word or an idea, like a chair, or may be a dream. Ask the students about what images, associational objects or ideas come to their minds. As the students raise their hands, the teacher gets the replies one-by-one, and writes them on the blackboard. One would be surprised to see the range of answers. Divide the class into smaller groups. Ask each group to choose 10–15 suggestions and make a story out of those. When the groups are ready with their stories, ask them to enact one-by-one.

# WHAT TO WATCH OUT FOR

The range of ideas and their connections.

#### **EVALUATION POINTERS**

Imagination, curative outlook, expressions in language and coinage of words.

### LINKAGES WITH

#### **OTHER AREAS**

- Pick up crucial words from text areas for exploration.
- Language, expression and roleplay of several objects in the form of mime.

# 000000000000000

# 5. Exploring a Story

**The activity**: This involves reading stories with

interpretation by group members.

**Main purpose**: Text and beyond

**Other purposes:** Connecting a story with a real life

situation

Level : VI–VIII

**Requirements**: Textbooks (any class)



RULES

Read out a story to the children and stop at a time when expectations are high.

#### How то Do

- Stop to ask what the character is thinking? Ask a student to assume the role and speak whatever he/she is thinking.
- Create groups who would do gossip rounds about the attitude of the character, or about whatsoever he/she has said.
- Proceed with the story reading till you find another halting stage, and so on.



Teachers discussing a story along with their interpretations

### WHAT TO WATCH OUT FOR

Exploring possibilities in a story, out of the box imagination and building new avenues.

#### **EVALUATION POINTERS**

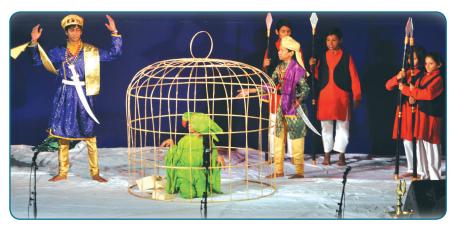
Critical thinking, observation of people surrounding us and problem solving.

### LINKAGES WITH OTHER AREAS

Language and literature, drama and poetry

000000000000000





A story being enacted with objects

### 6. Improvisation of Objects

**The activity**: Connecting with different types

of objects.

**Main purpose**: An object and its relation with human

beings

**Other purposes:** Attitudes towards the object

Level : VII–VIII

**Requirements**: Any object of choice

**RULES** 

Contemplate, look at the object and establish personal link.

### How то Do

Students stand in a circle and in the centre is placed an object — say, a period costume or an old ink pot. Students will think and workout as to what the object signifies. Next, ask them to come in the inner circle one-by-one and assume roles, establish relation with the object with gestures and words.



# WHAT TO WATCH OUT FOR



Background of the object and its relation with the actor, prior knowledge of the children, creative thinking and expressing.

### LINKAGES WITH OTHER AREAS

- One may start with a child giving his/her version, the second one may take off from the first but with new twist, and the third continues to chart out a new course of relationship, and so on. This way, it turns out to be a created 'history' of the object.
- Similarly, different objects can be used to know the intricacies in various areas. The areas could be best chosen from the syllabus.

### **EVALUATION POINTERS**

Knowledge-based imagination and communication ability.





- 1. Recitation
- 3. Puppetry
- 5. Mime
- 7. Creative Drama
- 9. Watching a Play

- 2. Storytelling
- 4. Mask Play
- 6. Roleplay
- 8. Teacher as a Performer

Performances are done primarily for entertainment and enjoyment. There is no need to moralise or educate as such. However, a good performance will naturally sensitise children about life and its moralising and educational needs. The issue is to perform well so that children enjoy and get the 'message' easily without any prompting.

All of us are performers in our daily life — playing the roles of parents, teachers, children, students, passengers, customers, shopkeepers... the list is endless. These are called social roles. Performing arts pick up these roles for playing on stage in various ways.

How can a teacher be a good performer in a classroom situation? Remember the best teacher you have come across. Besides having command on the subject, the best teachers are always excellent performers. They communicate effortlessly. Remember them or observe them, you will find that they have all qualities of great performers — physical appearance, intellect, speech act, non-verbal communication, love, care, affection, compassion and empathy towards students. More than anything else, a great teacher/performer enjoys his/her role. That is why, they become role models for their students.

Some clues have been provided to select performance formats, which may be useful for all upper primary teachers to become good performers.

#### 1. Recitation

#### The Base

Children love poems — their sound, rhythm, words, images, ideas and feelings. It is basically an auditory mode of communication. If poems are recited by teachers with aplomb, these can be exciting experiences for children. They can be inspired to recite a poem, combined with play, as one has seen children playing with rhymes.

### The Basics

# Memorising and Analysis

While memorising, go on analysing the intent of the poem, its symbols and metaphors.

#### Visual

Recitation creates images. Images get communicated, if the player himself/herself can 'see' the poem vividly.

# Voice projection

Recitation is an excellent exercise for voice training. The basic needs are — clarity of speech, understanding of the poem, punctuation, tonal variation, control of pitch, and emphasis and rhythm. Avoid tail dropping.

#### Recite

Recitation is possible when a poem is memorised. Hence, it is different from reading. Good reading is also an art, but recitation is the total performance of a poem.

### Musicality

Recitation is playing with words in sounds and rhythm. Thus, it is close to music. It is an excellent way to explore the world of sounds and rhythm by non-singers.

### The Styles

### Solo

Solo recitation is done by one person/performer. A teacher can select poems of his/her choice to build a repertoire.

#### Choral

A teacher can pick up an interesting poem and prepare children to recite solo or in a group, depending on the poem.



### Playing with poems

The teacher can help the children devise movements, keeping with the meaning and rhythm of a poem. Remember children playing with rhymes.

### Musical poems

Poems are also sung. We have a tradition of singing poetry, like *Tarannum* or *Panchali*.

### 2. Storytelling

#### The Base

Stories captivate children. A story narrated by a performer can entertain children, arouse their expectations, educate them about life experiences, enhance their imagination, and take them on a learning voyage. Storytelling is the original form of theatre, where a storyteller provides a dramatic experience. Later, terms of theatre — chorus and characters — were added to create a theatrical experience. Therefore, a good storyteller is potentially a fine actor and a good theatre person.

### The Basics

### **Voice**

All qualities needed for recitation are equally applicable in storytelling. The difference is that the scope of dramatisation is much more here. Explore your voice to play different characters with different voice projections (Example: the sounds of a lion and a hare, etc.), and to depict different situations (Example: hush for suspense, loud for exuberance, etc.).

### Movement

As compared to recitation, storytelling has a lot more scope for movement, gesture, facial expressions and display of property (if needed).

#### **Characters**

Stories invariably have characters. Each character has to be portrayed authentically, taking note of his/her motives, speech and movement patterns, and relation with



other characters. In other words, the storyteller has to authentically depict all characters all by himself/herself.

### **Situations**

Stories move through incidents or happenings. Depict them as vividly as possible with voice, movements and few properties. Magnify the twists and turns of a story with a sense of drama to reach the climax.

### **Types of Stories**

One has to adjust oneself with styles based on the types of stories. There are a number of styles, depending on the types of stories. Some of these types are mentioned below.

#### **Fables**

These are traditional stories, brief and succinct with a moral lesson, generally ascribed to a writer, like Aesop or *Panchatantra* by Vishnu Sharma.

