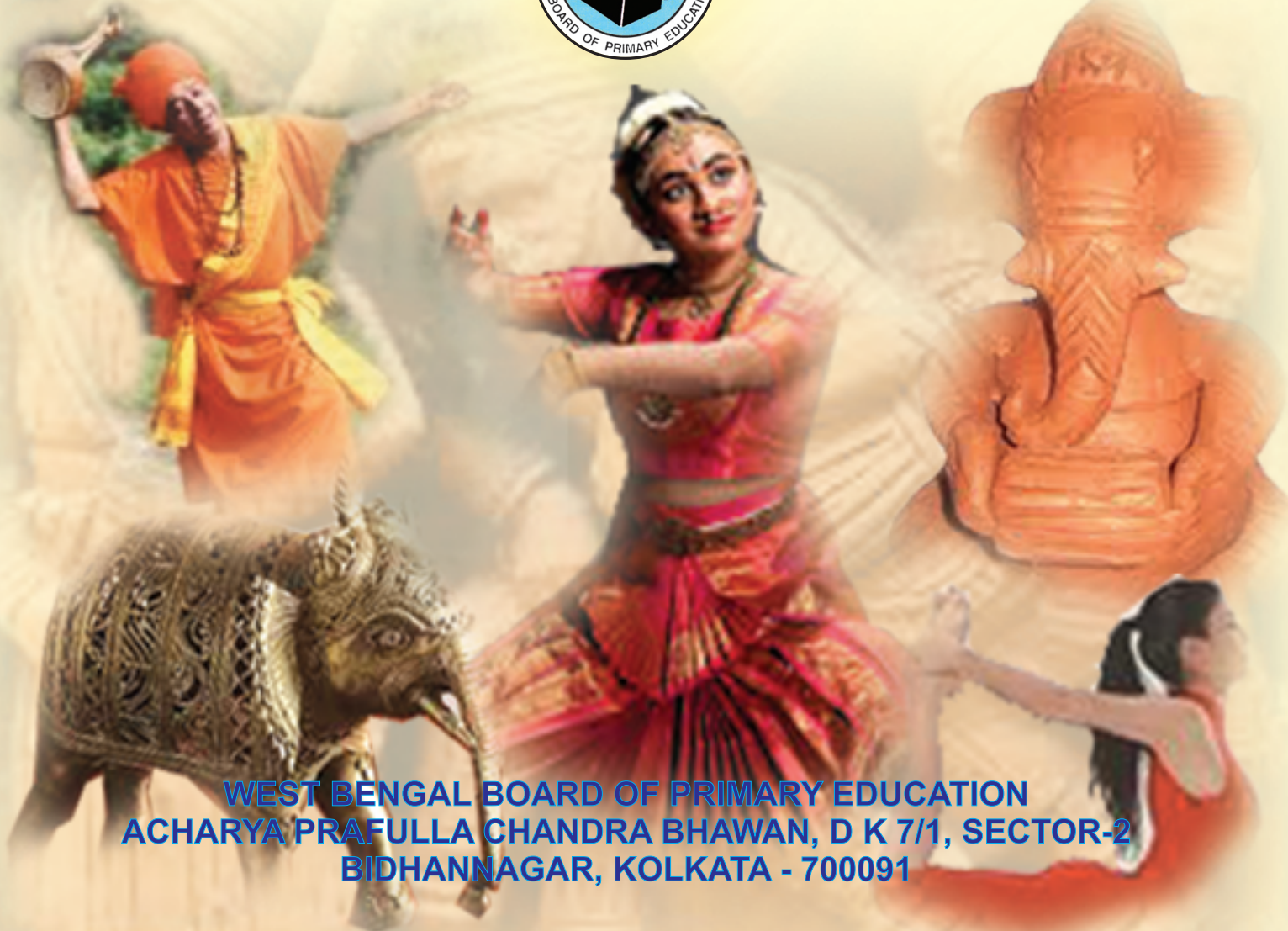


ART EDUCATION, WORK EDUCATION, HEALTH & PHYSICAL EDUCATION

**Six month Special Training Programme on Elementary
Education for Primary School Teachers
having B.Ed./B.Ed. (Special Edn.)/D.Ed. (Special Edn.)**



**WEST BENGAL BOARD OF PRIMARY EDUCATION
ACHARYA PRAFULLA CHANDRA BHAWAN, D K 7/1, SECTOR-2
BIDHANNAGAR, KOLKATA - 700091**

**Six month Special Training Programme on
Elementary Education for Primary School
Teachers having B.Ed/B.Ed Special Edn/D.Ed
(Special Edn.)**

(ODL Mode)

**Art Education, Work Education,
Health & Physical Education**

West Bengal Board of Primary Education,
Acharya Prafulla Chandra Bhaban
D.K. - 7/1, Sector - 2
Bidhannagar, Kolkata - 700091

West Bengal Board of Primary Education
First edition : March, 2015

Neither this book nor any keys, hints, comments, notes, meanings, connotations, annotations, answers and solutions by way of questions and answers or otherwise should be printed, published or sold without the prior approval in writing of the President, West Bengal Board of Primary Education.

Publish by
Prof. (Dr) Manik Bhattacharyya, President
West Bengal Board of Primary Education
Acharyya Prafulla Chandra Bhavan,
D. K. - 7/1, Sector - 2
Bidhannagar, Kolkata - 700091

Forewords

It gives me immense pleasure in presenting the materials of **Art, Health, Physical Education & Work Education for Six Month Special Training Programme in Elementary Education** for the elementary school teachers in West Bengal, having B. Ed. / B. Ed. (Special Education)/ D. Ed. (Special Education). The materials being presented have been developed on the basis of the guidelines and syllabus of the NCTE.

Care has been taken to make the presentation flawless and in perfect conformity with the guidelines of the NCTE.

Lesson-units and activities given here are not exhaustive. Trainee-teachers are at liberty to plan & develop their own knowledge and skills through self learning under the guidance of the counselors and use of their previously acquired knowledge and skill of teaching.

This humble effort will be prized, if the materials, developed here in this Course-book, are used by the teachers in the real classroom situations for the development of the four skills – Listening, Speaking, Reading and Writing of the elementary school children .

March-12, 2015

Dr. Manik Bhattacharyya
President, WBBPE,
Kolkata-700091

আমাদের কথা

শিক্ষার অধিকার আইন (RTE Act)-২০০৯ -এর ধারা উপধারা মাথায় রেখে বি. এড. প্রশিক্ষণপ্রাপ্ত কর্মরত প্রারম্ভিক শিক্ষকদের ডি. এল. এড. প্রশিক্ষণ না থাকা সত্ত্বেও, এই স্তরের উপযোগী শিক্ষক/শিক্ষিকা হিসাবে গড়ে তোলার জন্য N. C. T. E ৬ মাসের বিশেষ প্রশিক্ষণের ব্যবস্থা করেছেন। এই স্বল্প সময়ের প্রশিক্ষণ যাতে দুই বৎসরের ডি. এল. এড-এর সমতুল হয় তার জন্য প্রশিক্ষণ পাঠ্যক্রম ও শিক্ষণ পদ্ধতিকে উৎকৃষ্ট পর্যায়ে আনার যথেষ্ট প্রচেষ্টা করা হয়েছে প: ব: প্রা: শিক্ষা পর্ষদের তরফে।

মনে রাখা দরকার পঠন-পাঠন হবে শিক্ষার্থী বান্ধব এবং শিশু কেন্দ্রিক। অনুসৃত হবে কর্মভিত্তিক, আবিষ্কার ও অনুসন্ধানের মাধ্যমে পঠন-পাঠন প্রক্রিয়া। শিশুকে সমস্ত রকম মানসিক ভীতি ও উদ্বেগ থেকে মুক্ত করে স্বাধীন ভাবে মত প্রকাশে সাহায্য করতে হবে। শিশুর বিনাব্যয়ে বাধ্যতামূলক শিক্ষার অধিকার আইন, ২০০৯-এর ২৯নং ধারার আর্টটি উপধারা এই প্রসঙ্গে স্মরণ করা যেতে পারে। মূল্যায়ণ প্রসঙ্গে বলা হয়েছে যে শিশুর জ্ঞানের উপলব্ধি ও প্রয়োগ ক্ষমতা তার নিরবিচ্ছিন্ন সার্বিক মূল্যায়ণ করতে হবে।

প্রারম্ভিক স্তরের শিক্ষক/শিক্ষিকা এবং বিশেষ প্রশিক্ষণের (দূর শিক্ষা মাধ্যম) প্রশিক্ষণার্থী হিসাবে আপনার নতুন ভূমিকার কথা আপনি মনে রাখবেন— এই অনুরোধ।

আমাদের সার্বিক প্রচেষ্টা সফল করতেই হবে— এ আমাদের দৃঢ় অঙ্গীকার।

মার্চ, ২০১৫

অধ্যাপক ডঃ মানিক ভট্টাচার্য্য
সভাপতি
পশ্চিমবঙ্গ প্রাথমিক শিক্ষা পর্ষদ

Appreciation of Art

Unit - 1

Structure

- 1.1 Introduction
- 1.2 Rationale
- 1.3 Objectives
- 1.4 Meaning and Concepts of Arts and Aesthetics and its significance at elementary level of School Education.
 - 1.4.1 Significance of Music at Elementary level and Its importance.
 - 1.4.2 Identification of different performing Art forms and artist : Music, Dance, Musical instrument, Theatre and Puppetry etc).
 - 1.4.3 Dance
 - 1.4.4 Musical Instrument
 - 1.4.5 Theatre
 - 1.4.6 Puppetry
- 1.5 Understanding child art—Creative experience, Free expression and stages of Artistic development.
- 1.6 Knowledge of Indian Craft Traditions and its Relevance in Education.
 - 1.6.1 Knowledge of Indian Contemporary Arts and Artist : Visual Art.
- 1.7 Indian Festivals and their artistic significance).
- 1.8 Suggestions for curriculum transaction
- 1.9 Let us sum up
- 1.10 Unit End Exercise
- 1.11 Answer of Check your Progress-1
Answer of Check your Progress-2
Answer of Check your Progress-3
Answer of Check your Progress-4

Unit - 2

Visual Arts and Crafts (Practical)

- Experimentation with different methods and materials of visual arts such as; pastel colour, poster colours, water colours pen and ink, rangoli materials, clay, natural material, etc.
- Evaluation of creative expression in Visual Arts with a focus on individual expression, originality and creativity.

Unit - 3

Performing Arts: Dance, Music, Theatre and Puppetry (Practical)

- Listening/viewing and exploring regional art forms of music, dance theatre and puppetry.
- Participation and performance in any one of the regional art forms keeping in mind the integrated approach.
- Planning a stage setting for a performance by the student teachers).
- Evaluation of creative expression in Performing Arts with a focus on individual expression, originality and creativity
- Suggestions for curriculum Transaction

Part B - Health & Physical Education

- Rationale
- Objectives
- Concept of Health and importance of being healthy
- Health needs of a growing child
- Importance or personal cleanliness, Care of different parts of the body

- Environmental Cleanliness
- Record of height and weights, Use of growth schedule
- Safe drinking water, Sanitary facilities
- Heat, light and ventilation, Healthy school environment
- Nutritional requirement of child, Eating habits, Malnutrition, its effects and remedial measures.
- Identification of locally available and their nutritive value.

Organizing Recreational Activities, Sports and Games

- Imitations - of frog, rabbit, butterfly, elephant, dog, lion, aeroplane, train etc.
- Free Play - Simple tag games - chain tag, cat and rat.
- Tumbling - Rolling-forward and backward, cart wheel, camel roll
- Volley ball, Kabaddi, Football, Kho-Kho and Indigenous Games.
- Jumps, throws etc.
- Importance of rest, sleep and postures, gains of good postures, general postural deformities and remedial measures.

Yoga Education

- Yoga, its meaning, definitions and misconceptions
- Brief Introduction to Yoga and Yogic Practice
- Ashtanga Yoga
- Yogic Practices for children to promote positive health.

Suggestions for Curriculum Transaction

Part C - Work Education

- Rationale
- Objectives

Unit - 1

Work Education - Concept and Scope

- Concept of Work Education
- Scope of Work Education
- Work Activities relating to Science, Mathematics, Social Studies, Languages

Local Crafts

- Identification of local crafts
- Interviews with local craftsmen
- Preparation of reports on the local crafts and craftsmen

Designing and Organising School-Based Work Activities

- Social cleanliness
- Gardening
- Clay Work
- Paper Craft
- Puppetry
- Toys making
- Repair of electrical and electronic gadgets

Suggestions for Curriculum Transaction

While selecting work activities, local context must be the prime consideration. The trainees must be encouraged to observe the work process of local craftsmen and local industries. They must be prepared to use work activities in the teaching of different curricular areas. For example, puppets can be used in the teaching of poetry and short stories and clay work can be used while teaching geometrical shapes. The methodology of curriculum transaction may include demonstration, observation, visits, project work etc.

Suggested Readings

- NCERT (2005) National Curriculum Framework, NCERT, New Delhi
Vasant, D (2004) Childhood, work and school education, some reflections

শিল্পশিক্ষা

Art Education

Unit - 1

Appreciation of Art

Structure

- 1.1 Introduction
- 1.2 Rationale
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Answer of Check your Progress-2
Answer of Check your Progress-3
Answer of Check your Progress-4

1.1 Introduction

“Aesthetic needs are fundamental to all human beings and that through the medium of Art Education – opportunities can be created to develop harmonious individuals.” Arts are organised expressions of ideas, feelings and experiences in music, in images, in language, in gesture and in movement. They provide emotional, intellectual and creative enrichment and contribute a lot to the child’s holistic development. Thus a society is developed through a variety of art forms which contribute to cultural ethos and to a sense of well-being. Art education enables the child to explore alternative ways of communicating with others. Art education is integral

to elementary education in helping to promote thinking, imagination and sensitivity and the art activities can be a focus for social and cultural development and enjoyment in school. It encompasses a variety of activities in the music, visual arts, drama, and dance and in literature also. These activities and experiences help the child to make sense of the world; to question, to speculate and to find solutions; to deal with feelings and to respond to the creative experience.

1.2 Rationale

Art Education contributes a lot to the quality of learning in all subjects and to the overall learning environment as it serves as a catalyst for exploring and creating relationships across all content areas. It enriches the multicultural dimensions of the learning environment and in doing so, encourages acceptance and appreciation of both nuance and difference. The arts provide a context for learning those skills and competencies identified as essential for success in the workplace: task analysis, teamwork, resource management, problem-solving, critical thinking, creativity, self-assessment, self-discipline, and the understanding of complex relationships. The art education is beneficial for *all* students, regardless of their level of functional capacity.

1.3 Objectives

After learning this Unit the teacher-educator will gain skill and enable to teach his/her student:

- to realize the inter-relation among the different forms of Art
- to understand the reflection of overall progress of a child in developing awareness and appreciation of various art forms and their cultural bases.
- to enhance adaptability as per situation & understand the importance of team work and group activity
- to voice their observations, findings and sensibility so as developed the five senses & to promote the child's understanding and personal response to the creativity
- to acquire knowledge in different art forms and enable the child to develop the skills and techniques necessary for expression, inventiveness and individuality
- to enable the child to have enjoyable and purposeful experiences of different art forms and to have opportunities to explore, experiment, imagine, design, invent and communicate with different art materials

1.4 Meaning and Concepts of Arts and Aesthetics and its significance at elementary level of School Education

Arts are organised expressions of ideas, feelings and experiences in music, in images, in language, in gesture and in movement. They provide emotional, intellectual and creative enrichment and contribute a lot to the child's holistic development. India's secularism is reflected in her art and culture. "A child would grow up into a secular, creative minded ideal citizen if he/she is made aware of the rich heritage of the country and her culture. A child's over all development of body and mind can be achieved through art education. His/her ability of assumption, sensibility, creativity and logical thinking and other skills will be enhanced through art education."

Aesthetics is a branch of philosophy dealing with the nature of beauty, art, and taste, and with the creation and appreciation of beauty. It is more scientifically defined as the study of sensory or sensori-emotional values,

sometimes called judgments of sentiment and taste. More broadly, scholars in the field define aesthetics as “critical reflection on art, culture and nature.” Aesthetics is a subdiscipline of axiology, a branch of philosophy, and is closely associated with the philosophy of art.

1.4.1: Significance of Music at elementary level and its importance: Music education is a field of study associated with the teaching and learning of music. It touches on all learning domains, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge), and in particular and significant ways, the affective domain (the learner’s willingness to receive, internalize, and share what is learnt), including music appreciation and sensitivity. Music training from preschool to elementary level of education is common in most countries because involvement with music is considered a fundamental component of human culture and behavior. Music, like language, is an accomplishment that distinguishes humans as a species. “An education in music also increases overall brain activity. Research done at the University of Wisconsin has indicated that students with piano or keyboard experience performed 34% higher on tests that measure different lobe activity, which is the part of the brain that is used when doing mathematics, science, and engineering. “The human brain has been shown to be “hard-wired” for music; there is a biological basis for music being an important part of human experience. “Music enhances knowledge in the areas of mathematics, science, geography, history, foreign language, physical education, and vocational training.” - William Earhart, former president of the Music Educators National Conference, Music not only inspires creativity and performance, but academic performance over all is seriously impacted. A research study produced by the Harris Poll has shown that 9 out of 10 individuals with post graduate degrees participated in music education. The National Report of SAT test takers study indicated students with music performance experience scored higher on the SAT: 57 points higher on verbal and 41 points higher on math. Schools that have high academic performance in the US are spending 20 to 30% of their budget in the arts with emphasis on music education

1.4.2: Identification of different performing Art forms and Artist : Music, Dance, Musical instrument, theatre and Puppetry etc :

What is Performing art?

Performing arts include the dance, music, opera, drama, magic, oratory and circus arts. Artists who participate in performing arts in front of an audience are called performers, including actors, , dancers, magicians, musicians, and singers. Performing arts are also supported by workers in related fields, such as songwriting and stagecraft. Performers often adapt their appearance, such as with costumes and stage makeup, etc.

The performing arts, broadly dance, music and theatre are key elements of culture and engage participants at a number of levels. This engagement through participation and formal and informal education is often lifelong. The end point for performing arts education varies, for some people it is part of their engagement in their own and others culture, such as that of indigenous peoples and folklore, for others it leads to professional careers up to an elite level. For this latter group, depending on the discipline, the physical demands are such that early entry into training can be essential. This is seen particularly with classical ballet and circus arts.

Music: Music is found in every known culture, past and present, varying widely between the times and places. Since all people of the world, including the most isolated tribal groups, have a form of music. It may be concluded that music is likely to have been present in the ancestral population prior to the dispersal of humans around the world. Consequently music may have been in existence for at least 50,000 years and the first music may have been invented in Africa and then evolved to become a fundamental constituent of human life.

A culture's music is influenced by all other aspects of that culture, including social and economic organization and experience, climate and access to technology. The emotions and ideas that music expresses, the situations in which music is played and listened to, and the attitudes toward music players and composers all vary between regions and periods.

What is Music?

Music is an united composition of Geet, badya and dance.

Music is derived from Greek word Muse. It is said that Muse is the daughter of Greek God Zeus and Goddess Mnemosyme. These were the people who have implied the poem and singer, as a result of that Music is derived.

Naturally, it is an old imaginative story. In other way we may say that if an object collides with another object then it creates a sound and the object that is being hit shows a shake in its nucleus. The surface around this shake is also shaken. That shaken wave of air gets inside our brain through our ears and we feel the sound. Only those sounds are audible to normal humans which have a frequency within the range of 20-20,000 Hz. It is this severe quaking that gives birth to a tune. A series of tune makes a rhythm and it is this rhythm (Tal) which is the principle component of Music.

Music is classified based on the Ragas mainly. Music is well-crafted and delicate sutlenote which has evolved over time. The source of Indian Music is 'samaveda'. However difference of opinion exists regarding this topic as prior to Vedic Civilization these were traces of music existing within the Arya, Dravidian civilization.

Invaluable contribution made by a few eminent musical personalities:

Rabindra Nath Tagore

“When one knows thee, then alien there is none, then no door is shut. Oh, grant me my prayer that I may never lose touch of the one in the play of the many.” (from Gitanjali)

Rabindranath Tagore was born in Calcutta into a wealthy and prominent Brahman family. His father was Maharishi Debendranath Tagore, a religious reformer and scholar. His mother, Sarada Devi, died when Tagore was very young. . Tagore's grandfather had established a huge financial empire for himself. The Tagores tried to combine traditional Indian culture with Western ideas; all the children of Tagore family contributed significantly to Bengali literature and culture. However, in *My Reminiscences* Tagore mentions that it was not until the age of ten when he started to use socks and shoes. And servants used to beat the children regularly. Tagore, the youngest, started to compose poems at the age of eight. His first book, a collection of poems, appeared when he was 17; and was published by Tagore's friend who wanted to surprise him.



Tagore received his early education first from tutors and then at a variety of schools. Among them - were Bengal Academy where he studied history and culture. At University College, London, he studied law but left after a year as he did not like the weather. In England Tagore started to compose the poem 'Bhagna Hridaj' (a broken heart).

Tagore's reputation as a writer was established in the United States and in England after the publication of GITANJALI: SONG OFFERINGS, about divine and human love.. Tagaore won the Nobel Prize for Literature

in 1913. Two years later he was awarded the knighthood, but he surrendered it in 1919 as a protest against the Massacre of Amritsar, where British troops killed some 400 Indian demonstrators.

Much of Tagore's ideology comes from the teaching of the Upanishads and from his own beliefs that God can be found through personal purity and service to others. He stressed the need for new world order based on transnational values and ideas, the "unity consciousness." He was also a composer, settings hundreds of poems to music. Many of his poems are actually songs, and inseparable from their music. Tagore's 'Our Golden Bengal' became the national anthem of Bangladesh. He died on August 7, in 1941.

What Rabindranath was doing in literature he also tried to do in music. While caring for both the traditions, classical and folk, he respected the inviolable sanctity of neither and freely took from each what suited his purpose. He was not even averse to borrowing from western melodies, although he did very little of that and made his own whatever he took from other sources. If his creative contribution in music has not received the same recognition as his contribution in literature, it is because, in the first place, the classical tradition of music in India, unlike that of literature, is still very alive and vital and there was no vacuum to be filled. Rabindranath's early training in music was deeply influenced by the Bishnupur gharana. He grew up listening, learning and absorbing the dhrupad and khayal traditions from stalwarts like Bishnu Chakraborty, Jadu Bhatta, Radhika Goswami, Srikantha Singha. His elder brother, Jyotirindranath used to experiment with the traditional dhrupad and khayal compositions and encouraged young Rabi to compose verses to match such raga-based melodies. This was how 'Rabindrasangeet' took its early form. Tagore's early compositions thus were 'shuddh', true to the raga and tala systems of dhrupad, dhamar, tappa and sadra. Much like dhrupad, the verses and mood of his songs during this phase were solemn and often dealt with prayer and devotion. It inevitably evolved into a more complex phase where Rabindranath introduced novelty and improvisations, still within the structure of traditional Hindustani music. The variety and diversity in his poetry compelled him to break away from the norms. This was a phase of intense creativity and experimentation where vast combinations of ragas and talas evolved to create a suitable medium for the varied moods and emotions. His creation transcended beyond mere imitation. In Tagore's own words, "From early childhood, Hindustani music has filled my ears and mind ... but, (while composing) mere imitation will result in a shipwreck ..." Tagore was a prolific composer with 2,230 songs to his credit. His songs are known as *rabindrasangit* ("Tagore Song"), which merges fluidly into his literature, most of which—poems or parts of novels, stories, or plays alike—were lyricised. Influenced by the *thumri* style of Hindustani music, they ran the entire gamut of human emotion, ranging from his early dirge-like Brahmo devotional hymns to quasi-erotic compositions. They emulated the tonal color of classical *ragas* to varying extents. Some songs mimicked a given raga's melody and rhythm faithfully; others newly blended elements of different *ragas*. Yet about nine-tenths of his work was not *bhanga gaan*, the body of tunes revamped with "fresh value" from select Western, Hindustani, Bengali folk and other regional flavours "external" to Tagore's own ancestral culture. Scholars have attempted to gauge the emotive force and range of Hindustani *ragas*: the pathos of the *purabi raga* reminded Tagore of the evening tears of a lonely widow, while *kanara* was the confused realization of a nocturnal wanderer who had lost his way. In *bhupali* he seemed to hear a voice in the wind saying 'stop and come hither'. *Paraj* conveyed to him the deep slumber that overtook one at night's end. In fact Rabindranath did not attempt creation of new forms in abstract music. What he did was to bring it down from its heights and make it keep pace with the popular idiom of musical expression. In the second place, his own music is so inextricably blended with the poetry of words that it is almost impossible to separate the mood from the words and the words from the tune. Each expresses and reinforces the other.

In Bengal, however, each change of season, each aspect of his country's rich landscape, every undulation of human heart, in sorrow or in joy has found its voice in some song of Rabindranath. They are sung in religious

gatherings no less than in concert halls. Patriots have mounted the gallows with his song on their lips; and young lovers unable to express the depth of their feelings sing his songs and feel the weight of their dumbness relieved.

Rajanikanta Sen

Rajanikanta was born in the village of Bhangabari, Pabna (present-day Bangladesh). He was the third child of Guruprasad Sen and Manomohini Devi. Guruprasad served as sub-judge in many parts of Bengal. Guruprasad was posted in Katwa when Rajanikanta was born. Guruprasad's elder brother, Govindanath, was a successful advocate. However, much of the family wealth was unwisely invested, and Rajanikanta faced increasing poverty throughout his life. His mother Manomohini was a competent housewife. Rajani studied in Boalia Zilla School (now Rajshahi Collegiate School). He was a very mischievous and playful child. Though he spent less time for his studies, yet he scored well in all his examinations. He has later mentioned in his diary. "I was never a book-worm, for I was blessed with very brilliant parts."

He learnt Sanskrit from Rajnath Tarkaratna, a neighbour in his village Bhangakuthi during school vacations. Rajani got Gopal Chandra Lahiri as his academic mentor. He passed entrance examination in 1882 with second division and got rupees ten per month as stipend. He passed FA in 1885 with second division and joined City College. He completed Bachelor of Arts degree in 1889 and Bachelor of Law degree in 1891 from the same college. Rajani's mother Manomohini Devi had interest in Bengali literature. She used to discuss about it with young Rajani. This influenced his future compositions a lot. Rajani also imbibed a deep interest in music from Tarakeshwar Chakrabarty, his friend in Bhangakuthi, who was good in singing,



He was fluent in writing poems in Bengali and Sanskrit from childhood. He started composing music for his poems and singing those along with playing musical instruments later. Rajani's poems were published in local magazines – Utsaha, Ashalata many times. He used to compose songs for inaugural and closing ceremonies for various assemblies in his college days. He wrote his very famous song^[2] within a very short period of one hour for such an assembly in Rajshahi library: *Beneath your feet lies the prosperous and bountiful earth Behold the blue sky engraved with countless gems above She is like a sweet and graceful angel*"

There was an assembly in Calcutta townhall on 7 August 1905 for protesting against Partition of Bengal. Boycott of British goods and using Swadeshi (Indian) items were decided by eminent Bengali leaders. Indian common men started using clothes manufactured in India (Ahmedabad and Bombay mainly). However those were not so fine as compared to British ones. This made some of the Indians unhappy. In this context Rajani wrote his famous song:

*My brothers, please accept the coarse clothing offered by your mother
As this is all your poor mother(nation) can afford*

Rajani's major contribution towards Bengali literature and music was the immortal devotional songs which were written and composed by him. His songs were set to Hindustani classical style, mixing Kirtan, Baul and Tappa. He was also influenced by humorous/ satirical poems written by Dwijendralal Ray and wrote many of similar types. He became well known as Kantakabi and his songs are often called Kantageeti. Rajani's major contribution towards Bengali literature and music was the immortal devotional songs which were written and composed by him. His songs were set to Hindustani classical style, mixing Kirtan, Baul and Tappa. He was also influenced by humorous/ satirical poems written by Dwijendralal Ray and wrote many of similar types. He

became well known as Kantakabi and his songs are often called Kantageeti. In 1909, Rajanikanta started suffering from throat problems. On 10 September of the same year he was forced to move to Calcutta along with some family members despite very stringent financial conditions. A British doctor examined him and diagnosed it as Larynx cancer. He consulted various eminent doctors in Calcutta but his condition did not improve. As a last resort, he spent a couple of months in Varanasi with the hope of divine intervention. With a very heavy heart he had to sell off copyrights of his published books Vani and Kalyani to arrange for the trip. He had to return to Calcutta as his condition had worsened much. He underwent Tracheotomy operation by Captain Denham White on 10 February 1910 in Calcutta Medical College. He survived the operation but lost his voice forever. He spent the remaining days of his life in the Cottage Ward of the hospital. He used to write in his diary quite regularly during his stay in the hospital. He also started writing autobiography which was written only up to the first chapter. Some poetry lovers and some of the students of the Calcutta Medical College tended after him,^[1] Maharaja Manindra Chandra Nandi and Sharat Kumar Ray helped him financially. On 11 June 1910 Rabindranath Tagore visited the hospital to meet Rajani. Rajani's son Kshitindranath and daughter Shantibala sung a song composed by Rajani and he accompanied by playing a Harmonium. Rajani believed that God inflicted the pain upon him for the purification of his soul. This belief gave him the inner strength to forget the physical pain temporarily and immerse himself in the composition of songs. This is reflected in the following song composed on the day Rabindranath met him:

I am impoverished by all means, my pride shattered, I am devoid of fame, riches and my complete well being. I was disillusioned and had descended into the dungeon of pride; His kindness has lifted the obstacles and humbled me.

Kazi Najrul Islam

Kazi Nazrul Islam was born on May 24, 1899 in a very poor family at the village of Churulia in Burdwan district of West Bengal. He lost his father at the age of nine. At the age of 10, after passing through the lower primary examination, he started teaching in a religious school with a view to assisting his family financially which was in utter poverty. He also served as the khadem of a mazar, the imam of a mosque and even as a mullah.

There was nothing in his life from which one could have the slightest inkling of how this poor boy, living in an insignificant village, would one day grow up to increase the horizon of not only the Bengali literature but of the whole Indian sub-continent as well. He brought the harsh reality of the life of the common man to literature. For the first time he introduced a hitherto uncommon theme of identification of self-interest of the people through the mass movement against all kinds of oppression in the social life. The most remarkable thing about his work was that he wrote a large number of songs, setting almost all of them to a tune and established himself as one of the greatest lyricists and composers of the sub-continent.



His creative life was spread over a period of a little over 22 years from March 1920 to July 1942. After a sudden attack of paralysis on July 10, 1942, he became silent for ever and spent as such a further spell of 34 years of his life before he ultimately died on August 29, 1976 at the age of 77.

In 1910, he joined the Leto group that used to perform music, dance and drama for the recreation of the rural people. At that time he was studying in class V. After coming out of school in 1912-13, he joined the Kabi troupe of Basudeva for a short period, then served as the cook to a railway guard and was an apprentice with a baker's shop. In 1914, under the guardianship of Kazi Rafizullah, a police sub-inspector, he went to Darirampur in Mymensingh and got himself admitted in a school there in class VII. He studied in Shiarsol Raj School from class VIII to X.

He was a poet, short story writer, speaker, newspaper editor, a film actor, a freedom fighter and a political worker. The history of our country will undoubtedly reminisce him in every such roll with due importance. But the single and the most important aspect of his many-faceted genius which gave him widespread fame and name was of a fine lyricist and a musician with many new ragas and talas to his credit. Over the next 22 years after returning to Calcutta he wrote over 2,680 songs. Critics believe that a number of his songs are yet to be discovered and some are totally lost.

The mainstream of his musical emotion was evidently classical. He was deeply engrossed and inspired by the totality of the raga style. In 1940 he talked on the radio about his feelings on this point thus: 'It is not possible for the modern tunes with their monotonous frivolousness to create the exquisite rasa which may be created by the classical music and which may carry away the mind of the people to the world of an experience that is magnificent and superb'. From this thought, he transformed the stream of classical music into a dominant one in the Bengali music world. Some of his songs based on some well-known Hindustani bandish are replete with exquisite poetic beauty, being freed from insignificant wordings of the original songs. Nobody has successfully adapted such a large range of musical styles prevalent in North India like Dhrupad, Khayal, Tappa, Thumri and Dadra along with Kajri, Chaiti, and Rasia.

During the last phase of his creative life, he retrieved many lost and nearly-lost ragas and wrote Bengali songs composed in these ragas. He created 17 new ragas and wrote songs based on them. He also created 11 new talas. He composed six Lakshangeets with double meanings attributed to each by one meaning, the song would appear to be a fine poetic piece, by another it is a description of the characteristics of the raga on which its composition is based.

In the Bengali music world no other lyricist or composer has used so many ragas. Their number would run into about 200.

A special category of songs on awakening, patriotism and struggle for freedom from oppression was introduced by Nazrul. His songs on communal harmony, socialistic inspiration and economic freedom are worth a special mention. His song 'Durgama giri kantara maru' written in 1926 still remains unparalleled in its lyric, tune, and aesthetic excellence among songs of this category written till now. Nazrul also successfully introduced the Bengali ghazals which were readily accepted by the listeners. In this area he has no successor so far.

In the category of devotional and religious songs, Nazrul has numerous compositions to his credit. The first group consists of Islamic songs for which he was the pioneer. The deeply emotional and charming tunes have made such songs the most adored ones not only to the Muslims but also to the Hindu listeners. The second as well as the most dominant group consists of Hindu religious songs. Despite being a Muslim by birth, he created several Bhajans, Shyamasangeets, Agamanis, Kirtans and also a large number of songs on invocation to Shiva, Lakshmi and Swaraswati and on the theme of love of Radha and Krishna.

Nazrul was one of the founders and the most important composers of Bengali modern songs too. Modern songs are composed in a free style which is not related to any of the specific genres like dhrupad, khayal, tappa, thumri, ghazal, kirtan or even to western style.

His songs based on baul, jhumur, Santhali folksongs, jhanpan or the folk songs of snake charmers, bhatiali and bhaoaia consist of tunes of folk-songs on the one hand and a refined lyric with poetic beauty on the other. This makes them a favourite with the listeners. Kazi Nazrul Islam had a strong confidence that even if there were no discussions on his contribution to the music world in his lifetime, all would recall him in future.

Famous Songs

1. *Amra shakti amra bol amra chhatradal*
2. *Durgam giri kantar maru duster parabar*
3. *Bagichay bulbuli tui*
4. *Mora eki brinte duti fool, hindu musulman*

Dwijendra Lal Roy

A great poet, playwright and lyricist, was born on 19 July 1863 at Krishnanagar in Nadia district, where his father, *Kartikeya Chanddra Roy*, was the dewan. His mother, Prasannamayee Devi, was a descendant of Adwaita Prabhu. Dwijendralal graduated in arts from Hughli College in 1883 and obtained his MA degree in English from Presidency College a year later.

He then travelled to London where he obtained the FRAS in agriculture and the MRAC and MRAS from the Royal Agriculture College and Agricultural Society. Returning to India he received training in survey and revenue assessment in Madhya Pradesh and was appointed a deputy in the government. He was later appointed a deputy magistrate in Dinajpur. In 1890, while serving as a settlement officer at Sujamuta pargana in Burdwan estate, he came into conflict with the governor on the issue of peasants' rights.



In 1905 Dwijendralal established a literary society, Purnima Milon, in Kolkata. He became the editor of the monthly BHARATVARSA in 1913. Dwijendralal had a literary bent of mind and started writing poems while still in his teens. While still a student he wrote *Aryagatha* (part 1, 1882). During his stay in England he wrote *The Lyrics of Ind* in 1886. Among his other books are collections of poems and songs: *Aryagatha* (part 2, 1894), *Hasir Gan* (1900), *Mandra* (1902), *Alekhya* (1907), and *Triveni* (1912). His sketches and satires include *Ekghare* (1889), *Samaj Bibhrat O Kalki Avatar* (1895), *Tryahasparsa* (1900), *Prayashchitta* (1902), and *Punarjanma* (1911). He also wrote plays, many of which are included in university syllabi. Among his mythical plays are *Pasani* (1900), *Sita* (1908) and *Visma* (1914). His social plays include *Parapare* (1912) and *Banganari* (1916). He also wrote a number of historical plays: *Tarabai* (1903), *Rana Pratapsingh* (1905), *Mebar Patan* (1908), *Nurjahan* (1908), *Sajahan* (1909) and *Chandragupta* (1911). Most of his plays were successfully staged in Kolkata and elsewhere. He is specially remembered for his historical plays. He was also a well-known composer of modern songs; dwijendragiti still form a regular feature of radio and television programmes. He died on 17 May 1913 in Kolkata.

Dwijendralal Ray, also known as **D. L. Ray** was a Bengali poet, playwright, and musician. He was known for his Hindu mythological and Nationalist historical plays and songs known as *Dwijendrageeti* or the Songs of Dwijendralal, which number over 500, create a separate subgenre of Bengali music. Two of his most famous compositions are *Dhana Dhanya Pushpa Bhara* and *Banga Amar Janani Amar*. He is regarded as one of the most important figures in early modern Bengali literature.

Famous Songs

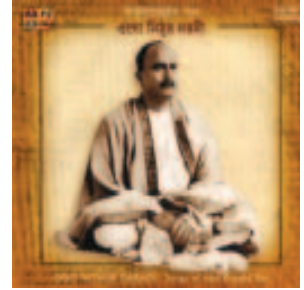
- *Aji Gao Maha Geet*
- *Banga Amar Janani Amar* (patriotic)
- *Dhana Dhanya Pushpa Bhara* (patriotic)
- *Je Din Sunil Jaladhi Haite* (patriotic)
- *Patitadwarini Gangey* (patriotic)

Atulprasad Sen

Atulprasad Sen (20 October 1871 – 26 August 1934) was a Bengali composer, lyricist and singer.^{[1][2]} He is principally remembered as a musician and composer. His songs centred on three broad subjects- patriotism, devotion and love. The sufferings he experienced in his life found their ways into his lyrics; and this has made his songs full of pathos.

Atulprasad is credited with introducing the Thumri style in Bengali music. He also pioneered Ghazals in Bengali, composing about 6 or 7 ghazals.

Atulprasad Sen was born in a Vaidya-Brahmin family hailing from the village Magor in South Bikrampur, Faridpur. He was born in his maternal uncle's house in Dhaka (as was the custom at that time). His father died when he was a toddler. Atulprasad was raised by his maternal grandfather renowned Brahmo social reformer Kalinarayan Gupta, who initiated him in music and devotional songs. Atul Prasad's mother Hemantasashi Sen, later remarried to prominent Brahmo Samaj reformer Durga Mohan Das.



In 1890, Atulprasad passed the Entrance examination. Next, he studied at Presidency College in Kolkata, and then went to London to study law. After successfully becoming a lawyer, he returned to Bengal, and opened up a law practice in Rangpur and Kolkata. Later he moved to Lucknow, where he became the president of the Oudh Bar Association and the Oudh Bar Council.