### Fairy tales

They involve far-fetched unusual happenings, usually, with happy endings, involving characters, such as fairies, demons, the crooked and the wise, etc., in a world where fantasy rules.

#### Folk tales

These are legends derived from communities, who believe these to be true as part of their oral history, even if they are mere fantasies.

# Life stories

Life stories of great people can be a source of inspiration for children. Literary stories are fictions by authors with mastery over the art of words. In the garb of fiction, they tell interesting tales of life. All these will demand different styles. Decide the appropriate style after reading a story.

### The Styles

### **Dramatic**

This is nearest to theatre, where one person plays all roles, vividly describes the situations and displays necessary materials to enhance drama.



#### Musical

This format of dramatics is retained, but enhanced by singing, as practised by traditional narrators, like troubadours (*Kathavachak*).

#### Visual

Stories can be told with the help of pictures (or a series of pictures as in *Patkatha*), or by using properties, puppets, etc.

### 3. Puppetry

#### The Base

Puppetry is instilling life in inanimate objects. Creating puppets is by itself an art. One can turn any object into a puppet, like spoon, pencil or notebook. For this, one has to practise with simple techniques.

#### The Basics

#### **Touch**

It is the first contact between a puppeteer and the puppet. Life flows from the puppeteer through touch.

### Sight

It is the second most important thing needed to instil life into a puppet. The puppeteer keep his/her eyes glued to the puppet, and the object will start 'seeing'. If he/she deviates his/her eyes from the puppet, coordination between the puppeteer and the puppet will be lost.

### **Breathing**

It is to be added next. The puppeteer must coordinate his/her normal breathing with the breathing of the object/puppet. He/she must study his/her own breathing pattern when he/she is happy, angry, afraid, surprised, etc. Every emotion has a different breathing pattern. Adjust the breathing pattern for transferring moods to the puppet.

### Movement

The movement of the puppet depends on what it represents. If it is a fat person, it will move in a heavier way; and if it is a puppy, its movement will be light and



jumpy. Puppetry provides a good opportunity to study human or animal behaviours.

### Sound and speech

Sound and speech, when added, can take a story forward. The puppeteer must coordinate the speech act with the puppet's movement.

### The Styles

Styles depend on the type of the puppet, and the stage where puppetry is being performed. There is an enormous range of puppets in the world. Broadly speaking, these can be divided into hand, rod, string and shadow puppets. For school-level activities, the first two are more appropriate as they can be easily made and handled (played). Some suggestions are given below:

### Everyday objects as puppets

Get any object — pencil or spoon — of different sizes. Turn them into members of a family — papa, mama, brother or sister — and develop a story involving them. These can be played on a bench or a desk.

### Finger puppet

To make a hand puppet is the easiest. Paint a face on your thumb and put little costume made of a piece of cloth or paper to give it a character, or make a cap-like finger cover, paint it to give it a character. Hide your palm below a desk so that only the fingers are visible.





Types of puppets



# Bandana puppet

Place a bandana/cloth or a large handkerchief over the hand. Let the first, middle and ring fingers be the head of the puppet, and put a rubber band around them to create the neck. The thumb and the little fingers are the arms. Put rubber bands around them in order to hold the cloth in place. You can also make a small hole



Finger/bandana puppet



Glove puppet

in a ball and place it on the middle finger as a head and paint facial features on it. Imagine that the hand is the actor. Explore what the actor can do.

### Glove puppet

Glove puppets are made with two pieces of cloth sewn together to create a hollow inside so that the fingers and the palm can slip in it.

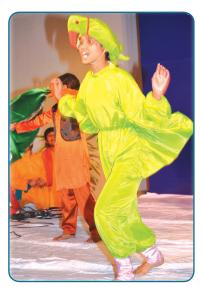
# 4. Mask Play

#### The Base

Children are fascinated by masks. Masks can be used along with puppets and also independently. Masks are pure magic. They hide the player and transform him/her into the threshold of possibility and impossibility.

#### The Basics

Face is the most dynamic and the most expressive part of the body. A mask



Enactment with costumes and a mask



hides the face with a fixed character/expression. The logic of the play is that the mask dictates how the body should behave. Put on a mask, sit before a mirror, and see which gestures work better with a particular mask.

# The Styles

Playing style depends on the type of mask. Simple masks can be made at school by children and teachers. See the following options:



Masks made from newspapers

### Paper bag masks

They are the easiest to make. Take a big envelope/paper bag so that it slips into a child's head. Mark eyes, nose and mouth to make appropriate holes to see, breathe and speak. Ask the children to paint with imagination. You will be surprised to see the range of characters created by them.

### Paper plate masks

They are also easy to make. Take a paper plate, make holes for eyes, cut the four edges to fold and paste so as to fit in with the oval shape of the face, put an elastic on two sides of the plate, and wear it. Paint and give a character to the mask.

### 5. Mime

### The Base

Mime is a non-verbal way of storytelling, which incorporates



A paper plate mask



body movements and facial expressions, sometimes accompanied by music. In modern mime, music is more or less eliminated to create a language of exaggerated movement and highlighted facial expressions.

#### The Basics

Mime artists, usually, wear body-fit costume with a colour contrasting the backdrop (if the background is white, they wear black, and vice versa). They paint their faces, highlighting eyes, eyebrows, lips and chin, so that the expressions can be exaggerated. This is done because the features of a character can be vividly portrayed while telling a story.

### The Style

Mime artists study movements in detail, for example the movement of legs or hands. These come from observation and practice.

# 6. Roleplay

The children will be asked to assume roles. This can bring clarification about the characters — their backgrounds, habits, needs and requirements, emotional condition, and other characteristics. This will help the children to understand the characters of a story more clearly. Pick any lesson from a textbook, particularly language and environmental studies, and try the creative drama techniques, the children will retain the lessons and internalise the learning areas.

# 7. Creative Drama

### The Base

Creative drama is informal in nature, and can be done in a classroom using stories from textbooks and other sources. These are done by children under the guidance of a teacher. Creative drama is a good beginning for graduating in school theatre. In creative drama, some children play actors and others the audience. One can use many participative methods, like forum or hot seating,



to develop creative drama. The basic elements of creative drama can be used for mounting school theatre as well. Take a look at the following:

#### The Basics

If we talk of the minimum, there are four absolute basics for creative drama — to be (i) heard, (ii) seen, to have a (iii) plot, and (iv) roleplay. If there is any disturbance in these, a performance is not liked by the audience. Of course, there are other elements too, but these are the absolute basics.

#### Aural

Again, two things are expected — clear speech by the actors, and effects provided to create the needed mood and enhance the action.

- a) **Speech:** Clear diction, emphasis, volume, tonal variation, pause and emotion are needed for a good speech act. Take a look at the activities included in 'Ice-breakers' and 'Sound', you will find a lot of help in enhancing the speech act. It will be of immense help in poem recitation, especially.
- b) Effect: Effects are produced through sound tracks or live instruments. Take a look at 'Orchestra' under the chapter 'Sound' for creating effect. One can collect instrumental music from music shops and use select portions to help drama. Make sure that the effects do not suppress the speech.

#### Visual

This includes everything that are expected to be seen.

- a) Blocking: This means that the actors must be seen clearly. While the action is on, the actors also move as the arrangements constantly change. These changing patterns can add to the beauty and meaning of drama.
- b) Costume and makeup: In creative drama, suggestive costume and makeup can portray a character. Children easily relate to such characters. Make sure that the suggestions are clear, like a cap for a policeman.



- c) Set and properties: Again, for creative drama, elaborate backdrop or properties are needed. May be, one can draw something suggestive on a blackboard for scenic representation and use piles of chairs to suggest a mountain, depending on the requirement of a play. The idea is to creatively use the easily available items and transform them (see transformation games).
- d) Space: Creative drama can happen in a classroom, where the space is limited. Plan the scenic arrangements and movements of actors within that space. It depends on the room and furniture available there. A room full of desks and benches will have the teacher's space for stage. If the floor space is available, the action can take place in the centre surrounded by the audience. Take a look at the available space and decide about movement, blocking, sets and properties.

#### **Plot**

A drama must have a plot or story with a beginning, middle and end. There is a progression of the story through twists and turns, reaching a climax. Normally, dramatic plot is unfolded through units called 'scenes'. A scene is composed of actions. Break the actions in detail, and the possibility of dramatic progression increases. This requires rehearsal. In creative drama, however, the scope of rehearsal is limited and more emphasis is laid on spontaneity. The teacher has to mentally prepare a roadmap for the children to act. Narrate the story and ask them to act in bits and pieces, may be by using forum technique, so that the action is elaborated, or alternate action is tried out.

Other types of performances prevalent in theatre education across the world are as follows:

### **Mimicry**

Mimicry is an art of imitating people to unfold their typical characteristics or a performance, which consists



of imitating the voice and mannerisms of others. It took an important place in theatre, like makeup, only when masks worn by actors of the classical stage were abolished. As there are certain indisputably fundamental causes for our attitudes and facial movements, mimicry is based on physiological and psychological principles, which tell students the reasons for the rules governing attitudes and expressions. Often, mimicry is done to keep the audience in pace with the current events. Earlier, props, such as glasses or hats, were also employed, but these are now considered old-fashioned and cumbersome. The voice is expected to carry the act.

### Caricature

A caricature is a rendered image, showing the features of its subject in a simplified or, sometimes, in an exaggerated way through sketching, pencil strokes, or other drawings. In literature, a caricature is a description of a person, using exaggeration of some characteristics and oversimplification of others. Caricatures can be insulting or complimentary and can serve a political purpose or can be drawn solely for entertainment. Caricatures of politicians are commonly used in editorial cartoons, while caricatures of movie stars are often found in entertainment magazines. There have been efforts to produce caricatures automatically or semi-automatically, using computer graphics.

### Clowning

Clowns have a varied tradition with significant variations in costumes and performances. The most recognisable modern clown character is the 'red clown' type, with outlandish costumes, featuring distinctive makeup, colourful wigs, exaggerated footwear and colourful clothing. Their entertainment style is generally designed to entertain large audiences, especially at a distance. Modern clowns are associated with the tradition of circus clown, which developed from earlier comic roles in theatre or



variety shows during the nineteenth or the mid-twentieth century. Many circus clowns have become well-known and are a key to circus act in their own right. The English word 'clown' meaning 'rustic', 'boor', 'peasant' was first recorded in c.1560 (as clowne, cloyne). 'Clown' is used as a name of fool characters in Shakespeare's *Othello* and *The Winter's Tale*.

# **Juggling**

Juggling is a physical skill, performed by a juggler, involving the manipulation of objects for recreation, entertainment, art or sport. The most recognisable form of juggling is toss juggling. Juggling can be the manipulation of one or many objects at the same time, using one or many hands. Jugglers often refer to the objects they juggle as 'props'. The most common props are balls, clubs or rings. Some jugglers use dramatic objects, such as knives, fire torches or chainsaws. The term 'juggling' can commonly refer to other prop-based manipulation skills, such as diabolo, devil sticks, poi, cigar boxes, contact juggling, hooping and hat manipulation. The earliest record of juggling is suggested in a panel from the 15th Beni Hasan Tomb (1994 to 1781 BCE) of an unknown Egyptian prince, showing female dancers and acrobats throwing balls. Juggling has been recorded in many early cultures, including Egyptian, Chinese, Indian, Greek, Roman, Norse, Aztec (Mexico) and Polynesian.

### Magic

Magic is the use of rituals, symbols, actions, gestures and language with an aim of exploiting supernatural forces. The belief in and practice of magic has been present since the earliest human cultures and continues to have an important spiritual, religious and medicinal role in many cultures even today. The Atharva Veda deals with mantras that can be used for both good and evil. The word *mantrik* in India literally means 'magician' as a *mantrik*, usually, knows mantras, spells and curses, which can be used for



or against all forms of magic. Tantra is, likewise, employed to perform a magic ritual by a tantrik. Many ascetics, after long periods of penance and meditation, are alleged to attain a state where they may utilise supernatural powers. However, many say they choose not to use them, and instead, focus on transcending beyond physical power into a realm of spirituality. People who have been able to acquire siddhi/intellectual magical powers are said to have performed miracles that would ordinarily be impossible to perform. The performance of magic almost always involves the use of language. Whether spoken out aloud or unspoken, words are frequently used to access or guide magical powers. The knowledge of the right words, appropriate phrases and highly developed forms of speech gives a performer the power over and above his/her own limitations. Examples of magical traditions include alchemy, hoodoo, reiki, black magic, tantra, ceremonial magic, asatru, etc.

### 8. Teacher as a Performer

A performer is a communicator beyond routine. He/she prepares himself/herself and tries new things every day. A performer, primarily, enjoys himself/herself, and entertains others. He/she is involved with his/her work and shares his/her experiences with the audience, or students in a classroom. This sharing is possible because the performer respects the audience. He/she knows that if he/she does not love and entertain the audience, he/she will be rejected. So, performance is skill, love, compassion and respect with an eagerness to reach out to the audience/students. In this respect, there is a slight difference between performers on stage and a teacher in a classroom. The range of activities suggested is for both teachers and students, with the idea that unless teachers enjoy themselves, they cannot reach out to students and cannot be role models for them.



# 9. Watching a Play

It is essential that children watch plays both for enjoyment and exposure. Watching a play will give them a good idea about dramatic play and the technicalities involved. It is not necessary that they have visited a modern auditorium. It can be a folk play, *Ramlila*, *Yakshagana*, or anything else suited to the children content-wise. The important thing is that these shows give an opportunity to children for interaction and critical assessment, which in itself is learning.



Children enact as the teacher looks on



After going through the contents of the handbook, we have a fair idea about the scope of theatre syllabus in schools. It would generally provide the following possibilities:

- analysis of real-life problems and issues, with an aim to find solutions to the problems
- encourage experimentation in different ways of responding to and performing drama — whether scripted, or devised by students themselves, or derived from other stimuli (photographs, paintings, music, poetry, stories, newspapers, television, films and actual events)
- ensure that students are taught how to respond critically to multifaceted real life issues
- extend support to students physically, mentally and emotionally so that they become more active, thinking and sensitive adults, who know the benefits of being positive, creative and expressive, and can find their 'voice', listen to other voices and work collaboratively as members of a team
- create students, who are self-reliant, independent and creative thinkers, and those who own their knowledge and skills, and are confident in getting things done

# **Underlying Philosophy**

- Theatre is an area of acquisition and construction of knowledge. Through continuous drama activity, children build knowledge about themselves and the world they live in.
- For learning to be a fulfilling experience, various faculties of a child need to be drawn together, primarily the physical, mental and emotional selves. Drama provides the possibility for learning to be an enriching experience.