Atulprasad practised law in Lucknow, from 1902 to 1934. Lucknow played an important role in Atulprasad's musical creation and experiments. At this time, he used to hold musical soirees almost every evening at his residence where maestros like Ahammad Khalif Khan, Chhotey Munne Khan, Barkat Ali Khan and Abdul Karim used to sing. Engrossed in such musical sessions, he used to forget to attend his clients. He wrote most of his songs during his residence in Lucknow. He was able to internalise the Hindustani rendition style well since he lived almost half his life in northern India. Sush-exposed let Atulprasad to introduce the raga-based Bangla songs socially the thungri in Bangla music. The thungri style was originally the creation of the noted musician, Nawab Wajed Ali Shah of Lucknow. Atulprasad adapted the Hindustani style to fit Bangla songs, without distorting their tune and measure. He added a new dimension to Bangla songs and opened the way for further experiments. Atulprasad used fast-paced Hindustani tunes like kheyal, thungri and dadra skilfully. Although some have criticised his attempt to blend Hindustani tunes with Bangla songs, he has been able to add an element of spontaneity on occasions when the tune has transcended the lyrics. His songs based on thungri and dadra have considerable artistic merit. Examples of such songs are ki ar chahiba balo (What more shall I ask for?/ Bhairabi/tap kheyal), ogo nithur daradi (O the merciless/ mixed Ashabari-dadra/tap thungri), yaba na yaba na ghare (I won't go home/ thungri), etc. His raga-based songs include bandhu dhar dhar mala (o my friend, take the garland/ kalingda), tabu tomay daki bare bare (Yet I call you/ Sindhu Kafi) continue to stir people. Atulprasad's introduction of the raga to the Bangla songs has had a significant impact on our music, and has influenced the songs of Kazi Nazrul Islam and other raga-based modern songs. Atulprasad died in Lucknow on 26 August 1934.

Pandit Vishnu Narayan Bhatkhande

Pandit Vishnu Narayan Bhatkhande (August 10, 1860 – September 19, 1936) was an Indian musicologist who wrote the first modern treatise on Hindustani Classical Music (The north Indian variety of Indian classical music), an art which had been propagated earlier for a few centuries mostly through oral traditions. During

those earlier times, the art had undergone several changes, rendering the raga *grammar* documented in scant old texts outdated.

Ragas used to be classified into Raga (male), Ragini (female), and Putra (children). Bhatkhande reclassified them into the currently used Thaats system. He noted that several ragas did not conform to their description in ancient Sanskrit texts. He explained the ragas in an easy-to-understand language and composed several *bandishes* which explained the grammar of the ragas. He borrowed the idea of *lakshan geet* from the Carnatic music scholar Venkatamakhin.



Vishnu Narayan Bhatkhande was born in 1860 in Walkeshwar, Mumbai, Maharashtra. His father had great passion for music which motivated him to study music. At an early age he had mastered singing, veena and flute. He was educated at Elphinstone College in Mumbai and Deccan College in Pune. He graduated with a degree in Law in 1885 and joined the legal profession in 1887. Later he served a short stint as a lawyer in the High Court in Karachi.

During his college days, Bhatkhande began learning sitar playing from Vallabhdas. He later learned vocal music from Raojiba, a Dhrupad singer. He also trained in other aspects of classical music under Belbagkar, Ali Hussain Khan, and Vilayat Hussain Khan. He became a member of *Gayan Uttejak Mandali*, a musical circle in Mumbai, Maharashtra.

Bhatkhande traveled throughout India, meeting with ustads and pandits, and researching music. He began the study of ancient texts such as the *Natya Shastra* and *Sangeet Ratnakara*.^[2]

After the death of his wife and his daughter, Bhatkhande abandoned his legal practice and devoted the rest of his life to systematizing the prevailing forms of Hindustani music and building on that system a coordinated theory and practice of music. During his travels in India, he spent time in Baroda, Gwalior, and Rampur. In Rampur he was the disciple of legendary Veena Player Ustad Wazir Khan, the descendant of Miyan Tansen.

Bhatkhande's first published work, *Swar Malika*, was a booklet containing detailed descriptions of all prevalent ragas. In 1909, he published *Shri Mallakshaya Sangeetam*, in Sanskrit, under the pseudonym 'Chaturpandit'. To make this cultural heritage accessible to the common man, he published commentary on his own Sanskrit grantha in Marathi over a span of several years; it was published over four volumes bearing the title: *Hindustani Sangeet Paddhati*. These volumes form today the standard text on Hindustani music, an indispensable starting point for any student of Hindustani Classical Music. His disciple S N Ratanjankar, famous musician Shri. Dilip Kumar Roy, Ratanjankar's disciple K. G. Ginde, S.C.R. Bhatt, Ram Ashrey Jha 'Ramrang', Sumati Mutatkar and Krishna Kumar Kapoor are among the notable scholars who followed in the footsteps of Bhatkhande. His notation system became standard and though later scholars like Pt. V. D. Paluskar, Pandit Vinayakrao Patwardhan and Pt. Omkarnath Thakur introduced their improved versions, it remained a publisher's favorite. It suffered a setback with onset of desktop publishing, which found inserting marks above and below Devanagari text cumbersome; as a result, books carrying compositions yielded to theoretical texts. A recently developed notation system Ome Swarlipi follows the logical structure introduced by Pt. Bhatkhande but uses symbols instead of Devanagari alphabets.

After travelling widely and having discussions with practitioners of various schools, Bhatkhande arranged all the ragas of Hindustani classical music across 10 musical scales, called thaats. Though the thaats do not encompass all possible ragas, they do cover the vast majority, and are a key contribution to Indian musical theory. The thaats structure corresponds to the melakarta system of raga arrangement in Carnatic music, the south Indian variety of Indian classical music.

Bhatkhande wrote all of his works under one of the two pseudonyms, Vishnu Sharma and Chaturpandit.

Bhatkhande started schools and colleges in India for systematic teaching of Hindustani music. In 1916, he reorganized the Baroda state music school, and later, with the help of the Maharaja of Gwalior, established the Madhav Music College in Gwalior.

In 1926, Rai Umanath Bali and his nephew Dr. Rai Rajeshwar Bali, then education minister of United Provinces, established Marris College of Music in Lucknow, Bhatkhande preparing the course material. The college was later renamed Bhatkhande College of Hindustani Music, and is now known as Bhatkhande Music Institute (Deemed University). Preparation of that course material was a landmark achievement of Bhatkhande since musical knowledge used to be passed on orally in earlier times from Gurus and Ustads to their disciples.

Bhatkhande prepared the *Hindustani Sangeet Karmik Pustak Malika* as a series of textbooks. He also started the tradition of the All India Music Conferences to provide a common platform for discussion between Hindustani and Carnatic classical musicians.

Bhatkhande suffered paralysis and a thigh fracture in 1933. He died in 1936 on Ganesh Chaturthi day. The Post and Telegraph Department of India paid homage to Bhatkhande by releasing on September 1, 1961 a commemorative stamp containing his portrait.

Ustad Faiyaz Khan

Ustad Faiyaz Khan Born at Sikandara near Agra in 1886 (contested as 1888, 1889), he was the son of Shabr Hussain, who died three months before his birth. He was brought up by his maternal grandfather, Ghulam Abbas (1825-1934), who taught him music up to the age of 25. He was also a student of Ustad Mehboob Khan “Daraspiya”, his father-in-law.

Faiyaz Khan served for a long time as the court musician of Sir Sayaji Rao Gaekwad, the Maharaja of Baroda, where he was awarded the “Gyan Ratna” (Gem of Knowledge). The Maharaja of Mysore awarded him the title “Aftab-e-Mousiqui” (the Sun of Music). Faiyaz Khan’s specialities were dhrupad and khyal, but he was also capable of singing thumri and ghazal. According to well known musicologist Dr. Ashok Ranade who was a former Director of Music Centre, University of Bombay, “There was no chink in his armour”. He was a frequent performer in the musical conferences and circles of Lucknow, Allahabad, Calcutta, Gwalior, Bombay and Mysore and in concerts organised by provincial princes who vied with one another to have the Ustad perform in their respective courts. The rulers of Baroda held him in high esteem and he was offered the seat to the right of the Maharaja of Baroda during the official functions of the royal court. He also performed at Jorasanko Thakurbari, the residential abode of Rabindranath Tagore (1861-1941), who was an admirer of the Ustad. It is known that he had held a musical session at Jorasanko a few years before the passing away of Tagore. Other well-known admirers include maestros such as Ahmad Jaan Thirakwa, Ustad Amir Khan, Ali Akbar Khan, Vilayat Khan and Pandit Ravi Shankar. Some of his best-known students are Dilip Chand Bedi, Sohan Singh, Asad Ali Khan and Shrikrishna Ratanjankar, apart from in-house disciples such as Khadim Hussain Khan, Vilayat Hussain Khan, Latafat Hussain Khan, Ata Hussain Khan and Sharafat Hussain Khan. Faiyaz Khan himself was an admirer of Abdul Karim Khan. S.N.Ratanjankar was perhaps the last of his pupils who excelled both as a teacher and as a performer.



Considered a Neo-classicist by some scholars of Indian classical music, Faiyaz Khan was known for his broadmindedness, kindness, humility and sudden fits of temper that cooled almost instantaneously. Simple at heart, he cared little for the gifts and rewards (“inam”) that was showered upon him in almost every place he

performed. His associate and relative and lifelong companion Ghulam Rasul accounts an incident in the 1930s when a thousand rupee currency note was found tucked in the pocket of his sherwani (a long, collared and buttoned outer outfit) when it came home after being washed, cleansed, dried and ironed by the washerman. When asked by Rasul, the Ustad retorted in utter innocence - "How do I know that who is giving me what and how am I to know that a single currency note can be worth more than a hundred rupees?" In another incident which took place at Unaon, near Kanpur, a few years later; when the Ustad came to know that his patron was expending beyond his means to host the concert of the Ustad to celebrate the sacred thread ceremony of his son, Faiyaz Khan accepted only the fare for his return journey and blessed the child with a gold ring purchased from the local goldsmith during his afternoon stroll the day before.

Failing health due to a bout of typhoid in 1945 followed by tuberculosis restricted him to lower his pitch to "B" and "B Flat" though in his prime, he always sang in "C Sharp" and "C". The available recordings of the Ustad are almost entirely from his later years. By the time he died (on 5 November 1950 at Baroda), he had earned the reputation of being one of the greatest and most influential vocalists of the century.

Manna Dey

Manna Dey was born to Mahamaya and Purna Chandra Dey on 1 May 1919 in Kolkata. Besides his parents, his youngest paternal uncle, Sangeetacharya Krishna Chandra Dey highly inspired and influenced him. He received his early education in Indu Babur Pathshala, a small pre-primary school. He started doing stage shows in school since 1929. He attended Scottish Church Collegiate School and Scottish Church College. He participated in sports events like wrestling and boxing in his college days, taking training from Gobar Guha. He graduated from Vidyasagar College.

Dey began taking music lessons from Krishna Chandra Dey and Ustad Dabir Khan. During this period, he stood first for three consecutive years in three different categories of inter-collegiate singing competitions.

In 1942, Dey accompanied Krishna Chandra Dey on a visit to Bombay. There he started working as an assistant music director first under Krishna Chandra Dey, and then under Sachin Dev Burman. Later, he assisted other music composers and then started to work independently. While working independently as a music director for various Hindi movies, Manna Dey continued to take musical lessons in Hindustani classical music from Ustad Aman Ali Khan and Ustad Abdul Rahman Khan.



Dey started his career in playback singing with the movie Tamanna, in 1942. The musical score was by Krishna Chandra Dey and Manna sang a duet named "Jago Aayee Usha Ponchi Boley Jago" with Suraiya which was an instant hit.

But it was only in 1943 that he got his first solo break with Ram Rajya. Incidentally, the producer of the film Vijay Bhatt and its composer Shankar Rao Vyas had approached K C Dey with an offer for playback in the film. When K C Dey refused the offer on the grounds that he would not lend his voice to other actors, they spotted Manna Dey sitting in the corner of the room and offered him the opportunity. Shankar Rao Vyas taught Manna Dey the songs and he chose to sing them in his uncle's distinct style. And thus started the illustrious career with the first song "Gayi tu gayi Seeta sati"(Ram Rajya, 1943).

He sang for first time songs composed by Sachin Dev Burman, Upar Gagan Vishal and Duniya Ke Logo in the 1950 movie Mashal, which became popular and from here his association with S.D.Burman began. Its lyrics were written by Kavi Pradeep. In 1952, Dey sang for a Bengali and a Marathi movie with the same name and

storyline, Amar Bhupali. This established him as a leading playback singer in Bengali films and Marathi films as well by 1953.

In the post independence period, after 1947, Manna Dey was regularly used by music composers Anil Biswas, Shankar Rao Vyas, S.K.Pal, S.D.Burman, Khem Chand Prakash, and Mohd.Safi from 1947 to 1957. Manna Dey established his versatility between 1948 to 1954 by singing not only the classical based film songs but also singing such film songs which were fusion of Indian classical music and pop music and by giving classical music concerts.

Kishore Kumar and Manna Dey had recorded only 6 songs together until 1968 and all proved to be hits. In 1968, R.D. Burman brought them together for “Ek Chatur Naar” in Padosan. His peak period as a playback singer is considered to be from 1953 to 1969. Salil Chowdhry compositions rendered by Dey from films like Anand became popular as well.

He sang “Bohey Nirontaro Ananto Anandadhara” from the album Rabindra Sudha in 1961, and then went on to sing 14 songs composed by Rabindranath Tagore until 2002 in Hindi. He sang title songs of Hindi serials like Hum Hindusthani (1986), Khari Khari (1984), Aasmaan Se Ooncha (1997) and Aao Jhoomo Gaaye (2001), all composed by Barma Malik.

He sang duets with singers like Usha Mangeskar, Mukesh, Sandhya Mukherjee, Mahendra Kapoor, Talat Mahmood, Amit Kumar, Shailendra Singh, Krishna Kalle, Shardha Rajan Iyengar, Arati Mukherjee, Chandrani Mukherjee, Anuradha Paudwal, Hemlata, Minu Purushottom, Bhupinder Singh, K.J. Yesudas, Suresh Wadkar, Kavita Krishnamoorti, Alka Yagnik, Antara Chowdhury, Preeti Sagar, Dilraj Kaur, Yunus Fazmi, Jaspal Singh, Anwar, Manhar Udhas, Joginder and Mubarak Begum. He worked with more than 102 music directors in Hindi film industry. In 8 June 2013, Dey was admitted to the ICU in a Bengaluru hospital after a chest infection gave rise to other complications. His health gradually improved and about a month later doctors took him off the ventilator support. He died of a cardiac arrest at 3:45 pm on 24 October at Narayana Hrudayalaya hospital. Musicians, politicians, cricketers and other notable persons issued statements on his death.

Chek Your Progress – (1)

(a) What is Performing Art?

.....

(b) What is our National Song? Write the name of Composer and Lyricist of our National Song.

.....

(c) In which year Rabindra Nath Tagore & Nazrul Islam were born?

.....

(d) When and where Fayaz Khan was born?

.....

(e) Write four lines of Tagore’s Puja Parjyar Gaan.

.....

.....

(f) Who wrote ‘Tomari deoa parane tomari deoa dukho....’

.....

1.4.3 : Dance : Nritya comes from the word “Nriti”. Sangeet is total component of music band and dance. Out of these three components of Sangeet, Dance means movement of bodies. But for various reasons movement of bodies is not the actual definition of dance. Perfect and Proper dance means movement of bodies. under well control and discipline. For proper development both physical and mental health of human body “Dance” is the best and easy way of body movement. Dance has certainly been an important part of ceremony, rituals, celebrations and entertainment since before the birth of the earliest human civilizations. An early manuscript describing dance is the *Natya Shastra*, written by Bharata Muni, on which is based the modern interpretation of classical Indian dance. scriptures, dance is believed to have been conceived by Brahma. Brahma inspired the sage Bharata Muni to write the *Natya Shastra*, a treatise on performing arts, from which a codified practice of dance and drama emerged. He used *pathya* (words) from the *Rigveda*, *abhinaya* (gestures) from the *Yajurveda*, *geet* (music) from the *Samaveda* and *rasa* (emotions) from the *Atharvaveda* to form the *Natyaveda* (body of knowledge about dance). The best-known of Hindu deities—Shiva, Kali and Krishna—are typically represented dancing. Shiva’s cosmic dance, *tandava*, Kali’s dance of creation and destruction and Krishna’s dance with the *gopikas* (cow-herd girls)—*Rasa Lila*—are popular motifs in Hindu mythology. In ancient India, there were no dedicated auditorium halls or theaters, and dance was usually a functional activity dedicated to worship, entertainment or leisure. Dancers usually performed in temples, on festive occasions and seasonal harvests. Dance was performed on a regular basis before deities as a form of worship. Even in modern India, deities are invoked through religious folk dance forms from ancient times.^[8] Classical dance forms such as Bharata Natyam use *mudras* or hand gestures also to retell episodes of mythological tales such as the slaying of Kaliya by Krishna.

Gradually dancers, particularly from South India, moved from temples to houses of royal families where they performed exclusively for royalty.

India offers a number of classical Indian dance forms, each of which can be traced to different parts of the country. Classical and folk dance forms also emerged from Indian traditions, epics and mythology. There are many Indian folk dances such as Bhangra, Bihu, Ghumura Dance, Sambalpuri, Chhau and Garba and special dances observed in regional festivals such as Lohri and Navratri.

Uday Shankar

Uday Shankar (8 December 1900 – 26 September 1977), was an Indian dancer and choreographer, best known for creating a fusion style of dance, adapting European theatrical techniques to Indian classical dance, imbued with elements of Indian classical, folk, and tribal dance, which he later popularised in India, Europe, and the United States in 1920’s and 1930’s. He was a pioneer of modern dance in India.

In 1962, he was awarded by Sangeet Natak Akademi, India’s The National Academy for Music, Dance and Drama, with its highest award, the Sangeet Natak Akademi Fellowship for lifetime achievement, and in 1971, the Govt. of India, awarded him with its second highest civilian award the Padma Vibhushan



He was born Uday Shankar Chowdhury, in Udaipur, Rajasthan, to a Bengali family with origins in Narail (present Bangladesh). His father Shyam Shankar Chowdhury, a noted barrister, was employed with the Maharaja of Jhalawar in Rajasthan at the time of his eldest son’s birth, while his mother Hemangini Devi was descended from a Bengali zamindari family. His father was conferred the title, ‘Harchowdhury’ by the Nawabs, but he preferred to use

surname 'Chowdhury' minus 'Har.' His younger brothers were Rajendra Shankar, Debendra Shankar, Bhupendra Shankar and Ravi Shankar. Of his siblings, Bhupendra died young in 1926.

His father was a Sanskrit scholar, who graduated with honours from the Calcutta University and later studied at Oxford University, where he became a Doctor of Philosophy.^[8] Since his father moved frequently on account of his work, the family spent much time in Uday's maternal uncle's house at Nasratpur with his mother and brothers. Uday's studies also took place at various locations including Nasratpur, Gazipur, Varanasi, and Jhalawar. At his Gazipur school, he learnt music and photography from Ambika Charan Mukhopaddhay, his Drawing and Crafts teacher.^[8]

In 1918, at the age of eighteen, he was sent to Mumbai to train at the J. J. School of Art and then to Gandharva Mahavidyalaya.^[9] By now, Shyam Shankar had resigned his post in Jhalawar and moved to London. Here he married an English woman and practised law, before becoming an amateur impresario, introducing Indian dance and music to Britain. Subsequently, Uday joined his father in London, and on 23 August 1920, joined the Royal College of Art, London to study painting under Sir William Rothenstein. He danced at a few charity performances that his father had organised in London, and on one such occasion, noted Russian ballerina Anna Pavlova happened to be pre Uday Shankar did not have any formal training in any of the Indian classical dance forms. Nevertheless, his presentations were creative.^[11] From a young age, he had been exposed to both Indian classical dance and folk dance, as well as to ballet during his stay in Europe. He decided to bring elements of both the styles together to create a new dance, which he called Hi-dance. He went on to translate classical Indian dance forms and their iconography to dance movements, after studying the Rajput painting and Mughal painting styles at the British Museum. Further during his stay in Britain, he came across several performing artists, subsequently when he left for Rome on the 'Prix de Rome' scholarship of French Government, for advanced studies in art.

Soon his interaction with such artists grew and so did the idea to transform Indian dance into a contemporary form. The turning point came with his first meetings with legendary Russian ballerina Anna Pavlova. She was looking for artists to collaborate on India-based themes. This led to the creation of ballets based on Hindu themes, 'Radha-Krishna', a duet with Anna, and 'Hindu Wedding', for inclusion in her production, 'Oriental Impressions'. The ballet was presented at the Royal Opera House, Covent Garden, in London. Later he continued to conceive and choreograph ballets, including one based on the Ajanta Caves frescoes, which was performed across the United States.^[12] In time his style of dance came to be known as 'Hi-dance', though later he called it 'Creative dance'. He worked with Anna for one and a half years, before starting out on his own in Paris.

Shankar returned to India in 1927, along with a French pianist, Simon Barbiere, who was now his disciple and dance partner, and a Swiss sculptress nl:Alice Boners, Alice Bonner, who wanted to study Indian art history. He was welcomed by Rabindranath Tagore himself, who also persuaded him to open a performing arts school in India.

On his return to Paris in 1931, he founded Europe's first Indian dance company, along with Alice Bonner, who by now had become one of his disciples. Together with musicians Vishnu Dass Shirali and Timir Baran, he created a new template for music to accompany his newly devised movements. His first series of dance performances was held on 3 March 1931, at the Champs-Elysees Theatre in Paris, which was to become his base as he toured through Europe.

Soon he embarked on a seven-year tour through Europe and America with his own troupe, which he called – ‘Uday Shankar and his Hindu Ballet’, under the aegis of impresario Sol Hurok and Celebrity Series of Boston of impresario, Aaron Richmond. He performed in the United States for the first time in January 1933 in New York City, along with his dance partner Simkie, a French dancer. As part of the visit, a reception was held at the Grand Central Art Galleries. After, Shankar and his troupe set out on an 84-city tour throughout the country.

His adaptation of European theatrical techniques to Indian dance made his art hugely popular both in India and abroad, and he is rightly credited for ushering in a new era for traditional Indian temple dances, which until then had been known for their strict interpretations, and which were also going through their own revival. Meanwhile, his brother Ravi Shankar was helping to popularise Indian classical music in the outside world.

In 1936, he was invited by Leonard Knight Elmhirst, who had earlier assisted Rabindranath Tagore in building Sriniketan, close to Shanti Niketan, to visit Dartington Hall, Totnes, Devon for a six-month residency, with his troupe and lead dancer, Simkie. Also present there were Michel Chekhov, nephew of Russian playwright Anton Chekhov, the German modern dancer-choreographer, Kurt Jooss and another German Rudolf Laban, who had invented a system of dance notation. This experience only added more exuberance to his expressionist dance.

In 1938, he made India his base, and established the ‘Uday Shankar India Cultural Centre’, at Simtola, 3 km from Almora, in Uttarakhand Himalayas, and invited Sankaran Namboodri for Kathakali, Kandappa Pillai for Bharatanatyam, Ambi Singh for Manipuri and Ustad Allauddin Khan for music. Soon, he had a large assemblage of artists and dancers, including Guru Dutt, Shanti Bardhan, Simkie, Amala, Satyavati, Narendra Sharma, Ruma Guha Thakurta, Prabhat Ganguly, Zohra Sehgal, Uzra, Lakshmi Shankar, Shanta Gandhi; his own brothers Rajendra, Denbendra and Ravi also joined him as students. The centre, however, closed after four years in 1942, due to a paucity of funds. As his students dispersed, he regrouped his energies and headed South, where he made his only film, *Kalpna* (Imagination) in 1948, based on his dance, in which both he and his wife Amala Shankar danced. The film was produced and shot at Gemini Studios, Madras.

Uday Shankar settled in Ballygunge, Kolkata in 1960, where the “Uday Shankar Center for Dance” was later opened in 1965. In 1962 he was awarded the highest award of the Sangeet Natak Akademi, the Sangeet Natak Akademi Fellowship for lifetime contribution to Indian dance.

Awards

- 1960 Sangeet Natak Akademi Award – ‘Creative Dance’
- 1962 Sangeet Natak Akademi Fellowship
- 1971 Padma Vibhushan
- 1975 *Desikottama*, Visva-Bharati University

1.4.4 Musical instrument: The instrument, created or adapted to make musical sounds is known as musical instrument. In principle, any object that produces sound can be a musical instrument—it is through purpose that the object becomes a musical instrument. The history of musical instruments dates to the beginnings of human culture. Early musical instruments may have been used for ritual, such as a trumpet to signal success on the hunt, or a drum in a religious ceremony. Cultures eventually developed composition and performance of melodies for entertainment. Musical instruments evolved in step with changing applications.

Musical instruments. are made from animal skins, bone, wood, and other non-durable materials. Musical instruments developed independently in many populated regions of the world. Musical Instrument of India are of four types. (1) String Instrument, (2) Instrument made by animal skin, (3) Metal Instrument & (4) Instrument

played by using air, these types are of two types- i) Reed based Instrument. Like Harmonium , Piano and (ii) Flute, Saxophone are of second type. Some Most Useful music instruments are :

Tanpur: The **Tanpura** (or **tambura**, **tanpuri**) is a long-necked plucked string instrument found in various forms in Indian music; it does not play melody but rather supports and sustains the melody of another instrument or singer by providing a continuous harmonic bourdon or drone. A tanpura is not played in rhythm with the soloist or percussionist: as the precise timing of plucking a cycle of four strings in a continuous loop is a determinant factor in the resultant sound, it is played unchangingly during the complete performance. The repeated cycle of plucking all strings creates the sonic canvass on which the melody of the raga is drawn. The combined sound of all strings is very rich in harmonics that will enhance the resonance of the tones sung or played to the accompaniment of a fine tanpura.

The name *tanapura* is derived from *tana*, referring to a musical phrase, and *pura*, which means “full” or “complete”.¹ Hindustani musicians favour the term ‘tanpura’ whereas Carnatic musicians say ‘tambura’; ‘tanpuri’ is a smaller variant used for accompanying instrumental soloists.

The body shape of the tanpura somewhat resembles that of the sitar, but it has no frets – as the strings are always plucked at their full lengths. One or more tanpuras may be used to accompany vocalists or instrumentalists. It has four or five (rarely six) metal strings, which are plucked one after another in a regular pattern to create a harmonic resonance on the basic note or keynote.

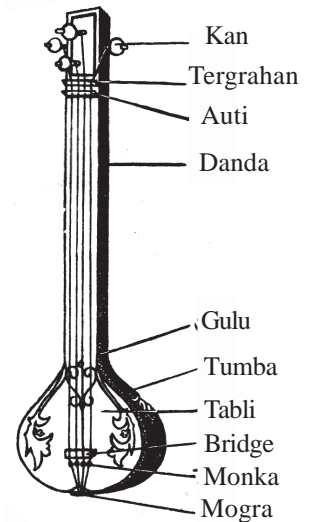
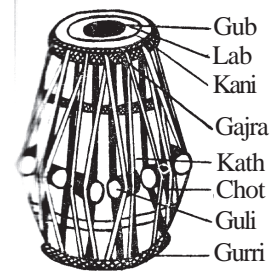
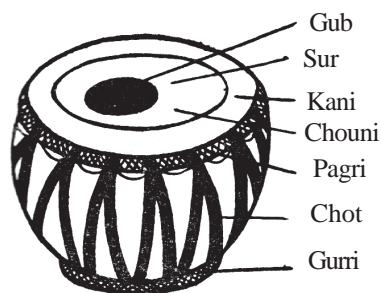


Tabla: A pair of small drums fundamental (since the 18th century) to Hindustani music of northern India, Pakistan, and Bangladesh. The higher-pitched of the two drums, which is played with the right hand, is also referred to individually as the *tabla* or as the *daya* (*dahina* or *dayan*, meaning “right”). It is a single-headed drum usually of wood and having the profile of two truncated cones bulging at the centre, the lower portion shorter. It is about 25 cm (10 inches) in height and 15 cm (6 inches) across. Skin tension is maintained by thong lacings and wooden dowels that are tapped with a hammer in retuning. It is usually tuned to the tonic, or ground note, of the raga (melodic framework).



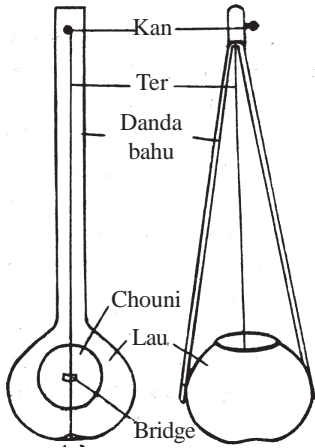
Baya: The *baya* (*bahina* or *bayan*, meaning “left”), played with the left hand, is a deep kettledrum measuring about 25 cm (10 inches) in height, and the drum face is about 20 cm (8 inches) in diameter. It is usually made of copper but may also be made of clay or wood, with a hoop and thong lacings to maintain skin tension.



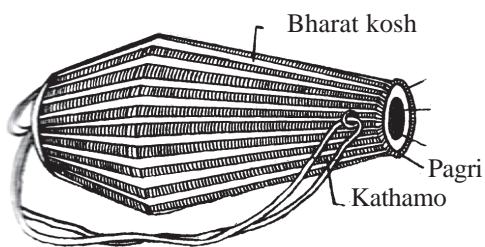
Pressure from the heel of the player’s hand changes the tone colour and pitch. The tuning of the *baya* varies, but it may be a fifth or an octave below the *daya*. A disk of black tuning paste placed on the skin of each drum affects pitch and also generates overtones characteristic of the drums’ sound. The musician plays the tabla while seated, with the *baya* to the left of the *daya*. Sound is produced on the drums through a variety of different finger and hand strokes. Each drum stroke can be expressed by a corresponding syllable, used for both teaching and performance purposes. The intricate music of the drums reflects the rhythmic framework (tala) of the piece. Tabla

can be documented in India from the late 18th century. Originally associated with courtesan dance traditions, tabla now are used in a variety of genres and styles of Hindustani music. Distinguished players of the tabla include Alla Rakha Khan and his son Zakir Hussain.

Ektara : In origin the *ektara* was a regular string instrument of wandering bards and minstrels from India and is plucked with one finger. The *ektara* is a drone lute consisting of a gourd resonator covered with skin, through which a bamboo neck is inserted. The *ektârâ* player holds his instrument upright, gripping the neck just above the resonator and plucking the playing string or strings with the index finger of the same hand. If he is dancing, he supports the gourd resonator with his other hand, in which he carries clusters of small bells which sound as he beats his hand against the gourd.^[2] Pressing the two halves of the neck together loosens the string, thus lowering its pitch. The modulation of the tone with each slight flexing of the neck gives the *ektara* its distinctive sound. There are no markings or measurements to indicate what pressure will produce what note, so the pressure is adjusted by ear.^[3] The various sizes of *ektara* are soprano, tenor, and bass. The bass *ektara*, sometimes called a *dotara* often has two strings^[4] (as literally implied by *do*, “two”).



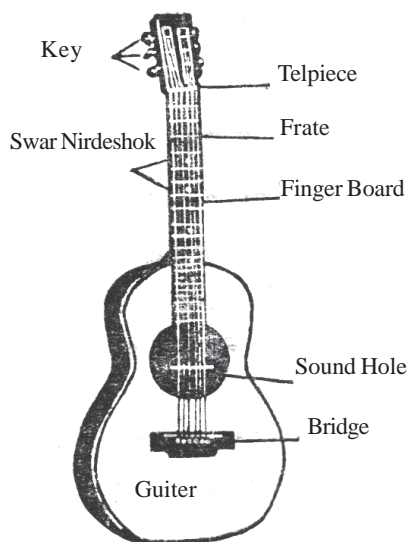
The *ektara* is a common instrument in Baul music from Bengal. Some controversy has arisen in recent years over the adoption and alleged corruption of Baul music by popular bands and films in Bengal. It has become common to mix traditional instruments like the *ektara* with more modern sounds in an attempt to appeal to a wide audience, which traditional musicians feel is “destroying the true beauty” of Baul music.^[5] These instruments are commonly used in *kirtan* chanting, which is a Hindu devotional practice of singing the divine names and mantras in an ecstatic^[6] call and response format. The *Ektara* is used by *Sadhus*, or wandering holy men and for Sufi chanting as well as by the *Bauls* of Bengal.



Khol : The *khol* (also known as a Oriya: **mrdanga** or **mridong**) is a terracotta two-sided drum used in northern and eastern India for accompaniment with devotional music (*bhakti*). It originates from the Indian states of West Bengal, Assam and Manipur. The drum is played with palms and fingers of both hands. The *khol* is a drum with a hollow earthen body, with drumheads at both ends, one far smaller than the other. The drumheads are made of cow skin, and

are three-layered and treated with a circle of rice paste, glue, and iron known as *syahi*. Some modern instruments are made with a fiberglass body and synthetic drumheads. The drum is used to accompany Bengali, Oriya *kirtans* by medieval poets like Chandidas, Govindadasa and Gyanadas. It is also used to accompany Gaudiya *Nritya*, one of the nine Indian classical dances.

Guitar: The guitar is a popular musical instrument classified as a string instrument with anywhere from 4 to 18 strings, usually having 6. The sound is projected either acoustically or through electrical amplification (for an



acoustic guitar or an electric guitar, respectively). It is typically played by strumming or plucking the strings with the right hand while fretting (or pressing against the fret) the strings with the left hand. The guitar is a type of chordophone, traditionally constructed from wood and strung with either gut, nylon or steel strings and distinguished from other chordophones by its construction and tuning. The modern guitar was preceded by the gittern, the vihuela, the four-course Renaissance guitar, and the five-course baroque guitar, all of which contributed to the development of the modern six-string instrument

Harmonium: The harmonium is also known as *peti* or *baja*. This instrument is not a native Indian instrument. It is a European instrument which was imported in the 19th century. It is a reed organ with hand pumped bellows. Although it is a relatively recent introduction, it

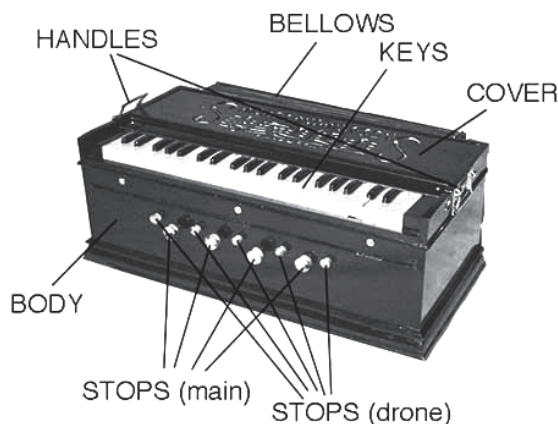
has spread throughout the subcontinent. Today, it is used in virtually every musical *genre* except the south Indian classical.

There are a number of parts of the harmonium, here are some of the main ones:

Body - The body is the box that houses the various parts of the harmonium. There are two basic styles. One style is simply a box with everything in a fixed position (see above illustration). Another style collapses down into a suitcase style of enclosure. There are several collapsible styles; one is shown in the right hand illustration.

Bellows - The bellows are the pumps which force the air through the instrument. There are really two sets of bellows, one internal and one external. The external bellows are pumped by hand; these are familiar to the average player. The external bellows then forces the air into the internal bellows. The internal bellows act as a reservoir for the air. These bellows lay deep inside the instrument and are visible only by disassembling the instrument. The internal bellows push against a spring; it is this spring which forces the air over the reeds.

Keys - The keys, known in India as “*chabi*”, are the small wooden controls that the performer fingers to play the music. There are black keys and white keys. Although the keyboard is reminiscent of the keyboards found on pianos and other Western instruments, the international standard for pitch (i.e., A=440) has not been adopted.



Cover - The cover is a small piece of wood, sometimes with cloth or glass, which covers the workings of the harmonium. It serves two functions. The most important is to protect the workings against damage. It also changes the sound by muting the higher frequencies while allowing the lower frequencies to pass. Sometimes the cover has a sliding panel which makes this muting action adjustable.

Stops (main) - The main stops are a series of valves which control the way that air flows in the instrument. The main stops control the air flowing into the various reed chambers. There are usually a minimum of one stop per reed chamber; however it is not unusual to find more than one per chamber. Although these extra stops may control special functions, such as tremolo, it is not unusual to find a redundant stops with no special function. This reflects the tendency of Indian musicians to simply open up all the stops, regardless of the function.

Stops (drone) - The drone stops are the most distinguishing feature of Indian harmoniums. These stops control the flow of air over un-keyed reeds. They simply drone their particular pitch. There may be any number of drones set to any pitch; however they tend toward, A sharp, C sharp, D sharp, F sharp, and G sharp.

Handles - The handles allow for easy transport of the harmonium. In a box type, there are two handles on the sides. In a suitcase style, there is only a single handle.

Reeds (not shown) - The reeds a series of brass reeds set into a heavier brass base. Each base is roughly 1/4 inch by 2 inches. There must be a minimum of one reed per key while two or three are the most common. These small brass reeds vibrate whenever air passes over them.

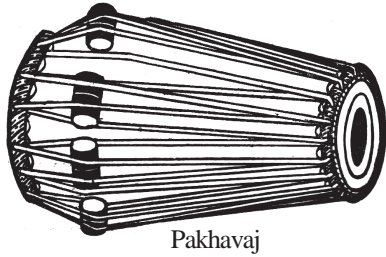
Coupler (not shown) - A coupler is a mechanical arrangement whereby another key is played along with the one being fingered. Normally it is the key located an octave below the selected key. This arrangement produces a much richer sound than an uncoupled keyboard. This coupling may be enabled or defeated by the user.

Scale Changer (not shown) - Scale changer is an elaborate mechanical arrangement whereby the entire keyboard may be shifted up or down. This allows a musician to transpose the performance into any key without having to learn new fingerings.

Reed Board (not shown) - The reed board is a flat piece of wood with a series of long holes cut in them. There are a series of brass reeds covering these holes. These reeds are arranged in banks. If there are two banks of reeds, it is said to be a double-reed harmonium. If there are three banks of reeds, it is said to be a triple-reed harmonium. The triple-reed harmonium is generally considered to be superior to the double-reed variety. Sometimes this board is not flat, but instead has the reeds set into perpendicular baffles. This style is said to produce a better sound. There are two common sitting positions, a standard position and one used by *qawwali* singers. The standard position is simple. One simply places the harmonium on the ground. The right hand plays the keys while the left hand pumps the bellows. This is the most common position used in India today. There is also a position used by *qawwali* singers and folk musicians. For this position one end of the harmonium rests on the ground while the other end rest partially in the lap. Both positions are illustrated in the above pictures.

The position is reversed for left handed musicians. In such cases the right hand pumps the bellows while the left hand plays the melody.

The harmonium may also be played standing and walking. In this case the harmonium is slung by a strap around the neck. This however, seems to be limited to beggars that one may occasionally encounter.



Pakhavaj

Pakhawaj: The pakhawaja or mridang is an Indian barrel-shaped, two-headed drum, a variant and descendant of the older mridang.