- An essential part of the learning process for a child is to experience different phases of life. The child needs situations where he/she can act, think, feel, speak and reflect as part of an integrated activity.
- To realise their own creative potential, children should be given an opportunity to enhance it right through their school life.
- Draw connections between the subjects they study and them its relevance and interconnections.
- An appreciation of theatre as an art form and its practise.
- Theatre should develop in students the urge to question, search for answers, make decisions, be challenged, solve problems and become independent.
- Theatre helps a child discover its place in larger cultural context of history, tradition, customs, and way of life.

According to the above curricular expectations in theatre, the assessment should have the following performance indicators:

activeattentive

responsibleproductive

• explorers • creative

caringaware members of society

### These performance indicators should enable a child towards:

- self-awareness
- o problem-solving
- decision-Making
- critical thinking
- creative thinking
- enhancing interpersonal relationships
- effective communication
- empathy
- managing emotions
- dealing with stress
- non-hesitant expression of ideas and emotions about different aspects of life
- appreciate and realise aesthetics in life



On the whole, these will help children develop all faculties of their personality, i.e., physical, mental and emotional.

It is, generally, acknowledged that students do not learn art forms the same way that they learn other academic subjects. Because of the unpredictable nature of the art forms, there are important aspects of aesthetics education which clearly cannot be approached with models similar to language learning or any model of maths and science.

### PROCESS OF ASSESSMENT

In practical terms, students' work can be assessed through:

- self-assessment
- peer assessment
- teacher assessment

### Self-assessment

• Let a child assess his/her own work. This analysis is important as it helps the child introspect, gradually improve his/her performance and observe others' performances too. We always accept that children learn from each other.

### **Peer Assessment**

Let children assess each others' work. Let them justify their decision after discussion in class. A friendly environment, conducive to learning will prevail as they try to help each other.

#### **Teacher Assessment**

- Watching closely and listening when students are working with each other is one of the foremost tasks performed by a teacher. Students accept that the teacher is constantly moving from group-to-group, listening, asking questions, and making suggestions when they are stuck or digressing. The teacher is also able to identify students having their own ideas and those who are helping others shape their own ideas.
- The teacher regularly watches as students present their work or ideas to each other. This might range from intergroup discussions to brief spontaneous improvisations, or to more formal presentations of rehearsed scenes. Here, the



teacher is monitoring the group which is performing, noting the students' abilities to explore, form and communicate characters, and derive meanings. The teacher also keeps a check on students who are watching and responding, especially sharing their analysis and criticism of the performance when it is over.

- The teacher periodically sets practical tasks. The students know that particular aspects of their work are being assessed. These tasks might range from being solo exercises to group improvisations or rehearsed scripted work. The teacher is focusing on and assessing the students' understanding and skills.
- The teacher establishes the importance of maintaining workbooks or logbooks by students. They become personalised records of the processes being absorbed and the students' responses to them, whether they come in a note form, or as drawings, poems, stories, scripts, etc. Newspaper cuttings or computer printouts may be pasted on them. These logbooks contain whatever is done, thought, felt, imagined, designed, questioned and written by the students on their creative journeys through the course. Periodic examination of workbooks help the teacher assess the students' ability to research, record and respond to ideas.

# CONTINUOUS AND COMPREHENSIVE EVALUATION (CCE)

It is a regular assessment of all aspects of students' growth and development. A continuous assessment occurs over a period of time rather than a single occasion and helps to ensure that the process of learning moves on the right track, leading to desired learning. Comprehensive assessment values both process and product, includes discipline-specific knowledge dimensions, social outcomes and generic skills.

In continuous assessment, teachers can divide assessment into suitable timeframes. It is an important aspect of putting together the students' records and providing time to teachers to reflect on the assessment. Continuous assessment also provides motivation and opportunities to students to reflect on their work, develop strategies for improvement, and demonstrate improvement before the final (summative) assessment is made.



Assessment tasks can be long or short, not necessarily written, or done in a controlled assessment space, or completed in a specified time by students working individually or in groups, with or without a certain level of teacher assistance, and so on. The students' work may be varied, like an artifact, performance, oral presentation, computer program, writing, project work, fieldwork, practical work, or other demonstration of mastery.

### Theatre encourages children to:

- analyse and evaluate their experiences
- o doubt
- question
- be inquisitive
- investigate
- o think independently

### Assessment in theatre covers a range of:

- basic elements/principles of doing drama
- participation of students in groups or individually
- social interaction
- understanding and demonstration of sensibility of human nature
- familiarity with various practices of the community by imparting relevant skills and ideas, etc.

#### **Factors in CCE**

- What to be assessed?
- When to be assessed?
- How to be assessed?

### What to be Assessed?

- Activities based on syllabus
- It has to be criteria-based, looking at the involvement and creativity in a child
- Emphasis on appreciation, awareness, participation and creation
- Less emphasis on skills



# TECHNIQUES OF EVALUATION AND WHAT TO ASSESS?

Since assessment will take place during activities in a classroom, outside the classroom, in groups and individually, it will be done through observations — direct and indirect, formal and informal, questions, interactions and interviews, by maintaining a child's diary, presentations and performances.

S. No.	Name of the activity and objectives	Contents, methods and purpose	Techniques of evaluation or what to assess
1.	Experimenting with different types of sounds, to find out among children:     Observation     Exploration     Involvement     Expression	Immediate environment and surroundings.  Sounds produced by the body, objects found in the immediate surroundings, such as utensils, stones, paper, leaves, drums and whistles, and environmental sounds would aid students to associate the common sounds heard outside the classroom with what is taught inside.	<ul> <li>Use of body;</li> <li>voice;</li> <li>gestures or mudra or acquisition of a symbolic vocabulary;</li> <li>expressions;</li> <li>executions;</li> <li>sense of joy in discovering the sound link between individual and group activity;</li> <li>look beyond immediate performance and not stop at a melody, movement or an action taught;</li> <li>active participation;</li> <li>level of observation and imitation; and</li> <li>assessing the skill level.</li> </ul>
2.	Telling a story	Constructing     a sequence of     scenes (based on     plots/structure/	Knowledge and exposure to different types of

themes) on the basis of exposition, conflict, climax, resolution, dialogue and non-verbal communication.

### **Purpose**

- developing interest in folk or regional stories;
- structuring a play out of a story;
- using and combining the element of drama and a range of voice, dialogue, movement and narration;
- creating a performance style;
- exploring structure, meaning and style in a collaborative process;
- dealing with powerful figures of folk;
- developing reading, speaking and writing skills;
- facing audience through the play; and
- scripting and evaluating their own play at the end.

- stories regional, folk tales, fictional, real life stories, and so on;
- enacting without inhibitions;
- imitation/reproducing abilities;
- communication ability;
- vocabulary and language;
- capacity to listen to peer groups and teachers;
- making students spontaneous;
- curiosity of subject or emphasis on the content of the subject;
- connecting with any subject of the curriculum or to any other art form; and
- level of understanding.

Hence, we understand that assessment is done of the total personality of a child in context to the learning process.