It is the standard percussion instrument in the dhruvada style and is widely used as an accompaniment for various forms of music and dance performances. The pakhavaja has a low, mellow tone, very rich in harmonics. Set horizontally on a cushion in front of the drummer's crossed leg, the larger bass-skin is played with the left hand, the treble skin by the right hand. The bass face is smeared with wet wheat dough

which acts as the *kiran* and is the cause of the vivid, bass sound the pakhavaja produces.

The word *pakhâvaja* or *pakhavâja* is of Prakrit origin, whose Sanskrit equivalent is pak avâdya. This instrument is always known as *pakhavaj* and not *pakshavadya*. This word is derived from the words pakc a (“a side”), and vâdya (“a musical instrument”), it is said that, during the 14th century, the great mridangists experimented with the materials used in mridang construction, and finally started using wood for the main body as opposed to the original clay. Thus, a new name pakhawaj emerged, whilst the older name, mridang was still used.

As with the tabla, the pakhavaj rhythms are taught by a series of mnemonic syllables known as *bol*. The playing technique vary from that of tabla in many aspects: in the bass face, the artist hits with his whole palm instead of the finger tip hitting which is done in tabla. In the treble face, the artist hits his whole palm with the fingers properly placed on the skin to produce different bols.

In traditional pakhavaj styles a student would learn a number of different strokes which produce a specific sound. These are remembered and practiced with corresponding syllables.

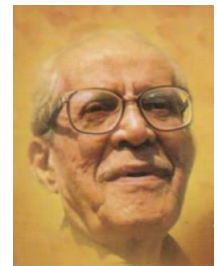
The very basic capacity is to play a *theka* in a particular *tala* or rhythmic cycle, as for instance *chautala*, (which is unrelated to chowtal, a type of folksong in the Bhojpuri region and sung by amateurs during the Phagwah/Holi festival) in 12 beats:

/ dha dha | din ta || kite dha | din ta | tite kata | gadi gene |

Advanced students learn *reelas* that are virtuoso pakhavaj compositions.

A Memorable Personality In Instrumental Music: V. Balsara, known for his versatility with an array of musical instruments, had been suffering from geriatric problems for the past few months and was undergoing treatment at his nephew's residence in Ballygunge Park.

V. Balsara started his career in Hindi films but could not sustain it for long as a music director. But he changed the track of his career and became a famous instrumentalist, orchestra conductor, a music teacher and the music director of non-film songs and a few Bengali films during rest of his life. I became aware of his name in the 1970s mainly for his beautiful compositions of some non-film Hindi songs.



Vistas Ardeshir Balsara (Vishtasp Ardeshir Balsara ?) (22/06/1922 – 24/03/2005), known as V Balsara in the music world was born in Bombay (Mumbai) to a Gujarati speaking Parsi Zoroastrian family. From the childhood, he was inclined towards Western music. His first childhood teacher was his mother who taught him harmonium. At the age of 6, he gave his first public performance at C.J Hall in Mumbai where he played the pedal harmonium. 10 years later, he had mastery over five musical instruments including piano which he learnt from a German musician Hildafeld. His filmy music career started with Hindi film ‘Baadal’ (1942) in which he assisted music director Ustad Mustaq Hussain. Later he assisted Master

Ghulam Haider, and Khemchand Prakash. His first independent assignment was for the film ‘Circus Girl’ (1943) in which he composed music along with another music director Vasant Kumar Naidu. In all, he was the music director for about a dozen Hindi films most of which were released in 1940s and early 1950s. In 1947, he joined HMV as Orchestra Director and worked for R. K. banner and Naushad. Being a well respected musician, he became the founder secretary of Bombay Cine Musicians’ Association and Bombay Cine Music Directors’ Association. In 1953, Gyan Prakash Ghosh, a well known music director of Bengali films (he had composed music for a few Hindi films as well) invited him to Calcutta (Kolkatta) to attend a musical gathering. During this period, he fell in love with the City of Joy and made Kolkatta his permanent residence. Since he was now fully involved with Bengali films, he started learning Indian classical music from Muneshwar Dayal of Gaya and took interest in Rabindra Sangeet. During this period, he was connected with about 30 Bengali films in various capacity – Orchestra Conductor, background music, assistant music director and music directors. He also composed many non-film Hindi and Bengali songs mostly in the 60s and 70s. He had many music albums to his credit particularly as an instrumentalist and symphony orchestra music composer. Parts of his orchestra albums were often used by AIR and Radio Ceylon as filler after the end of a radio programme.

Those who knew him from the close quarter say that he was a well respected person not only for his mastery over musical instruments, orchestra conductor and music compositions but also for his simplicity, soft spoken and jovial nature without any show of ego. That is what perhaps earned him the title ‘Gentleman Musician’ from the film and music fraternities. During the last phase of his life, he lost many of his close relatives including his wife and two sons. However, his music and his well wishers gave him company until his death in March 23, 2005. In the same year, his last Bengali film as a music director ‘Til Theke Taal’ (2005) was released. After his death, Saregama (formerly HMV), brought an album containing his orchestral compositions of 10 Hindustani classical ragas as a tribute to him,. His well wishers in Kolkatta have constituted V Balsara Memorial Committee which arranges musical evenings on V Balsara’s birth and death anniversaries. Promising singers and musicians are given V Balsara Awards on these occasions, . The ‘gentleman musician’, as the affable Parsi was known among friends, had only his music to give him company in the twilight years as he grappled alone with ill health in the absence of his wife and two sons had predeceased him.

The striking feature of Balsara was his never-say-die spirit. At 83, Balsara was still going strong on the music front with his Bengali film production ‘Til Theke Taal’ running in theatres in West Bengal.

He settled in Kolkata in 1954 after he was invited by legendary musician Jnan Prakash Ghosh, to the city. Earlier, he had been in Mumbai, then Bombay.

Born in June 1922, Balsara learnt music from his mother Nazamaye, and gave his first solo performance at the age of six with the pedal harmonium, in use in those times, at a packed C J Hall in Mumbai. V. Balsara, synonymous with the sound of music in the city, died on Thursday afternoon. The legendary pianist and composer was 83.

Check your Progress

- (a) The big rounded part of Tanpura is called
- (b) Harmonium is Instrument.
- (c) V.Balsara was an eminent
- (d) At Almora in Uttar Pradesh Uday Sankar established a dance school named

1.4.5 : Theatre: Theatre is a collaborative form of fine art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music, and dance. Elements of art and stagecraft are used to enhance the physicality, presence and immediacy of the experience.^[2] The specific place of the performance is also named by the word “theatre” as derived from the Ancient Greek *theatron*, “a place for viewing”. But before saying anything about theatre we should discuss about Drama. **Theatre** is a collaborative form of fine art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music, and dance. Elements of art and stagecraft are used to enhance the physicality, presence and immediacy of the experience. The specific place of the performance is also named by the word “theatre”

Drama: Down the ages man used different sounds and physical expressions as a part of recreation. These were ultimately used in different religious, matrimonial and festive occasions. In contact with urban civilization these techniques turned into drama. Drama reached a height in Greece. Sofocles and Euripedes are some noted dramatists for their outstanding works. In India drama has been developed from dance. The root of drama in India owes its origin to ancient religion. Sanskrit drama originated long before, probably in the third and fourth century B.C. On the evidence of the drama composed by Vass, Aswaghosh was contemporary of Vass. Sanskrit drama entertained a few elites but Greek dramas entertained a large mass under the sky. The drama *Kumar Sambhava*, *Sakuntala* etc had developed the Sanskrit literature.

Different forms of Theatre: Proscenium: A **proscenium** is the area of a theatre surrounding the stage opening. A proscenium arch is the arch over this area. A proscenium arch creates a “window” around the scenery and performers. The advantages are that it gives everyone in the audience a good view because the performers need only focus on one direction rather than continually moving around the stage to give a good view from all sides. A proscenium theatre layout also simplifies the hiding and obscuring of objects from the audience’s view (sets, performers not currently performing, and theatre technology). Since the Italian Renaissance, the most common stage used in the West has been the proscenium stage which may also be referred to as a *picture frame stage*. The primary feature is a large opening known as the proscenium arch through which the audience views the performance. The audience directly faces the stage—which is typically raised several feet above front row audience level—and views only one side of the scene. This one side is commonly known as the invisible *fourth wall* of the scene. The proscenium arch evolved from the *proskenium* in Ancient Greek theaters. This was the space in front of the *skênê* or backdrop where the actors actually played.



Third Theatre: In theatre in the round, the audience is located on all four sides of the stage. The fourth type of stage incorporates created and found stages which may be constructed specifically for a performance or may involve a space that is adapted as a stage. In the latter part of the 20th century, boundaries between types of theatrical production became increasingly eroded. Besides these systems of production there are several forms known collectively as alternative theatre and later as third theatre. In West Bengal Badal Sarkar was an influential dramatist of this type.



Jatra: **Jatra** means procession or journey in Sanskrit is a popular folk-theatre form of Bengali theatre, spread throughout most of Bengali speaking areas of the Indian subcontinent, including Bangladesh and Indian states of West Bengal, Bihar, Assam, Orissa and Tripura. As of 2005, there were some 55 troupes based in Calcutta's old jatra district, Chitpur Road, and all together, jatra is a \$21m-a-year industry, performed on nearly 4,000 stages in West Bengal alone, where in 2001, over 300 companies employed over 20,000 people, more than the local film industry and urban theatre.

The word 'jatra' means journey or going. The origin of jatra intrinsically a musical theatre form, is traditionally credited to the rise Sri Chaitanya's Bhakti movement, wherein Chaitanya himself played Rukmini in the performance of *Rukmini Haran* ("The abduction of the Charming Rukmini") from Krishna's life story, a first definite presentation of this theatrical spectacle.

An Eminent Drama Personality: Sombhu Mitra (22 August 1915 – 19 May 1997) was a legendary Indian film and stage actor, director, playwright, reciter and an Indian theatre personalities, especially Bengali theatre, where he is considered a pioneer. He remained associated with Indian People's Theatre Association (IPTA) for a few years before founding *Bohurupee* (1948), theatre group in Kolkata in 1948. He is most noted for his films like, *Dharti Ke Lal* (1946), *Jagte Raho* (1956), and his production of *Rakta Karabi* based on Rabindranath Tagore play in 1954 and *Chand Baniker Pala* his most noted play as a playwright.



In 1966, the Sangeet Natak Akademi awarded him with its highest award, the Sangeet Natak Akademi Fellowship for lifetime contribution, then in 1970, he was awarded the Padma Bhushan, India's third highest civilian honour, and in 1976 the Ramon Magsaysay Award.

Born in Calcutta (now Kolkata), India, on 22 August 1915, Sombhu Mitra was the sixth child of three sons and four daughters born of Sarat Kumar Mitra, an employee of the Geological Survey of India, and Satadalbasini Mitra. His mother died when he was 12 years old.

He started his schooling in Chakraberia Middle English School, Calcutta and later continued in the Ballygunge Government High School, Calcutta, where he developed interest reading Bengali plays and became active in school dramatics. He joined St. Xavier's College at the University of Calcutta in 1931, and soon started attending the local theatre.

His first appearance in Bengali theatre was in Rangmahal Theatre in north Kolkata in 1939, thereafter he moved to the Minerva, Natyaniketan and Srirangam theatres.

In 1943, he joined Indian People's Theatre Association (IPTA). In 1944, several old theatrical conventions were broken when the play *Navanna* written by Bijon Bhattacharya and co-directed by Sombhu Mitra for IPTA was staged. In 1948, Sombhu Mitra formed a new theatre group, Bohurupee in Kolkata, which ushered the group-theatre movement in West Bengal.

He married Tripti Mitra née Bhaduri, who was also a celebrated personality in the Bengali theatre. Their daughter, Shaoli is a noted actress, director and playwright.

Under Sombhu Mitra's direction, the Bohurupee staged several successful productions. In December 1950, the Bohurupee presented three plays in the New Empire theatre – Tulsi Lahiri's *Pathik* and *Chenda Tar* and Sombhu Mitra's own creation, *Ulukhagra*. In 1954, Rabindranath Tagore's *Rakta Karabi* was staged by the

Bohurupee, followed by his *Bisarjan*, *Raja* and *Char Adhyay*. Other notable productions include Bidhyak Bhattacharya's *Tahar Namti Ranjana* and *Kanchanranga*. Under his direction, this group also presented the Bengali adaptations of several well-known dramas from the world stage. Henrik Ibsen's *Putul Khela* (Doll's House), *Dashachakra* (An Enemy of the People) and Sophocles' *Raja Oidipaus* (Oedipus Rex) are notable amongst them.

In these productions he performed as *Rahimuddin* in *Chenda Tar*, *Atin* in *Char Adhyay*, *Binod* in *Ulukhagra*, *Tapan* in *Putul Khela*, *Dr. Purnendu Guha* in *Dashachakra*, *Oidipaus* in *Raja Oidipaus*.

He died in Kolkata on 19th May, 1997 at the age of 82.

Sombhu Mitra received many national and international awards, which include the Crystal Globe for *Jagte Raho* at the 1957 Karlovy Vary International Film Festival, the *Desikottama* from Visva Bharati University in 1989, an honorary D. Litt from both Rabindra Bharati University and Jadavpur University in Kolkata, the Ramon Magsaysay Award in 1976 for journalism, literature and creative communication arts and the Padmabhushan in the same year. He received the Sangeet Natak Akademi Fellowship in 1966. For his contribution in the movies, he won the Grand-Prix Award at the Karlovy Vary International Film Festival. Madhya Pradesh Government honoured him with *Kalidas Samman* (1982–83).^[11]

National Film Awards

- 1956 – Certificate of Merit for Best Feature Film in Bengali – *Ek Din Ratre*

1.4.6 : PUPPETRY: Puppetry is a form of theatre or performance that involves the manipulation of puppets. It is very ancient, and is believed to have originated 3000 years BC.^[1] Puppetry takes many forms but they all share the process of animating inanimate performing objects. Puppetry is used in almost all human societies both as entertainment – in performance – and ceremonially in rituals and celebrations such as carnivals.



Puppetry is a very ancient art form, thought to have originated about 3000 years ago. Puppets have been used since the earliest times to animate and communicate the ideas and needs of human societies. Some historians claim that they pre-date actors in theatre. There is evidence that they were used in Egypt as early as 2000 BC when string-operated figures of wood were manipulated to perform the action of kneading bread. Wire controlled, articulated puppets made of clay and ivory have also been found in Egyptian tombs. Hieroglyphs also describe “walking statues” being used in Ancient Egyptian religious dramas. Puppetry was practiced in Ancient Greece and the oldest written records of puppetry can be found in the works of Herodotus and Xenophon, dating from the 5th century BC.

Puppets or “Kathputli” is an ancient and popular form of folk entertainment. In the 2nd century the Tamil poet Tiruvalluvar mentioned about `marionettes moved by strings` in his compositions. The mention of the `pavaikoothu` in the Tamil epic *Silappadhikareita* by Ilango Adigal is also very significant regarding the history of puppetry. In *Srimad Bhagvata*, the God Almighty has been likened to a puppeteer who with three strings- *Sattva*, *Rajas* and *Tamas*-manipulates all the beings in the created universe.

West Bengal has a rich tradition of rod puppetry, locally called *putulnach* (dancing dolls). The Bengali puppeteers believe that rods are superior to strings in giving the required animation as well as in manipulation. They feel operating the puppets from a lower level gives more freedom. Plays based on *Ramayan*, *Satee Behula* legends are enacted through puppets. There are a handful of people performing this art form in rural areas of West Bengal.

The puppeteers of the 20th century are not only known to us, but their work can still be enjoyed long after their time. They are Bil Baird, Edger Bergen, Jim Henson etc.

Calcutta Puppet Theatre is a Bengali puppet academy, theatre group, an institute of dance, drama and music. The group was formed in 1973 by Suresh Dutta. The Theatre started its journey with the production of the puppet play “Aladin” long back and made a history in the Indian Theatre world with a continuous and un interrupted run for long thirty years. Two subsequent production Ramayan and Sita based on the great Indian epic are also treated as landmarks in yhe course of progress of Indian Puppetry.



DOLLS THEATRE is a Puppet Theatre Group from Kolkata, India’s most contemporary creative puppet groups belonging to the non-conventional puppet which synthesize of modern and tradition. It was formed in 1990 by Sudip Gupta. Taming of the wild, Padmagatha, Shatrangkekhiladi, Nakkata Raja, and Aguner Parasmoni are some of the famous production.

1.5 Understanding Child Art – Creative Experience, free expression and stages of artistic development:

Children love art because it’s fun and provides them with authentic self expression: the freedom of choice, thought and feeling. How important is art in a child’s human development? What does a picture tell us about the child who created it? Children’s art is many things to many people. To a parent, art is a display of their child’s imagination. To an educator, it’s a teaching tool. To a psychologist, art is a way to understand a child’s mind. To a grandparent, it’s a way to feel connected. To a librarian, it’s a way to enhance book knowledge. To a child, art is a way to have fun, make decisions, and express choices. Picasso wrote “Every child is an artist. The problem is how to remain an artist once he grows up.” Is children’s art an act of genius? Are children more creative than adults? Perhaps Picasso was simply impressed by the spontaneity of children’s art. Child art, like most child behavior, is direct and uncensored. A young child doesn’t critique his work – he paints freely and with pleasure, enjoying the fine and gross motor experience of moving paint over paper and watching lines, shapes and colors come to life. Art puts a child in the “driver’s seat” and provides freedom: the freedom of choice, thought and feeling.

Stages of artistic development

Each of these stages refers to a combination of visual characteristics found in the art work of children. “Developmental-Stage” theory assumes that the stages occur in a sequential order. Little attempt has been made to relate these stages of growth in art directly to chronological age because so many factors contribute to the child’s development in art. Many individuals never continue beyond the schematic or transitional mode of representation in the graphic arts. Just as children don’t grow physically and at the same time as their peers, the same can be said for their creative and mental growth. It happens at different rates, which is normal.

1. The Scribble Stage: The first stage occurs when the child manipulates a drawing tool and makes random marks, dots, and lines on the drawing surface. He will scribble and manipulate the drawing tool with little or no concern for the appearance of the marks he makes. There are three discernible stages during this stage:

- random scribbling
- controlled scribbling
- naming of scribbling

By definition, a child in the scribbling stage, usually **2 - 4** years of age, is not drawing symbols for objects. Children like to scribble because it gives them a chance to move their arms around freely. The act of scribbling is purely kinesthetic and imaginative. Don't waste money on coloring books, they can actually inhibit children's creativity. They are much better off with a large sheet of paper and a fat, dark crayon.

2. The Pre-Schematic Stage: The second, or pre-schematic stage, is entered when the child produces his first representative symbols for objects in his environment. These symbols are formed with circles, squares, and lines. The symbols change frequently. The pictures have a "floating organization and the paper may be turned many times while drawing. Later, the symbols may be organized horizontally. The pre-schematic stage refers to that stage when the child is drawing his first symbols, but has not yet developed "schema". Generally from **3 to 7** years of age.

3. The Schematic Stage: The main characteristics of this stage are the repetition of symbols for familiar objects, and the use of the base-line. The term "schema" refers to the habitually repeated symbol for an object. Examples of such schema are the lollipop tree, the stiff scarecrow-type drawings of people, or a series of houses which are all drawn the same. The figures appear flat and stiff, and are changed only when there is strong motivation to do so. Later, multiple base-lines are the major organizational devices used by the child in this stage. X-ray or transparent views, top views, side views, or raised base-lines are used in increasing frequency as the subject depicted demands variation from the single base-line. The pictures become more complex; yet they still use schema. Single base-lines, multiple base-lines, and fold-up views are used. The fused or continuous contour line is also used to further define figures. In general, children reach this stage between **6 and 11** years of age. Without further instruction and practice a few children will reach a plateau during the latter part of this stage.

4. The Transitional Stage: This is the stage in which the maturing child, usually **9** years or older, attempts to produce art work that meets adult standards; yet he still produces works which unintentionally contain many characteristics of the schematic stage. For instance, a picture may include a natural looking ground plane with trees of diminishing size going off into the distance. However, the child may include the top view of a swimming pool and place several stiff figures on the edge of the paper. The art work has visual contradictions. The base-line is replaced by a receding ground plane, and there is frequent use of intentional overlapping. Much attention is given to details, sex roles, and clothing differences. Some linear perspective may be used during this stage. A few children who enter this stage will reach a plateau and not enter the stage of realism.

5. The Realism Stage: The stage of realism is entered when the child is producing art work in the manner of adult artists. In general, the child is **12** or older. Considerable control over the medium, content, and organization is evident. The figures become natural in appearance, or are intentionally stylized. The consistent use of many organizational devices is also quite evident in the art work produced during this stage, such as overlapping, diminishing size, placement on the picture plane, and linear and aerial perspective. It is at this stage that the child becomes most critical and self conscious about their ability to produce realistic artwork.

1.6 Knowledge of Indian craft Tradition and its Relevance in Education

The history of Indian handicrafts goes back to almost 5000 years from now. There are numerous examples of handicrafts from the Indus Valley Civilization. The tradition of crafts in India has grown around religious values, needs of the common people and also the needs of the ruling elites. In addition to this foreign and domestic trade have also played an important role in the evolution of different craft forms in India. The craft traditions of

India have withstood the depredation of time and several foreign invasions and continue to flourish till date. It is mainly due to the open mindedness of the Indian handicraftsmen to accept and assimilate new ideas.

TERRACOTTA

Terracotta Art in India has been flourishing since the times of Indus Valley Civilisation. Terracotta Art in India is another form of clay art of the country generally brownish orange in colour. Various excavations at Mohenjodaro and Harappa have unearthed several terracotta items in the form of various figures and figurines. Terracotta figures also have a ritualistic aspect associated with it. This becomes evident from the fact that many terracotta figures of deities are used in a number of auspicious occasions. In fact terracotta art in India is considered mystical because it incorporates within the five vital elements like air, fire, earth, water and ether. In a number of states in India, the terracotta figures have a lot of prominence. For instance the impressive Ayanaar horse from Tamil Nadu represents the largest terracotta sculpture ever made and is constructed from coiling and beating, the same techniques used for making vessels. Although votive terracotta is made by members of the Hindu potter caste, the customer is often a member of the Tribal community. The relief plaques depicting images of Tribal deities are made in Rajasthan and the varied styles of horses and tigers recorded in Gujarat are also made for Tribal clientele. Madhya Pradesh is represented by the highly embellished elephants offered in forest shrines and also by women's wall decoration. This involves using clay pigments and decorating techniques similar to pottery creation and modelling processes. In West Bengal the snake goddess Manasa is worshipped through a terracotta tree shrine constructed from multiple thrown and modelled parts. Another major form of West Bengal terracotta finds its artistic channel in the horses. They are famous almost all over the country for their handsome looks.



DHOKRA



Dhokra Art is created by using the Lost Wax Process (Cire Perdue). In India this elaborate and lengthy process of creating sculptures in metal dates back over 5000 years to the Indus Valley Civilization. The biggest advantage of the lost-wax method is that it makes possible the casting of a sculpture with elaborate curves and great detail. There are many disadvantages - it is incredibly time consuming, requires a great degree of skill and patience, and even the very best artists lose a percentage of their attempts during the mold process. Each elaborate and time consuming mold will only produce one piece, thereby ensuring that no two sculptures are exactly alike.

The name Dhokra is derived from the Dhokra Kumar tribesmen who are the traditional metal workers of the tribal communities in south central India. Although this art form is now practiced in a tribal belt that runs through parts of four states in India, by far the highest quality of workmanship is produced in a small tribal province called Bastar, in the state of Chattisgarh.

IVORY CRAFT

Ivory Craft is spread almost throughout India with each region having its own specialty. India, with its huge elephant population, has long been a center of ivory work. Along with muslin and spices, ivory ranked among the topmost products sought from India by kings and courtiers of foreign countries in ancient times. The ivory carvers of Jaipur, Bengal and Delhi are known for their engraved models of 'ambarihathi' or processional elephant, bullock carts etc. Ivory carving is the composition of Hindu and Islamic culture and art which makes

it very secular in its appearance. Khagra and Jiagunj are the two main centers in the Murshidabaddistrict. Craftpersons make gorgeous ivory panels which are part to the beds, singhasans or the royal chairs, palanquins, thrones.

The craftsperson carve beautiful pieces of bullock carts , trail of elephants crossing the bridge, patterns carved on the complete tusk , engraved jewellery boxes, chariots with horses and many more items. Artists put lot of effort and hard work while engraving their art in these items. Artisans working on this art make figures of Hindu gods and goddesses- Lakshmi, Durga and Ganesh.

SHOLAPITH

Shola grows wild in marshy waterlogged areas. It is an herbaceous plant, which grows particularly in the marshy areas of Bengal, Assam, Orissa and the Deccan. The sholapith is the cortex or core of the plant and is about 1.5 inches across. Traditionally sholapith products were used in decorating Hindu idols and in creating the headgears of brides and grooms for a traditional Bengali wedding. In more recent times, sholapith handicrafts have found a wider application in home décor, as artistic objects.

In West Bengal this craft is mainly practised in the districts of Bardhaman, Murshidabad, Birbhum, Nadia, Hooghly , Maldaand some other parts of this state. The people engaged as sholapith craftsmen are known as *Malakar*, meaning “garland maker”, probably because they made garlands made of shola for idols and for the noble class.

1.6.1 KNOWLEDGE OF INDIAN CONTEMPORARY ARTS AND ARTISTS : VISUAL ART

Indian painting has a history that spans two thousand years. The earliest phase recorded was between the 1st and 7th century AD in the form of the frescoes painted in the Buddhist cave temples at Ajanta in Western Deccan. Not only did the tradition of wall painting continue well into the 19th century, but the early miniaturist drew their form and style from the wall paintings. The some of the earliest illustrated Buddhist and Jain religious manuscripts in eastern and western India date back from 1000 AD. First these were produced on palm leaves and during the last quarter of the 14th century, on paper. The shift in the use of palm versus paper brought about stylistic and compositional changes in the miniature format and this phase continued for almost 600 years. During the late 15th and early 16th centuries, the Muslim Sultans ruled a greater part of Northern India. During this period, some of the Persian and Turkish painters were employed by the Muslim rulers whose creations resulted in the development of a different style one which saw a syncretism of the Persian and Indian styles. Outside of the gamut of the Sultanate courts miniatures depicting Indian subjects like the Chaurpanchasika, BhagvataPurana were painted and these were marked by angular drawings, vibrant colours. The next phase in the history of miniature paintings began in the Mughal courts. Before his ascendance to the throne, Akbar, the founder of the Great Mughal Empire in India (1556-1605 A.D) had received training in painting from the celebrated Persian painter Mir Sayyad Ali and Abd-As-Samad. He was particularly impressed with the works of Hindu painters and there are numerous references to show that he was passionately fond of painting. Royal patronage drew the best talent and artists of different styles came to the Royal atelier from distant parts of the country. The two Persian masters were put in charge of the Imperial Studio when Akbar moved his capital to FatehpurSikri. Jehangir, who succeeded Akbar, was connoisseur par excellence who, when he ascended the throne in 1605, pruned the Royal workshop, retaining only the most outstanding painters. Mughal painting continued its glorious course until about 1680.

A number of Rajput princes were in command of the Mughal armies in the Deccan during the 17th century. Many of these princes came from Rajasthan, bringing along with them the essential trappings of the Mughal

court including their painters. The beginning of the Rajasthan School of painting are contemporaneous with those of the Mughal School developing a style of Hindu devotional Bhakti movement and romantic subjects such as Gita Govinda, BalagopalaSthuti.

As in the Rajasthan School, a number of sub-styles developed in Pahari painting and some of the earliest and most dynamic are Basohli, Mankot, Jasrota, Chamba, Jammu and Nurpur. Guler paintings of the second half of the 18th century are prized for their exquisite brushwork and lyrical talents. The most prolific school was Kangra under Raja Sansar Chand and the fine paintings continued to be produced until the first quarter of the 19th century.

British colonial rule had a great impact on Indian art. Old patrons of art became less wealthy and influential, and Western art more ubiquitous as the British Empire established schools of art in major cities, e.g. the Bombay Art Society in 1888. The Company style of paintings became common, created by Indian artists working for European patrons of the East India Company. The style was mainly Romanticized, with watercolor the primary medium used to convey soft textures and tones.^[30] By 1858, the British government took over the task of administration of India under the British Raj. The fusion of Indian traditions with European style at this time is evident from Raja Ravi Varma's oil paintings of sari-clad women in a graceful manner.

With the Swadeshi Movement gaining momentum by 1905, Indian artists attempted to resuscitate the cultural identities suppressed by the British, rejecting the Romanticized style of the Company paintings and the mannered work of Raja Ravi Varma and his followers. Thus was created what is known today as the Bengal School of Art, led by the reworked Asian styles of Abanindranath Tagore (1871—1951), who has been referred to as the father of Modern Indian art. Other artists of the Tagore family, such as Rabindranath Tagore (1861–1941) and Gaganendranath Tagore (1867–1938) as well as new artists of the early 20th century such as Amrita Sher-Gil (1913–1941) were responsible for introducing Avant-garde western styles into Indian Art. Many other artists like Jamini Roy and later S.H. Raza took inspiration from folk traditions. In 1944, K.C.S. Paniker founded the Progressive Painters' Association (PPA) thus giving rise to the “madras movement” in art.

Ravi Varma

Raja Ravi Varma was the Pioneer of Modern Indian Art in 19th century. He was born in 1848 in *Killimanoor* Village, twenty four miles from the town of Kottayam in *Travancore* State. In 1866, he married the youngest sister of Maharaja of *Travancore*. Ravi Varma on his twentieth year he had the chance to observe the working technique of Theodore Jensen, a Danish born British artist, who visited *Travancore* in 1869. Ravi Varma copied the western technique in his work, but he chose for his subject themes from Hindu mythology. He won Governor's Gold medal for his *Nair Lady at Toilet*, in 1873.

Raja Ravi Varma painted scenes from Hindu mythology and popularised it. He introduced large bright areas of colour in his portrait and landscape. *Ravi Varma's* younger brother *C. Raja Ravi Varma* joined with him as companion and collaborator during their art career.

Ravi Varma's work was acclaimed at the Pune exhibition in 1880 and art exhibition held in Vienna and Chicago in 1892. The rulers of Mysore and *Travancore* appreciated his numerous paintings of Hindu mythology. *Ravi Varma's* finest paintings of “*Sakuntala*”, “*The Miser*”, “*Lady with the Mirror*”, “*Yasodha*” and “*Krishna*” are on display in the new gallery lighted with Fibre optic lighting.

The work of Varma was considered to be among the best examples of the fusion of Indian traditions with the techniques of European academic art, in the colonial-nationalistic framework of the 19th Century. He is most

remembered for his paintings of beautiful sari-clad women, who were portrayed as shapely and graceful. Varma became the best-known allegorist of Indian subjects in his depiction of scenes from the epics of the Mahabharata and Ramayana.

Raja Ravi Varma travelled widely throughout India and commissioned painting for Indian rulers. During his last days *Ravi Varma* could not devote much time to painting, as he became the guardian of the next ruler of *Travancore*, who was then a minor. He dominated the art scene like a colossus from 1870 till his death in 1906

Nandalal Bose

Nandalal Bose was born in December 1882 in Bihar. A protégé of Havell and Abanindranath, he is today regarded as one of the most prominent artists of the modern India. Nandalal Bose attended Calcutta Government College of Art between 1905 and 1910. He joined Abanindranath's Art School, where he was guided, initially, by Harinarayan Basu and Iswari Prasad and later on, by Abanindranath himself. As per the biography and life history of Nandalal Bose, he remained under the tutelage of Abanindranath for the next five years.

Nandalal Bose received great support from Sister Nivedita. He was also one of the leading lights of the renaissance of art in India. When Rabindranath Tagore founded the Kala Bhavan in Santiniketan, he invited Nandalal to join it. Nandalal Bose served as the principal at Kala Bhavan, Santiniketan between 1922 and 1951. He also received an offer from Government Art School to join as one of the staff member. However, he declined the same and instead, started helping Abanindranath in preparing a catalogue of the works of art in his house. Nandalal Bose breathed his last on 16th April 1966. The style of Nandalal's paintings reflects the historic artistic tradition as well as the contemporary practices of Indian art form.

By the time of Independence in 1947, several schools of art in India provided access to modern techniques and ideas. Galleries were established to showcase these artists. Modern Indian art typically shows the influence of Western styles, but is often inspired by Indian themes and images. Major artists are beginning to gain international recognition, initially among the Indian diaspora, but also among non-Indian audiences.

The Progressive Artists' Group, established shortly after India became independent in 1947, was intended to establish new ways of expressing India in the post-colonial era. Its founder was Francis Newton Souza and S. H. Raza, M. F. Husain and Manishi Dey were early members. It was profoundly influential in changing the idiom of Indian art. Almost all of the major artists of India in the 1950s were associated with the group. Prominent among them were Akbar Padamsee, Sadanand Bakre, Ram Kumar, Tyeb Mehta. In 1950, V. S. Gaitonde, Krishen Khanna and Mohan Samant joined the Group. The group disbanded in 1956.

Other famous painters like Narayan Shridhar Bendre, K. K. Hebbar, K. C. S. Paniker, Sankho Chaudhuri, K. G. Subramanyan, Satish Gujral, Bikash Bhattacharjee, Jehangir Sabavala, Sakti Burman, A. Ramachandran, Ganesh Pyne, Nirode Mazumdar, Ghulam Mohammed Sheikh, Prokash Karmakar, John Wilkins, Vivian Sundaram, Jogen Chowdhury, Jagdish Swaminathan, Jyoti Bhatt, Bhupen Khakhar, Jeram Patel, Narayanan Ramachandran, Paramjit Singh, and Bijon Choudhuri enriched the art culture of India and they have become the icons of modern Indian art.

1.7 Indian festival and their artistic significance:

India is known to be the country of festivals. Every month of the calendar holds a festival that one can enjoy in India. Being a secular country it has more than four religions. Every religion has its own set of festivals

that the entire nation celebrates. Each festival has its own signature style of celebration. All festivals are unique in their own sense. The traditions and celebrations of the same festival also vary from one region to another. The festivals have a significant story or history behind it. This story is the key reason to all the rituals and customs that are performed for them. This is the reason for the amount of importance given to the rituals and customs. However, the spirit of festivity remains the same among Indians through all of them. It is not just in India that these festivals are celebrated; Indians abroad have not forgotten their roots and culture and celebrate each of the festival with immense fervor. Today, round the globe wherever there are Indians, these festivities are enjoyed! Being a highly spiritual country, festivals are at the heart of people's lives in India. The numerous and varied festivals that are held throughout the year offer a unique way of seeing Indian culture at its best. The following popular festivals in India will provide you with a truly memorable experience.

“Unity in Diversity” is something that is very special about India. Indian culture is full of diversities, be it in language, religion, food or culture. What unite Indians despite of the diversities is their festivals. We Indians have festivals for every religion, which are celebrated with enthusiasm and zeal throughout the India irrespective of the religion. India is a land of festivals and festivals are the heart of Indian people's lives.

India is often described as a land of many religions and languages, but it might as well be described as a land of festivals. Some festivals are observed throughout the country; others have specific regional associations. India celebrates holidays and festivals of almost all the faiths in the world. In one region or the other, festivals happen almost every day, each with a specialty of its own. Each festival in each region has its own particular foods and sweets appropriate to the season and crops, and days are spent in their careful preparation. Following are the top 10 most popular Hindu festivals celebrated all over India :

Durga Puja: In eastern India, the festival is observed as *Durga Puja*. Huge statues of the Goddess are made and immersed in the holy Ganges River. The festival is an extremely social and theatrical event, with drama, dance, and cultural performances held throughout the country.



Durga Puja is a celebration of the Mother Goddess, and the victory of the revered warrior Goddess Durga over the evil buffalo demon Mahishasura.

Durga Puja is celebrated during the last five days of Navaratri and Dussehra. **In 2015, Durga Puja takes place from October 18-23. The Grand immersion of Durga idols will happen on October 23, 2015.** The dates of the festival are determined according to the lunar calendar.



Deepawali literally means an array of lamps is the Festival of Lights. Deepawali is the occasion of joy and jubilation for one and all in the entire Hindu world. All the illumination and fireworks, joy and festivity, signifies the victory of divine forces over those of wickedness. Deepawali symbolizes the victory of righteousness and the lifting of spiritual darkness. Deepawali is a festival that lasts 5 days.

In North India, Deepawali is associated with the return of Sri Rama to Ayodhya after vanquishing the demon Ravana. The people of Ayodhya, overwhelmed with joy, welcomed Rama through jubilation and illumination of the entire capital.

Chat Puja : Chhath is an ancient Hindu festival and only Vedic Festival dedicated to the Hindu Sun God, Surya and Chhathi Maiya (ancient Vedic Goddess Usha). The Chhath Puja is performed in order to thank Surya for sustaining life on earth and to request the granting of certain wishes.



The Sun, considered as the god of energy and of the life-force, is worshiped during the Chhath festival to promote well-being, prosperity and progress. In Hinduism, Sun worship is believed to help cure a variety of diseases, including leprosy, and helps ensure the longevity and prosperity of family members, friends, and elders.

The rituals of the festival are rigorous and are observed over a period of four days. They include holy bathing, fasting and abstaining from drinking water (Vratra), standing in water for long periods of time, and offering prashad (prayer offerings) and arghya to the setting and rising sun.

Although the festival is observed most elaborately in Bihar, Jharkhand, Eastern UP and the Terai regions of Nepal in modern times, and is more prevalent in areas where migrants from those areas have a presence, It is celebrated in all regions and major urban centers in India. The festival is celebrated in the regions including but not exclusive to the northeast region of India, Madhya Pradesh, Uttar Pradesh, Chhattisgarh, Chandigarh, Gujarat,^[7] Delhi,^[8] Mumbai

Holi :The full-moon day in February-March is celebrated as Holi, the festival of colors. Holi is a festival of fun and gaiety for people of all ages. Bonfires are lit and people smear colors on each other. Holi signifies the start of spring and end of winter. People celebrate the new harvest and return of color in nature. The mythological origin of this festival varies in North and South India. In the South, especially in Tamil Nadu and Kerala, it is believed that Kama Deva, the God of love, aimed his arrow at his wife Rati. The arrow hit Shiva by mistake. Kama was burnt to ashes by the fire coming out of the third eye of the enraged Lord Shiva. Rati, was so grief-stricken that Shiva relented and granted her the power to see Kama deva but without a physical form. In Tamil Nadu, the festival known as Kaman vizha, Kaman pandigai, or Kama Dahanam commemorates the burning of Kama.



North India, grains and stalks saved from the year's harvest are offered to Agni, the God of Fire. Holi fire is a symbol of destruction of all filth and impurity be it physical or mental. For more information on Holi .



Christmas: Christmas is believed to be a western festival. There have been age long debates on whether or not India had Christianity as a religion before the European invasion. Whichever be the case, it seems easier to believe that Europeans brought Christianity to the country. However, even if it did exist before they came, surely the customs must not have been similar as that of the Europeans. Today what we see, especially in urban India, is without doubt an adaptation of the western celebration; in an Indianized way. But wherever it came from, it brings us a time of sheer happiness and togetherness. Celebrated on the 25th day of the month of December every year,

Christmas is celebrated with much pomp and show. It marks the birth of Jesus Christ, savior of mankind. Every family, Christian or non-Christian, revel in the merriment and indulge in activities to enjoy the Yuletide.

Rathjatra: **Ratha Yatra festival** is also known as the Festival of Chariot, Car Festival, Dashavatar Yatra, Gundicha Jatra, Navadina Yatra and Ghosa Jatra which is celebrated every year in India with great enthusiasm, joy and happiness by the people. This festival is fully devoted to the Hindu God, Lord Jagannath and specially celebrated in Puri in the Orissa state of India. It is held annually at 2nd day of the bright fortnight of the month of Ashad (also called as Ashad Shukla Dwitiya).



This festival is celebrated to commemorate the Lord Jagannath on annual basis which involves the holy visit of the Lord Jagannath and completes at Gundicha Mata temple passing through the Mausī Maa Temple of Balagandī Chaka, Puri). The whole Ratha Jatra process involves the holy procession of Hindu deities Lord Puri Jagannath, Goddess Subhadra and Lord Balabhadra to the Gundicha Mata Temple. After nine days people bring Hindu deities with Ratha Jatra to the same place means Puri Jagannath temple. The returning process of Ratha Jatra to the Puri Jagannath temple is called as Bahuda Jatra. Rath Yatra is the most significant event occurred during the special and sacred occasions of the Hindu religion. Lord Jagannath is the Hindu deity whom incarnation was the Lord Krishna on the earth in the Dwaper Yuga. This special festival of holy journey of the chariot is carried out by the devotees, saints, scriptures, poets chanting the holy mantras and devotional songs. People want to touch the chariot or even ropes pulling the chariot to be blessed the God. Devotees sing a special Oriya song at this day while pulling the holy chariot on wheels.



Rakshabandhan: Raksha Bandhan is a festival that symbolizes the **sacred relation between Brother and Sister**. It is celebrated on the **Full Moon day of the Shravan** (July-August) Month of Hindu Calendar. Also known as Rakhi, Raksha Bandhan is a special occasion that is celebrated by tying a holy thread of protection by a sister to her brother around the wrist. Among all the mythological legends related to Raksha Bandhan, most famous is the one related to **Queen Draupadi and Lord Krishna**. Once when Lord Krishna was hurt during a war and was left with a

bleeding finger, Draupadi tied a cloth, torn from her sari, to his bleeding hand, and in return Krishna promised to repay her debt in future. Similarly, by extending their wrist for Holy Rakhi, **brother promises to protect his sister** throughout his life.

Id-Ul-Fitr: Eid-ul-Fitr is celebrated by the people of Islam religion with great enthusiasm, joy and faith towards God. They organize variety of activities and events in order to get together with family members and neighbors to celebrate their most important and religious festival. It starts on the 1st day of the Shawwal month during which people attends the communal prayers, listens holy sermon and does lots of offerings to the poor people of community. They organize communal meals to get together, wear new clothes, hug to family members, distribute invitation cards and sweets including small toys to the children. At this day government offices of national and state level including banks and post offices becomes closed. People of Islam religion close their stores, business enterprises and other organizations to cheerfully celebrate their festival. They involve in the prayer meetings, marches, parades and so many activities. They perform prayer to the Masjid in the early morning, Recite Takbir in the open field, greet each other, share gifts, organize fund-raising events and etc.



Eid al-Fitr is a great festival celebrated for two or three days by the people to enjoy. People say each other Eid Mubarak or Happy Eid to wish their family members, friends or neighbors. They enjoy by getting together and forget differences among them. They wake up in the early morning before the sunrise and offer Salatul Fajr

means pre-sunrise prayer, brush their teeth, take bath, wear new clothes, apply perfume and go again for special Eid prayer. They celebrate this festival to pay tribute to the blessings of God, reveal happiness, do charity work, read takbirat in open and large field and etc.



They prepare special dishes like Lachcha, sivayyan, sweets, sweet vermicelli with milk, dried fruit decoration, akhrot ka halwa, ice-cream fruit custard, mutton rice, malpua, Kashmiri biryani, kofta curry, Sheer Korma, badam phirni, kathi kebab, murg adraki, chicken wings, kebabs, tikkas and many more. People also go to the popular places such as Jama Masjid in New Delhi, Aishbagh Idgah in Lucknow, Mecca Masjid in Hyderabad, Red Road in Kolkata and etc to celebrate their Eid festival with lots of joy and excitement. Eid is being celebrated for years in the city of Hyderabad with great enthusiasm as this city is the rich Islamic

Heritage where a “Hyderabadi haleem” is the most popular type of meat stew in the month of Ramadan.

Pongal: Makar Sankranti is celebrated on **14th January** every year in almost all parts of India. The festival has immense spiritual significance and marks the transformation of sun into **Makar Rashi (Capricorn)** on its celestial path. Makar Sankranti is also the festival of Harvest and marks the arrival of spring in India. It is celebrated as “**Pongal**” in Tamil Nadu and as “**Lohri**” in Punjab. It is a festival of Thanksgiving and the end of inauspicious phase that begins in the month of December according to Hindu calendar. **Kite flying** and **Til Ladoos** (Sesame Seed Sweets) are also important part of the festival.



Onam: Onam is a 10 day festival being celebrated in the South Indian state of Kerala. **Onam marks the return of the legendary king Mahabali.** The ten days Onam fiesta brings out the best of Kerala tradition and culture. People decorate the front of their houses with beautiful flowers arranged in beautiful patterns known as “**Onnapookkalam**”. New clothes are bought for festival and variety of dishes is prepared. The first day of carnival is known as “**Atham**” and last is “**Thiruvonam**”.

1.8 Suggestion for curriculum Transaction

Orientation to different forms of music with either a film screening or lecture demonstration by an artist to show a wide range of musical forms and a brief history of one or two forms; connecting to music in nature and within our own selves; voice training, opening the voice, music and rhythm exercises: singing, creating music with different objects, practicing basic notes and tones; experimenting with one new forms: folk of any one region; collating music/songs/from a community/within the family for special occasions or themes. Such as Lullabies from different language cultures, harvest songs, songs during the freedom struggle etc. create musical pieces with others; design and run sessions on music with students. Visit to a place like craft museums, art galleries. Organise art, craft and music exercises with small groups followed by discussion and presentation. Any local exhibition or art event can be used as precursor for the session. The session should involve using some art for a while followed by a reflection on the experience and then connect it to their own school days and art.

1.9 Let us Sum up

In this Unit we have learnt the importance of arts . We have learnt about the different types of art forms and the artists associated with . You will also learn the history of musical instrument and their uses.

1.10 Unit End-Exercise

- a) Discuss briefly about the significance of art education art education at elementary level. (250 words)
- b) Discuss briefly about Tanpura. (250 words)
- c) Discuss briefly on Ravi Barma. (250 words)
- d) Write about at least four types of festivals of India. (250 words)

1.11 Answer of Check your Progress-1

- a) Presentation of a certain form of art in front of the audience.
- b) Rabindra Nath Tagore, Bankin Chandra Chatterjee
- c) 25th Baisakh 1861 and 24th May in 1899
- d) Swarasati Puja, 26th January and 15th August
- e) At Agra city in 1866
- g) “Amar matha nata kore dao he tomar
Charano dhuler tale
Sakalo ahankar he amar
Dubao chokher jale..”
- h) Poet Rajani Kanta Sen

Answer to Check Your Progress-2

- a) Tumba
- b) Sushir
- c) Instrumentalist
- d) Uday Sankar Indian Cultural Centre

Answer to Check Your Progress-3

- a) From Greek word Drama
- b) Prosenium Theatre, Third theatre
- c) Sergai Obserstov

Answer to Check Your Progress-4

- a) Bankura District
- b) This is a method of rupkalpa making by melting metal
- c) Makbul Fida Hussain, Ganesh Paine, Bikash Bhattacharjya, Jogen Choudhury etc.
- d) Protion of four
- e) “Bangler mati, Bangler Jal”
- f) Tamilnadu

Unite -2

VISUALARTS & CRAFTS (PRACTICAL)

STRUCTURE

- 2.1 Introduction
- 2.2 Objectives
- 2.3 Experimentation with different methods and materials of visual arts
- 2.4 Rangoli Materials
- 2.5 Clay Work
- 2.6 Natural Materials
- 2.7 Collage
- 2.8 Evaluation of Creative Expression
- 2.9 Let us sum up
- 2.10 Unit-End-Exercise
- 2.11 Answer to ‘Check Your Progress’

2.1 Introduction

The visual arts are art forms such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, filmmaking and architecture. Training in the visual arts has generally been through variations of the apprentice and workshop systems. Visual arts education provides for creative and aesthetic experiences through exploring, investigating, experimenting, inventing, designing and making in a range of media.

2.2 Objectives

After reading this unit, you will be able to :

- Understand the significance of different medium of art in practical work.
- Correlate art and craft work with other subjects.
- Develop skills for art and craft (practical) .
- Use his creative faculties for devising innovative methods and materials.

2.3 Experimentation with different methods and materials of visual arts

PASTEL

A **Pastel** is an art medium in the form of a stick, consisting of pure powdered pigment and a binder. The pigments used in pastels are the same as those used to produce all colored art media, the binder is of a neutral hue and low saturation. The color effect of pastels is closer to the natural dry pigments than that of any other process. The name “pastel” comes from Latin word *pastellus*.. Pastels have been used by artists since the Renaissance, and gained considerable popularity in the 18th century, when a number of notable artists made

pastel their primary medium. Édouard Manet painted a number of portraits in pastel on canvas, an unconventional ground for the medium. Edgar Degas was an innovator in pastel technique, Odilon Redon produced a large body of works in pastel.

Pastel sticks or crayons consist of pure powdered pigment combined with a binder. The exact composition and characteristics of an individual pastel stick depends on the type of pastel and the type and amount of binder used. It also varies by individual manufacturer.

Dry pastels have historically used binders such as gum arabic and gum tragacanth Methyl cellulose was introduced as a binder in the twentieth century. Often a chalk or gypsum component is present. They are available in varying degrees of hardness, the softer varieties being wrapped in paper. Some pastel brands use pumice in the binder to abrade the paper and create more tooth. Pastel media can be subdivided as follows:

1) Soft pastels, 2) Medium Pastel 3) Hard Pastel

Pastel supports need to provide a “tooth” for the pastel to adhere and hold the pigment in place. Pastels can be used to produce a permanent work of art if the artist meets appropriate archival considerations. This means:

- Works are done on an acid free archival quality support.
- Works are properly mounted and framed under glass so that the glass does not touch the artwork. This prevents the deterioration which is associated with environmental hazards such as air quality, humidity, mildew problems associated with condensation and smudging.
- Some artists protect their finished pieces by spraying them with a fixative.

Pastel techniques can be challenging since the medium is mixed and blended directly on the working surface, and unlike paint, colors cannot be tested on a palette before applying to the surface. Pastels have some techniques in common with painting, such as blending, masking, building up layers of color, adding accents and highlighting, and shading. Some techniques are characteristic of both pastels and sketching mediums such as charcoal and lead, for example, hatching and crosshatching, and gradation. Other techniques are particular to the pastel medium.

- Colored grounds: the use of a colored working surface to produce an effect such as a softening of the pastel hues, or a contrast
- Dry wash: coverage of a large area using the broad side of the pastel stick. A cotton ball, paper towel, or brush may be used to spread the pigment more thinly and evenly.
- Erasure: lifting of pigment from an area using a kneaded eraser or other tool
- Impasto: pastel applied thickly enough to produce a discernible texture or relief
- Resist techniques
- Textured grounds: the use of coarse or smooth paper texture to create an effect, a technique also often used in watercolor painting
- Wet brushing

Advantage & disadvantages of pastels

There are many reasons to work with pastels, because they are gratifying in lots of ways. With pastels, you can achieve a wonderfully luscious, velvety texture. The deep, rich colors are easy to blend and when used well, they can have a splendid luminosity. Another advantage is that you don't need a lot of tools to work with pastels, as you would with paints.

- The biggest concern is the inhalation of pastel dust. As you rub the pastels onto the surface, inevitably tiny pastel “dust” particles will float into the air. Inhaled pastel particles can cause serious health problems.
- Pastels are not permanently fixed to the surface of the paper; they must be handled extremely carefully. Pastel art can be accidentally smudged all too easily. In addition, they can be quite messy on your fingers, hands, clothes, and work area.

WATER COLOUR

Primitive humans applied water-based pigments with fingers, sticks and whatever was naturally available; their works can be seen in prehistoric cave paintings. These paintings were sometimes drawn with ash, earth/minerals and water. The Egyptians used water based paints to letter and paint on papyrus paper, as well as decorate tombs and public spaces. The ancient Chinese also have a grand tradition of watercolor painted on silk and later on hand-made papers; the Japanese soon followed their lead. The first Chinese water-based paintings were applied with fingers.



The oldest painting medium watercolors pigments are made from ground minerals and dyed inert powder, held together generally with gum arabic made from the acacia tree. Watercolors capture luminosity and offer a range equal to and often exceeding that of other mediums. Watercolor is transparent yet can be made opaque, either for accent or over the entire surface, through repeated wash applications of pigment on a white ground generally made of paper. It is considered a “Light” painting medium as opposed to other heavy opaque mediums. In this way watercolor’s approach and application is generally opposite or the reverse of Oils and Acrylics in which the entire surface of the ground (paper, canvas, board) is completely, opaquely covered. Watercolor allows the white of the paper to show through, providing enhanced luminosity, a feeling of light superior to that of other paints. The more water in the wash of pigment, the more the light of the surface comes through. For example, a cobalt Blue will become increasingly light blue as it is thinned by water on the absorbent surface.

PROCEDURE OF WATER COLOUR

Washes The most basic watercolor technique is the flat wash. It is produced by first wetting the area of paper to be covered by the wash, then mixing sufficient pigment to easily fill the entire area. The pigment is applied to a sloping surface in slightly overlapping horizontal bands from the top down. Once complete the wash should be left to dry and even itself out - don’t be tempted to work back into a drying wash, the results are usually disastrous! A variation on the basic wash is the graded wash. This technique requires the pigment to be diluted slightly with more water for each horizontal stroke. The result is a wash that fades out gradually and evenly.

Glazing Glazing is a similar watercolor technique to a wash, but uses a thin, transparent pigment applied over dry existing washes. Its purpose is to adjust the color and tone of the underlying wash. Non staining, transparent pigments such as Rose Madder (or Permanent Rose), Cobalt Blue are ideal for glazing as they can be applied layer after layer to achieve the desired effect. Be sure each layer is thoroughly dry before applying the next.



Wet in Wet Wet in wet is simply the process of applying pigment to wet paper. The results vary from soft undefined shapes to slightly blurred marks, depending on how wet the paper is. The wet in wet technique can be applied over existing washes provided they are thoroughly dry. Simply wet the paper with a large brush and paint into the dampness. The soft marks made by painting wet in wet are great for subtle background regions of your painting.

Dry Brush Dry brush is the almost the opposite watercolor technique to wet in wet. Here a brush loaded with pigment (and not too much water) is dragged over completely dry paper. The marks produced by this technique are very crisp and hard edged. They will tend to come forward in your painting and so are best applied around the centre of interest

Lifting Off Most watercolor pigment can be dissolved and lifted off after it has dried. Staining colors such as Phthalo or Prussian Blue, Alizarin, Windsor Red, Yellow or Blue are difficult to remove and are best avoided for this technique. The process for lifting off is simple - wet the area to be removed with a brush and clean water then blot the pigment away with a tissue. Using strips of paper to mask areas of pigment will produce interesting hard edged lines and shapes

Dropping in Color This technique is simply the process of introducing a color to a wet region of the painting and allowing it to blend bleed and feather without interruption. The result is sometimes unpredictable but yields interesting and vibrant color gradations that can't be achieved by mixing the pigment on the palette.

Advantages of Watercolor

- Mixes with water and brushes clean with water. Paint can be lifted off by re-wetting. If paint squeezed from a tube has dried, it becomes reusable if you add water.
- Watercolors are cheap; all you need buy is a set of basic colors, a brush or two of different sizes, some paper, plus a board and brown gummy tape if you intend to stretch the paper.

Disadvantages of Watercolor

- Don't make any mistakes: The artist must think about what the paint stroke will look like before putting the brush to the paper. Watercolors are transparent and because of this, it is hard to hide mistakes.

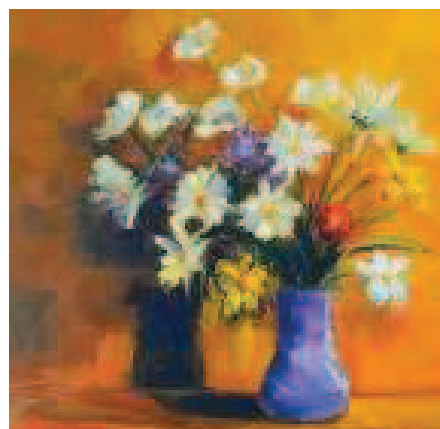
Some famous watercolour paintings are "The Red Rigi" by Turner, "Rowing Home" by Winslow Homer

POSTER COLOUR OR OPAQUE WATER COLOUR

An opaque watercolor paint with a gum- or glue-size binder called also *poster paint*. sold usually in jars —

Water colors are meant to be applied in transparent and translucent layers. The color of the paper substrate will actually be a part of the final color. Poster paints are meant to be applied in thicker, opaque layers. Opaque water colours are available in several forms including egg tempera, casine, poster colour etc. These Opaque water colours are available in ready-mixed form or in powdered form. The ready-mixed form saves of chore of mixing, , but it will dry out if not used. It is available in sets or by the jar.

The opaque water colour is not effected by the underlying colour and thus is more easily handled by the beginner who may wish to cover



mistakes. If the opaque colours are used without thinning, a rich texture may be achieved; however, they may also be thinned if more of the feeling of the transparent washes is desired. This thinned opaque colour does not attain as fresh a feeling at the transparent.

PEN & INK

Pen and Ink has been a tool of artists and illustrators for many centuries. In fine art, the term ‘pen and ink’ denotes a drawing technique involving the use of black and other coloured inks which are applied to a support (generally paper) with either a dip pen or a reservoir pen. This traditional, versatile media has been used by Western artists since ancient-Egyptian times, for sketches, finished drawings or ink and wash paintings. It is also one of the main mediums involved in book illustration. Artists from several ancient cultures used ink in their fine art drawings. Drawing ink first appeared in China, about 3,000 BCE. This early ink was a combination of pinewood smoke, lamp oil, and gelatin from animal skins. However, the medium was developed to a high degree in Chinese art during the era of Tang Dynasty arts. Indeed, pen and ink has always been the main medium of East Asian artists and calligraphers in China, Japan and Korea. Traditional Chinese painting is executed with an animal hair brush dipped in black or colored ink.



During the Renaissance era, stylus, metal point and pen with ink were considered as fine line media as opposed to the broad line of charcoal and chalks. The precise effect of pen and ink is exemplified by the virtuoso draughtsman Leonardo Da Vinci in his work *Five Grotesque Heads*.

Ink was generally applied to paper with a quill pen. The resulting line could be anything from very thin to very broad. Ink remained popular throughout the Renaissance for a wide variety of drawings from rapid sketches to detailed compositions.

Diluted ink could be applied by brush in order to shade an ink drawing.

Pen and ink was used by many draughtsmen during the Baroque, Rococo, Romantic, Neoclassical art movements and throughout the nineteenth century.

There are two basic types: dip pens and reservoir pens. Note that the nib itself is referred to as the pen, while the main shaft is called the penholder. There are tons of different shaped nibs, each of which produces different marks.

The technique of the pen is vastly different from that of any other tool the artists use, and the work done with a pen is consequently very unique. By nature it is a much harsher and a less flexible instrument than either the pencil or the brush, even though pens have come a long way. A pen drawing has a distinct individuality, no matter what kind of a technique is used, fundamentally because of the manner of getting the various tones and shadows, which is different from that in the other mediums generally used.

2.4 Rangoli Materials

Rangoli, also known as **Kolam** or **Muggu**, is a folk art from India in which patterns are created on the floor in living rooms or courtyards using materials such as colored rice, dry flour, colored sand or flower petals. It is usually made during Diwali (Deepawali), Onam, Pongal and other Indian festivals. They are meant to be sacred welcoming areas for the Hindu deities generation to the next, keeping both the art form and the tradition alive. The purpose of rangoli is decoration, and it is thought to bring good luck. It is traditionally done by women.

Rangoli designs can be simple geometric shapes, deity impressions, or flower and petal shapes, but they can also be very elaborate designs crafted by numerous people. The base material is usually dry or wet powdered

rice or dry flour, to which sindoor (vermilion), haldi (turmeric) and other natural colors can be added. Chemical colors are a modern variation. Other materials include colored sand, red brick powder and even flowers and petals, as in the case of flower rangolis

Rangoli art is an *adornment or decoration* that has different names in different states of India; for example, Chaookpurna in Chhattisgarh, Mandana in Rajasthan, Aripan in Bihar, Alpana in Bengal and Maharashtra, Rangavalli in Karnataka, Kolam in Tamil Nadu, Muggulu in Andhra Pradesh, Alikhthap in Kumaon, Kalam in Kerala, and Saathiya in Gujarat.



Materials Used The materials that are used to make a rangoli are easily found everywhere – therefore there is no income divide – it is found at homes rich and poor. A variety of ingredients are used to create a Rangoli. The day to day rangolis - the line drawings, in geometric and symmetrical shapes are drawn with dry rice powder or with rice paste. Rice powder is used because it is white in colour and readily available. Also, it serves to feed ants/insects and small birds. This shows that one must take care of other forms of life too, to create a natural balance. The dry, coarsely ground rice powder is placed between the thumb and forefinger and rubbed together and moved along a predetermined design by the artist. On festive occasions, large designs, depicting the occasion are drawn in front of the entrance to the house, and smaller ones inside the house. These are then outlined in red with 'kavi' a red brick paste, to make it look grander and more beautiful. All over India, floor paintings are essentially white in colour. White is a symbol of peace, purity and tranquility. The material used is rice flour or rice paste, because rice to all Indians is a sign of prosperity. Finely ground white stone powder or chalk is used these days, as this is easier to apply and makes the rangolis brighter and well finished. (A better preparation is obtained by using a combination of white stone powder and rice flour.) Yet another symbol of prosperity is the colour yellow. Turmeric which is yellow or ochre in colour is also often used to fill in the white outlines. Sometimes, vermilion or kumkum is also used. Vermilion, is considered auspicious. Initially, colours were traditionally derived from natural dyes - from barks of trees, leaves, indigo, etc. However, today, synthetic dyes are used in a range of bright colours. When coloured powder such as rice, chilli, turmeric, etc. are used to enhance the white powder creations the rangoli takes on a flat 2-D like appearance. Whereas a 3-D effect in rangolis is achieved when cereals, pulses either in their natural colouring or tinted with natural dyes are used to decorate and elevate the look. Some artists use the 3-D effect for borders alone while others create beautiful designs using grains and beads entirely. Grains, pulses, beads, or flowers are also used to achieve the desired effects.

2.5 Clay Work

Clay is a fine-grained natural rock or soil material that combines one or more clay minerals with traces of metal oxides and organic matter. Clays are plastic due to their water content and become hard, brittle and non-plastic upon drying or firing.

Clays exhibit plasticity when mixed with water in certain proportions. When dry, clay becomes firm and when fired in a kiln, permanent physical and chemical changes occur. These changes convert the clay into a ceramic material. Because of these properties, clay is used for making pottery, both utilitarian and decorative, and construction products, such as bricks, wall and floor tiles. Different types of clay, when used with different minerals and firing conditions, are used to produce earthenware, stoneware, and porcelain. Clay tablets were the first known writing medium.

There are two types of clay 1) Primary clay 2) Secondary clay

primary clay:- *once formed from the parent rock deposited at origin, so less impurities, coarse particles, less humic acid, low plasticity & low shrinkage than secondary clay.*

secondary clay:- *2ndry clay are transported and formed, so more impurities, fine particles, more humic, higher plasticity and shrinkage.*

“Hand building” is working with clay by hand using only simple tools, not the pottery wheel. Before potters had wheel, they were creating beautiful pots and clay form using clay, their hands and fingers and basic hand tools. The three most common forms of creating hand built pots: pinch pot, coiling and slab techniques.

PREPARATION OF CLAY

- Fill a container about one-third full with the soil, then add enough water to fill the container.
- Crush the wet mud between your fingers to as small a size as possible, breaking up all the clumps. Once your mixture is as lump-free as possible, allow the material to hydrate for several hours.
- Stir the mixture thoroughly, then allow it to settle for a few minutes. Clay is lighter, and floats above the heavier sediment. Look carefully as the mixture begins to settle and you will see a color change that indicates where the suspended clay particles and sediments meet. This “clay water” is what you want to keep.
- Pour off the clay water into a separate container. Watch carefully while you are pouring and when you see sediment starting to gather on the lip of the container. Repeat steps 4 & 5 as many times as necessary to extract the greatest possible amount of clay from the sediment. Stop pouring sooner rather than later! You don’t want sediment sneaking through into your clay.
- Take the clay water you have collected and repeat the same process of diluting, mixing and settling, and pour this further refined clay water into a third container. This step will help to get rid of the smallest bits of sediment.
- Once you have removed all the sediment, leave the clay water to settle, undisturbed, for at least a few hours (a full day is even better). This allows the clay particles to settle to the bottom of the container.
- After the clay has settled the water should be virtually clear and there should not be any noticeable color change lines within the settled clay. If you see that a sediment layer has appeared below the clay (indicated by a layer of darker, coarser material at the very bottom), repeat steps 4, 5 and 7 until you have removed all the remaining impurities
- Carefully pour off the suspended water, watching the lip of your container. When clay begins to pour off with the water, stop pouring, set the container down and allow the contents to settle for a few

minutes. Continue this process until as much water as possible has been poured off and only clay is left in your container.

- Take a section of old bed sheet, t-shirt or other finely woven fabric, drape it over a bucket and, keeping the cloth secured against the bucket, pour the wet clay into the center. Pull the edges of the fabric together to make a “bag” in which to hold your clay while it dries. Tie the top of the bag closed, pulled snug around the top of your new clay ball.
- Use some sturdy rope or cordage to hang the clay bag some place where it can remain undisturbed for several days. You should see water dripping out of the bottom of the bag as the clay begins to dry. The water should be clear, or have a slight clay-colored tint. If you can feel any grit or see any particles, your bag material is not of a fine enough weave and you are losing clay. Find something tighter and re-bag.
- After two or three days open your bag and check if your clay is still soupy, or if it has firmed up. If you are unsure, scrape a small amount of clay into your hand and if it will form into a ball that retains its shape easily, you’re good to go! If not, re-tie the bag and allow it to hang another 24 hours before checking again. Once your clay has reached a usable consistency it can be removed from the bag and placed into a permanent container, ready to be tempered and molded for pottery, or used for whatever project you have in mind.



PRESERVATION OF CLAY

Clay can be stored for months or years. Exposure to air will not cure or hurt it, but it’s best to keep it wrapped for protection from dust, animal hair, sunlight and lint. Clay does not contain water that can evaporate like earthen clay. The main danger to clay is from excessive heat or ultraviolet light; these can partially cure the clay, making it unusable. Your clay will last long if you keep it away from sunlight and heat.

CLAY MODELING TOOLS

Wire end modeling tools, hardwood modeling tools, carbon steel tools, plastic modeling tools, calipers, scrapper, wood stamp supporter, solid wood mallet, apron, brush, colour, spray machine etc.

DIFERENT PROCEDURE OF CLAY WORK

Coiling is a method of creating pottery. It has been used to shape clay into vessels for many thousands of years. It ranges from Africa to Greece and from China to New Mexico. They have used this method in a variety of ways. Using the coiling technique, it is possible to build thicker or taller walled vessels, which may not have been possible using earlier methods. The technique permits control of the walls as they are built up and allows building on top of the walls to make the vessel look bigger and bulge outward or narrow inward with less danger of collapsing.

Moulding is the process of manufacturing by shaping liquid or pliable raw material using a rigid frame called a mold or matrix. This itself may have been made using a pattern or model of the final object.

A mould is a hollowed-out block that is filled with a liquid or pliable material like plastic, glass, metal, or ceramic raw materials. The liquid hardens or sets inside the mold, adopting its shape. A mold is the counterpart to a cast. The very common bi-valve molding process uses two molds, one for each half of the object.

The armature is a fundamental part of the sculpture. In very basic terms it is the skeleton or support structure that will hold your clay as you sculpt the figure. It is important not to take short cuts or work hastily without proper planning, as this will result in much unnecessary frustration later on.

In sculpture, an armature is a framework around which the sculpture is built. This framework provides structure and stability, especially when a plastic material such as wax, newspaper or clay is being used as the medium. When sculpting the human figure, the armature is analogous to the major skeleton and has essentially the same purpose: to hold the body erect. An armature is often made of heavy, dark aluminium wire which is stiff, but can be bent and twisted into shape without much difficulty. The wire is affixed to a base which is usually made of wood.

Carving is the act of using tools to shape something from a material by scraping away portions of that material. The technique can be applied to any material that is solid enough to hold a form even when pieces have been removed from it, and yet soft enough for portions to be scraped away with available tools. Carving, as a means for making sculpture, is distinct from methods using soft and malleable materials like clay or melted glass, which may be shaped into the desired forms while soft and then harden into that form. Carving tends to require much more work than methods using malleable materials

2.6 Natural Materials

A natural material is any product or physical matter that comes from plants, animals, or the ground. Minerals and the metals that can be extracted from them (without further modification) are also considered to belong into this category. Natural materials are also often used in textiles.

The earliest materials used by humans were natural materials. Natural materials are used just as they are found in nature, with little or no modification. It is easy to see why the natural materials were those first used by humans. Natural materials were made more useful through joining, cutting, and shaping, but they could be used easily. We still use natural materials today for art work.

Some colours we get from nature

Yellow - haldi / Turmeric powder

Red - Red hibiscus flowers

Blue - Jacaranda flowers

Brown - Boil Tea or Coffee leaves in water



2.7 Collage

Collage (from the French: *coller*, “to glue”) is a technique of an art production, primarily used in the visual arts, where the artwork is made from an assemblage of different forms, thus creating a new whole.

A collage may sometimes include magazine and newspaper clippings, ribbons, paint, bits of colored or handmade papers, portions of other artwork or texts, photographs and other found objects, glued to a piece of paper or canvas. The origins of collage can be traced back hundreds of years, but this technique made a dramatic reappearance in the early 20th century as an art form of novelty.



The term *collage* was coined by both Georges Braque and Pablo Picasso in the beginning of the 20th century when collage became a distinctive part of modern art.

PROCEDURE OF PAPER COLLAGE

Paper collage is a technique of an art production where the artwork is created using an assemblage of different forms and shapes using paper. These forms and shapes eventually create a whole image. To create a paper collage you will need:

1. A board/canvas
2. Paint and/or coloring pencils (optional)
3. Pencils/markers/pens
4. Glue
5. Paintbrush
6. Magazine Paper
7. Ruler
8. Scissors

- First, to create your paper collage, you need a place or something to put it on. Simply get a canvas board or even simpler, a sheet of wood.
- You can't create a paper collage without having something to make. Pick any picture or image that you like and base it off of that. It could be anything (an animal, nature, etc.)
- To properly transfer your image to your canvas/board, the best method is the grid method. You draw a grid on both your image and your canvas using your ruler and pen/pencil/marker.
- Now that your grid is on both your image and canvas, it's time for you to transfer that image onto your canvas. Using your pencil, copy whatever is in a certain box on the grid of your image into the same box on the grid on your canvas. This gives the picture on the canvas an almost identical transfer from the original picture.
- Now that your picture is now on your canvas, use paint, coloring pencils, or simply write the name of the colors in their desired areas. This makes it easier to arrange the colors with the paper later on.
- You now need to get some paper (preferably magazine paper). Find pages out of magazines that match the colors you are using and tear them up into small pieces. (This is where the scissors are optional depending on how you want your collage to come out. The scissors may make a cleaner cut but you may prefer the rough look tearing the paper by hand provides.)
- Using a paintbrush, lightly spread layers of glue on your canvas. This is the only way your pieces of paper will stick to your canvas.
- When your canvas is still wet with glue place the pieces of paper in there desired places (by size and by color).

IMPORTANCE OF COLLAGE IN PRIMARY EDUCATION

- Using waste materials
- Using colour magazine instead of colour
- Low cost materials
- Developing creativity

2.8 Evaluation of Creative Expression

Creativity is a general constellation of supporting intellectual & personality traits and problem solving traits that help expression of creative behavior in individual. Creativity is an elusive and contested concept. There have been many attempts to define it. Creativity has been described as ‘a state of mind in which all our intelligences are working together’ and as ‘the ability to solve problems and fashion products and to raise new questions’ . Few experts agree on a precise definition, but when we say the word ‘creativity’, everyone senses a similar feeling. When we are creative, we are aware of a special excitement.

Creativity can be understood as having the power or quality to express yourself in your own way. Children are naturally creative. They see the world through fresh, new eyes and then use what they see in original ways. One of the most rewarding aspects of working with children is the chance to watch them create.

- a variety of assessment methods for gathering information about children’s learning, ranging from child-led methods such as self-assessment and conferencing, to teacher-led methods such as teacher-designed tasks and tests, and standardized testing;
- advice to schools on developing, implementing and reviewing their policy on assessment;
- advice on the legislative requirements for schools in communicating information about children’s progress and achievement.

Assessment should be concerned with:

- the child’s ability to make art
- the child’s ability to look with understanding at and respond to art works
- the quality of the child’s engagement with art.

All three are interrelated and are assessed on the basis of

- Perceptual awareness
- expressive abilities and skills
- critical and aesthetic awareness
- disposition towards art activities.

Check Your Progress 1

- a) What are the different types of pastel ?
- b) Which is the best paper for using water colour ?
- c) Who invented the colour for pen & ink ?
- d) Which colour we get from “Kharimati” ?
- e) Which colour we get from mehandi leaves ?

2.9 Let us sum up

The visual arts are art forms such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, filmmaking and architecture. Training in the visual arts has generally been through variations of the apprentice and workshop systems. Visual arts education provides for creative and aesthetic experiences through exploring, investigating, experimenting, inventing, designing and making in a range of media.

2.10 Unit-End-Exercise

- a) Discuss the process of water colour painting.
 - b) Write about different types of pens used in Pen & Ink.
 - c) How to prepare soil for Terracotta.
 - d) Discuss the different method of Clay Work.
 - e) Discuss the importance of collage in primary education.
-

2.11 Answer to 'Check Your Progress'

- a) Three
- b) Handmade paper
- c) TIEN-LCHEU
- d) White colour
- e) Brown colour

Unite-3

Performing Art

STRUCTURE

- 3.1 Introduction
- 3.2 Objectives
- 3.3 Performing Arts
- 3.4 Folk Music
- 3.5 Different Dance Forms
- 3.6 India's different folk theatre
 - 3.6.1 Objectives of Drama
 - 3.6.2 Uses of theatre in Elementary Education
- 3.7 Puppet
- 3.8 Text Book Based Integrated Approach
 - 3.8.1 An example of
- 3.9 Planning a Stage Setting for a performance by the student – teacher.
- 3.10 Evaluation:
- 3.11 Suggestion for Curriculum Transaction
- 3.12 Let us sum up
- 3.13 Unit End Exercise
- 3.14 Answer to Check your Progress.
- 3.15 Example song for Primary Education

3.1 Introduction

“Music, dance, drama, folk theatre or puppetry our country India, had all of it in abundance. Oh! somebody playing the Dhol (music instrument) and there is music, we run to see what it is. Well, it is Lohri which is normally held on 13th January every year in the Northern part of our country. People are singing and dancing with a lot of enthusiasam. These dances are called Bhangra and Gidda in Punjab. These songs and dances portray the various stages in our lives. They reflect the socio-religious customs and practices of rural people earlier, but now are a part of modern city culture also. No school programme is complete without them. They are linked through centuries of celebration and might have started with fertility rites to obtain prosperity for the agricultural community i.e. fertility of land and cattle but also of birth and survival of children. There are many reasons for celebration that it is difficult to list them. Why don't you make a list of these activities and find out how and why people celebrate them. You will not only find this activity interesting but you will be unable to put

a full stop to it. Do you know why? Because the number is so large that you will never be able to know all the music, dance and drama that our country has. India is a land of rich culture and heritage. Since the beginning of our civilization, music, dance and drama have been an integral aspect of our culture. Initially, these art forms were used as medium of propagation for religion and social reforms in which music and dance were incorporated to gain popularity. From the Vedic era to the medieval period, the performing arts remained an important source of educating the masses. The Vedas laid down precise rules for the chanting of Vedic hymns. Even the pitch and the accent of singing different hymns have been prescribed. There was more of exemplary presentation through them than education or social reforms. Presently, these art forms have become means of entertainment for people all over the world.”- Indian culture and heritage

3.2 Objectives

After reading this lesson you will be able to:

- To find out the place of direct experience based activities in Primary School Curriculum.
 - To acquire knowledge , competency, habit and altitude through the experience based activities.
 - To acquire concept of direct experience based activities in different and to understand the importance of his/her activity for all round development of the society.
 - To acquire skill of observation of the physical and social environment.
 - To develop the sensivity of social needs and problems.
 - To develop awareness of natural and social events.
 - To develop sense of respect and dignity towards productive labour.
 - To develop positive attitude towards democratic living.
 - To help in combining theoretical knowledge with practical experiences.
-

3.3 Performing Art

“What is an art? “Art is an expression of all characteristics of the human mind aesthetically”.

The different human emotions, are known as ‘RAS’ which signifies the ultimate satisfaction of ‘aanand’. Human emotions can be categorized into nine sub-headings or ‘navras’. They are:

1. Hasya — laughter
2. Bhayanak — evil Shringar — aesthetics
3. Rudra — chivalrous
4. Karun — pathos
5. Vir — courage
6. Adbhut — astonishing
7. Vibhatsa — terrifying glory
8. Shaanti — peace
9. Shringaar — decorating one’s self

Art reflects human emotions and human spontaneously express their frame of mind through various art forms. Thus the intellectual mind merges with the artistic streak, giving birth to arts. The expression is reflected in various styles like singing, dancing, drawing, painting, acting, sculpture. Some of these are expressed through live performances and others through visual arts. sketching, painting, sculpture are visual arts and attributes of performing arts. Music from time immemorial has been the most popular art form of India. They are Sa, Re, Ga, Ma, Pa, Dha, Ne. Performing arts are often a core curriculum area in education and seeks to expose students to ways to “express ideas and emotions that they cannot express in language alone”. The curriculum needs to be sequential, from preschool to high school, to develop “students’ skills and understanding of creating, performing, and responding”, to “promotes knowledge and understanding of the historical and cultural contexts of the arts” and provide opportunities for students to make connections among the arts, with other disciplines within the core curriculum, and with arts resources in the community.