### **DEVELOPMENT INDICATORS**

# **Physical and Motor Development**

- Stamina and activity level
- Grace
- Alertness
- Eye-hand coordination
- Gross motor development
- Fine motor development

# **Mental Development**

- Observation
- Clarity of concepts
- Enquiring
- Creativity
- Perceiving things, events, etc.
- Making sense of the available information
- **Socio-emotional Development**
- Relating to adults and peers
- Sharing with others
- Cooperation
- Taking initiatives
- Adjustment
- Inclusiveness (empathy towards all sections of the society and varied human emotions)

Memory

Problem-solving

Language development

Logical thinking

# Joy of Theatre

# Some Examples — Indicators for Assessment

S.No.	Curriculum Expectations/ Learning Outcomes	Pedagogical Processes	Learning Indicators
1.	Experimenting with different types of sounds and movements from the immediate environment/ surroundings to enhance observation, listening, exploration, and creative expression	Initiating the following:  draw attention to sounds produced by the body, and objects found in the immediate surrounding, such as utensils, stones, paper, leaves, drums, whistles, and other environmental sounds;  motivate to imbibe and imitate;  use the body aesthetically;  motivate using the voice;  create gestures or mudra or acquisition of a symbolic vocabulary;  coordination of gestures, body movement and voice;  creating a scene;  scripting and enactment;  joyful learning from peers through individual and group activity;  look beyond an immediate performance by connecting with different incidents;  active participation by alerting the mind towards observation and imitation; and  enhancing the special skill levels.	<ul> <li>Listen to sounds and recognise their sources;</li> <li>have a unique capacity of mimicing different sounds;</li> <li>use body naturally;</li> <li>develop flexible movement;</li> <li>have spontaneous e x p r e s s i o n s while listening to a sound and imitating;</li> <li>connect to personalities known or around;</li> <li>able to create characters as children are aware of the current situations and connect to varied stories, and events;</li> <li>develop a good vocabulary and create scenes well;</li> <li>listen to others; and</li> <li>perform well in group or individual activity.</li> </ul>

#### ASSESSMENT

2.	Developing
	communication
	through language
	and body

Provide opportunities to:

- develop language, speech, body (extended to mime), sound, expressions, narration storytelling, puppetry, etc.
- exposure to different types of theatre prevalent in the country; and
- creating a play from different texts used in classrooms.

- experiencing joy/ enjoyment;
- sense of organisation;
- power of observation;
- concentration;
- vocabulary;
- art of scripting;
- expressions;
- critical analysis of circumstances; and
- creative application.

### 3. There are different types of theatre prevalent in the country, like street theatre — *nukkad* natak, theatre in an auditorium or on stage. Children should be made aware of theatre by downloading • plays from YouTube, theatre festivals. theatre performances during community festivals, such as Jatra, Ramlila, etc.

Providing opportunity by:

- Finding out about such plays through the Internet, libraries, community, or theatre artists;
- different types of themes used in such plays;
- letting children create their own drama; and
- discussions with the subject teacher on a particular theme.
- Let children perform

The child should:

- enjoy the story, and subsequently, understand it;
- be able to identify the characters;
- observe the costumes, stage setting and makeup;
- be able to understand the language used;
- be able to connect to history or current affairs and have the enthusiasm to search for information from different resources.



4.	The costume, music,		
	makeup and set design		
	should be explained as		
	they have a rationale.		

their own creation or enact a play written by eminent personalities.

- Pre-knowledge
- Group work
- Creation
- Scripting
- Exposure

On the basis of the above indicators for assessment, the reporting can be done in the following manner:

		Level I	Level II	Level III
Inclined towards	Words (pronunciation)	Instant/ immediate	Gradually	Slow and simply enjoying
	Movement	Instant/ immediate	Gradually	Slow and simply enjoying
	Skill or techniques of drama	Instant/ immediate	Gradually	Slow and simply enjoying
	Subject /theme	Instant/ immediate	Gradually	Slow and simply enjoying
Listening		Excellent	Good	Can improve
Concentration		Excellent	Good	Can improve
Movement		Excellent	Good	Can improve
Grasping		Excellent	Good	Can improve
Retention		Excellent	Good	Can improve
Presentation		Excellent	Good	Can improve



### ASSESSMENT

Talent, capacity to imbibe and creativity		Excellent	Good	Can improve
Attitude		Cooperative	Overconfident	Submissive
Coordination	Listening to others / observing peers and adjusting	Alert at all times	Sometimes	Simply enjoying
	Following the teacher/ imitating	Alert at all times	Sometimes	Simply enjoying
Understanding Subject /theme		Good grasp	Fair grasp	Indifferent
	Developing / improvising	Always	Sometimes	Follow instructions
	Gathering extra knowledge	Always	Sometimes	Indifferent
Response	Total class	Same	Differs	Indifferent
(enthusiasm and competitive element)	Solo, performance of groups	Same	Differs	Indifferent
Interest level	a) Keen to attending the class	Always	Sometimes	Can improve
	b) Acquire additional information	Usually	Sometimes	Can improve
	c) Expression of ideas spontaneously	Always	Sometimes	Can improve



Pre-acquired knowledge or awareness	Subject /theme	Acquired from     family     friends     community	Sometimes	Can improve
Group coordination		Spontaneous	Gradually after observing others	Loner
Individualistic		Smart	Shy	No response

### WHEN TO BE ASSESSED?

- **Continuous:** It refers to regularity in assessment. The regular process of teaching helps the teacher understand a child and assess his/her progress regularly.
- **Periodicity:** Reporting is done continuously but it is important that you reflect on children's progress from time-to-time. Analysis of children in small units, like three months, is useful.
- **Comprehensive:** Periodic assessment helps to understand the child's growth in a year. It gives a unique picture of many traits of the child which have developed in a span of a year.

### How to be Assessed

- Assessment in upper primary classes has to be processbased. The ratio of process vs. product (presentation/ performance) will be 60:40.
- Since arts education is a process-based evaluation, it has to be assessed throughout the year during activities. Thus, it has to be a continuous and comprehensive evaluation.
- Assessment has to be done on a non-competitive basis.
- The focus of learning should be on letting children enjoy the activities and express without hesitation rather than binding them in an outline for perfection.
- The assessment will be qualitative and not quantitative.



#### REPORTING

At the end of the year, reporting will be an important component and evaluation on a 3-point scale is required. Reporting is done continuously but it is important that you reflect on children's progress from time to time. This can coincide with the schools' collation of data from other subject areas and by other teachers teaching the child. Following expressions may be used by teachers for reporting. In theatre education, assessment should be done on the child's own progression than in comparative terms.

A	В	С	D	E
Excellent	Very good	Good	Fair	Suggestions for improvement
Outstanding	Good	Satisfactory	Suggestions for improvement	Can improve
Mature, Outstanding	Imbibes well	Realistic imagination or fairy tale imagery	Acclaim of specific abilities	_
Usually / always	Sometimes	Rare	_	_

### POINTS TO REMEMBER

- Each child is creative.
- Let's give children the freedom to express, explore and experiment.
- Too many instructions curb the creativity of children.
- Give the children the opportunity to observe things in their environment, interact with them and help them form concepts on the basis of such experiences.

# The above activities will help a teacher to:

understand a child as per his/her learning needs and learning styles that would help in planning the teachinglearning activities and would cater to the multiple intelligences of students;

- understand children in terms of their social and emotional behaviour and help them develop a desired set of attitudes and values that would help them adjust and become responsible members of the society;
- support and boast a child's development by making him/her realise his/her potential and provide a suitable environment to help him/her maximise his/her potential; and
- develop the confidence of children by appreciating their achievements and progress and communicate the same to their parents.

Important guidelines	Effects
Avoid being harsh or judgemental.	Being harsh and judgemental prevent children from communicating their ideas freely.
Don't enforce children to follow your ideas.	It discourages children to imagine and innovate.
Discussion should be healthy and not critical.	This degrades the self-esteem of a child.
Improve group interactions as children learn from their peers.	Individual presentations limit a childs' growth.
Let a child explore non- hesitantly and make him/her aware that there are immense possibilities of self development.	Too many instructions are negative for the child to explore each day. Instructions create restricted thinking.





A Handbook of Puppetry. Meena Naik. National Book Trust, New Delhi.

Bal Rang: Bacchon ke Rangmanch — Siddhant aur Beohar. 2006. Rekha Jain (Ed.). Rajkamal Prakashan, New Delhi.

Creative Drama in the Intermediate Grades. 1987. Nellie McCaslin. Longmans, New York and London.

Creative Drama in the Primary Grades. 1987. Nellie McCaslin. Longmans, New York and London.

Creative Drama and Puppetry. Meher Contractor. NBT Books, New Delhi.

Drama as Education: An Argument for Placing Drama at the Centre of the Curriculum. 1984. Gavin Bolton. Longman, Essex.

Drama in Rural India. 1964. Jagdish Chandra Mathur. Asia Publishing House, New Delhi.

Folktales from India. 1991. Ramanujan.

*Folk Theatre of India.* 1966. Balwant Gargi. University of Washington Press, Seattle.

Gadbadjhala: Khel Kavya, Ek Parichay (Hindi). (Collection of Hindi Traditional Rhymes: A Resource Book Plus A 'Rhymatic' Play titled Gadbadjhala). 2001. Ashish Ghosh and Maneesh Manoja. ANANT and MACESE, University of Delhi, New Delhi.

Games for Actors and Non-actors. 1992. Augusto Boal. Route ledge, London.

*History of Indian Theatre*. Invitation to Indian Theatre'. 1987. Manohar Laxman Varadpande. Abhinav Publications, New Delhi.

Kahaani kaa Rangmanch (Hindi). Mahesh Anand, NSD Publications, New Delhi.

Muktadhara Je Pothe: Shishu Natyer Sandhane (Bangla). Tirthankar Chanda. Monfakira, Kolkata.

Natakon Ke Desh Mein (Hindi). Collection of Plays from Asian and Pacific Countries. 2006. Translated and Edited by Mastram Kapoor. National Book Trust, New Delhi.

Natak Ki Duniya (Hindi). Safdar Hashmi. Sahmat Trust, New Delhi.

### JOY OF THEATRE

Natak Shekhar Khela (Bengla). 1905. Swatilekha Sengupta, Nandikar Prakashana, Kolkata.

Paramparasheel Natya (Hindi). 2006. Jagdish Chandra Mathur.

Playing for Real: Using Drama in the Classroom — A Teacher's Handbook. 2007. Barry John, Cathy Yogin, Rajan Chawla. Macmillan, New Delhi.

So You Want to Use Role Play? A New Approach in How to Plan. 1999. Gavin Bolton, Dorothy Heathcote. Trentham Books, London.

Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama. 2000. Jonathan Neelands and Tony Goode. Cambridge University Press. Cambridge.

The Giving Tree. 1964. Shell Silverstein. Harper & Row, New York.

The Little Prince. 1943. Antonine de Saint-exupery. Reynal & Hitchcock, USA.

Theatre Games for School Children. Swatilekha Sengupta (Nandikar). Dasgupta & Co. Pvt. Ltd., Kolkata.

Together in Dreamland (English). Collection of Plays from Asian and Pacific Region. National Book Trust, New Delhi.

*Traditional Indian Theatre: Multiple Steams.* 1980. Kapila Vatsyayan. National Book Trust, New Delhi.

### Some Plays for Children

Andher Nagri Chaupat Raja (Hindi). 1955. Bhartendu Harishchandra.

Beyond the Land of Hattamala. Badal Sircar. Seagull Publications, New Delhi.

Bhuin Path (Bangla) — Science-based Plays for Children by Kuchil Mukhopadhyay. 2006. Ashabari, Purulia.

Dakghar (Bangla). 1912. Rabindranath Tagore.

Dibba Desam Daataaka (Tamil). Bhoomika.

Dulia and Pakhi (Bangla). Nandikar, Kolkata.

Furrut (Bangla). 1913. Upendra Kishore Roychowdhury. A Theatre of Children-blank Verse. Kolkata.

Habib Tanvir's. Charan das Chor. Seagull Publications, New Delhi.

Haddi aur Anya Natak (Hindi). 1997. Asghar Wajahat, Eklavya, Bhopal. Jungledhoom.com. Ekjute Group.

Kathegala Kanaja (Kannada). Rangkishora, Mysuru.

*Khelar Naam Natak* (Bangla) — A Collection of Plays for Children. 2006. Nandikar, Kolkata.

Khelte Khelte Natak (Bangla) — A Collection of Plays for Children. 2005. Nandikar, Kolkata.



#### SUGGESTED READINGS

Majnu ke Rang (Hindi). 1997. Eklavya, Bhopal.

Makkala Mayaloka (Kannada). Kinnarmela, Karnataka

Max and Millie.

Mukut (Bangla). 1908. Rabindranath Tagore.

Neela Kuthiral (Tamil). Kalam a Little Art Movement, Puducherry.

Once upon a Tiger. Directed by Jamini Pathak.

Par Hamein Khelna Hai (Hindi). Shrirang Godbole.

Pinjorar Vidyalaya (Assamese). Seagull, Guwahati.

Pinti ka Sabun. Literacy India. Gurgaon, Haryana.

Rang Prasang (Hindi). School Journal. NSD, New Delhi.

Rastyache Gane (Marathi). Maharashtra Cultural Centre, Pune.

Shastra Dekho Shastra (Hindi). Bharat Ratan Bhargava

Sukumar Ray's notable children's theatre, like Abol Tabol, Jhala Pala, Hobuchandra Gobuchandra, etc., (Bangla).

Tasher Desh (Bangla). 1933. Rabindranath Tagore.

Teen Baal Natak (Hindi). Sarveshwar Dayal Saxena. Vani Prakashan, New Delhi.

The Boy who Stopped Smiling. Prithvi Theatre.

The Girl who Hates Books. Vijay Tendulkar.