3.4 Folk Music

India has a rich legacy of folk or popular music. This music represents the emotion of the masses. The simple songs are composed to mark every event in life. They may be festivals, advent of a new season, marriage or birth of a child. Rajasthani folk songs such as Mand and Bhatiali of Bengal are popular all over India. Ragini is a popular form of folk songs of Haryana. Folk songs have their special meanings or messages. They often describe historical events and important rituals and the happenings of day to day life. Kashmir’s Gulraj is usually a folklore and Pandyani of Madhya Pradesh is a narrative put to music. Muslims sing Sojkhwani or mournful songs during Muharram and Christmas carols and choral music are sung in groups on the festive occasions.

Salient features of Folk Songs:

- a) Folk music, type of traditional and generally rural music that originally was passed down through families and other small social groups.
- b) Typically, folk music, like folk literature, lives in oral tradition; it is learned through hearing rather than reading.
- c) It is functional in the sense that it is associated with other activities, and it is primarily rural in origin.
- d) The usefulness of the concept varies from culture to culture, but it is most convenient as a designation of a type of music of Asia and the Indias.
- e) The central traditions of folk music are transmitted orally that is, they are learnt through hearing rather than the reading of words or music, ordinarily in informal, small social networks of relatives or friends rather than in institutions such as school or church.

Different types of Folk Songs:

From the third century onwards, the Mouryas, the Guptas, the Palas, the Senas and the Muslims came one after another to rule the land. As a result, they grafted their ways of life and cultural traits on the indigenous population. Subsequently, Portuguese, French and English ships anchored in the harbors of Bengal. They left not only their merchandise but also their customs. Each race left its own mark and it was not only physical but also cultural, which collectively formed the basis of the culture.

Because folk literature is oral, it tends to rely on some mnemonic devices and patterns of language and style. Bengali Folk Literature includes different types of epic, poetry and drama, folktales, ballads, proverbs etc. and

till now existing in community, whether literate or not may be in different form. The folklore of Bangladesh is heavily influenced by different races which were present years ago. The abundant folklore of the present-day Bangladesh, therefore, contains a variety of elements, which is partly to be explained by the historical forces.

The music of the **Bauls**, *Baul Sangeet*, is a particular type of folk song. Its lyrics carry influences of the Hindu bhakti movements and the *suphi*, a form of Sufi song exemplified by the songs of Kabir. Their music represents a long heritage of preaching mysticism through songs in Bengal, as in the Shahebhdhoni or Bolahadi sects.

Bauls use a number of musical instruments: the most common is the *ektara*, a one-stringed “plucked drum” drone instrument, carved from the epicarp of a gourd, and made of bamboo and goatskin. Others include the *dotara*, a long-necked fretless lute (while the name literally means “two stringed” it usually has four metal strings) made of the wood of a jackfruit or neem tree; besides *khamak*, one-headed drum with a string attached to it which is plucked. The only difference from *ektara* is that no bamboo is used to stretch the string, which is held by one hand, while being plucked by another.^[15] Drums like the *duggi*, a small hand-held earthen drum, and *dhol* and *khol*; small cymbals called *khartal* and *manjira*, and the bamboo flute are also used. *Ghungur* and *nupur* are anklets with bells that ring while the person wearing them dances.

Bauls are found in the Indian state of West Bengal and the eastern parts of Bihar and Jharkhand and the country of Bangladesh. The Baul movement was at its peak in the 19th and early 20th centuries, but even today one comes across the occasional Baul with his *Ektara* (one-stringed musical instrument) and begging bowl, singing across the farflung villages of rural Bengal. Travelling in local trains and attending village fairs are good ways to encounter Bauls.

Every year, in the month of Falgun (February to March), “Lalon Smaran Utshab” (Lalon memorial festival) is held in the shrine of Lalon in Kushtia, Bangladesh, where bauls and devotees of Lalon from Bangladesh and overseas come to perform and highlight the mystics of Lalon.

Bengali folk songs are rich in variety. Different places have been responsible for producing their own songs the simple customs, festivals, religions, beliefs, passions have found an eloquent ventilation in the melodious soulful tunes of ordinary men and women. So these varieties of songs are rooted to the place, the people and their philosophy and way of life. They are the rich treasure to be zealously treasured by any nation. The dominant streams of folk songs:

Belongs to Chhotonagpur, Santhalpargana, Bankura, Purulia. This song is presented in accompaniment with music. Flute and madol (a kind of drum hanging from neck) are its musical instruments. Hard struggle of life, joys and pains, love and languishment are its essential ingredients.

DHAMAIL

It is basically familiar as a marriage song belonging to Srihatta and Bangladesh. It is a form of dance and song dominated by women.

Indian folk song is also well-known for its simplicity. Folk song is able to reduce the tiredness of daily work. Such as – Guahati, women used to sing ‘Ovi’ (one type of Kheyal Geeti) when they pulverize/pound the rice. The Maharastrians sing when they plough the field, the sea-song of Mumbai, ‘go-jan’ Sangeet of madras, Panihari Sangeet, of Rajasthan, Malabars sing while digging a well and hilly songs prove that Sangeet also help

people to reduce their mental and physical strain, removes a person from tiredness and gives him/her an immense pleasure even then when he/she is in work.

There are some common features of folk song:

1. Folk songs are made / generated orally and spread all over the village orally – because no one thinks it is necessary to keep these songs in written form and the living essence of the songs remains through its onward continuity.
2. No country has the written rules and regulation about its folk songs.
3. It supplied spontaneous wordings of the peoples' feelings. That is why loksangeet has no artificiality.
4. These songs are closely related with the village people.
5. Folk songs of Bengal – its subject feelings, flavour etc are very much enriched.

Different types of Folk songs:

Regional Folk song:

1. Vadugan, tusu, ghetu, vouiya, sari, jari of east Bengal are the famous folk songs of west Bengal .
2. Preamsangeet : this type of music is two types.
 - (a) Related to Radha and Sri Krishna .
 - (b) Besides this vatiali is one of the most acceptable preamsangeet in east Bengal.
Baboharik Sangeet – generally marriage ceremony, roof laying, well digging or pond digging songs may take as example of this type.
3. Anusthanik song: generally this type of song is sung in social ceremonies or in the time of utsav. Ex: Songs that are sung of are Shiber Gazan, Holy- Song, Charak Song . The song that are sung during harvesting of Paddy Crops.
4. Karma sangeet. while doing a particular job then to reduce the work load a special type of song is sung. This is called karma songs, Like- Sari Gan it is sung while sailing the boat. There are so many of this type.
5. **Tusu gan** : In the border area of west Bengal specialy in Purulia, Bankura, Burdwan, Birbhum, Jharkhand, Medinipur etc the ladies of these region worship Tusu and celebrates it by singing . Generally, Tusu is the goddess of 'Aman' Paddy. No Purohit is needed for Tusu the ladies themselves worship Tusu.
6. **Vadu Gan** : This type of song is also sung by the ladies who resides generally in the border areas – on Vadu Puja occasion. Among the Bengali people Vadu Gan is popular.
7. **Sari Gan** : These are sung in chorus while doing a job unitedly. Sari Gan a kind of folk song, sung especially by boatmen. It is often known as workmen's song as well. The name *sari gan* is derived from the fact that boatmen or crew usually sit in a *sari* or row while singing such songs. It is also popular among workers as it redeems the tedium of work and keeps up the tempo.

These songs are usually sung by a male chorus. But in recent years, with women forming part of the workforce, women sing these songs as well. The performance is led by a *bayati* or lead singer, who sings the main part of the song and directs the refrain or chorus (*dohar*). Basically rhythmic by nature, such songs can be fast-paced or slow, depending on the strokes of the hammers. When these strokes are slow, the pace of the song is slow and when the strokes are fast, the pace of the song is automatically fast.

Since the main aim of sari gan is to encourage work, eliminate strain, and entertain workers, the subjects of such songs are very diverse: they may be about RADHA and KRISHNA OR SHIVA and Parvati, as well as about human lovers or heroes. Their themes may be mystical, comic, or critical.

It is an example of karma sangeet. Another Karma sangeet are paddy harvesting song, roof laying song etc. These are sung in chorus while vatiyali in solo – one sung by the Majhee.

8. **Jari gan** : One type of Islamic Sacred Song. The Maymonsingha, Dhaka, Faridpur of East Bengal generally sing this song. Jari means crying. The heroic/valorous activity of Hasan-Hossein in Karbala and Sakinas' crying is described through this song.
9. **Vatiyali** : Vatiyali is a solo song. It was started first in 15th century in Bengal, Mithila, Assam- now sing at Dhaka, Moymonsingha, Faridpur, Kumillya of Bangladesh also river, canal majhi-mallars' song is Vatiyali. Bhatiali or *Bhatiyali* is a traditional form of folk music in Bengal, Bangladesh and West Bengal. Bhatiyali is a traditional boat song, sung by boatmen while going down streams of the river, as the word *Bhatiyali* comes from *Bhata* meaning ebb or downstream. It mostly is sung in the Mymensingh District along the Brahmaputra River or the *Bhati* (lower region of a river) area. Bhatiali lyrics are traditionally about boating, fishing and rivers. Among the 14 subject of folk music in Bangladesh, that includes *Deha-tatva* (about the body) and *Murshid-tatva* (about the guru), Bhatiali deals with *Prakriti-tatva* (about nature).
10. **Vouwaiya** : It is a traditional song of North Bengal. Rangpur, West Dinajpur, Coochbehar and Goalpara are the place where this type of song is sung. Bhawaiya is a musical form or a popular folk music in Northern Bangladesh, especially Rangpur District and in Cooch Behar, Jalpaiguri, part of Darjeeling and North Dinajpur district of West Bengal and Dhubri and Goalpara of Assam in India. These areas were covered by Kamtapur state and so for the song also Kamtapuri language is used. This folk song is sung traditionally both solo and by chorus.

There are various view point regarding the meaning of Bhawaiya. Low lying land with shrub and other vegetable are called *Bhawa*. Buffalo keepers used to sing this song while ploughing. Hence the name *Bhawaiya* came to exist. According to some other researcher *Bhawaiya* is derived from the word *Bawaiya* which is subsequently derived from the word *bao* (breeze). The derivative of the word *Bhawaiya* is Bhav > Bhao + Iya = Bhawaiya. So the derivative meaning of this word is *emotionally charged*. According to Abbas Uddin, famous singer and composer of Bhawaiya song, this song is like the random and pleasant wind blowing of North Bengal and it is named as Bhawaiya. According to a survey (conducted by the Folk cultural and tribal cultural centre, Government of West Bengal) among the performers of Bhawaiya song the name is derived from the word Bhao > Bhav. It has a meaning of deep feeling or love or melancholy feeling.

11. **Gambhira** – Another traditional one. The other name of gambhira is shib-sangeet'. Generally, it is sung during Chaitra month. It is the main loko utsav of Malda district. Generally, Poliya, Rajbanshi, Nagar, coach etc are heard in this song.

12. Ghetu songs were known for their traditional tunes, but what really set them apart were the Ghetu performers. Adolescent boys dressed as girls used to perform the songs.

3.5 Different Dance Forms

Nritya (Dance) comes from the word 'Nriti'. Sangeet is total component of music, band and dance. Out of these three components of Sangeet, Dance means movement of bodies. But for various reasons movement of bodies is not the actual definition of dance. Perfect and Proper dance means movement of bodies under well control and discipline. For proper development both physical and mental health of human body 'Dance' is the best and easy way

Objectives:

1. To make children delightful
2. To make good exercise for child's body
3. To know about own country
4. To know own culture and literature
5. To grow spirituality
6. To be united
7. To develop character
8. Development of humanity
9. To develop of devotion & love
10. To build up nationalism
11. To know and love nature
12. Development self concept in proper way

History:

Till today we are not getting any proper information serially of our Indian dance but its constituents we get from stone inscription. Our dance history is divided into some parts:

1. Pre Vedic period
2. Vedic period
3. Post Vedic period
4. Medieval period
5. Modern period

King of Mahadev who is well known to us as 'Nataraj'. It is said that one day Lord Shiva blew a triumphet as a result of which creation of rhythm or 'tala' is invented. Lord Shiva moved his body with the rhythm and invention of dance happens. God of beauty – Lord Shiva thus became the master of dance or 'Nataraj'.

Indian Classical Dance

Indian Classical dance are classified :-

1. Kathak (North India)
2. Kathakali (Kerala)
3. Bharatnatyam (Tamilnadu)
4. Monipuri (Monipur)
5. Odishi (Orisha)
6. Kuchipudi (Andhra Pradesh) and also Natabari, Mohini Attum , Rabindra Sangeet etc.

Description:

1. **Kathak** : ‘Kathak’ means story teller. Here story of God, ancient history of our country performs by music and dance. Story-teller is called ghatakar. Generally this dance is performed from Northern side of our country, mainly from Lucknow, Jaipur and Veranasi. Kathak dancer generally wear ghaghra, choli-orna.



2. **Kathakali**: Kathakali is well known south – Indian dance from Kerala. It is a folk dance of Malabar area in kerala. Here story is performed by music and dance in Kathakali style. This power dance is generally performed by men. Make up of this dance is divided in five parts:

- (a) Pachha
- (b) Kathi
- (c) Tari
- (d) Kori
- (e) Minukku



3. **Bharat Natyam** : The story of this dance is taken from Indian drama. Some different opinions about this dance is due to concept. Bharat Natyam is a dance which comes from Tamilnadu, South India. To perform this dance , it is divided into six parts. (1) Alaripu (2) Yotiswaran (3) Sodam (4) Bharam (5) Padam (6) Tillana. Dancer generally wears a dress like ‘Pajama’. Here broch used by the dancer is symbol of sun and moon.



4. **Monipuri** : This dance is performed from the state of Monipur. A State of northern side in our country. Previously this dance composed from the story of ‘Shiva Parvati’. Now it is composed from the story of Radha-Krishna. One of importance part of this dance is Rasa, ‘Khol, Mridanga & Mandira used to perform this dance. Men wear dhuti, tupi, pagri and women wear ghaghra & orna in this dance.



5. **Natabari** : Lord sri Krishna is also famous in the name of natabar. It is also a part of Kathak dance where story is composed from the life of lord Sri Krishna.



6. **Oddisi** : This dance is one of the oldest dance in our country. This classical dance is generally performed by 'Devdasi'. This dance is divided in six parts:

- (a) Bhumi – Pranam
- (b) Batunritya
- (c) Istodeva Bandana
- (d) Pallavi Nritya
- (e) Tarijham
- (f) Moholadho



Dancers wear Pottosari, Kankar, Ketaki-korak, Pahara, Bakulkulika, Cchopsarika, Nagpash, Mathamoni in this dance .



7. **Kuchipudi** : This dance comes from village 'Kachhipadi' on the bank of river Krishna in Andhra Pradesh. This dance is performed by men. Instruments – Violin, Mridanga & Beena are used to perform this dance.

8. **Mohini Attam** : This is a dance which comes from South India. The story of this dance is mainly to pray and love God. There are some similarity with Bharat natyam , Kathakali and this dance. This dance is performed in a specific area with slow rhythm.



9. **Rabindra Nritya** : This dance is performed with the songs of Rabindranath Tagore. In Rabindra Nritya some contents comes from Manipuri and Odishi dance. Generally dancers wear sari in this dance though it is not a classical dance therefore, dancers are given liberty to perform.

Folk dance : In Bengal this dance is performed by common people in social function with spontaneous joy and cheer known to us Loknritya or folk dance. It is not an Indian classic dance. There is no such restriction to perform this dance. Anyone may come to perform this dance with joy. It is performed by group or single . Some of this dance:

(a) **Baul** : It is one of the oldest folk dance of Bengal. This dance perform with a special rhythm by 'Ektara'



(b) **Raybeshe** : It is power dance. This is performed by group . Different types of physical exercise are performed through this dance.



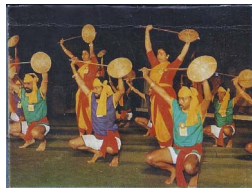
(c) **Kathi :** This dance is also a group dance. Here dancers perform the dance with help of stick. This folk dance comes from Garbeta in Midnapore district.

(c) **Leto:** Years ago when technology and electronic media was not even a figment of one's imagination, folk theatre came into existence to entertain the masses. Men garbed in women's attire would enact female characters and the themes would primarily revolve around social, mythological and historical. One such particular form of folk play had evolved with the name Neto, a term which later degenerated into Leto. There was a time when Leto would be widely performed across the Bankura, Birbhum, Hooghly, Nadia, Midnapore and Murshidabad districts of West Bengal. But in due course of time, it went on to lose its momentum and is now dwindled into a niche spectacle within a few good areas.



(d) **Jhumur:** This dance is also a group dance. The people of Bankura, Birbhum districts perform this dance.

(e) **Chhau:** This is performed by the people of Purulia. This is performed by the men only with a special dress and masks.



Dhali: Dhali dance is another heroic folk dance of West Bengal. During the historic times, after winning the battle the fatigued and exhausted soldiers danced using swords in contentment in order to inspire themselves for yet another war.

Bratachari: The Bratachari movement was a movement for spiritual and social improvement in India initiated by Gurusaday Dutt in 1932. The movement aimed to raise the self-esteem and national awareness of people of undivided India regardless of their religion, caste, sex or age. It was a comprehensive programme of physical, mental, and intellectual culture, based on folk traditions of physical exercise, art, dance, drama, music, singing and social service. The Bratacharis undertake to perform good deeds, strengthen fellowship and develop the mind and body through dance. Bratachari purports to present a complete synthesis of life, an integrated system of culture consisting of a complete philosophy of life, coupled with and expressed through a simple scheme of practical training and discipline for the building up of the inner life and character as well as the body, or in other words, for the simultaneous and harmonious cultivation of the body and soul of man. This movement is binding Hindus and Moslems, Christians and other communities together in a deep bond of harmony and mutual fellowship as no other movement is able to do.



Apart from this folk dances there are some other forms of dance. Such as – Sari, Jari, Dhali etc are performed in West Bengal.

Make up : Make up is one of the important part of dance. To perform dancers wear proper and well dress with proper makeup. Both dress and make up depend on the subject of the dance as well as gharana. A dancer must take attention for proper makeup.

Dance: (in primary education)

To teach a good lesson to children is the joyful objective of the Primary Education. Sangeet (Music, Band, Dance) is the best media through which a children can easily make themselves happy. Though “Dance” is our subject, here is given some reason by which children can grow up with happiness by dance.

- (1) Endless joy.
- (2) Exercise of the total body.
- (3) To know about the culture of the particular place and their surroundings.
- (4) To know literature about particular place
- (5) To develop spiritualism
- (6) To develop rhythm concept
- (7) To build up a good character and strong mind set up.

Apart from this, dance helps the children how to be a good humanitarian.

Q. Write against the following statements ‘yes or ‘no’.

1. ‘Ghungur’ is used in Kathak dance.
2. ‘Jhumur’ is a folk dance of Bengal.
3. ‘Kathakali’ is a dance coming from North India.
4. ‘Chhou’ dance is performed by women.
5. One of the folk dance is ‘Bihu’.

Ans. (1) ! (2) ! (3) ! (4) ! (5) !

Questions :

1. Write down the name (one) of the Bengal Folk dances.
2. From where does the dance “Bharat Natyam” comes ?
3. Write down name of one of the famous Kathakali Dancer?
4. Where is ‘Raybeshe’ situated ?
5. Write down the name of a dance book?

Answers :

1. ‘Chhou’
2. South India
3. Guru Gobinda Kutti
4. Birbhum District
5. Natya Sastra.

3.6 India's different types of folk theatre

Ramlila (literally 'Rama's lila or play') is a dramatic folk re-enactment of the life of Rama, ending up in ten-day battle between Rama and Ravana, as described in the Hindu religious epic, the *Ramayana*.^[1] A tradition that originates from the Indian subcontinent, the play is staged annually often over ten or more successive nights, during the auspicious period of 'Sharad Navratras', Rama is the 7th incarnation of Vishnu and central figure of the Ramayana. The Ramayana is based on the life, times and values of Lord Rama. Lord Rama is called the Maryada Purushottam or 'The best among the dignified'. The story of Lord Rama and his comrades is so popular in India that it has actually amalgamated the psyche of the Indian mainstream irrespective of their religion. The very story of Ramayana injects ethics to the Indian mainstream.



Rasleela: The Rasa lila or Rasa dance is part of the traditional story of Krishna described in Hindu scriptures such as the Bhagavata Purana and literature such as the Gita Govinda, where he dances with Radha and her sakhis. The Indian classical dance of Kathak evolved from the 'Rasleela of Braj and Manipuri Classical Dance' (Vrindavan) also known as *Natwari Nritya*, which was revived in 1960s by Kathak dancer, Uma Sharma. The term, *rasa* meaning "aesthetics" and *lila* meaning "act," "play" or "dance" is a concept from Hinduism, which roughly translates to "play (lila) of aesthetics

(*rasa*)," or more broadly as "Dance of Divine Love". The rasa lila takes place one night when the gopis of Vrindavan, upon hearing the sound of Krishna's flute, sneak away from their households and families to the forest to dance with Krishna throughout the night, which Krishna supernaturally stretches to the length of one Night of Brahma, a Hindu unit of time lasting approximately 4.32 billion years. In the Krishna Bhakti traditions, the rasa-lila is considered to be one of the highest and most esoteric of Krishna's pastimes. In these traditions, romantic love between human beings in the material world is seen as merely a diminished, illusionary reflection of the soul's original, ecstatic spiritual love for Krishna, God, in the spiritual world.

Pandavani: Pandavani is a folk singing style involving narration of tales from the ancient Indian epic Mahabharata. The singing also involves musical accompaniment. Bhima, the second of the Pandava is the hero of the story in this style. This form of folk theatre is popular in the central Indian state of Chhattisgarh and in the neighbouring areas of Madhya Pradesh, Orissa and Andhra Pradesh. Jhaduram Dewangan and Teejan Bai are the most renowned singers of this style. Among contemporary Pandavani can be understood as a part of the tradition of the tellers-of-tales present in every culture or tradition (like Baul singers of Bengal and Kathak performers), where ancient epics, anecdotes and stories are recounted or re-enacted to educate and entertain the masses. Temporary artists, Ritu Verma is popular along with others such as Shantibai Chelak and Usha Barle.



Naotanki: In entire north India, it was the most popular entertainment art before arrival of Cinema. The most popular centres of this traditional theatre form are Kanpur, Lucknow and Haathras. This popular art form has now dwindled and its existence is in threat. In contemporary times, the street plays resemble to the Nautankis. Generally, there is an intense melodic exchange between two or three performers; a chorus is also used sometimes. The Storyline of traditional Nautankis range from mythological and folk tales to stories of contemporary heroes.



Bhabai: Bhavai is a traditional theatre form of northern Gujarat and southern Rajasthan. Bhavai is partly entertainment and partly a ritual offering made to Goddess Amba. In the courtyard of the Ambaji temple near Mount Abu the Navratri festival is celebrated with Bhavai performances. Amba is the presiding deity of Bhavai.

Tamasha: Tamasha is a traditional folk theatre form of Maharashtra. It has evolved from the folk forms such as Gondhal, Jagran and Kirtan. Unlike other theatre forms, in Tamasha the female actress is the chief exponent of dance movements in the play. She is known as Murki. Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance. The themes of Tamasha have been used in some Marathi films also.



Dasabatar: Dashavatar is a popular theatre form of the Konkan and Goa regions. The performers personify the ten incarnations of Lord Vishnu—the god of preservation and creativity. Apart from stylized make-up, the Dashavatar performers wear masks of wood and papier mache.

Krishnattam: Krishnattam is the folk theatre of Kerala. It came into existence in 17th century under the patronage of King Manavada of Calicut. Krishnattam is a cycle of eight plays performed for eight consecutive days, presenting the story of lord Krishna. The plays are Avataram, Kaliyamandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vivida Vadham, and Swargarohana.



Theyyam: Theyyam is a traditional and extremely popular folk theatre form of Kerala. The word ‘Theyyam’ is derived from the Sanskrit word ‘Daivam’ meaning God. Hence it is called God’s dance. Theyyam is performed by various castes to appease and worship spirits of ancestors, folk heroes. One of the distinguishing features of Theyyam is the colourful costume and awe-inspiring headgears (mudi) nearly 5 to 6 feet high made of

arecanut splices, bamboos, leaf sheaths of arecanut and wooden planks and dyed into different strong colours using turmeric, wax and arac.

Therukoothu : Therukoothu, literally meaning street play, is the most popular form of folk drama of Tamil Nadu. It is mostly performed at the time of annual temple festivals of Mariamman (Rain goddess) to achieve rich harvest. At the core of the extensive repertoire of Therukoothu there is a cycle of eight plays based on the life of Draupadi. Kattiakaran, the Sutradhara of the Therukoothu performance, gives the gist of the play to the audience and Komali entertains the audience with his buffoonery.



3.6.1 Objectives of theatre: The origin of Indian theatre is closely related to ancient rituals and seasonal festivities of the country. Hindu theorists from the earliest days conceived of plays in terms of two types of production: Lokadharmi (realistic), which involved the reproduction of human behaviour on the stage and the natural presentation of objects.

3.6.2 Uses of theatre in Education: “The use of theatre as an effective means of educating young people has its basis in key psychological theories. Sociocultural theory stems from the work of Vygotsky and Bandura. Vygotsky proposed learning was embedded within social events and occurred as individuals interact with other human beings, objects and events in the environment and this interaction helps the child learn what is important

in their culture. Similarly, Bandura [9] emphasised the importance of observational learning whereby children model behaviours, attitudes and emotional responses of others according to the observed benefits and adverse effects of those behaviours. Sociocultural theory suggests that individuals' cognitive developmental processes and learning processes are simply products of their society and culture. It can provide experiential learning opportunities for children that are particularly powerful because of the influence theatre has on the audience member's emotional and cognitive state “

3.7 Puppetry

Puppetry is a form of theatre or performance that involves the manipulation of puppets. It is very ancient, and is believed to have originated 3000 years BC.^[1] Puppetry takes many forms but they all share the process of animating inanimate performing objects. Puppetry is used in almost all human societies both as entertainment – in performance – and ceremonially in rituals and celebrations such as carnivals.

Puppetry is a very ancient art form, thought to have originated about 3000 years ago. Puppets have been used since the earliest times to animate and communicate the ideas and needs of human societies. Some historians claim that they pre-date actors in theatre. There is evidence that they were used in Egypt as early as 2000 BC when string-operated figures of wood were manipulated to perform the action of kneading bread. Wire controlled, articulated puppets made of clay and ivory have also been found in Egyptian tombs. Hieroglyphs also describe “walking statues” being used in Ancient Egyptian religious dramas. Puppetry was practiced in Ancient Greece and the oldest written records of puppetry can be found in the works of Herodotus and Xenophon, dating from the 5th century BC.

Puppets or “Kathputli” is an ancient and popular form of folk entertainment. In the 2nd century the Tamil poet Tiruvalluvar mentioned about `marionettes moved by strings` in his compositions. The mention of the `pavaikoothu` in the Tamil epic Silappadhikareita by Ilango Adigal is also very significant regarding the history of puppetry. In Srimad Bhagvata, the God Almighty has been likened to a puppeteer who with three strings- Sattva, Rajas and Tamas-manipulates all the beings in the created universe.

West Bengal has a rich tradition of rod puppetry, locally called putulnach (dancing dolls). The Bengali puppeteers believe that rods are superior to strings in giving the required animation as well as in manipulation. They feel operating the puppets from a lower level gives more freedom. Plays based on Ramayan, Satee Behula legends are enacted through puppets. There are a handful of people performing this art form in rural areas of West Bengal.

The puppeteers of the 20th century are not only known to us, but their work can still be enjoyed long after their time. They are Bil Baird, Edger Bergen, Jim Henson etc.

Calcutta Puppet Theatre is a Bengali puppet academy, theatre group, an institute of dance, drama and music. The group was formed in 1973 by Suresh Dutta. The Theatre started its journey with the production of the puppet play “Aladin” long back and made a history in the Indian Theatre world with a continuous and un interrupted run for long thirty years. Two subsequent production Ramayan and Sita based on the great Indian epic are also treated as landmarks in the course of progress of Indian Puppetry.

DOLLS THEATRE is a Puppet Theatre Group from Kolkata, India's most contemporary creative puppet groups belonging to the non-conventional puppet which synthesise of modern and tradition. It was formed in 1990 by Sudip Gupta. Taming of the wild, Padmagatha, Shatrangkekhiladi, Nakkata Raja, and Aguner Parasmoni are some of the famous production.

3.8 Text Book Based Integrated Approach

This poem should be recited with rhythm and action before the students of class IV citing different components of our environment before starting of environment related discussion. Again the mentioned components of environment may be presented with a tune & action. The importance and properties of the different parts of our environment should be made known to the students so that they will be encouraged to develop themselves properly. This song may be integrated with mathematics by counting the letters/words per line. Then sum up all the words or letters of the whole poem. In this way learners will get a chance to practice summation.

Example

Name of the teacher _____	Subject — Song based poem
Name of the School _____	Subject in particular — 'Sabar Ami Chhatra'
Class — Four	Today's lesson — "Akash Amai.....Matro"

Desired learning efficiency

The learners will be able to recite the poem with tune and rhythm giving proper emphasis on the legends and punctuation.

The students will be engaged in such type of activities so that they will learn in interesting way. They will be helped to construct their knowledge citing examples from the text books and from the real world.

Learning Teaching Materials

Blackboard, Chalk, Duster, Harmonium and rhyme chart.

Declaration of Today's lesson

"Today we will learn a song based poem". — saying this the teacher will declare today's lesson in the class. The student will be asked to recite the poem in chorus with proper rhythm and Tune.

Preparation/Role of the teacher

The teacher will enter the class in time in smiling face LTMS and then arrange the class accordingly. After that the teacher will exchange greetings and ask some questions based on their pre-acquired learning efficiency and for the creation of enthusiasm and zeal.

The teacher will assure participation of all the students by some formal & informal communication and will proceed, towards the lesson as per planning.

The teacher will ask the following questions to the students.

Do you listen song in your home?

Do you learn how to sing your home?

Who among you can sing?

Presentation (Matter of the poem)

We learn. We grow in our world. But not the education only helps us to grow. We get a lot from our mother and nature (mother land) and develop our consciousness gradually as we grow up. We develop our perception later in the light of learning these experiences enrich us. The teacher will highlight those points which the learners will imitate and follow they being influenced they will be able to develop their value oriented behaviour/practice.

Sabar Ami Chatra

Sunirmal Basu

Akash Amay Siksha Dilo
Udar Hate Bhaire
Karmi Habar Mantra Ami
Bayur Kache paire
Pahar Sikhay Tahar Saman
Hay Jeni Bhai Mano Mahan/Manno
Kholo Mather upodesha
Dilkhala Hai Taire,
Surjo Amay Jantrona Day/Dai
Apon Teje Jalte,
Chand Sikhalo Haste Mithe
Madhur Katha Bolte
Inggite Tar Sikhay Sagar,
Antar Hok Ratno Akar,
Nadir Kache Siksha Pelam

Apon Bege Chalte,
Mathir Kache Sahisnuta
Pelam Ami Shiksha,
Apon Kaje Kothor Hote
Jharna Tahar Sahoj Gane
Gan Jagalo Amar Prane,
Shaymlanani Sarasata
Amay Dile Viksha,
Biswajora Pathsala Mor,
Sabar Ami Chatra,
Nanan Vaber Nutun Jinish
Sikchi Diberatra,
Ai Prithibir Birat Khatay
Pathya Sab Patay Patay
Sikchi Se Sab Koutohole
Sandeho Nai Matro—

Lesson	Activity of the teacher	Student's response
Demonstration		
Tal - Dadra Matra - 6	<p>The teacher will organize the class in disciplined way for singing nad proceed in the class.</p> <p>The teacher will hold the poem chart in appropriate place and recite the poem with rhythm and tune in correct pronunciation and giving emphasis on the punctuation marks. He/she will ask the students to listen attentively, then ask them to recite the poem in chorus. After that the teacher will ask few question based on the poem to assess their understanding and also encourage the learners to enquire</p>	<p>The students will listen the poem attentively ask some questiona and recite the poem in chorus as per the direction of their teacher. Then they will recite the poem one by being directed by their teacher. When one student will recite all others listen to her/him.</p>

Evaluation

The teacher will ask some question to the students from the text and nontextual material from the real world to justify their desired level of learning.

- | | |
|---|---|
| 1. Who wrote this poem. | 1. Sunirmal Basu |
| 2. What the poet learnt from whom. | 2. Sky, Air, Hill, Sun Soil, River, Stream etc. |
| 3. Who taught the poet to speak in a sweet tone? | 3. Moon taught the poet to speak sweetly. |
| 4. How many lines are there in the poem? | 4. 32 lines. |
| 5. How many words are there in the first two lines | 5. 36 words. |
| 6. Count the words in first four lines of the poem and state how many prime numbers are there? | 6. Total no. of words is 14. The prime number between 1 & 14 are 2,3,4,5,7,11 & 13 total - six nos. |
| 7. Multiply the total count number of the first four lines with 1,2,3,4 and 5 and write down the resultants | 7. 14, 28, 42, 56 & 70
faire, Hoi, Katha, Bege, Diksha. |

Board Work

Rhythm : 3/3	1	2	3	4	5	6	1
	Dhin	Dhin	Na		Na	Thun	Dhin
+	0						+

Home work

The teacher will reinforce
The students for their good
Singing, then clean the board,
take out the LTMS and closure the class.

3.8.1. An example of integrating

'Khara Bayu Boy Bege...' Song with other subjects LTMS – Picture of a boat, Art paper containing a part of 'Khara bayu boy bege' song, picture showing boating.

Observation :

Asking questions showing the picture of a boat.

Asking questions showing the picture of a boating to point the boatman, his position and paddle.

Chart showing the song ... [PARTICIPATION]

Contextualization :

It is an attempt to open the gateway to the lesson through question answering and creating interest to the students.

[QUESTIONING AND EXPERIMENTATION]

1. Who among you has enjoyed boat riding? How fun it is?
2. Who drives the boat? What they hold in their hand? How they drive?
3. Do the boatmen emits any sound from their mouth while driving?
4. There is a story of boat driving in a song in your text book. Do you remember the song?
5. Have you ever driven any boat?

Cognitive apprenticeship :

It is an attempt to explore the arena of knowledge of the learners

[QUESTIONING AND EXPLANATION]

1. Can you say the material by which a boat is made?
2. Why the boat not sink in water? What other things float on water?
3. What is needed to make paddles of boat?
4. Which parts of our body works in boat driving?

The students will be grouped in several groups as per the direction of their teacher and will be getting interested to learn the mechanism of boat driving, boating song profession of boat man through interaction in group.

Now the teacher will say, 'You look at the chart and Read out the write up : sing the Song who can. Then you all Join with me in chorus.

'Khara bayu boy bege'

Collaboration

The teacher will help the students to sing the song and to understand the inner meaning.

(EMPATHY AND CO-OPERATION)

Interpretation construction

Let us go to the field. Stand in queue. Now form a circle. Start with me. Students will follow their teacher in serpentine movement and circle formation. Now stop. Hold your hands each other. Say 'Hat dhari dhari.....Hat chari chari.'" Now all of you sit on the ground and stretch your legs forward. The teacher will sit in the same posture in the centre. Imaging, we all are now boatman. We are driving our boat. The boat is floating on the water. We are holding the paddle. The boat is pendulating. Now we all drive our boat. At first you observe me. Then try. The students first observe their teacher's action then follow. They will be singing. 'Khara bayu boy bege' rhythmically with the action of boat driving.

(EMPATHY AND CO-OPERATION)

Multiple interpretation and Multiple Manifestation :

The students will present the matter indifferent alternative medium. They will innovate and execute additional alternative activity through Chart, Picture, Graph, Model, role play, Drama, Minw quiz etc. They will be able to relate the different mechanics and different events/incidents of boat driving with social life. They will be able to understand that a general principle is coming out from the work they are doing in the following way :

- I. They will be able to drive the boat in any situation if needed.
- II. They will be able to play the role of boatman in drama or mine.
- III. They will be able to draw the pictures of boat driving sequentially.
- IV. They will be able to state the functions of different organs of our body.
- V. They will be able to comprehend the general rules of boat driving.

Now let's say, why we are imitating boat driving? The students will try to explain up to their competency level and the teacher will help them to give the right answer.

(EXPLANATION AND AESTHETIC EXPRESSION)

Multiple interpretation and Multiple Manifestation

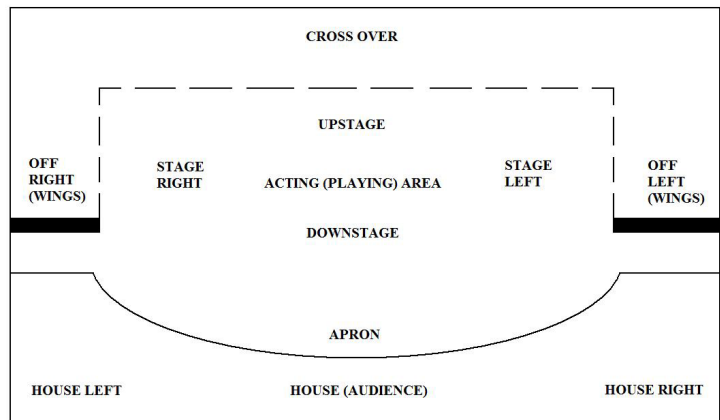
While participating in this imitation type game (boat driving), the students will type to explain the matter by interacting each other in inter group and intra group discussion and they will try provide adequate information in support of their answer. They will be knowing the importance of data collection. They will realize the importance of the shape of the boat in floating and movement in water. They will resemble this shape with the shape of fish. They will be able to explain the mechanism swimming in human being and will be enthusiastic in developing their body for swimming.

(AESTHETIC AND CREATIVE EXPRESSION)

3.9 Planning a Stage Setting for a performance by the student – teacher.

Drama is performed on stage. So stage planning is an important matter. Generally rectangular stage is created for acting. This is also called 'One - Wall' theatre. One side of this stage remains open. Actually viewers are accommodated in this side. The back screen guards the stage. Colour of this screen depends on the theme of the drama. Front side of the stage is covered with 'drop screen' which is movable and used to open or close the stage as and when required. The players enter and exit to/from the stage from the two sides of the stage where a number of wings are there. These two sides contain several wings. Actually wings are

hanging screens. Players move to the 'acting zone' of the stage through the spaces between the two wings. Flashlight are used to highlight the actors or actresses depending upon the theme and content of the story. The different types of lights such as Flat light, Spot light, Baby spot light etc. are used based on the sequence. The lights are used in different colours as per the director's direction to materialize the time, period, situation, thinking etc. Use of colour is an important phenomena in stage acting. Different sounds are also used to make the story more acceptable to the viewers. Appropriate music background makes the drama more lively.