## **State-wise Theatre Groups and Directors**

State	Group Theatre and Directors
Andhra Pradesh	<ul> <li>Theatre Outreach Programme, Central University of Hyderabad</li> <li>Nishumbhita</li> <li>Bhoomika</li> <li>Rang Prabha</li> </ul>
Assam	<ul><li>Seagull: Bhairul Islam</li><li>Shishu Natya Vidyalaya: Manik Roy</li></ul>
Bihar	<ul><li>Kilkari: Bal Bhawan, Patna</li><li>Safar Maina</li><li>Prerna</li><li>Abhiyaan</li></ul>
Chandigarh	<ul><li>Puratan Kala Kendra: Late Gursharan Singh</li><li>Zubin Mehta</li></ul>



# Joy of Theatre

Delhi	<ul> <li>T.I.E</li> <li>Khillona</li> <li>Umang: Rekha Jain</li> <li>Irshad Alam</li> <li>Asmita Theatre Group: Arvind Gaur</li> <li>Theatre Garrage: Yashwant Bhatt, Clown Company</li> <li>Yellow Cat: Sukesh Arora</li> </ul>
Goa	Kala Academy
Gujarat	<ul><li>Darpana Karmi: Mallika Sarabhai</li><li>Walter Peter, Ahmedabad</li></ul>
Haryana	Raas Kala Manch: Manish Joshi, Hisar
Jammu and Kashmir	Natrang: Balwant Thakur and Mushtaq Kak
Karnataka	<ul> <li>Samudaya</li> <li>Rang Shankara</li> <li>Rangayan</li> <li>Kinnar Mela: K.G. Krishnamoorti</li> <li>Prasanna Hegdu</li> <li>Anish Victor</li> </ul>
Kerala	<ul><li> Trichoor School of Drama</li><li> Calicut</li></ul>
Madhya Pradesh	Vivechana, Jabalpur
Maharashtra	<ul> <li>Gillo: Shailee Sathyu</li> <li>Banjara Theatre: Raashi Bani, Aurangabad</li> <li>Junoon: Sanjana Kapoor, Nasik</li> <li>Rail Padamsee</li> <li>Mohan Agashe</li> </ul>
Puducherry	Ravi
Punjab	Kewal Dhariwal, Amritsar



Rajasthan	<ul> <li>CURIO — A Performing Art Society: Gagan Mishra, Jaipur</li> <li>Martand Foundation: Vilaas Jannvi, Udaipur</li> <li>The Performer: Vilaas Jannvi and Layik Hussain, Udaipur</li> </ul>
Tamil Nadu	• The Little Theatre: Ayesha Rao
Uttar Pradesh	<ul><li>Lalit Mohan Thapliyal</li><li>Surya Mohan Kulshreshtha</li><li>Anil Shukla</li></ul>
West Bengal	<ul> <li>Nandikar</li> <li>Jhala Pala</li> <li>Shishu Rangan: Sailen Ghosh, child playwright</li> <li>Chetla Kristi Samsad: Pinaki Guha, child playwright</li> <li>Indian Mime Theatres, Children Theatre Workshop: Siddhartha Chakraborty, child playwright</li> </ul>

## Journals and Magazines

- o Chakmak. Eklavya, National School of Drama.
- More than A Child's Play In cooperation with ASSITEJ and Goethe Institute (Internet).
- o Rang Prasang Children's issue. 2006. INTACH-Shobhita.
- Special Issue of Seagull Theatre Quarterly on children's theatre, Issue No. 3, October 1994 (available on Internet).

#### SOME INDIAN THEATRE GROUPS AND COMPANIES

Ranga Shankara Theatre, Bengaluru; Nandikar, Kolkata; Theatre Academy, Pune; National School of Drama, Delhi; Prithvi Theatre, Mumbai; The Little Theatre, Chennai; Darpana Academy of Performing Arts, Ahmedabad; ANANT, Delhi; Dramatic Club, Manipur; Amateur Dramatic Association, Manipur; Dramatic Union, Manipur; Grant Road Theatre, Mumbai, Gujarati Natak Mandali, Mumbai; Morbi Arya



### JOY OF THEATRE

Subodh, Rajkot; Praja Natya Mandali, Hyderabad; Indian National Theatre, Mumbai; Rup Mahal Theatre, Imphal; Surabhi Theatre, Hyderabad; Tibetan Institute of Performing Arts, Dharamshala, Himachal Pradesh; Telugu Little Theatre, Purvabhyas, Delhi; CURIO, Jaipur; Mizoram Drama Oganisation, Aizwal; Gillo, Mumbai; I-Entertainment, Delhi; Yellow Cat, Delhi; Katkatha, Delhi; Sanskar Rang Toli, Delhi; Utkal Yuva Sanskrutika Sangha, Cuttack; Department of Theatre Arts, Hyderabad Central University, Hyderabad; S.P.A.C.E., Goa; Bhoomika, Hyderabad; Bangalore Little Theatre, Bengaluru; Sahitya Kala Mandal, Mumbai; Tram Theatre, Mumbai; Theatre Professionals, Mumbai; Creashakti, Chennai; Campus Theatre, Allahabad; Jhala Pala, Kolkata; Kuhak, Kolkata; The Ishara Puppet Theatre Trust, Delhi, Khilona, Delhi; Andhra Balananda Sangham, Narayanaguda, Hyderabad; Nishumbhita, Balabharathi, Balanandam, Sahitya Kala Mandal, Kalsootri, Hyderabad.

### Some Theatre Festivals for Children

Aha! by Ranga Shankara Theatre, Bengaluru

Bulbule Theatre Festival by CURIO, Jaipur

Children's Theatre Festival by Rang Prabhat, Thiruvanthapuram

Children's Theatre Festival by Shishu Bal Natya Vidyalaya, Guwahati

Jashn-e-Bachpan by National School of Drama, New Delhi

Kilkari Children Theatre Festival by Bal Bhavan, Patna

Summertime by Prithvi Theatre, Mumbai

# Some other important theatre festivals for children:

- 1. Calcutta Puppet Theatre, Kolkata
- 2. Doll's Theatre, Kolkata
- 3. The Ishara Puppet Theatre, New Delhi
- 4. Tram Theatre, Shaili





The following plays are given in the DVD attached to the handbook. They are popular plays, some even based on classic literature, acquired from the archives of the Prasar Bharati. The plays are meant to give a perception to teachers about what theatre and puppetry actually convey and how it helps in the development of the Self holistically.

## 'Agra Bazar'

The drama 'Agra Bazar' is an important milestone conceived and directed by Habib Tanvir (Padma Bhushan), one of the stalwarts in Indian theatre. This drama is based on *ghazal*, *nazm* and *shayari* of Nazir Akbarabadi. It was the intellect of Habib Tanvir, which transformed Indian theatre, connecting it with folk arts and the people of India. 'Agra Bazar' connects to the life of common people, such as vegetable seller, tailor, bookshop owner, potter, musicians and the powerful people among them, like police personnel, administrators, etc. It is a portrayal of exploitation, compromise, grief and yet happy and content lives of common people. The use of music, dialect, movement and costumes in typical folk style gives a different dimension to the drama. On one hand, it is a source of entertainment, but on the other, it is an eye-opener to the prevailing systems in our society.

# 'Eidgah'

This is an important story by Munshi Premchand and an exceptional work in Hindi literature. This is a story of a child Hamid, who is an orphan and lives with his grandmother. After a month of 'Roja' (the Muslim fasting month before Eid), all children go to the mosque to pray on Eid. The children get

### JOY OF THEATRE

money from their elders to buy sweets and toys. Hamid, who belongs to a financially disadvantaged family, also wishes to buy the same things. Due to his financial condition, he is unable to buy the best of things. He buys a 'tong' (*chimta*), realising the difficulty of his grandmother when she makes chapattis for him and also reasons out with his friends how the tong is an important toy for him. This is a story of empathy, human understanding and values.

## 'Jootey'

This is a unique creation of one of the greatest authors in Russia, Anton Chekhov. He lived for a very short span of 45 years from 1860–1904 but contributed immensely to literature with more than 200 short stories and four beautiful pieces of drama.

In 'Jootey', the author narrates the story of a percussionist (*Tabla* player). Despite his economically weak condition, he wishes to flaunt his shoes. But unfortunately, on one occasion one shoe from the only pair that he has gets exchanged with another person. So, he goes all around looking for the missing shoe and the person who possesses it. It is a hilarious drama with an undercurrent meaning, which portrays relationships, thought processes, sensitivity and passion. The play has been directed by Ranjit Kapur.

# 'Population Hazir ho'

This is a drama presented by children with an element of satire. A case has been filed on population and the witnesses are — the environment, Ganga, Yamuna and Taj Mahal. This imagery for advocacy of important aspects of the nature around us is innovative. It is an extraordinary medium to create awareness among people.







Name of Colleges/ S.No. Contact details Universities/ Institutes 1. Aligarh Muslim Department of Fine Arts, University Aligarh Muslim University, Aligarh Website: www.amu.ac.in/ 2. Arunachal University Main Campus, NH-52, Namsai, District Lohit - 792103 Arunachal Pradesh Website: www.arunachaluniversity.ac.in Asian Academy of Film Marwah Studios Complex, FC-14/15, 3. and Television (AAFT), Film City, Sector-16A, Noida, Noida Uttar Pradesh Website: http://www.aaft.com Banasthali University Dean, Fine Arts, Banasthali Vidyapith, Banasthali - 304022, Rajasthan Website: www.banasthali.org/ banasthali/wcms/en/home 5. Bharathidasan Bharathidasan University, Palkalaiperur, Tiruchirappalli - 620024, University Tamil Nadu Website: www.bdu.ac.in Centre for Performing Lalit Kala Kendra (Gurukul), Arts and Lalit Kala University of Pune, Kendra, University Pune – 411007. of Pune Maharashtra Website: www.unipune.ac.in

# Joy of Theatre

7.	Chatrapati Sahuji Maharaj Kanpur University	Kalyanpur, Kanpur – 208024, Uttar Pradesh Website: www.kanpuruniversity.org
8.	College of Art, University of Delhi	College of Art, Tilak Marg, New Delhi –110001
		Website: www.colart.delhigovt.nic.in
9.	D.D.U. Gorakhpur University	Civil Lines, Gorakhpur – 273009, Uttar Pradesh
		Website: ddugorakhpuruniversity.in
10.	Dr. B.R. Ambedkar University	Dr. B.R. Ambedkar University, Paliwal Park, Agra – 282004, Uttar Pradesh
		Website: www.aud.ac.in
11.	Dr. Babasaheb Ambedkar Marathwada	Dr. Babasaheb Ambedkar Marathwada University, Aurangabad
	University	Website: www.bamu.ac.in
12.	Faculty of Performing Arts, Banaras Hindu University	Banaras Hindu University, Varanasi – 221005, Uttar Pradesh Website: http://www.bhu.ac.in
13.	Fergusson College, Pune	Fergusson College, F.C. Road, Pune – 411004 Website: www.fergusson.edu
14.	IGNOU	School of Performing and Visual Arts, Indira Gandhi National Open University, Block-B, Ambedkar Bhawan, Academic Complex, New Delhi – 110068 Website: www.ignou.ac.in
15.	Jawaharlal Nehru University	School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi – 110067 Website: www.jnu.ac.in



## Some Universities...

16.	Kalyani University	University Road, Near Kalyani Ghoshpara Railway Station, District Nadia, Kalyani – 741235, West Bengal Website: www.klyuniv.ac.in
17.	Magadh University	Magadh University, Bodh Gaya – 824234, Bihar Website: www.magadhuniversity.ac.in
18.	Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya School of Creation, Department of Dramatics and Film Studies	Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Gandhi Hills, Wardha – 442001, Maharashtra Website: www.hindivishwa.org
19.	Mahatma Gandhi Kashi Vidyapeeth	Mahatma Gandhi Kashi Vidyapeeth, Varanasi – 221002, Uttar Pradesh Website: http://www.mgkvp.ac.in
20.	Manipur University	Manipur University, Indo-Myanmar Road, Canchipur – 795003, Imphal, Manipur
21.	MCM DAV College for Women, Chandigarh	Website: www.manipuruniv.ac.in  MCM DAV College for Women, Sector 36A, Chandigarh (UT)  Website: www.mcmdavcw-chd.edu
22.	M.S. University of Baroda	Faculty of Performing Arts, M.S. University of Baroda, Pratapgunj, Vadodara, Gujarat
		Dean, Faculty of Fine Arts, M.S. University of Baroda, Prof. C.C. Mehta Road, Vadodara – 390002
		Website: www.msubaroda.ac.in
23.	National School of Drama, New Delhi	National School of Drama, Bahawalpur House–1, Bhagwan Das Road, New Delhi – 110001 Website: nsd.gov.in



# Joy of Theatre

24.	National School of Drama, Sikkim Theatre Training Centre	Sikkim Theatre Training Centre, Nepali Sahitya Parishad Bhawan, Development Area, Gangtok Website: sikkim.nsd.gov.in
25.	National School of Drama, Tripura	Nazrul Kalakshetra Complex, North Banmalipur, Agartala – 799007, Tripura Website: nsd.gov.in
26.	Osmania University	Administrative Building, Osmania University Campus, Hyderabad – 500007, Telangana Website: www.osmania.ac.in
27.	Pondicherry University	Department of Performing Arts, School of Performing Arts, Pondicherry University, Puducherry – 605014. Website: www.pondiuni.edu.in
28.	Punjab University	Department of Music, Punjab University, Sector 14, Chandigarh – 160014 Website: puchd.ac.in
		Department of Indian Theatre Punjab University, Sector 14, Chandigarh – 160014
		Department of Arts History & Visual Arts, Punjab University, Sector 14, Chandigarh – 160014
29.	Rabindra Bharati University	Emerald Bower Campus, 56A, B.T. Road, Kolkata – 700050 Website: www.rbu.ac.in
		Jorasanko Campus 6/4, Dwarkanath Tagore Lane, Kolkata – 700007
30.	Raja Mansingh Tomar Music & Arts University	Swarang Parisar, Needam Road, Chandravadani Naka Chouraha, Gwalior – 474002, Madhya Pradesh Website: rmtmusicandartsuniversity.com



# Some Universities...

31.	Stella Maris College, Chennai	Stella Maris College, 17, Cathedral Road, Chennai – 600086 Website: stellamariscollege.org
32.	The University of Burdwan	The University of Burdwan, Rajbati, Burdwan – 713104, West Bengal Website: http://www.buruniv.ac.in/
33.	University of Calicut, Malappuram	University Of Calicut, Malappuram – 673635, Kerala Website: www.universityofcalicut.info
34.	University of Delhi	Faculty of Music and Fine Arts, University of Delhi, Delhi –110007 Website: www.du.ac.in
35.	University of Hyderabad	University of Hyderabad, Central University P.O., Gachibowli, Hyderabad – 500046, Telangana Website: www.uohyd.ac.in
36.	University of Mysore	University of Mysore, JLB Road, Mysuru – 570005, Karnataka Website: www.uni-mysore.ac.in
37.	Utkal University of Culture	Faculty of Performing Arts, Faculty of Visual Arts, Utkal University of Culture, Sardar Patel Hall Complex, Unit- II, Bhubaneswar – 751009, Odisha Website: http://www.uuc.ac.in
38.	Visva-Bharti	PO: Santiniketan, West Bengal – 731235 Website: www.visvabharati.ac.in



# **Notes**







13171



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

ISBN 978-93-5292-017-4