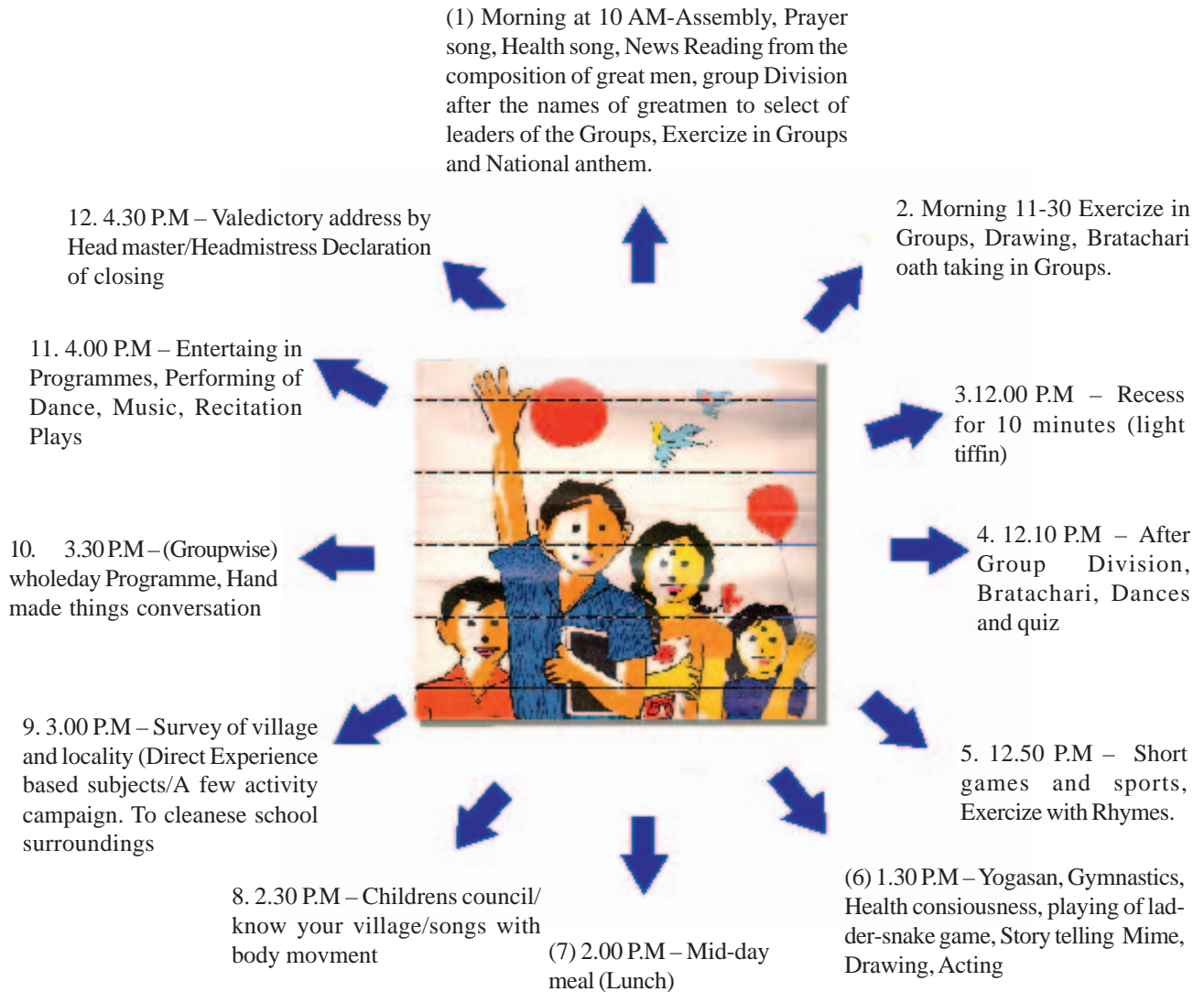
The area of the stage greatly depends on the field where it is created and the number of players appearing on stage. So there will be a partly between the drama area and stage. Seating arrangement for audience is to be made in front of the stage. Players move to and from the stage through the passage of the wings. In the first passage, prompter is there who prompts the dialogue to the players if needed. Players can easily recall the dialogue. Use of lights is also necessary. Application of sound also creates the situation alike to real. Mikes are fitted as spot above the head to catch the sound clearly. The sole stage is to reach the last audience.

3.10 Evaluation

The main basic of evaluation is continuous observation by the teachers. The teachers are to know all the students by name. They record all sorts of information related to the students. For this reason she/he is to maintain a notebook. Continuous judgment of the students is necessary through different class room activities. However pass/fail, any competition or comparability is not all desired. Because, in these cases development of skill and comperencies delayed. So. careful observation is highly appreciable. The following conceptions in this regard may be noted.

- ✱ Art work is creative as well as aesthetic. So it is to be learnt as a normal work. Gurdians and School Authority should Authority should be conscious in this regard.
- ✱ Care should between so that the materials could easily be collected from the surrounding environment.
- ✱ Measures should be taken to present different for us of art before the students. The students should be taken to enjoy cultural programme. Art exhibition, Circus, Music festival, Drama festival, dance festival, Museum etc. for creation of awareness and ethical value.
- ✱ Termuise workshop could be organized.

Time Table of one day workshop (one day camp)



Arrangement should be made for attendance of the Guardians in the programmes to be held after the mid. day & me. It will be better, if at least three camps one in each phase are organized during the year.

3.11 Suggestion for curriculum Transaction

State level workshop has to be organized incorporating scholars, artists and pedagogists in order to provide a better pedagogic foundation to the curriculum and syllabus of **Art**-Education at all levels. In view of the findings of the study, the pre-service and in-service training have to be reorganized and made compulsory in order to create better academic excellence. For this the curriculum for teacher training needs enrichment. For better results in the area, the availability of learning materials and other physical facilities has to be ensured in each of the schools through proper funds and directions.

3.12 Let us Sum Up

In this Unit we have learnt the importance of arts . We have learnt about the different types of art forms and the artists associated with . You will also learn the history of musical instrument and their uses.

3.13 Unit End Exercise

- a) Performing Art? Describe its aims and objectives.
- b) How Performing of Arts is correlated with other school subjects?
- c) How to prepare the stage for a drama to be performed by the student-teacher?
- d) Write the process of paper mache.
- e) What is the utility of learning dance in elementary level?

3.14 Answer to check your progress

Check your progress-1

- a) Into 2 parts
- b) Folk song
- c) Jari gaan
- d) Shib sangeet

Check your progress-2

- a) Anker (Granthik)
- b) Kathakali
- c) Odissi
- d) Chou dance

Check your progress-3

- a) Maharastra
- b) Therukoothu
- c) Creative
- d) Latin

Suggested Readings

1. Art- The Basis of Education - Devi Prasad N.B.T
2. Sageet darshika- Noni Gopal Bandhopadhaya
3. Art, Health & Work Education and Physical Education (ODL Mode)
4. Indian Cultural Heritage

3.15 Example song for Primary Education

Prayer Song —

Amar Bichar tumi Karo- Teora (Rabindra Sangeet)
Dhanilo Ahoban Madhur Gamvir- Teora (Rabindra Sangeet)
Protidin Ami He Jibanswami- Jhaptal (Rabindra Sangeet)
Prabhu Amar Priyo Amar - Ektal (Rabindra Sangeet)
Tomaro Asime Pranomano Laye - Trital (Rabindra Sangeet)
Apon Kaje Achol Hole - Dadra (Atul Prosadi)
Tomari Deya Prane - Kaharba (Rajanikanta)
Biswapita Tumi He Probhu- Dadra (Salil Choudhury)

Seasonal Song —

Kadamberi Kanan Gheri - Dadra (Rabindra Sangeet)
Magher Kole Rod Heseche - Dadra (Rabindra Sangeet)
Ore Grihobashi - Kaharba (Rabindra Sangeet)
Himer Rate - Dadra (Rabindra Sangeet)
Hemonte Kon Basonteri - Dadra (Rabindra Sangeet)

Bichitra Parjay —

Kharo Bayu Boy Bege - Kaharba (Rabindra Sangeet)
Ha Re Re - Dadra (Rabindra Sangeet)

Patriotic Song —

Dhana Dhanyo Puspo Vara - Dadra (Dijendrageeti)
Utho Go Bharoto Laxmi - Kaharba (Atul Prosadi)
Nishidin Vorsha Rakhis - Dadra (Rabindra Sangeet)
Durgama Giri Kantar Moru - Kaharba (Najrulgeeti)
Mayer Deya Mota Kapor - Dadra (Rajanikanta)

Health and Physical Education

Unite-4

Health And Physical Education

STRUCTURE

- 4.1 Introduction
- 4.2 Objectives
- 4.3 Concept of Health and Importance of being healthy
- 4.4 Personal Cleanliness
- 4.5 Environment Cleanliness
- 4.5.1 School Health Programme – Health instruction, Health service, Health supervision
- 4.6 Records of Body Height and Weight, their uses
- 4.7 Uses of Drinking Water
- 4.8 Food and Nutrition
- 4.8.1 Importance of Food and Nutrition
- 4.8.2 Mal-Nutrition
- 4.9 Let us sum up
- 4.10 Unit-End Exercise
- 4.11 Answer check your progress

4.1 Introduction

The development of a country depends upon their health. Health of the country denotes the overall health of the general public. Regular taking sufficient food, proper rest and sleep is required for building good health as well as need regular physical exercise. According to World Health Organization (WHO), 'Health is a State of Complete physical, mental and social well-being and not merely an absence or infirmity.'

4.2 Objectives

Through this lesson unit the trainee teachers will learn about skills and apply to others –

- To develop health consciousness.
- Learn about personal and social health and hygiene.
- Learn about various diseases and their prevention.
- Know about how to take care of nose, ear, throat, skin and teeth.

4.3 Concept of Health and Importance of being healthy

Hygiene or Health Science: The word Hygiene has been derived from Greek word 'Hygeia'. Hygeia was the Goddess of Greek health. In the modern times it means the preservation of health or the art of living.

Hygiene is a science oriented subject that plays a vital role to control health and development of better health. For keeping personally graceful and cured your society it is necessary to know about health science. Hence health science means the study and application of disease and serves your different body parts of the body and

development of individual and also for society. **Aims of Health Science:** The major aims of health science are how to keep and application of the health through scientific way and take necessary action about it for the individual and society.

Two directions of hygiene are – (1) Personal Hygiene and (2) Social Hygiene.

(1) Personal Hygiene: It is true that a healthy mind lives in healthy body. It means that for proper and systematic working of the body like physical, mental and social it is essential to have proper hygiene. This type of hygiene is called personal hygiene.

Its related matters are – food and the daily routine of taking food, nutrition, personal cleanliness, rest, fresh drinking water etc.

Objectives of personal hygiene: The various objectives of personal hygiene are –

- To develop health awareness and to help to remove health hazards.
- Give a proper concept of building body and its function.
- Develop the knowledge about necessity of intake nutritive food and balance diet.
- Improve Human Relations in matters of health.
- Developing a sense of civic responsibility through maintain the laws of hygiene.
- To supply the necessary information of taking nutritive food, proper rest and exercise in appropriate time.

Importance of personal hygiene:

- It helps to develop positive outlook of good habits.
- Helps to build up healthy environment at institution, home and classroom.
- Play a vital role to make attractive personality.
- It develops mental stability.
- Helps to encourage about health related matters.

(2) Social Hygiene:

Social health and hygiene involves the ability to form satisfying interpersonal relationships with others. It also relates to the ability to adapt comfortably to different social situations and act appropriately in a variety of settings. Spouses, co-workers and acquaintances can all have healthy relationships with one another. Each of these relationships should include strong communication skills, empathy for others and a sense of accountability. In contrast, traits like being withdrawn, vindictive or selfish can have a negative impact on your social health. Overall, stress can be one of the most significant threats to a healthy relationship. Stress should be managed through proven techniques such as regular physical activity, deep breathing and positive self-talk.

Objectives of social hygiene:

- To develop and supply important information to every individual about health consciousness.
- Helps to build up healthful living.
- To encourage good habits and orderly spending of life.
- Have adequate levels of self-esteem and give encouragement and advice about the development of health physical ability.

- Take necessary steps about keeping ideal and healthy environment.

Importance of Social Hygiene:

- Its play a vital role to protect public health.
- To helps the way of protection for health awareness and various health related matters.
- It helps to buildup healthy and disease free society.

Health needs of a growing child

- a) To develop children's health structure.
- b) To develop various parts of the body and systems (Circulatory, Digestive, Endocrine, Nervous system).
- c) To develop the resistance of disease.
- d) Keep notice about not to enter any kind of communicable disease in body.
- e) Keep in view about children does prolong period working ability getting less energy expenditure through neuromuscular co-ordination.
- f) Keep notice about the development of thinking, knowledge and emotional expression as the result of mental stability.
- g) To develop good habits of children through active participation in games and sports. It also develops good health and healthy lifestyle.

4.4 Personal cleanliness

Introduction:

The cleanliness of the outer parts of the body depends upon man's personal habits. But every person should attend to the cleanliness about it, without hindrance in the way of social, mental and special development of a person. If the various parts of the body are not kept clean, it causes many diseases. Personal hygiene includes all these things which are essential for the health and cleanliness of a person, such as food, cleanliness of body, living habits, sleep, rest, exercise etc. All these things should be well considered in order to keep the body quite healthy.

Need of personal cleanliness:

- Various types of infectious disease may spread from untidiness like dirty hands, untidy cooking utensils, withered food, unclean and spoiled water etc.
- Personal cleanliness may develop the resistance power of the body.
- Personal cleanliness preserves health and also develops it.
- Protect infections by which bowels complaint, diarrhea may removes.
- Health instruction and health education build up safe, healthy and secured a clean atmosphere towards children for their health.
- Better learning in school is depends upon the student's health and high quality nutrition.

Care of different parts of the body

Care of Skin

Various disease of skin:

1) Ring worm, 2)Itching, 3)Pimple, 4)Eczema, 5) Freckles, 6)Psoriasis, 7)Skin crack

Care of skin:

1. Take bath with warm water.
2. Try to protect body from oil or dirty substances use warm water and soap.
3. Use cream for dry skin.
4. Use cloths according to climatic condition and weather.
5. Take bath with antiseptic lotion for healthy skin.
6. Take nutritious and balance diet for natural health of the skin.
7. Don't use another person's garment, towel etc. Always clean under garments.
8. For Psoriasis patients, try to take bath under shower.
9. Sun bath, air bath and sea bath is helpful for health.
10. Always take attention to personal cleanliness and take advice from skin specialist.
11. If any member of your family is suffering itching it is necessary to take medical advice from skin specialist as early as possible.
12. Take sun bath in winter for take vitamin 'D' with necked body which make resistance power of disease for body.

Care of Nose, Ear and Eyes

Care of Nose:

We take air from nature through nose; there are so many substances like air dust and micro germs we inhale through acquired air. If we do not clean the nasal pathway these substances are accumulate inside the nose, for resulting we face various disease of nose.

Rules:-

- a) Don't insert finger inside the nose.
- b) Clean nose with soft and clean soft cotton cloth.
- c) When you walk along the road try to cover your nose with clean handkerchief.
- d) To clean nose dragging some clean water through nose and bring out the same amount of water from nose.
- e) Catheter may use for rear part of the nose cleaning.

Care of Ears:

1. Hard ear-wax: Inside the ear a huge ear-wax may cause of ear pain or damage hearing power.
2. Suppurate in ear: The dirt which accumulates in the ears causes itching sensation and some other defects of ear and sometimes liquid coming out of them and we cannot listen properly. If suppurate forms in ear it must bring out and take proper treatment, otherwise it may damage ear or occur cancer.

3. Tear of Ear-drum: Ear-drum can tear due to excess pressure of air caused by an injury. It also tears due to water pressure or sharp and powerful sound and its result victim cannot hear properly.

Care

1. Do not allow wax product into ear, clean ear regularly.
2. Avoid loud noise of vehicles and factories.
3. Everyday clean your ear when you take a bath.
4. Never try to clean the ears with some needle or any sharp thing. The ears get scratched by doing so.
5. If mosquito or any other insect enters the ear, it should be got remove by an ear specialist.
6. If you found any symptom of ear disease, immediately take consult with ear specialist.

Care of Eyes:

Various diseases of eyes:

1. Sty, 2. Conjunctivitis, 3. Long term inflammation, 4. Cataract, 5. Night blindness, 6. Different visual problem, 7. Color blindness.

Safety measures taken for diseases of eyes: Proper and time to time vaccinations must apply on children through primary or sub Health Centre.

Care:

1. Eyes should be splashed with cold water every day four to five times.
2. Do not use others handkerchief or towel.
3. Eyes should be never touched with dirty hands or dirty cloth.
4. Eyes should always be protected from dirt and dust.
5. If there is some foreign substance in eyes, they should not be rubbed; eyes should be washed well to remove the foreign substance.
6. No work like reading and writing work should be done with eyes in insufficient light. It causes strain upon the eyes. Always take attention about sufficient light during reading and writing which comes from correct direction.
7. Keep at least one feet distance from eye to books when you reading.
8. Don't use others eye glass of goggles.
9. Keep away from television at least three meter when you watching any program.
10. The eyes should be protecting from smoke.

Care of Throat

Throat is connected with other sense organs like ear, nose, tongue etc. if we not kept clean may cause serious disorders. Take proper attention on this organ to free from calf and cold and influenza, because food, air, water etc. passing through this way.

1. Protect Your Throat from Cold Temperatures. Get in the habit of wearing a scarf around your neck to keep the throat area warm.

2. Gargle every night with a mixture of warm water and salt. Just a pinch of salt will do. During cold and flu season, this is a habit that will help to disinfect the mouth and throat.
3. Clean coagulated cough inside the throat regularly.

Care of Teeth

Various diseases of Teeth;

1. Tooth Erosion - Tooth erosion is the loss of tooth structure and is caused by acid attacking the enamel. Tooth erosion signs and symptoms can range from sensitivity to more severe problems such as cracking.
2. Pyorrhea – Pyorrhea is a gum disease that comes when the roots of the teeth are loose thereby forming pus and shrinking the gum.
3. Bad Breath - Bad breath, also called halitosis, can be downright embarrassing. Gum disease, cavities, oral cancer, dry mouth and bacteria on the tongue are some of the dental problems that can cause bad breath.
4. Inflammation of the tooth (pulpitis) - Inflammation of the tooth occurs when one of the teeth has a large lesion of tooth decay which is not treated. As long as this decay is on the outside layer of the tooth (enamel) or in the dentin (layer below the enamel), the tooth does not hurt. However, once the decay reaches the center of the tooth and bacteria infect the nerves and blood-vessels, acute pulpitis occurs.

Rules for keeping teeth well:

1. Always clean your teeth with brush and tooth pest and wash mouth by clean water.
2. Brush teeth from up to downward direction daily two times after every meal.
3. Take vitamin A-B-C food regularly.
4. After cleaning the teeth, clean your tongue also. It removes bad smell from the mouth.
5. Hard substances such as almonds, walnuts etc. should not be cracked with teeth, because by doing so the teeth get broken.
6. Get your teeth tested regularly by a good and qualified dentist.

Care of Hair

Rules:

1. Whether we have long hair or short, always keep them clean and should be well combed.
2. Before take bath gently massage root of the hair.
3. Keep attention about dandruff and louse which may not set up into hair.
4. As far as possible, protect the hair from dirt and dust.
5. The hair should be washed with soap or some good shampoo and cleaned with sufficient clean water and oil should be applied to the hair occasionally.
6. Every person should have his/her separate combs.
7. As far as possible, hair dyes or artificial color should not be used on the hair. They are harmful for the hair.

Care of legs

Rules:

1. Must wash feet when you come from outside because fungal attack may occurs between the fingers of the foot due to deposition of dirt and sweat.
2. Take into consideration the right structure of our feet before buying shoes for your feet and do not walk bare foot.
3. Don't use nylon or artificial thread made socks.
4. Don't use high hill shoe. It may affect back pain or spondylitis.
5. Regularly cut the nails.
6. The feet should be washed and dried properly before retiring to bed.
7. Always take care on hill, sometimes you may suffer by hill crack.

Check Your Progress -1

- a. Write the name of three skin disease.

Ans:

- b. What is the cause of Inflammation of the tooth?

Ans:

- c. Write the name of two eye disease.

Ans:

4.5 Environment Cleanliness

Introduction:

Cleanliness is must in today's world as we all live in such in a good society and obviously if our home or work place is not clean one can't get into it. The term 'environment' means the surrounding habitat of man. In its widest sense, it refers to the entire earth with its green forests, vast oceans, the layers of air and oxygen, etc. In its narrowest meaning, environment means the immediate surroundings of man – his home, work place, market, neighborhood, etc. It also includes the atmosphere in which he lives. According to many scientists, the factor which influences the growth of individuals most is environment. But unfortunately, the various elements of environment such as, air, water, land, etc., are polluted and contaminated. Environmental pollution is “the contamination of the physical and biological components of the earth/atmosphere system to such an extent that normal environmental processes are adversely affected”.

Good habits for resistance of disease and better quality of lifestyle:

- Everyday brush your teeth after lunch and dinner.
- Everyday clean your body by taking bath with clean water and soap.
- Regular clean your hair by soap or shampoo.
- Always wear clean cloths.
- Change your cloths when you return from market or school.

- Always clean and cut your nails.
- Regular clean your year and eyes.
- Confirm that the shoes which you use outside your room can not use inside.
- Don't keep cloths and school bags at lunch table/place.
- Always wash your hands by soap when you take food, after taking food, cooking or serving.
- Wash your hands after handle money or coins or travelling from outside.

Need of sanitation for resistance of disease and infection

1. Different direction of disease and infection:

a. Infectious disease through hands: We do various types workthrough hands. Washing or sanitizing hands helps to prevent the spread of infections. Even though hands may look clean, they are always picking up germs, carrying them around and leaving them behind on the common things that you touch every day. Your hands pick up germs when you do everyday things like coughing or sneezing into hands, touching door handles and light switches, preparing food, changing diapers, and playing with toys, to name a few.

Germs like to enter your body through your eyes, nose, and mouth and 80% of common infections are caught when you touch your eyes, nose and mouth with hands that are loaded with germs. Other people can also get sick from the germs your unwashed hands leave behind on the common things you touch every day.

Washing your hands (or using alcohol based hand rub) is the best way to get rid of germs and protect yourself against many infections including the common cold and the flu. Cleaning your hands will help you stay healthy and will protect others from getting sick too.

b. Infectious disease through water: Another name of water is life. Because we did not live without water. Water-borne diseases are any illness caused by drinking water contaminated by human or animal feces, which contain pathogenic microorganisms. Water, sanitation and hygiene have important impacts on both health and disease. The most frequent causes of food or water-borne illnesses are various bacteria, viruses and parasites. Water-borne diseases are thought to be the most common of all acute illnesses. Symptoms vary with the causative agent and range from slight abdominal pain and nausea to retching, vomiting, abdominal cramps, fever and diarrhoea. Fever, chills, headache, malaise and muscular pains may accompany gastrointestinal symptoms. Vomiting, with or without diarrhoea, abdominal cramps and fever are common symptoms of viral disease or staphylococcal intoxication. Certain food-borne illnesses can present with meningitis or septicaemia or with neurological symptoms. Access to clean water is a key factor in reducing poverty, improving health and achieving sustainable development. Always disinfect tap, pipeline, tube-well, ponds, and any kind of sources of water and drink boil water for your good health.

c. Infectious disease through green fruits and vegetables: Fruits and vegetables provide vitamins, minerals, and fiber that your body needs. They're also packed with hundreds of disease-fighting phytochemicals - natural substances that work as a team to protect good health. While the exact mechanisms of specific phytochemicals are being studied, one thing is clear: the different colors of fruits and vegetables - green, yellow-orange, red, blue-purple, and white - all contain a unique array of disease-fighting phytochemicals that work together with vitamins and minerals to protect our health. But several times the fruits and vegetables are not fresh because maximum time they drop down in the market in open air condition or pesticide's makes it

unhealthy for our life. So before prepare any food this should wash properly and then cook. Sometimes we eat some fruits and vegetables green, often they did not digest properly and at the result we suffer indigestion problem.

d. Infectious disease through insects: insects like mosquitoes, lice, fleas, bed bugs and ticks are able to transmit a number of diseases caused by infectious agents: viruses (chikungunya virus, yellow fever, dengue fever, etc.), bacteria (Lyme disease, plague, etc.), parasites (malaria, sleeping sickness, leishmaniasis, filariasis, etc.). Of the many diseases spread by insects, very few are actually caused by the insects themselves but rather, by other organisms passed on when they feed or bite. Insects are capable of spreading diseases caused by many different types of micro-organisms including bacteria, viruses, protozoans, etc. In these instances it is the micro-organism that is the pathogen (disease causer) and the insect involved is known as the vector. Biting insects are active at all times of the day and night. However, some prefer different times of day eg. the mosquitoes that spread malaria are mainly active after dark but the mosquitoes that spread yellow fever and dengue fever are active during daylight hours. Infections may be transmitted through Lizards, rats, Cockroach, Bugs and other insects or animals.

Some precautions would be taken for this type of infections - Wear loose fitting, light coloured clothes (insects can reach skin through tight clothing), long trousers and long sleeves. Don't go barefoot, mosquitoes are most active, so it's important to cover up in the evenings in malaria risk regions. Clean surrounding regularly and use disinfection aids like phenyl, DDT Powder, Dettol, Naphthalene etc. use properly.

2. Cleanliness in Home: It is rightly said that cleanliness is next to godliness. Cleanliness is the finest human endeavor. It should become the way of our life and we should include the noble habit from the very early days. Cleanliness is an integral aspect of our sustenance and progress. As dirt is a blot in our living, we should give priority to eliminate it from our lives. As a rudimentary step, our environment must be cleaned in all aspects. We should not litter garbage here and there. We must always keep one thing in our mind that our actions should not be a hurdle for anyone's comfort. Healthy living denotes clean surrounding and purity in thoughts. Cleanliness is the stepping stone of progress.

Attention should be paid to cleanliness and length of nails. Long nails are the ideal home for bacteria. Toilet must have been always clean, and water pipes need to work perfectly without a dripping and the clogging. Wash hands with antibacterial soap and hot water. Walls, floors as every object in home need to be clean. In clean objects, there should not be even minimum of dust or grease which can be good environment for germs. Raw food, especially meat and greens should be adequately separated. Rooms should be well ventilated and any type of smoke inside the room is harmful for all so, special attention should be taken for this matter.

3. Safe preservation of drinking water and use: Water is essential for life. The amount of drinking water required is variable. It depends on physical activity, age, other health problems, and environmental conditions. Those working in a hot climate up to 16 liters a day may be required. Typically in developed countries, tap water meets drinking water quality standards, even though only a small proportion is actually consumed or used in food preparation. Other typical uses include washing, toilets, and irrigation. Reduction of waterborne diseases and development of safe water resources is a major public health goal in developing countries. The drinking water contribution to mineral nutrients intake is also unclear. Inorganic minerals generally enter surface water and ground water via storm water runoff or through the Earth's crust. Treatment processes also lead to the presence of some minerals. Examples include calcium, zinc, manganese, phosphate, fluoride and sodium compounds. Springs are often used as sources for bottled waters. Tap water, delivered by domestic water

systems in developed nations, refers to water piped to homes and delivered to a tap or spigot. For these water sources to be consumed safely they must receive adequate treatment and meet drinking water regulations.¹

Access to safe drinking water is indicated by proper sanitary sources. These improved drinking water sources include household connection, public standpipe, borehole condition, protected dug well, protected spring, and rain water collection. Unprotected wells, unprotected springs, rivers, ponds or overhead water tank, and tanker truck water can be harmful for health. Access to sanitary water comes hand in hand with access to improved sanitation facilities for excreta. These facilities include connection to public sewer, connection to septic system, pour-flush latrine, and ventilated improved pit latrine. Unimproved sanitation facilities are: public or shared latrine, open pit latrine, or bucket latrine.

4. Safe drawing out of treated water: In today's home, we use water in lots of ways. We use water for various purposes for our daily life like bathing, washing cooking utensils, vegetables and fruits, garments, cleaning rooms, watering of houseplants etc. Women are forced to spend large parts of their day fetching water. For the purpose these works a large amount of water should be made refuse and so many germs can be made through this dirty water. Mosquito and flies are evolving through this stored dirty water and few areas or walls should be affected by damp also. As a result of that every member of your family can suffer a lot of diseases. The water-related human health issues have become increasingly comprehensive, with the emergence of new water-related infection diseases spread through water, sanitation- and hygiene-related diseases which include salmonellosis, cholera, shigellosis, malaria. Poor sanitation, water and hygiene have many other serious repercussions. Children – and particularly girls – are denied their right to education because their schools lack private and decent sanitation facilities. So, for storage this treated water put off to a particular soak pit or drawing out through drain.

This treated water can be used for garden or kitchen garden through a suitable planning. If there is no proper drainage system a permanent water soaking dig can be made for the household purpose.

5. Safe drawing out of litter: There are so many litters deposited in house every day for household purpose like vegetable peel of skin, scale of fish, bones, paper bag, leaves etc. Lack of regular house cleaning and drawing out litters the environment of house may be polluted and disturbance of fly, mosquito various types of insects, rats, dogs, cats will be increased and also various types of disease should be formed.

For safe drawing of litters a pit can be made on the soil, around 4 feet length and width and 3 feet depth and put all litters into this garbage and when it is totally loaded filling it by soil. Cow dung also put into this pit. After one year it would be putrefied it should be made compost fertilizer which is very effective for garden. So, construction of this type of fertilizer pit is very easy and your home will become healthier.

6. Safe drawing out of excreta: Human excreta and the lack of adequate personal and domestic hygiene have been implicated in the transmission of many infectious diseases including cholera, diarrhea, typhoid, hepatitis, polio, cryptosporidiosis, ascariasis, and schistosomiasis. Proper excreta disposal and minimum levels of personal and domestic hygiene are essential for protecting public and also child health. Once pathogens have been introduced into the environment they can be transmitted via either the mouth (e.g. through drinking contaminated water or eating contaminated vegetables/food) or the skin (as in the case of the hookworms and schistosomes), although in many cases adequate personal and domestic hygiene can reduce such transmission. Therefore for maximum health protection, it is important to treat and contain human excreta as close to the source as possible before it gets introduced into the environment.

For practical purposes sanitation can be divided into on-site and off-site technologies. On-site systems (e.g. latrines) store and/or treat excreta at the point of generation. In off-site systems (e.g. sewerage), excreta is

transported to another location for treatment, disposal or use. Corporation, municipality or panchayet can help for building healthful sanitary latrine through their financial or technical assistance.

7. Safe preservation of food and use: We live through eating food and also we suffer few diseases through intake food. So food protection and food preservation have one aim in common they are intended to prevent contamination and spoilage of foods. All food must be protected at all times during storage and preparation from the following contaminants: any water that is not known to be safe, including overhead leaks and drips, dirty hands, coughing and sneezing, dust and soot, flies, rodents and other vermin, insecticides and other chemicals, unclean utensils and work surfaces, cigarette smoke. Anyone handling food should avoid bad habits such as scratching, touching the hair, nose or mouth, having unclean hair, unclean and long fingernails, smoking, and coughing or sneezing in food handling and preparation areas. They should always wash their hands before starting to prepare food, and after every interruption, particularly after using the toilet. People who have skin infections, diarrhea or sore throats should avoid handling food.

There are other general principles for preventing food contamination:

- All water used in food preparation should be wholesome.
- All dishes, glasses and utensils must be kept clean by regular washing in clean water, and clean utensils should be kept covered.
- All surfaces that come into contact with food should be meticulously clean.
- Food storage, preparation and serving areas should be free of pets, rats, mice and insects.
- Food should be covered, and kept separate from chemicals and poisons (which should be clearly labeled).
- Cloths that come into contact with dishes and utensils, and that are used to cover food, need to be changed daily and boiled before use.

8. Clean hands by soap after latrine: One cannot deny that toilets are an important part of living. Substances that are not need or are harmful to the body are passed out. These wastes are harmful and poisonous and can be used as agents in disease spreading. It is thus important to dispose well of these wastes so that they do not pose a threat to human health. Toilets are visited by users to wash their hands or to check their appearances in the bathroom mirror. It is important that the toilet is maintained well with a high standard of hygiene so that germs are not easily spread. Always aware every member of your family to wash hands by soap or liquid soap for health and hygiene.

9. Clean hands by soap before and after serving or eating: Hand is a very important part of our body. We do maximum work by our hands and also touch or catch various things. Due to different types of work our hands become dirty and also may be affected by germs. If the germs enter into our body we should be suffer various types' of stomach disease at the same when we serve any food by dirty hand it may also affect same. Antiseptic hand wash refers to washing hands with water and soap or other detergents containing an antiseptic agent. So, must clean your hands before and after eating by soap for protection your health.

10. Cutting nails regularly: Nails are made up of layers of protein called keratin and can be indicative of our general health. They grow on average 1mm per week, unless there are dietary issues or medical conditions that prevent this. The purpose of nails is to protect the ends of our fingers and toes from trauma and to help pick things up. Taking good care of your nails and maintaining their cleanliness is very important. As many people talk with their hands they are often seen by many and can represent to others an overall picture of our personal hygiene. We should cut our nails regularly and keep them clean. The cleanliness of nails is including in the cleanness of hands. The germs hidden in nails enter the stomach along with food and cause many ailments.

Nails should not be bitten by teeth because dirt that creeps into them may cause several ailments. Nails can be kept clean by using a simple mild soap, warm water and a nail brush.

11. Regular brush teeth and bathing: Keeping your mouth healthy will help you to keep other parts of your body healthy as well. We should be brushing our teeth at least twice every day, once in the morning and once before bed. Be sure to brush all of your teeth, even the ones in the back that are hard to reach. If you can do it yourself, you should floss your teeth, too. Whenever we eat, food can be left behind between our teeth, and this can cause problems. Gently move the floss between each tooth in order to make sure you remove any food or plaque left behind after brushing. It is a good idea to brush your tongue in order to have fresh breath, too. Eating a healthy diet full of fruits and vegetables will help to keep your mouth and teeth clean.

Bathing cleans the skin. It also cleans the mucous membranes of the genital and anal areas. Complete or partial baths, tub baths, or showers are given. Most people like having their hair washed regularly. Many people enjoy the feeling of having their hair washed and feel better when it is done. The method depends on the person's condition, self-care abilities, and personal choice. Taking a bath or shower means washing your body with soap and washing your hair with shampoo. How often you take a bath or shower will depend on your activities.

12. Leave home with put on shoes: Shoes protect your feet from germs. Shoes can protect your feet from some acute injuries, but I've noticed that people step on nails with or without shoes. When your feet have a loss of protective sensation, the shoes (and socks) you wear can either help you to live a healthy and productive life, or can contribute to repeated open sores that may gradually lead to amputation. Many podiatrists believe that the number one issue with not wearing shoes is the lack of support offered to the foot and any damage that can occur as a result.

Without shoe walking has the possibility of picking up bacteria, fungal infections and viruses as a result of going barefoot. Possibilities include plantar warts, a viral infection that can often be found on dirty surfaces, or athlete's foot, a fungal infection that is commonly found in locker rooms and other wet surfaces. Another concern is the possibility of stepping on a piece of glass or a rusty nail that can lead to a tetanus infection. Also of concern is the possibility of contracting hookworm. Hookworm is a parasite that is found in animal feces. It enters the skin by burrowing under the surface when it comes into contact with the feet. Children can step on hookworm on the sandbox, dirt or grass.

13. Covered your mouth or nose by handkerchief when sneezing or coughing: Illnesses such as the flu are caused by viruses that infect the nose, throat and lungs. They're usually spread from person to person when an infected person coughs or sneezes. This means that if a person coughs or sneezes into their hands, they spread their germs to everything they touch. Keeping healthy and Preventing the spread of germs caused by coughing and sneezing:

- Cough or sneeze into handkerchief and say 'Sorry' if anybody with you.
- Cover your cough or sneeze with your hand; if you don't have a tissue or handkerchief, then immediately wash your hands.
- Cough or sneeze into the crook of your elbow.
- Keep frequently touched common surfaces clean, such as telephones, computer keyboards, doorknobs, etc.
- Wash your hands or use an alcohol-based hand sanitizer frequently. Avoid touching your nose, eyes or mouth to prevent germs from spreading.

14. Avoid coloured and aluminium coating food and sweet:Maximum foods are made by artificial colours which is very harmful for our health. Be it your favourite candy, tomato ketchup, jam, jelly, breakfast cereal, fruit juice, soft drink, sweet etc., all of these products are loaded with synthetic dyes.Synthetic dyes are coal or petroleum-based and at times are not even purified chemicals. These chemicals have a deleterious effect on your health and some of these chemicals are also carcinogenic in nature.Due to these colours we can suffer a lot of health problems like indigestion, stomach ache, head ache and also cancer.

A compendium is provided of aluminium compounds used in industrial settings, and as pharmaceuticals, food additives, cosmetics and as other household products. Most aluminium compounds are solids exhibiting high melting points. Asthma-like symptoms, known as potroom asthma, have been the most intensely investigated respiratory effect. Aluminium exposure from drinking water has been extensively investigated in relation to the development of neurological disorders.

15. Use ORS for treatment of stomach and diarrhea: Diarrhea describes bowel movements (stools) that are loose and watery. It is very common and usually not serious. Many people will have diarrhea once or twice each year. It typically lasts two to three days and can be treated with over-the-counter (OTC) medicines. Some people often have diarrhea as part of irritable bowel syndrome or other chronic diseases of the large intestine.The most common cause of diarrhea is a virus that infects the gut. The infection usually lasts for two days and is sometimes called “intestinal flu” or “stomach flu.” Diarrhea may also be caused by infection by bacteria, eating foods that upset the digestive system, Medications,Radiation therapy, Diseases of the intestines etc. Symptoms of diarrhea can be broken down into uncomplicated (or non-serious) diarrhea and complicated diarrhea. Complicated diarrhea may be a sign of a more serious illness.Symptoms of uncomplicated diarrhea include:Abdominal bloating or cramps, Thin or loose stools, Watery stool, Sense of urgency to have a bowel movement, Nausea and vomiting and the symptoms of complicated diarrhea include:Blood, mucus, or undigested food in the stool, Weight loss, Fever.

Oral rehydration therapy (ORT) or oral rehydration salts or solutions (ORS) is a simple, cheap, and effective treatment for diarrhea-related dehydration, caused by e.g. cholera. It consists of a solution of salts and other substances such as glucose, sucrose, citrates or molasses, which is administered orally. It is used around the world, but is most important in the Third World, where it saves millions of children from diarrhea—stills their leading cause of death.Oral Rehydration Therapy is the giving of fluid by mouth to prevent and/or correct the dehydration that is a result of diarrhea. As soon as diarrhea begins, treatment using home remedies to prevent dehydration must be started. In the human body, water is absorbed and secreted passively; it follows the movement of salts, based on a principle called osmosis. So, in many cases, diarrhea is caused by intestine cells secreting salts (primarily sodium) and water following passively along. Oral rehydration does not stop diarrhea, but keeps the body hydrated and healthy until the diarrhea passes. RecipeThere are several commercially available products but an inexpensive home-made solution consists of 8 level teaspoons of sugar and 1 level teaspoon of table salt mixed in 1 liter of water. A half cup of orange juice or half of a mashed banana can be added to each liter both to add potassium and to improve taste. If commercial solutions are used, true rehydration solutions should be used and sports drinks should be avoided (especially in younger children) as these solutions contain too much sugar and not enough electrolytes.

4.5.1 School Health Programme – Health instruction, Health service, Health supervision

School Health Program - School Health Program may be divided in three parts.

1. Health Instruction
2. Health Service
3. Health Supervision

1. Health Instruction–Health instructions include scientific knowledge and experiences, educating the students to have better health attitudes, judgments and practices by the teachers, doctors, health staff or any other responsible persons. These instructions regarding improvement of health should be incorporated in school curriculum. It is expected that the health knowledge gained and health experiences learnt by the students in the school will be continued by them in their adult life, so that they may always enjoy good health. The students make the concept of cleanliness, communicable disease, exercise, rest, nutrition, food, aids, drugs etc. Teachers/ trained teachers will play a responsible role to give them about correct information.

2. Health Service - School health service include provision of all help to the students in maintaining and improving their health. These service include assessment of sound health, finding out physical and mental defects and correction them, prevention and control of various diseases, education for the handicapped children and provision of emergency care for the needy person. It also joint perseverance of Teachers, guardians and health specialists.

Health service is one of the most important parts of health planning. The various responsibilities under health service are-

1. Detection of infectious disease and immunization
2. Personal cleanliness
3. Mid-day meal
4. Regular health checkup and assessment
5. Health card recording etc.

Objectives of Preservation of Health:

Particular objectives of the ideal preservation of health planning are –

- i. Correct recording of the health data about the students like height, weight, physical fitness, mental condition etc.
- ii. Medical examination and its follow-up.
- iii. Alert students about First Aid.
- iv. Consciousness about the information of structure of the human body and its organs.
- v. Take necessary steps to cure attack and resistance of disease.
- vi. Make healthy atmosphere at school, like – sufficient light and airy classroom, arrangement of purified drinking water, appropriate playground etc.
- vii. According to age display the balance diet list for the development of growth and development.
- viii. Give advice about regular exercise and rest.
- ix. Develop and conscious about good health habit of personal hygiene and cleanliness.
- x. Consciousness about safety education etc.

Objectives of Health Service:

School takes various health service programs like –

- i. Supervision and guidance of general health at proper time.
- ii. Keeping records of health.

- iii. Always arrange First Aid.
- iv. Program arrange for prevention of infectious disease.
- v. Arrange health education.
- vi. Take necessary steps for healthy lifestyle.
- vii. Discussion about health; Program arrangement for seminar etc.

Programs of school health service are – Mid-day meal, cleanliness, pay attention to resistance of disease, regular health checkup and keep records into health card.

Health service programs outside the school are-

- i. Vaccination program carry out and inspire.
- ii. Organize blood donation camp.
- iii. Give proper prevention program to the sick persons.
- iv. Organize Aids awareness and hepatitis-B vaccination camp.

3. Health Supervision: In order to ensure good physical condition of the school campus, there should be healthy environment of the school and class room. The supervision should include that here is in every school healthful and conducive environment and hygienic atmosphere and at the same time regular students health supervision should be done by teachers or by Doctor (once a week or month).

Regular health supervision by the teachers:

- I. Teachers should be daily examining the students dress, behavior, study materials, teeth, ear, eyes, nails etc.
- II. Arrange treatments of measles, mumps, small pox, whooping cough, diphtheria etc.
- III. Keep attention to remove mental health problems like inferiority complex, anxiety, fear, cheerless, jealousy, hate etc.

Health supervision by the Doctor(once a week or month):

- I. Examine the sanitary system of the school, be scientific and report to competent authority.
- II. Examine the drinking water, either healthful for students and give suggestions to the authority.
- III. Examine the time table of the class; is it well planned and healthful for the students?
- IV. Give suggestions to the inexperienced teachers about health.
- V. Take prompt action if any symptom of infectious disease found.
- VI. Keep records of the student's health related matters regularly.

Programs for Preservation of Health:

The development of Health education programme depends upon players as well as student's physical mental and social health.

Generally these programs are two types. Like –

1. Preventive action: The school authority will take standard quality protection for the students to prevent from disease. Awareness of the cause of infectious disease and its extension to the students like – small pox, cough and cold, influenza, diarrhea etc. Keep school environment neat and clean like – not to spit here and there, keep more dustbin for storage of refuse matter which is not spread etc.

2. Cured action: The school authority must take necessary action about preventive action as well as cured action for the health of the students. Like – Arrange separate treatment for different types of infectious disease.

Programs for ideal preservation of health:

- i. Collection of correct data of the students about their health. Like- Height , weight, physical structure, nutrition, mental condition etc.
- ii. Take the scientific assessment of crippled physical organs.
- iii. Presentation about human body and its function.
- iv. Display the list of balance diet for the growth and development of human body.
- v. The students should be aware about various seasonal diseases.
- vi. The students should be aware about adolescence period and their various physical changes.
- vii. To help the students to make good health habit and care of their body.
- viii. To build up the habits of regular physical exercise, timely clear excreta, sleep, take food and rest.

Follow-up programs: To examine the student medically is not the end of the diseases in them. The follow up action with appropriate treatment is a must and should be taken. Special clinics or arrangement should be made exclusively for school children at the primary health centers, particularly in rural areas. The clinic days and timing should be such that children may take advantage of the facility and the time and days should be intimated to neighbouring affiliated schools. There should some beds reserved for students in the referral hospitals. The health examiners duty does not surrounded between detection of disease it also makes help to student's physical, mental and moral development also.

- I. Attention should be created by school authority, teacher in charge, Head of the Institution or any responsible person.
- II. To arrange treatment through health center affiliated to school.
- III. If there is no school attached health center then consult with guardian and arrange any hospital or nursing home for treatment.
- IV. Communicate with fallen sick student's guardian.

Medicative Health Center: Health center staff is responsible for implementation of school health program. The school health program is carried out in schools by the health center staff working together with schools administrators/ teachers, local government, parents and community including both agencies and students. Priority should be given to school health program at primary school levels. In our country Student Health Homes act as health center. It is very expensive to arrange the treatment of critical cases at Students Health Home, treatment infrastructure available for general cases like cough and cold, influenza, worm, skin disease, eye, ear, and neck etc. If this type of health center deputed efficient nursing staff, technician, doctors then students must heal their health quickly.

Keeping health records: Very essential part of health preservation program is to keeping records of the students for assessment of their improvement or deterioration of health examination. For this occasion at the right from first day of school the teacher will prepare health card for every student for keeping records of health. Name of the student, class, age, height, weight, pulse rate, visual power, hearing power, blood group, suffering any disease etc. records should keep in this card. These records should very effective for further treatment.

Healthy Environment: To provide for healthful living in a healthful environment is most acceptable the responsibilities with accompany this right of all. Environment includes the building in which pupil work and teach as well as the ground used for play and recreation. So, healthful environment includes good sanitary conditions, proper water supply, safe sewage and refuse disposal system, lighting, ventilation, adequate facilities for emergency and first aid, and temporary cure of sudden illness.

The positive side of healthy environment – To help detection of disease and immunization, health development, physical, mental, emotional, and finally whole some development of the students. It is not possible to develop student regularly through good treatment or taking balance diet, also need to healthy atmosphere which helps to develop good health of the children.

Elements of Healthful Environment: A healthful environment needs the mentioned elements, like – 1) Pure air, 2) Sufficient sun light, 3) Germ free environment, 4) Pure drinking water, 5) Natural habitation, 6) Proper sanitation system, 7) Well equipped school health center, 8) Safety measures for Sound pollution, 9) Safety measures for water and air pollution, 10) Political stability and economical comfort, 11) Appropriate arrangement of play field and physical exercise, 12) Good arrangement of recreational activities etc.

Healthful School Environment: Healthful school environment consists of school building, site of the school in which child grows and develops. For the emotional, social and personal health, a healthful school environment is needed for a child. The sanitation of the school should be exemplary. There are some points which should depends on it –

1. **Location of the institution:** As far as possible the school should be centrally located with a peaceful and noise free environment. With good approach roads and away from cinema, market, factories, railway track etc. The school should have proper boundary wall with facing all around and free from all hazards.
2. **Shape and area:** The shape and area of the institution should be proportionate to number of the students, teaching and non-teaching staffs.
3. **Building and classroom:** The school building should be south facing, because the sunlight enter into the classroom directly. The door and windows of the classroom should be standard size.
4. **Office:** The area/size of the office room should be depends upon the number of teaching and non-teaching staffs. It will be situated at a particular place from where staffs as well as Head of the institution can follow every class room.
5. **Retiring room:** It is very difficult to concentrate 5 to 6 hours continuous study in a classroom. So, to overcome monotony a separate retiring room is needed, where few recreational indoor games should be arranged. As a result students will learn about his lesson with full concentration.
6. **Furniture:** Furniture in the class room should suit according to the age group of students. It will be better to provide single desk and chair. The seat should comfortable for the students and should be neat and clean. Blackboard should be appropriate size and colour and placed in such location that the students have to follow it.
7. **Library:** Every school have a separate ideal library room and this library will make up by well planned a huge number of reference books with magazines, newspaper etc. This library have sufficient light with open air and also have silent reading room by which students may prepare their lesson in this room.

8. **Play ground:**The play field of the school helps a student to build up physically, mentally and socially fit through different play activities. The memorable word of wisdom said by Swami Vivekananda “Be strong, my young friends, that is my advice to you. You will be nearer to Heaven through football than through the study of the Gita.” Playing activity makes a person strong and efficient. So, for the healthy development of students an educational institution must have a ideal play field with all facilities.
9. **Water supply:**The school authority must take necessary action to arrange pure drinking water for the students and staffs. Due to lack of pure drinking water students may suffer water borne diseases. At the same time proper sanitation is needed for health.
10. **Toilet:** The hygienic environment of the school toilets is an index of the state of its concern for health of the child. Toilet facilities should not only adequate but also its cleanliness and disinfection should be ensured. It will be always cleaned by phenyl, naphthalene, neurotic acid etc. and keep this things away from the children.
11. **Clinic:**A school health clinic helps in looking after the health of the pupils and for the systematic treatment of small diseases. There should be at least two rooms for school clinic or dispensary out of which one should be reserved for school doctor where the pupils can consult the doctor about their personal problem.
12. **Safety measures:** Every educational institution has lot of costly things as well as lot of students and valuable documents. An accident may destroy everything within a few minutes. So, proper safety measures should be taken by the school authority like fire extinguisher, fire bucket, fire alarm and also fire escape etc.
13. **Cleanliness:** Always clean class room, furniture, playground and surrounding of school premises. For this occasion the healthful environment condition grows activenesswithcheerfulness.
14. **Exchange Good wishes:** For the flow of work and its continuation it is very essential to exchange good wishes to each other. If the employees give others to their respect and showing their sincerity for work then healthy work culture and mental development should develop for the employee. In this occasion one may share joy and sorrow to each other.

Healthy atmosphere in play ground:Play ground is the first and most important component of physical education program. Withoutplayground it not possible to do any program of physical education. For daily exercise and play various types’ games an ideal playground is need. Play field is called ‘laboratory of physical education’. So every school of rural or urban area must have an ideal playground. The environment of an ideal playground depends upon –

1. Playground should be attached with school or center of the village.
2. Minimum length and width of the playground will be 130 x 90 meters.
3. Playfield should be surrounded by wall, so cattle can’t enter into the ground.

4. Entrance of the field should be more than one.
5. Field will be full covered with grass and it's all around decorated by evergreen tree.
6. Play field may be north-south faced and there are enough seats for spectators.
7. Keep separate dressing room or boys and girls.
8. Arrange separate healthful toilets for boys and girls.
9. Field surface should be flat and center area of the field should proportionately high because due to heavy rain fall the field should not filled by rain water.
10. The drainage system around the field should arrange by the authority and also arrange pure drinking water.
11. Store room should remain a side of the ground for keeping sports equipment.
12. There should be a grounds-man for maintenance of the ground.
13. Arrange permanent sports equipment's like- goalpost, kho-kho poll, volleyball court etc.
14. Arrangement of First Aid is mandatory.
15. Around the ground arrange of lights.
16. A retiring room exists for the officials and the teachers who are coming from other school.
17. Arrange allotted seat for delegates of two teams.

Causes of Environmental pollution

Environment Pollution occurs when pollutants contaminate the natural surroundings; which brings about changes that affect our normal lifestyles adversely. Pollutants are the key elements or components of pollution which are generally waste materials of different forms. Pollution disturbs our ecosystem and the balance in the environment. With modernization and development in our lives pollution has reached its peak; giving rise to global warming and human illness. Pollution occurs in different forms; air, water, soil, radioactive, noise, heat/ thermal and light. Every form of pollution has two sources of occurrence; the point and the non-point sources. The point sources are easy to identify, monitor and control, whereas the non-point sources are hard to control.

4.6 Record of Body Height and weight their use

Introduction:

Children's body weight and height is linked with his posture, sports and games and mental condition. A health record must be kept for all employees under health surveillance. Records are important because they allow links to be made between exposure and any health effects. Health records, or a copy, should be kept in a suitable form for at least 40 years from the date of last entry because often there is a long period between exposure and onset of ill health. Children's playing ability depends according to their height and body weight, proportionately heavy structured children can participate in wrestling, boxing etc. and thin can take part in long

distance run, basketball, volley ball, badminton etc. The Body Mass Index (BMI) calculates according to body weight and height.

The formula is: $BMI = \frac{\text{Weight}}{\text{Height (meter)}^2}$ [1 inch = 2.54 cm]

Body Mass Index chart:

Weight (kg)	45.5	47.7	54.0	52.3	54.5	56.8	59.1	61.4	63.6	63.8
Height (ft -inch.)										
5'0"	18	19	20	21	22	23	24	25	26	27
5'1"	18	19	20	21	22	23	24	25	26	27
5'2"	18	19	20	21	22	23	24	25	26	27
5'3"	17	18	19	20	21	22	23	24	25	26
5'4"	17	18	19	20	21	22	23	24	25	26
5'5"	16	17	18	19	20	21	22	23	24	25
5'6"	16	17	18	19	20	21	22	23	24	25
5'7"	15	16	17	18	19	20	21	22	23	24
5'8"	15	16	17	18	29	20	21	22	23	24
5'9"	14	15	16	17	18	19	20	21	22	23
5'10"	13	14	15	16	17	18	19	20	21	22
5'11"	13	14	15	16	17	18	19	20	21	22
6'0"	12	13	14	15	16	17	18	19	20	21

Classification of BMI-

- i. Underweight= (18.5)
- ii. Healthy weight = (18.5 – 24.9)
- iii. Overweight = (25 – 29.9)
- iv. Extreme obesity = (>40)

Importance of Immunization

Immunizations help protect you and your child from getting an infectious disease. When you get your child vaccinated, you help protect others as well. Vaccines are very safe. It is much safer to get the vaccine than an

infectious disease. Vaccination protects children from serious illness and complications of vaccine-preventable diseases which can include amputation of an arm or leg, paralysis of limbs, hearing loss, convulsions, brain damage, and death. Vaccine-preventable diseases, such as measles, mumps, polio and whooping cough, are still a threat. Immunization program depends on according to age, like-

Table of Immunization

List of vaccines for children’s immunization:

Vaccine	Yes /No	If yes (Date)
B.C.G		
Tetanus		
D.T.P		
Vitamin A		
O.P.V (Polio)		
Hepatitis B		
Measles		
Japanese Encephalitis		
Others		

Disease and detail of illness

[Keep records of medical examination at least two times per year]

2013 – 14 : 1st Examination

2013 – 14 : 2nd Examination

2014 – 15 : 1st Examination

2014 – 15 : 2nd Examination

2015 – 16 : 1st Examination

List of various types of disease and illness:

Inborn problem	Deficiency problem	Infantile problem	Disability/Impediment
1.Neural tube dent	1.Anemia	1.Skin problem	1.Visual problem
2.Dounas syndrome	2.Vitamine A deficiency	2.Otatitis media	2. Hearing problem
3.Taltpes (Club coot)	3.Vitamine –D deficiency	3.Tooth phthisis	3.Latespeaking
4.Inborn cataract	4.Bronchocele	4.Tooth grin	4.Learning problem
5.Inborn deafness			5.Late feeling
6.Inborn heart			6.Attention deficiency
			7.Others

4.7 Uses of Drinking Water

For our daily life the importance of water is unlimited, because water is essential for life. Water is a nutrient that makes up almost 70% of our body weight. Life process cannot occur without water. Water plays an important role in the body's molecules. So, every day drink sufficient water for maintain water base balance. Drinking water must be pure and safe.

Characteristics of pure water –

1. Tasteless and cold.
2. Without bad smell and natural air mixed.
3. Safe from infectious disease.

The various use of safe pure water –

Use for human body:

1. It helps to blood circulation and keep blood in a fluid condition.
2. It helps in the digestion of food and build up body.
3. It helps in removing the waste, harmful products from our body in the form of sweat and urine.
4. Maintain water base balance in cell.
5. It helps to operate various organs in our body.

Use for science of medicine:

1. Pure water is used for manufacturing various medicines.
2. A large amount of water is used for different purpose in hospital or clinics.

Use for other purpose:

1. It is an essential part of food and it used for drinking and cooking.
2. It is used for garments washing purpose and as a result keeps brightness of cloths.
3. Pure water used for swimming practice in swimming pool.
4. Pure water has special importance to the students for a school.

Use of Air -

Living beings may not live without air. Our life depends upon fresh air. They require air for respiration. As a result of reactions going on the body on in the body the persons come out with the production of heat and energy.

Characteristics of fresh air –

1. Colour and smell less.
2. Free from germs.
3. Sufficient oxygen (O) is there.

Use of fresh air:

1. Fresh air maintains a special role for respiration of the organism.
2. Fresh is need for keep environment healthy and natural.

3. Fresh air keeps everybody fit in school, playground, home etc.
4. Fresh air resists spreading infection.
5. Keep environment germ free.

Use of Light

We visualize everything through eye but without light it has no importance. Because we could not visualize anything without light. The good or bad effect of visual power is depends upon intensity of light. Sufficient light is healthful for eyes, insufficient light create bad effect of visual power.

Use of sufficient light:

1. Maintain correct visual power.
2. Without sufficient light good skills could not perform in playground.
3. Sufficient light helps to the students for studying in school.
4. Concentration of the students should grow up.
5. The production of a factory should be high due to sufficient light and also it helps to the workers to keep their visual power good.
6. Sufficient light reduce Street accident.

Sanitary arrangements:

Objectives of Sanitary toilets; (Resistance of disease and development of lifestyle quality)

Sanitation is a complete safe organized excreta dispose. One gram stool may have one crore virus, ten lakhs bacteria, and one thousand parasite eggs. The stool of a man creates the maximum virus and also may spread the germs through polio affected children, so it may endanger children's life.

Direction to use sanitary toilets –

- * Go to toilet with worn HowaiChappal.
- * Before seat on the pan it must be wet by water.
- * After use sufficient water poured out into the pan (at least 2-4 liter). Inspect that the dirt are not floating or touching into pan.
- * After use toilet wash your hands with soap. Confirm it that the nails are properly shortened.
- * Regular clean urinal, floor, footboard, pan etc.
- * Confirm that the door of the toilet is open and close properly.
- * When get over the school before finally lock must check and confirm that there is nobody inside the toilet.

Role of teachers

- * Discussion should be extending student to student and guardians of the society about hygiene.
- * Those students who are not having sanitary toilet in their home guardians should be aware and communicate with them to local administration.
- * If necessary Students, guardians, teachers will make a team and they supervise, investigate and arrange the awareness program about health and hygiene.

Check your Progress - 2

(a) How many times divided by school health program?

Ans:.....

(b) Write down four elements of healthful environment.

Ans:.....

(c) What do you mean by BMI?

Ans:

4.8 Food and Nutrition

Information of food and nutrition

Nutrition is the process by which the body uses the food to repair tissues and carry on other activities. The chemicals in food, which our body needs, are called *nutrients*. *Food* is a substance which produces heat and energy in the body, builds and repairs tissues. It also contains some roughage which adds quantity or bulk to our body. So, nutrients are the components of food that must be supplied regularly to the body in suitable amounts, from which animal get necessary components to make protoplasmic things

Planning for Food and Nutrition [Nutrition supply to child, cause of mal-nutrition and remedy]

A proper diet helps in prevention of certain illnesses and also helps to recover from diseases/injuries. An inadequate or improper diet increases the risk of different diseases. Eating balance diet is the right way to have all the nutrients that our body need.

The principles are taking for planning balance diet –

- i. Basal metabolic rate
- ii. Nature of work
- iii. Physical growth, need for giving suck mother during pregnancy
- iv. Need of carbohydrate
- v. Need of protein
- vi. Need of fat
- vii. Ratio of nutrition
- viii. For Cooking, digestion and splitting.

The six vital nutrients are namely carbohydrate, proteins, fats, vitamins, minerals, water. Three nutrients carbohydrates, proteins and fats supply us energy. The energy value of food is measured in heat units called calorie. Vitamins and minerals form the protective foods. They play a vital role in regulating various body processes like growth, eyesight, formation of teeth and bones etc. Water holds the other elements in solution, both in and outside the body cells; these are called body preserving nutrition elements.

However, these nutrition elements should be synthesize or preserve different animals by two ways. Like - Holophytic nutritionis that form of nutrition, characteristic of vegetable organisms, in which carbonic acid, ammonia, and nitrates are absorbed as food, in distinction from the animal mode of nutrition, by the ingestion of albuminous matter and Holozoic modes of nutrition is a method of nutrition that involves the ingestion of liquid or solid organic material, digestion, absorption and assimilation of it to utilize it.

Naturally Holophytic nutrition is found in autotrophic plants and Holozoic nutrition is found in human body. The digestive system is responsible for processing food, breaking it down into usable proteins, carbohydrates, minerals, fats, and other substances, and introducing these into the blood stream so that the body can use them. The residue passes through the colon (where most of the water is absorbed into the bloodstream) and into the rectum where it is stored prior to excretion. This solid waste, called feces, is compacted together and upon excretion, passes through anal canal and anus. A balanced diet is one that provides the body with all the essential nutrients, vitamins and minerals required to maintain cells, tissues and organs as well as to function correctly. A diet that is lacking in nutrients can lead to many different health problems ranging from tiredness and lack of energy to serious problems with the function of vital organs and lack of growth and development. So, take a balance diet is necessary for our good health.

4.8.1 Importance of Food and Nutrition

Table shows the elements of food, importance, from which we get

FOOD COMPOSITION TABLE:

(Nutrition values per 100 g.)

Source: Indian Council of Medical Research – 1990

Name the food	Water source (g)	Protein Nx6.25 (g)	Fat (g)	Minerals (g)	Fiber (g)	Carbohydrate (g)	Energy (kilocalorie)	Calcium (g)	Phosphorus (g)	Iron (g)
Cereals										
Barley	12.5	11.5	1.3	1.2	3.9	69.6	336	26	215	1.67
Corn	14.9	11.1	3.6	1.5	2.7	66.2	342	10	348	2.3
Wheat	12.8	11.8	1.5	1.5	1.2	71.2	346	41	306	5.3
Wheat/Atta	12.2	12.1	1.7	2.7	1.9	69.4	341	48	355	4.9
Maida	13.3	11.0	0.9	0.6	0.3	73.9	348	23	121	2.7
Bread (Brown)	39.0	8.8	1.4	—	1.2	49.0	244	18	—	2.2
Bread (White)	39.0	7.8	0.7	—	0.2	51.9	245	11	—	1.1
Parboiled rice:										
Husking trim	12.6	8.5	0.6	0.9	—	77.4	349	10	280	2.8
Machine trim	13.3	6.4	0.4	0.7	0.2	79.0	346	9	143	1.0
Sunned rice:										
Husking trim	13.3	7.5	1.0	0.9	0.6	76.7	346	10	190	3.2
Machine trim	13.7	6.8	0.5	0.6	0.2	78.2	345	1	160	0.7

Name the food	Water source (g)	Protein Nx6.25 (g)	Fat (g)	Mine rals (g)	Fiber (g)	Carbo hydrate (g)	Energy (kilocal orie)	Calcium (g)	Phosph orus (g)	Iron (g)
Grams:										
Bengal gram	9.9	20.8	5.6	2.7	1.2	59.8	372	56	331	5.3
Green gram	10.1	24.5	1.2	3.5	0.8	59.9	348	75	405	3.9
Black gram	10.9	24.0	1.4	3.2	0.9	59.6	347	154	385	3.8
Lentils	12.2	25.1	0.7	2.1	0.7	59.0	343	69	293	7.58
Soya been	8.1	43.2	19.5	4.6	3.7	20.9	432	240	690	10.4
Red gram	13.4	22.3	1.7	3.5	1.5	57.6	335	73	304	2.7
Khesari	10.0	28.2	0.6	2.3	2.3	56.6	345	90	317	6.3
Vegetables:										
Cabbage	91.9	1.8	0.1	0.6	1.0	4.6	27	39	44	0.8
Cauliflower leaves	80.0	5.9	1.3	3.2	2.0	7.6	66	626	107	40.0
Coriander leaves	86.3	3.3	0.6	2.3	1.2	6.3	44	184	71	1.42
Lettuce	93.4	2.1	0.3	1.2	0.5	2.5	21	50	28	2.4
Spinach	92.1	2.0	0.7	1.7	0.6	2.9	26	73	21	1.14
Beet	87.7	1.7	0.1	0.8	0.9	8.8	43	18.3	55	1.19
Carrot	86.0	0.9	0.2	1.1	1.2	10.6	48	80	530	1.03
Onion	86.6	1.2	0.1	0.6	0.4	22.6	97	10	40	0.48
Potato	74.7	1.6	0.1	0.6	0.4	22.6	97	10	40	0.48
Red potato	68.5	1.2	0.3	1.0	0.8	28.2	120	46	50	0.21
Tapioca	59.4	0.7	0.2	1.0	0.6	38.1	157	50	40	0.9
Tumip	91.6	0.5	0.2	0.6	0.9	6.2	29	30	40	0.4
Mushroom	88.5	301	0.8	1.4	0.4	4.3	43	6	110	1.5
Pumpkin leaves	81.9	4.6	0.8	2.7	2.1	7.9	57	392	112	—

Name the food	Water source (g)	Protein Nx6.25 (g)	Fat (g)	Mine rals (g)	Fiber (g)	Carbo hydrate (g)	Energy (kilocal orie)	Calcium (g)	Phosph orus (g)	Iron (g)
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Other vegetables

Bean	58.3	7.4	1.0	1.6	1.9	29.8	158	50	160	2.6
Balsam apple	92.4	1.6	0.2	0.8	0.8	4.2	25	20	70	0.61
Brinjal	92.7	1.4	0.3	0.3	1.3	4.0	24	18	47	0.38
Cauliflower	90.8	2.6	0.4	1.0	1.2	4.0	30	33	57	1.23
Cucumber	96.3	0.4	0.1	0.3	0.4	2.5	13	10	25	0.6
Capsicum	92.4	1.3	0.3	0.7	1.0	4.3	24	10	30	1.57
Jackfruit seed	64.5	6.6	0.4	1.2	1.5	25.8	133	50	97	1.5
Ladies finger	89.6	1.9	0.2	0.7	1.2	6.4	35	66	56	0.35
Mango (green)	87.5	0.7	0.1	0.4	1.2	10.1	44	10	19	0.33
Papaya (green)	92.0	0.7	0.2	0.5	0.9	5.7	27	28	40	0.9
Tomato (green)	93.1	1.9	0.1	0.6	0.7	3.6	23	20	36	1.8
Prewar	92.0	2.0	0.3	0.5	3.0	2.2	20	30	40	1.7
Radish (red)	90.4	0.6	0.3	0.9	0.6	6.8	32	50	20	0.37

Nuts and oilseed

Almond	5.2	20.8	58.9	2.9	1.7	10.5	655	230	490	5.09
Cashew nut	5.9	21.2	46.9	2.4	1.3	22.3	596	50	450	5.81
Coconut (dry)	36.3	4.5	41.6	1.0	3.6	13.0	444	10	240	1.7
Mustard seed	8.5	20.2	34.7	4.2	1.8	23.8	541	490	700	7.9

List of Balance Diet: According to calories an adult person refers to take three types of food components; like –

Carbohydrate – 415 g (415×4.0 K.Cal = 1660 K.Cal)

Proteins – 100 g (100×4.1 K.Cal = 410 K.Cal)

Fat – 100 g (100×9.3 K.cal) = 930K.Cal

Total 3000 K.Cal

Recommended daily balance diet list for adult person is given below –

Carbohydrate type's food

- i. Cereals 400 – 500 g
- ii. Sugar 50 g
- iii. Green vegetables 150 g

Protein type's food

- i. Fish/Meat/Egg 85 – 100 g
- ii. Pulses 75 – 85 g

Fat type's food

- i. Oil or Ghee 50 g
- ii. Milk 500 g
- iii. Water 2 -3 lit
- iv. Any one fruit

A complete balance diet may be the one which contains all the nutrients in correct amount. The nutrients in a balanced diet differ according to age, health, occupation, sportsman, students, pregnant women, factory worker etc. and also there are additional requirements for special situations.

So, when prepare a balance diet chart always remember about the requirement of energy for that person. For the measurement of energy must have the correct information of age, sex, body weight, height, nature of work etc. So, as per nature of work balance diet chart will be different for players, students, pregnant women etc.

For vegetarians 100 -125 g Bengal gram and ground nut would be taken as a substitute of fish, meat or egg, and regular 2 to 3 liters water drink positively.

4.8.2 Under nutrition / Mal-Nutrition

When a person is not getting enough food or not getting the right sort of food, malnutrition is just around the corner. Malnutrition or malnourishment is a condition that results from eating a diet in which nutrients are either not enough or are too much such that the diet causes health problems. It may involve protein, carbohydrates, fat, vitamins or minerals.

These types of deficiency mainly two types –

i. Under nutrition: When insufficient food is taken over a long period of time, it is called under nutrition. It results in reduced body weight and multiple nutritive disorders.

ii. Mal-nutrition: Malnutrition is the condition that develops when the body does not get the right amount of the vitamins, minerals, and other nutrients it needs to maintain healthy tissues and organ function. Malnutrition initially two types. Like –

a. Chronic malnutrition: characterized by delayed growth in the child, who will not, be a healthy height for their age.

- b. Acute malnutrition:** characterized by insufficient weight in relation to the child's height (emaciation). Acute malnutrition can be moderate or severe according to the child's weight.

Problems and symptoms of malnutrition: The most common symptom is a notable weight loss and height should be shorter. Their resistance power can decrease. The affected malnutrition children usually suffer stomach problems and also suffer cough and cold. They also suffer respiration problems.

The diseases which may occur due to malnutrition or under nutrition are given below-

Nutrients	Deficiency diseases
Protein	Marasmus
Protein	Kwashiorkor
Vitamin – A	Night blind ness
Vitamin –B	Beriberi
Vitamin - B	Glaciates
Vitamin – B	Anemia
Vitamin - B	scurvy
Calcium	Rickets
Iron	Anemia
Iodine	goiter

Safety measures: Malnutrition in early childhood has serious, long-term consequences because it impedes motor, sensory, cognitive, social and emotional development. Malnourished children are less likely to perform well in school and more likely to grow into malnourished adults, at greater risk of disease and early death. Malnutrition is harmful for performance development for the sportsman. So, for the prevention of malnutrition the sportsman should follow the under mention guidelines –

- i. It is not right to perform strenuous work or exercise after heavy meal.
- ii. Naturally noted gymnast or sportsman just takes daily one gram protein as per body weight.
- iii. A few hours before of any strenuous exercise or game is not right to take much carbohydrate.
- iv. Players are right to take a balance diet regularly. As a result the requirements of vitamins, proteins, and minerals will naturally fulfill. Regular taking balance diet and fresh vegetables they may protect from malnutrition.

4.9 Let us sum up

The following discussion has been made in this unit:

Concept of health and importance, need of growing child, health education, cleanliness of environment, constructing chart of height and weight, vaccination, safe drinking water, arrangement of proper lighting in class rooms, arrangement of fresh air, nutrition of children, food habit, nutrition, malnutrition and its remedy etc.

4.10 Unit-End Exercise

1. Write within 25 words:

- a. Give the concept of health education.
- b. What are the objectives of school health service?
- c. How will be environment pollution?

2. Write within 250 words :

- a. Write down the aims of health science.
- b. What is nutrition? What is malnutrition? What steps you will you take for malnutrition?

3. a. Write down the definition of health according to World Health Organization (WHO)

- b. Write two needs of growing child for their good health.
- c. Write few names of skin disease.
- d. How many times we can divide school health program and what?
- e. Write the formula of BMI (Body Mass Index).
- f. Write few names of inborn disease.
- g. Which principals will you take for nutrition planning?
- h. Write few names of malnutrition.

4.11 Answer check your progress

Check your progress -1

- a. Ring worm, Itching, Pimple
- b. Lac of regular dental care and vitamin deficiency
- c. Sty, night blindness

Check your progress -2

- a. Three parts of school health program
- b. Fresh air, purified drinking water, sound pollution, play field, necessary steps of physical exercise
Body Mass Index

Unit - 5

Organizing Recreational Activities, Sports and Games

STRUCTURE

- 5.1 Introduction
- 5.2 Objectives
- 5.3 Various Minor Games for Growing Children
- 5.4 Free Play
- 5.5 Tumbling
- 5.6 Major Games
- 5.7 Jumping and Throwing Events
- 5.8 Indigenous Games
- 5.9 Importance of Sleep and rest
- 5.10 Posture
- 5.11 Yoga Education
- 5.12 Let us sum up
- 5.13 Unit-End Exercise
- 5.14 Answer check your progress

5.1 Introduction

Play is universal in nature. The play is not boundary by any caste, colour, creed nationality etc. Every child plays during his infancy and childhood stages of growth and development. Play is an innate characteristic of the child. Play activity has direct effect on the growth and development of a child. Play activities of animal as well as human beings are and large marked by freedom, spontaneity and pleasure. Through play it will create children's strong neuro-muscular body and develop their personality, general behavior, social adjustment and so on.

Regular maintenance of play ground is very essential in order to get proper use out it and give the students a fair chance to improve their health by playing games in it. The playground must surrounded by boundary wall and it is essential to grow grass with plane surface. Regular watering, mowing grass, leveling playground, cleanliness, drainage must maintain.

Every movement will be depends on children's physical capacity. Un-necessary particular a movement does not allow for a prolong time because the children can suffer muscle pull or injury.

5.2 Objectives

Through this lesson unit the trainee teachers will learn about skills and apply to others –

- Learn about recreational play and games
- Know about major games like football, volleyball, kabaddi, and kho-kho.

- Learn about various types jumping and throwing techniques.
- Know about yoga.

5.3 Various Minor Games for Growing Children

1. Walk like elephant

Students slightly lean forward and put their one hand behind the back with hanging condition that's like elephants tail. Now other hand keeps on the nose like as trunk of an elephant. Then they walk forward by moving head, trunk, and legs like elephant.

2. Boating

'Let's come for boating, play like boatman'. Seat down on the ground with apart your legs forward. Keep your hands together near chest like to catch the ply an oar and lean forward then stretch hands towards foot. Next moment again seat straight and hands return to previous pose. This action continues fast and slow motion.

3. Cycling

Extend two hands forward with close-fisted as like you are going to cycling. Shouted as cycle bell ring like krig-kring and moving towards various directions.

4. Cross the river

Students stand two line formations facing one another. The distance in between this two lines are two to three feet; this gap of this line denotes a river. When teacher gives signal to jump they try to jump forward by both legs and stand on another line. Those who are failure to cross the river they are giving out.

5. Swing like a tree of storm

Student knows that the trees are swing due to heavy storm. Like a tree the students stand on their foot apart and raise their both hands over the head. They swing their body left to right and also both hands slow to fast. At last the students lie down on the ground from swing condition.

6. Fly like bird

Stand erect and extend both hands sidewise. Swing hands slow and fast like flying birds, move various directions, sometimes and knee down.

7. Move like aeroplane

Stand erect and extend both hands sidewise like flying birds. Run various directionslike left or right, slow or fast keeping hands straight.

8. Fell mangoes from tree

Extend right hand over head and get ready for vertical jump for fell mango from tree. When students jump then everybody shout together – 'Aamjadichao, jorelafdao'. Simultaneously they can change their hands.

9. Visit the zoo

Children make a file and hold the waist of the forefront person by two hands. The children who stand first he will act as an engine of a train. Behind the engine other children act as compartments of the

train and the last man act the guard of the train. After blow the whistle everybody runs and follows their engine and at the same time everybody sought together – ku-jhik-jhik / bho etc. Children are now going to visit the zoo. Few children(five to eight) make another short file and act as the group of tiger, elephant, horse, and chimpanzee. Animal group's act their natural behavior into the restricted area. After visiting the zoo all the children make a circle and seat down. When the teacher indicates them to act as any one of the animal then they do so.

5.4 Free Play: Simple tag games-chain tag, cat and rat

A playful child looks very energetic, highly spirited, and healthy when he is deeply involved in his play activities. Any play without physical activity is like the body without a soul. Play is not only a biological satisfying activity aiming to help human survival but it is also woven in the intellectual texture of personality. Free play is very enjoyable to the children's because there is no rules and regulation.

Like this type of play children enjoy tag of wire, cat and rat etc. For tag of wire, children makes two team and try to pull other team towards the own side. Through this play and they can develop their muscular power.

For cat and rat, Children make a circle and catch one another's hand; from this group one player will rename cat and another rat. Cat always chase rat, circle made players allow rat to enter and exit from the circle but they did not allow cat to do so. Circle made players resist cat to enter and exit by keeping their hand catching condition. If cat may touch the rat then the rat declared out and another player will get the chance to play instead of this two.

5.5 Tumbling

Forward Roll

Process:

1. From deep squat position with knees together, place hands on mat approximately two feet in front of toes.
2. Push down backward with feet to extend legs and lift hips upward.
3. Bend arms and lower upper shoulder area to mat.
4. Keeping legs extended, continue rolling, and as soon hips have contacted mat, tuck legs and come to squat position reaching forward with hands and control body balance.

Backward Roll

Process:

1. Assume deep squat position with knees together hands in front of body on mat partially supporting weight.
2. Tuck heads, push body backward off fingertips, and immediately transfer hands, palms up, to side of neck at shoulders.
3. As hip contact mat, push downward on mat with feet and extend legs.
4. Maintain straight legs until hands have contacted mat. Place toes on mat overhead and simultaneously tuck legs.
5. As hip go overhead, keep elbows close to head and neck area, extend arms, and come to squat position.

Cart wheel

Process:

1. Facing forward, lift arms overhead while lifting leg. Step forward onto left foot while shifting weight to same foot
2. Place left hand on mat with fingers pointing to left side of the body.
3. Forcefully swing right leg upward and immediately execute a strong push with left foot.
4. As body executes a 90 degree turn, place right hand on mat about fourteen inches directly in line with left hand. Push off mat with slightly bent knee.
5. As left foot contacts mat, right leg is already in motion with a backward-upward swing. Right leg extends and upper body is raised. Entire body ends up facing the same as it did in starting position.

Camel walks in pairs

Process:

1. Facing forward towards your partner, you will take in the arms your partner and then you slip-knot by legs.
2. Then you bend your body back and touch your hands on the floor, and then you insert your body between two legs of your partner.
3. Partner will lean forward slowly and touch the floor by his hands. Now you hold your partners ankle.
4. Your partner starts to walk, you try to straight your hands keep your head upright. After few meters walk you can change your position and walk by same process.

5.6 Major Games

Kabaddi

History:-Kabaddi is a contact sport that originated in Ancient India. Kabaddi is the national game of India. Kabaddi also encompasses similar sports known by their regional names, such as hadudu in Bangladesh, baibalaa in Maldives, chedugudu in Andhra Pradesh, sadugudu in Tamil Nadu and hututu in Maharashtra. Kabaddi received international exposure during the 1936 Berlin Olympics, demonstrated by ‘Hanuman VyamPrasaralMondal’, Amaravati, India. The game was introduced in the Indian National Games at Calcutta in 1938. In 1950 the All India Kabaddi Federation (AIKF) came into existence and framed the rules by the Presidentship of S. Gourbel of Mumbai. The AIKF was reconstituted as The Amateur Kabaddi Federation of India (AKFI) in 1973 and the first national tournament for men was held in Chennai. Kabaddi was introduced to and popularized in West Bengal and formed the association in 1951.



Measurement of the field and general rules of Kabaddi

- a. Ground: According to age and sex they are two types.
 - i. Men (Below 80 Kg Weight) and Junior Boys (Age 20 years & below 65 Kg weight) - 13 X 10 Meters.
 - ii. Women (Below 70 kg weight), Sub-Junior Boys and Girls (Age 16 years & below 50 Kg weight) 11 X 8 Meters.

The strips on both the sides of the playfield measuring one meter in width are known as the Lobbies.. The lobbies are included in the playfield. The line that divides the play field into two halves is known as the mid-line. Each of the lines in court parallel to the midline is known as baulk line. The distance of the baulk line from the mid line shall be 3.75 meter in case of Men and Junior Boys and 3 meter in case of Women, Junior Girls, Sub-Junior Boys and Girls. Bonus Line The line parallel to Baulk line towards end line is known as Bonus line. The distance between Bonus line and Baulk line shall be 1 meter.

- b. Each team shall consist of minimum 10 and maximum 12 Players. 7 Players shall take the ground at a time and the remaining players are substitutes.
- c. The duration of the time of the match shall be two halves of 20 minutes in case of Men & Junior Boys with 5 Minutes interval (20+5+20=45 min.). In the case of Women, Junior Girls, Sub-Junior Boys & Girls two halves of 15 Minutes with 5 minutes interval (15+5+15=35 min.). The teams will change court after interval.
- d. Each team shall score one point for every opponent out or put out. The side, which scores a LONA, shall score two extra points. The out and revival rule will be applicable.
- e. Each Team shall be allowed to take Two “Time Outs” of 30 Seconds each in each half; such time out shall be called for by the Captain, Coach or any playing member of the team with the permission of referee.
- f. The officials shall be One Referee, Two Umpires, One Scorer and Two Assistant Scorers.
- g. The number of players for each team at the start of second half shall remain the same as it was at the end of first half.
- h. When the anti or antis come into contact with the raider, it is called struggle. After touch or struggle the play field includes the lobbies.
 - i. The repeated, without break; at a stretch and clear aloud sounding of the approved word “KABADDI” within the course of one respiration shall be called ‘Cant’.

Volley ball

On February 9, 1895, in Holyoke, Massachusetts (USA), William G. Morgan, a YMCA physical education director, created a new game called Mintonette as a pastime to be played (preferably) indoors and by any number of players. The game took some of its characteristics from tennis and handball. Another indoor sport, basketball, was catching on in the area, having been invented just ten miles (sixteen kilometers) away in the city of Springfield, Massachusetts, only four years before. Mintonette was designed to be an indoor sport, less rough than basketball, for older members of the YMCA, while still requiring a bit of athletic effort.



General rules and dimensions of the game:

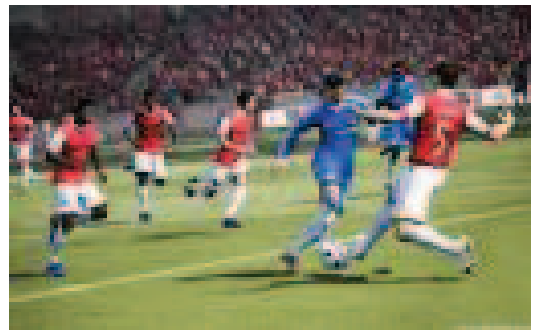
- a. A volleyball court is 18 m (59 ft) long and 9 m (29.5 ft) wide, divided into 9 m × 9 m halves by a one-meter (40-inch) wide net. The top of the net is 2.43 m (8 ft 0 in) above the center of the court for men’s competition, and 2.24 m (7 ft 4 in) for women’s competition. A line 3 m (9.84 ft) from and parallel to the net is considered the “attack line”. This “3 meter” (or “10-foot”) line divides the court into “back row” and “front row” areas (also back court and front court). The net is 1 meter wide and 9.50 to 10 meters long. The net is made of 10 centimeter square black mesh. The top horizontal band is 7 centimeters wide,

made of two-fold white canvas. At the bottom of the net is another horizontal band, 5 centimeters wide. White bands 5 centimeters wide and 1 meter long are fastened vertically to the net and placed directly above each side line. An antenna is fastened at the outer edge of each side band, on opposite sides of the net. The top 80 centimeters of each antenna extends above the net and is marked with 10-centimeter stripes of contrasting color. The side band and antenna are considered as part of the net. The posts supporting the net are placed 0.50 to 1.00 meters outside the side lines and are 2.55 meters high.

- b. The ball must be spherical, made of a flexible leather or synthetic leather case with a rubber bladder inside. It may be a light color or a combination of colors. According to FIVB rules, it must weigh 260 to 280 grams with a circumference must be 65 to 67 centimeters. It's inside pressure shall be 0.30 to 0.325 kg/cm.
- c. International rules limit rosters to 12 players, wearing the numbers 1 to 20. The defensive specialist, the Libero, wears a different color and cannot be designated as captain. Each team starts six players.
- d. A set (except the deciding, fifth set) is won by the team which first scores 25 points with a minimum lead of two points, The deciding set is played to 15 points, winning by at least two points. Each team is entitled to a maximum of 2 timeouts (30 Seconds) per set.
- e. Each team is allowed to have maximum of three touches before hitting the ball over the net. (EXCEPTION: block does not count as a touch). Same player can not hit the ball twice in a row (EXCEPTION I: block doesn't count a touch).
- f. Back row players can not attack the ball front row. If they attack, they have to perform the jump behind the attack line (10 feet line, 3 meter line).
- g. Contact with the net is only a fault if contact is made during the action of playing the ball or if it interferes with play. It's permitted for a player to step under the net into the opponent's court provided that some part of the penetrating hand or foot is in contact with or is directly above the center line.
- h. In volleyball, officials also ensure points are earned properly and awarded when deserved. Volleyball game includes the (two) referees, the scorekeeper, assistant scorekeeper, or libero tracker, and the (four) line judges.

Foot ball

History:-Football is the most popular games in the world. There is no clear documentation stating the date and place of origination of today's most popular sport - world football. However, most historians agree that some type of a ball game has been played for at least over 3000 years. The origins of the game can be seen in games played in China, Japan, Egypt, Greece before our modern game developed in England. The first official Football Association formed in England in the year 1833. Establishment of Federation International de Football Association (FIFA) by delegates from France, Belgium, Denmark, the Netherlands, Spain, Sweden and Switzerland at a meeting in Paris on the 21st of May in the year 1904. This organization holds the World Cup competition since 1930. In India Englishman started this game is played according to their rules. In the year 1872 first Indian football club 'Dalhousie Club' was founded at Kolkata. In the year 1893 Indian Football Association (IFA) formed.



General rules and dimensions of Football ground:

- a. The field of play must be rectangular and marked with lines. These lines belong to the areas of which they are boundaries. Length: minimum 100 m (110 yds) maximum 110 m (120 yds) Width: minimum 64 m (70 yds) maximum 75 m (80 yds). The two longer boundary lines are called touch lines. The two shorter lines are called goal lines. The field of play is divided into two halves by a halfway line, which joins the midpoints of the two touch lines. The centre mark is indicated at the midpoint of the halfway line. A circle with a radius of 9.15 m (10 yds) is marked around it (Center circle). All lines must be of the same width, which must be not more than 12 cm (5 ins). Two lines are drawn at right angles to the goal line, 16.5 m (18 yds) from the inside of each goalpost. These lines extend into the field of play for a distance of 16.5 m (18 yds) and are joined by a line drawn parallel with the goal line. The area bounded by these lines and the goal line is the penalty area. Within each penalty area, a penalty mark is made 11 m (12 yds) from the midpoint between the goalposts and equidistant to them. A goal consists of two upright posts equidistant from the corner flagposts and joined at the top by a horizontal crossbar. The distance between the posts is 7.32 m (8 yds) and the distance from the lower edge of the crossbar to the ground is 2.44 m (8 ft).
- b. The ball is spherical made of leather or other suitable material of a circumference of not more than 70 cm (28 ins) and not less than 68 cm (27 ins) not more than 450 g (16 oz) and not less than 410 g (14 oz) in weight at the start of the match of a pressure equal to 0.6 – 1.1 atmosphere (600 – 1,100 g/cm²) at sea level (8.5 lbs/sq in – 15.6 lbs/sq in).
- c. A match is played by two teams, each consisting of not more than eleven players, one of whom is the goalkeeper and substitutes may be nominated, from three up to a maximum of twelve. Up to a maximum of three substitutes may be used in any match.
- d. A game is officiated by a referee; the referee is assisted by two assistant referees. In the games there is also a fourth official who assists the referee and may replace another official should the need arise.
- e. The decisions of the referee regarding facts connected with play, including whether or not a goal is scored and the result of the match, are final. There are two types of free kick, Direct and Indirect.
- f. The referee may punish a player's or substitute's misconduct by a caution (yellow card).
- g. The referee may punish a player's or substitute's serious misconduct dismissal (red card). A second yellow card at the same game leads to a red card, and therefore to a dismissal. A player given a yellow card is said to have been "booked", the referee writing the player's name in his official notebook.
- h. A player is in an offside position if he is nearer to his opponents' goal line than both the ball and the second-last opponent.

Kho-Kho

Kho-Kho ranks as one of the most popular traditional sports in India. The origin of Kho-Kho is difficult to trace, but many historians believe that its origins in Maharashtra, Kho-Kho in ancient times, was played on 'raths' or chariots, and was known as Ratha. The rules of the game were framed in the beginning of the 20th century. At Gymkhana Poona, a Committee was formed in 1914, to frame its rules. The first ever rules on Kho-Kho were published from Gymkhana Baroda, in 1924. In 1959-60, the first national Kho-Kho championship was organised in Vijayawada (Andhra Pradesh). In the year 1933 the rules of the game prepared and 1956 formed Kho-kho Federation of India (KKFI).



General rules and dimensions of Kho-kho ground:

- a. A khokho playground (or pitch) is rectangular.[4] It is 29 metres in length and 16 metres in width. There are two rectangles at the end. Length of the rectangle is 16 metres and the width is 2.75 metres. In the middle of these two rectangles, there are two wooden poles. The central lane is 23.5 metres long and 30 cm width. There are eight cross lanes which lie across central lane, length of the cross lanes, are 16 metres and width 30 cm. It makes the small rectangles and each of it is 16 metres in length and 2.3 metres in breadth,(the two rectangles of near by the wooden poles are 2.5 metres width) at right angles to the central lane and divided equally into two parts of 7.85 metres each by central lane. At the end of central lane, the free zone tangent to the post-line, two smooth wooden posts are fixed, 120 cm height from the ground and their circumference is not less than 30 cm and not more than 40 cm.
- b. Each team consists of 12 players, but only 9 players take the field. One team takes the position of Chaser and another Runner.
- c. A match consists of two innings with each innings consisting of chasing and running turns for the junior and senior 9+5+9 (interval 9min.) 9+5+9=55 minutes each and for the Sub Junior 7+3+7 (interval 6min.) 7+3+7=40 minutes.
- d. The following officials shall be appointed for the management of a match A Referee, Two Umpires, a Timekeeper and One Scorer.
- e. The runners take to the field from their 9 players, 3 at a time and the team that takes the shortest time to tag/tap all the opponents in the field, wins.
- f. An attacker's foot should have in touch with the Cross Lane, with the other portion of his body going beyond that Cross Lane.
- g. There is a pole on each end and the runner can go between two players who are sitting in zigzag manner, but the chaser is not allowed to turn back while running and go between the players. But chaser can go to pole and touch it and can go back or go to other side.
- h. Every valid out awarded by one point for Chaser team, if within the term all the Runner declared out then Chaser team will get another two points as 'Lona'.

5.7 Jumping and Throwing Events

Shot Put

Parry O'Brien Method:

The origin of the glide dates to 1951, when Parry O'Brien from the United States invented a technique that involved the putter facing backwards, rotating 180 degrees across the circle, and then tossing the shot. The key is to move quickly across the circle with as little air under the feet as possible, hence the name 'glide'. There are six sequences in this method.

Holding the Shot: The shot is held at the base of the fingers not the palm. The fingers are slightly spread apart with the thumb for support. The hand will be bent back in the cocked position when holding the shot. Neck placement Raise the shot above your head. Lower the shot straight down until it is under your jaw. Push the shot into your neck. Lift your elbow parallel to the floor. Don't squeeze your elbow towards your back. The palm should be pointing towards the throwing direction.



Starting Position: The thrower stands with the right foot in the central, line of direction close to the rear edge of the circle. The left foot is placed about 20 to 30 cm. back and 10cm. laterally on the left of the heel of the right foot. Thrower raises the left arm upward. In primary movement the upper body is bent to the horizontal and shot reaches its lowest position. The left foot is lifted slightly and drawn until the left knee is besides the right knee.

The Glide: The glide is initiated by active extension of the left leg and hips towards the stop board and at the same time powerful drive from the right leg. The shifting of left leg and hips must be well coordinated with the right leg drive. Both legs are in extended position and angle of 90° between the right thigh and the trunk. This action shifts the center of gravity towards the throwing direction. As the right foot drops to the ground it is turned to the desired direction and the thrower sinks to create flexion of the left leg.

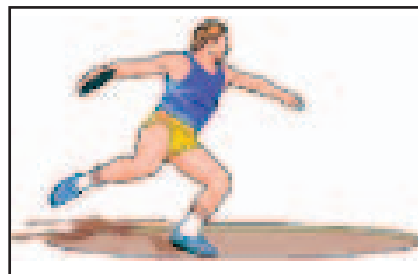
Power position: Power position is reached after the extension and turning movement of the right leg as the left foot lands at the front edge of the circle. The shot is then clearly behind the right leg. Body weight is over the ball of the bent right leg.

The delivery: The delivery begins with an inward turning of the right knee and leg, while the left leg strongly braces against the stop board. This lifts the thrower into putting action. During this action whole left side should be blocked to support the right side. Depending on the length of the power position this delivery may take place with the left leg in contact with the ground as a single supported delivery.

The Recovery: The recovery follows the throw with a reverse of the feet. The forward movement of the body is absorbed by the right leg., the left leg is shifted backward and the upper body is lowered to prevent the athlete stepping over the stop board.

Discus Throw:

Holding the Discus: The discus thrower should be placed flat against the palm of the hand with the edge held by the first joint of each finger. The fingers are evenly spread to cover as much surface as possible and the thumb should be extended in a straight line with the forearm to secure full balance.



The Initial Position: The thrower should stand in the back of the circle facing the opposite direction to the line of the throw. He should stand with his toes pointing at right angles to the direction of the throw.

Preliminary swing: Holding the discus in the palm of the hand, palm down at the beginning of back swing. At the stretched arm swings backward, the hand is turned so that when it reaches the farthest point back., the edge of the discus are approximately perpendicular to the ground.

Body rotation: As the right arm swings back, the weight should be shifted to the slight bent right foot, with the left foot touching the ground lightly to assist in maintaining balance. The right leg should be thrust sharply in a counter clock-wise direction. The thrower should be turning the body sharply to the left, with the right arm fully extended. With the weight shifted to the left foot, a full turn should be made by turning on it.

Delivery: After the moment of rotation the thrower should go from pivot into the throwing action with a continuous and harmonious motion. The weight should shift from the right to left leg and the discus should be released from about shoulder height at angle of 28 to 32 degrees. While the body turns anti-clockwise, the discus is released off the index finger with a clock-wise spin.

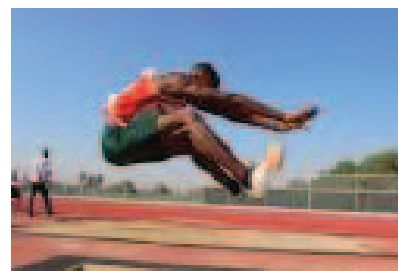
Release: As the discus is released, the momentum of the body tends to carry the thrower forward, and since he must stay in the circle, the position of the feet is then quickly changed for gain the body balance.

The Recovery: After the release of the discus the body weight rests chiefly on the right leg and the head remains tilted backward so that the eyes are focused in the direction of the flight of the discus.

Long Jump

Apparatus:

1. 30m to 40m. long flat runway, width 1.22m.
2. Wooden take off board, length 1.22m., width 20cm. and 10 cm. depths.
3. Plasticine should be made by soft pudding or soap type smoothed removing material.
4. Length of the Landing area should be 7 to 10m. long and 2075m. width and filled by sand.
5. Measuring tape.



Technique:

a. Approach Run

1. Naturally run-up having been established within a suitable distance from take-off board.
2. Approach run starts parallel or front-back toe method.
3. The body lean forward when accelerating and still maintains some lean ever after reaching full speed.
4. Gradually gain speed when moving towards take-off board.
5. Control stride length and maintain rhythm right up to the take-off point.

b. Take off

1. Strike strong leg on the take-off board.
2. The impact of hitting the board from a fast run will cause the leg to flex slightly but as the hip past over the foot you should extend your hips as powerfully as you can to launch yourself into the air.
3. As you plant the takeoff foot, throw your opposite arm back and lift your chin and hips as you push off the board.
4. Your arms and free leg move upward. Your center of gravity, which was behind your lead foot on the penultimate step, moves ahead of your lead foot on takeoff.
5. The takeoff angle should be between 18 and 25 degrees. Keep focusing directly ahead; don't look down at the pit.

c. Flight

1. To maintain forward momentum without letting your upper body rotates forward and throws you off balance.
2. The stride technique is just what it sounds like – basically an extended stride.

3. Your takeoff leg stays back, with your non-takeoff leg pointed forward (sky-walk) and your arms high.
4. As you come down your takeoff leg moves forward to join the other leg, while your arms rotate forward, down and back.

d. Landing

1. Your feet stretched as far in front of you as possible – without any other part of your body touching the pit behind the original mark.
2. When your heels touch the pit, press your feet down and pull your hips up.
3. This action, combined with the momentum from your takeoff, must carry your body past the mark where your heels touched down.
4. When you fold your knee and roll your hip forward you must keep hands beside your body.
5. Head and upper part of your body should be taking forward at the time of landing.

High Jump

Fosbury flop:

Apparatus:

1. Foam landing mat
2. Two High jump post and a cross bar
3. 20 to 30 meter plane land

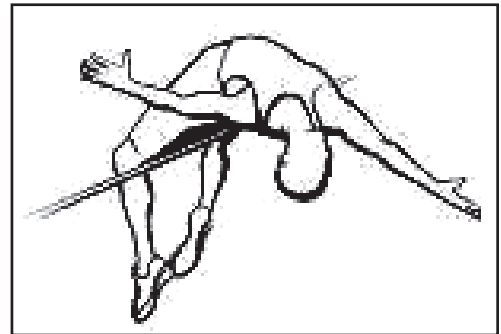
Technique for Fosbury flop:

a. Approach Run

1. Approach run starts from reverse side of take-off foot and cross bar.
2. There are two parts of Approach Run–
 - i. Straight line - 5 to 6 meters (6-7 steps) straight run for acceleration.
 - ii. Curve – Last 4-5 meters (5-6 steps) along an arc that curves toward the bar.
3. Start slowly, and then accelerate throughout the approach. Your takeoff foot lands in front of the non-takeoff foot to continue the arc. At the same time, lean away from the bar by flexing at the ankles.
4. Continue to lean away from the bar. Keep your head up, body erect and focus your vision above the bar, toward the far standard.

b. Take off

1. Plant the takeoff foot (which will be farthest from the bar) in front of you, with the toe pointing toward the far standard, and drive your other leg and both arms straight up (not across your body), while keeping them close to your body.
2. The thigh on the non-takeoff leg should be roughly parallel to the ground while your arms punch up to head level.



3. Look down on the bar with your chin tight to your chest. Leave the free leg up as the takeoff leg rises into a similar position.
4. It's important to remember that the takeoff is a vertical jump. Maintain your lean away from the bar and jump up, allowing your momentum to carry you over the bar.

c. Clearance the Cross Bar

1. The head, obviously, will clear the bar first. As your shoulders clear the bar, tip your head back, move your hands to your thighs and arch your body to allow the hips to pass over the bar.
2. The takeoff leg should continue toward the bar as your other leg, shoulders and hips rotate until your back is to the bar. Your heels should be close to your backside with your knees apart.
3. Once your hips have cleared the bar, move your head forward, tucking your chin toward your chest, and kick your legs up – in effect, straightening them – as they pass above the bar.

d. Landing

1. Once you clear the bar, spread your arms and then your legs - to slow your momentum.
2. Then you ride down until you land on your upper back.
3. Keep your head upright.
4. Keeping arms and legs as close to the center of gravity as possible is the only way to increase the speed of rotation once the jumper has left the ground.

5.8 Indigenous Games

1. Golla Choot

This game will play within an open ground, each team have eight to ten players. A little hole is the main center of this game. An indicator at the far end from the hole will be the end point of the game (brick, tree, post etc.). This game will played between two teams, any member hole adjoining team isreaching from hole to the indicator is the main aim of this game. Toss winning team will cover the pit;team leader must touch the pit by his one heel and other team members catch hands of one other including pit covering member. At the start of the game pit covering members can move clockwise or anticlockwise direction and they can stretch maximum with catching their hands.

Opponent players will take a suitable position to catch them. Pit covering team members try to move fast one by one towards the indicator avoiding opponent players.

If any player of the pit covering team is arrest by the opponent then opponent will win the game otherwise any member of pit covering team reach safely to the indicator then they will win the game. When the game starts moving pit covering team can touch any opponent player by catching their hands. At the ends of the game opponent act as pit covering team. Within due period maximum point earning team will declared winner.

2. Bulbul Hastak

Aim of the game:Practice to develop reaction ability and identify the ability or disability of the physical movement.

Procedure: Every player will take sit on the ground/floor and keep their fingers open spread at the floor. One member count Hati, Ghora, Bagh, Singha, Bulbul, Hastak by touching fingers /hands,final touching ward Hastak is the safe for the player. Finally one player wouldnot be success for safe through countingand he will act as the defender of the game. The defender will touch his finger with palm facing downward to

the ground and the attacker will sit face to face of the defender and ready to give slap on palm of the defender. Defender put his palm between the centers of the attacker's hand; attacker put his hands on the floor at a distance of 16-18 inches. Attacker can use his both hands to slap and recite 'Tale tale di tali, sujigpabiki hat sarabi?'

When the attacker tries to slap, then the defender try to take away his palm very quickly. If the attacker gets success to slap consecutive four times then the defender will perform any cultural action and if he miss to flap then defender get chance to attack.

3. Tiger aunt into the cage – cannot catch (Khanchermodhyabaghermasi – Dhorteparenna).

Among the players one should act as a Tiger (Bagh) and others act as Doll (Putul). Tiger will move within a circle. When the team leader calls 'ChotoputulBaroPutul' then the dolls bend their knees and stand up on toe and they also laugh, swing their hands and head and shout – 'Khanchermodhyabaghermasi – Dhorteparenna'. Tiger will growls and chase the dolls within the circle and shout 'Aetorachupkor, amiekhanghumocchi, chitkarkorlemojadekhiadebo'. Dolls will run away from tigers reach. At the third time shouted by the doll then the tiger will growls and say – 'Amar ekhonkhabarsomoyholo, dhar to re' and quickly comes out from the circle and catch any one of the doll and make him 'BagherMasi.'

4. Dariabandha

Aims : Development of speed, reaction time

Method of the game: There are two teams named 'Runner' and 'Defender' consist of eight players each. A rectangular play field is needed for the game with a boundary line and it is divided by two parts marking lengthwise and another seven across lane (equally divided) is drawn for the defending line for the 'Defenders'. The entire 'Runners' should be assembling at the end room of a corner, and the associated end room named by 'salt room'. At the start of the game the runners should try to change the room across lengthwise covering by every room and to arrive at the salt room. Defenders try to touch any one runner on their defending line. If they can get success then all the players of runner team declared out and then two teams inter change their position and play again.

5. Ikri-mikri

Aims of this game: Attention, Practice of Concentration, gentle nature game, fingers exercise.

Procedure:

Ikri-mikri-cham-chikir
Chamerkantamajumder
Dheyaelodamodar.
Damodarerharikuri
Duarebosechaulkanri
Chaulkanrteholobela
bhatkhai se dupurbela.
Bhateporlomachi
Kodaldiyechanchi.
Kodalholobhonta
Khanksealermatha.

It is a social nature oriented game. Players will make a circle and seat down on the ground and their left hand should keep prone position with spread their fingers. One of the players recites this poem and count from extreme right finger. At the end of the poem last touching finger will be fold, through continuous counting one player's finger will not fold at last and he will declare winner.

5.9 Importance of Sleep and Rest

Sleep and rest plays a vital role in good health and well-being throughout your life. Getting enough quality sleep at the right times can help protect your mental health, physical health, quality of life, and safety.

During sleep, your body is working to support healthy brain function and maintain your physical health. In children and teens, sleep also helps support growth and development. Adequate sleep and proper rest is a key part of a healthy lifestyle, and can benefit your heart, weight, mind, and more. So we need sufficient rest and at least 6-8 hours sound sleep for better health.

Rules of sleep and rest

- a. Ensure that areas for sleep and rest are well ventilated and have natural lighting.
- b. Set a regular bedtime. Go to bed at the same time every night. Choose a time when you normally feel tired, so that you don't toss and turn.
- c. Stay away from big meals at night. Try to make dinnertime earlier in the evening, and avoid heavy, rich foods within two hours of bed.
- d. There is particular dress is needed for sleeping time which is comfortable for body.
- e. Mosquito net must fit during sleep, because fly, mosquito and insects cannot disturb your sleep.
- f. Use comfortable sleeping pillow for avoiding neck ache and other related pains.
- g. Avoid late-night sleeping due to watching TV or study.

5.10 Posture

Introduction

Posture is the way you position your body or arrange your limbs. So stand up straight, put your shoulders back, and lift that chin up. It is the position in which you hold your body upright against gravity while standing, sitting or lying down. Good posture involves training your body to stand, walk, sit and lie in positions where the least strain is placed on supporting muscles and ligaments during movement or weight-bearing activities. Postural deformities are depends on structural problem, problem by birth or acquired, accident, malnutrition, bad postural habits etc.

Remedial Measures for Postural Deformities

Walking, sitting, standing, running etc. are the natural movements of the students. If they cannot maintain it properly then the natural postural deformities may set into the body. Other external factors are also responsible for the bad posture, students must aware about maintaining good posture.

a. Flat foot: Due to inner bulge of the ankle and the inner curve of the foot is more pronounced than normal. The sole of the rare part of the foot is tipped out ward and there is loss of the normal alignment of the heel, the fore foot swings outwards.

Pre-caution: 1. Control obesity, 2. Children should not allow long walk, 3. Footwear should be proper and fit well, and 4. Children should not carry heavy weight.

Cause: 1. Bulky figure, 2. Use of improper footwear, 3. Weak muscles of foot, 4. Rapid increase in body weight, 5. Standing work for long period, 6. Carrying of heavy weights

Corrections:

1. Walk on heel.
2. Walking on sand.
3. Keep a towel on the floor and crape it slowly by leg fingers.
4. Collect glass ball by foot fingers from floor and put it into a dish.
5. Practice Vajrashana daily.

b. Knock knee: Knock knees are angular deformities at the knee, in which the head of the deformity points inward. It occurs because weight falls to the outside of knee joint.

Pre-caution: 1. Before learning normal walk don't forcefully walk themselves, 2. Intake proper balance diet.

Cause: 1. Excessive weight carrying at childhood, 2. Flat foot, 3. Bulky figure, 4. Suffering long term chronic disease, 5. Mal-nutrition, specially vitamin D, Calcium and Phosphorus. 6. Rickets.

Corrections:

1. At lying condition fold your both knee and lift both toe touching each other.
2. Keep a pillow between both knee and walk.
3. Regular practice Padmasana and Gomukhasana.
4. Walk on outside toe.
5. Massage cod-liver oil, it may helpful.

c. Bow leg:

Bow legs are a deformity in the legs, mostly from the knees to the ankles. The affected bone curves in or out and forms the usual "archers bow" which can also be called bow-legs.

Pre-caution: 1. Children's are teaches walking at early age, 2. Carrying excessive load by children.

Cause: Deficiency of vitamin 'D' and Phosphorus, 2. Carrying excessive load, 3. Children's are teaches walking at early age, 4. Bad habits of walking, 5. Negligence towards children.

Corrections:

1. Practice inward tow walk.
2. Take balance diet with vitamin D.

c. Kyphosis : Kyphosis is a curving of the spine that causes a bowing or rounding of the back, which leads to a hunchback or slouching posture.

Pre-caution: 1. Take precaution about deposition of fat into body, 2. Weight carrying is depends upon your carrying capacity, 3. Take balance diet regularly.

Cause: 1. Mal-nutrition, 2. Deficiency of fresh air, 3. Negligence of exercise, 4. Overweight carrying by shoulder, 5. Poor muscles and tendency to lean forward, 6. Various types of disease like tuberculosis, cerebral palsy, 7. Infection on vertebrae.

Corrections:

1. Practice Chakrasana, Halasana, Bhujangasana.
2. Stand erect, move and walk.
3. Table and chair should be correct size and height when you are reading.
4. Pillow should be set under your back when you sleep.
5. Try to fold your extended hand towards back.

5.11 Yoga Education

Yoga: Indian Tradition (Introduction):

The Art of Living Yoga is a holistic way of life that integrates all elements of ancient knowledge of Yoga, to make a prayerful discipline uniting the body, mind and soul. Yoga derived from the Sanskrit word yuj, Yoga means union of the individual consciousness or soul with the Universal Consciousness or Spirit. Yoga is a 6000 year old Indian body of knowledge. Though many think of yoga only as a physical exercise where people twist, turn, stretch, and breathe in the most complex ways, these are actually only the most superficial aspect of this profound science of unfolding the infinite potentials of the human mind and soul.

Asthanga Yoga:

Ashtanga yoga literally means “eight-limbed yoga,” as outlined by the sage Patanjali in the Yoga Sutras. According to Patanjali, the path of internal purification for revealing the Universal Self consists of the following eight spiritual practices:- 1. Yama, 2. Niyama, 3. Asana, 4. Pranayama, 5. Pratyahara, 6. Dharana, 7. Dhyana, 8. Samadhi.

1. Yama (Social Discipline): Yama is the Principles or moral code.

- i. Ahimsa - A principle of non-violence
- ii. Satya - A principle of Truthfulness
- iii. Asteya - A principle of non stealing
- iv. Brahmacharya - Continence / Celibacy
- v. Aparigraha - A principle of non-hoarding or non possessiveness

2. Niyama (Individual Discipline): Five Personal Disciplines

- i. Shoucha – Purity
- ii. Santosh – Contentment
- iii. Tapa – Endurance
- iv. Swadhyaya - Self study
- v. Eshwar Pranidhan – Dedication

3. Asana (Posture): The third step is Asana. Asana means holding body in a particular posture to bring stability to the body and poise to the mind. The practice of Asana brings firmness to the body and vitality to the body and the mind. There are three types of Asana. Like-

- i. Cultural posture - Halasana, Bhujangasana, Salvasana, Chakrasana etc.
- ii. Meditate posture – Padmasana, Siddhasana, Birasana, Sukhasana etc.

iii. Relaxing posture – Sabasana and Makarasana.

Yoga is to make a prayerful discipline uniting the body, mind and soul. Along with the series of simple, yet effective yoga postures and breathing techniques, a greater emphasis is placed on the inner experience of meditation.



4. **Pranayama (Breath Control):** “Pranayama is control of Breath”. “Prana” is Breath or vital energy in the body. On subtle levels prana represents the pranic energy responsible for life or life force, and “ayama” means control. So Pranayama is “Control of Breath”. One can control the rhythms of ‘Pranic’ energy with pranayama and achieve healthy body and mind. The breathing process chiefly involves two activities, viz., inhaling and exhaling. Of these the former is called “Puraka” and the latter “Rechaka” in Yogashastra. These two activities continue non-stop right from the birth to the death of a person. The state when these two activities are made to halt is given the name “Kumbhaka” in Yoga Studies. The halt after inhaling, i.e., Puraka. and after exhaling, i.e. rechaka. The ratio of Puraka :Kumbhaka : Rechaka =1:4:2 so breath out continues 10 seconds. Some common Pranayamas are Ujjayi, Anuloma–Viloma, Sitkari, Shitali, Bhramari Pranayama etc.
5. **Pratyahara (Discipline of senses) :** Pratyahara is abstraction. It is the withdrawal of the Indriyas from the objects. The mind becomes more calm now. The nature of the Indriyas is to have always connection with the objects. Where the vision is turned outward (Bahirmukha Vritti), the rush of fleeting events engages the mind. The outgoing energies of the mind begin to play. When they are obstructed by the practice of Pratyahara, the other course for them is to mix with the mind and to be absorbed in the mind.
6. **Dharana (Concentration):** It means focusing the pure mind on one’s personal deity or on the individual self. The practice of Dharana helps the mind to concentrate on a particular object.
7. **Dhyana (Meditation):** When one sustains and maintains the focus of attention through Dharana unbound by time and space, then it becomes dhyana or meditation.
8. **Samadhi (Self relaxation):** In this one’s identity becomes both externally and internally immersed in meditation. Supreme happiness, free from pleasure, pain or misery, is experienced. Samadhi is the climax of Dhyana.

Types of Yoga

According to Indian culture mainly yoga is seven types. Like-

1. Karmayoga, 2. Jnyanyoga, 3. Hathayoga, 4. Rajyoga, 5. Mantrayoga, 6. Layayoga, and 7. Bhaktiyoga.
1. **Karma yoga (The yoga of Action):** Karma Yoga is the Yoga of Action. It is the path chosen primarily by those of an outgoing nature. It purifies the heart by teaching you to act selflessly, without thought of gain or reward. By detaching yourself from the fruits of your actions and offering them up

to God, you learn to sublimate the ego. To achieve this, it is helpful to keep your mind focused by repeating a mantra while engaged in any activity.

2. **Jnana Yoga – (The Yoga of Knowledge or Wisdom):**Jnana Yoga This is the most difficult path, requiring tremendous strength of will and intellect. Taking the philosophy of Vedanta the Jnana Yogi uses his mind to inquire into its own nature. We perceive the space inside and outside a glass as different, just as we see ourselves as separate from God. Jnana Yoga leads the devotee to experience his unity with God directly by breaking the glass, dissolving the veils of ignorance. Before practicing Jnana Yoga, the aspirant needs to have integrated the lessons of the other yogic paths - for without selflessness and love of God, strength of body and mind, the search for self-realization can become mere idle speculation.
3. **Hatha Yoga:**Hatha yoga is not exercise. Understanding the mechanics of the body, creating a certain atmosphere, and then using body postures to drive your energy in specific directions is what hatha yoga or yogasanas are about. “Asana” means a “posture.” That kind of posture which allows you to reach your higher nature is a yogasana. This practice stimulates growth on all levels in youth : physical, mental, spiritual. It requires a youthful and healthy body. The main objectives are to improve concentration, flexibility and energy flow through the nadis.
4. **Raja Yoga – (The Science of Physical and Mental Control):**Raja Yoga Often called the “royal road” it offers a comprehensive method for controlling the waves of thought by turning our mental and physical energy into spiritual energy. Raja Yoga is also called Ahtanga Yoga referring to the eight limbs leading to absolute mental control. The chief practice of Raja Yoga is meditation. It also includes all other methods which helps one to control body, energy, senses and mind. The Hatha-Yogi uses Relaxation and other practices such as Yamas, Niyamas, Mudras, Bandhas etc..to gain control of the physical body and the subtle life force called Prana. When body and energy are under control meditation comes naturally.
5. **Mantrayoga:** The word mantra comes from the Sanskrit, “mantrana”, meaning suggestion. Mantras are sacred, potent words, which yield tremendous results in the physical, mental and spiritual levels, when chanted with concentration and devotion.

Mantra yoga is an exact science where the mantras are signposts to the wandering mind, steering it to an ambient poise for meditation. Repetition of mantras completely engages the mind, offering a means of getting closer to the divinity within. Chanting of mantras produces positive vibrations, bringing benefits to the one who chants as well as the one who listens.

6. **Laya yoga:**Laya yoga is an ancient form of meditation, with concentration on energy centers or chakras. Sage Gorakshnatha, an ancient sage of Nepal, and a disciple of Matsyendranath is the founder of Laya yoga. There are five main energy centers in the spine and two in the head. Laya yoga attempts to locate these energy centers and channelize them through meditation.
7. **Bhakti Yoga – (The Path of Devotion or Divine Love):** Bhakti Yoga This path appeals particularly to those of an emotional nature. The Bhakti Yogi is motivated chiefly by the power of love and sees God as the embodiment of love. Through prayer, worship and ritual he surrenders himself to God, channelling and transmuting his emotions into unconditional love or devotion. Chanting or singing the praises of God form a substantial part of Bhakti Yoga.

Benefits of Yoga for Children's Health:

Weight loss, a strong and flexible body, glowing beautiful skin, peaceful mind, good health – whatever you may be looking for, yoga has it on offer. However, very often, yoga is only partially understood as being limited to asanas (yoga poses). As such, its benefits are only perceived to be at the body level and we fail to realize the immense benefits yoga offers in uniting the body, mind and breath. When you are in harmony, the journey through life is calmer, happier and more fulfilling.

Improvement of good Posture: It will help you improve good posture: A bad posture is partly due to bad habits and weak muscles. Yoga helps stretch and tone muscles all over the body, making them stronger which in turn gives you better posture. It also helps to relieve from different types of postural defects (Kyphosis, Scoliosis, Lordosis, Bowlegs etc.).

Physiological effects: Develop the working capacities of heart and lungs. As a result of that the transportation of blood should be normal and also develops digestive system.

Physiological advantages:

1. Remove sleeplessness.
2. Protect infection of disease.
3. Control body weight.
4. Better Posture
5. Develop Endurance.
6. Increasing Flexibility.
7. Decrease Respiratory rate.
8. Develop the working capacity of endocrine system
9. Decrease Heart rate.
10. Keep excretory system normal.
11. Less Pain
12. Develop the capacity of Digestive system.
13. Control Blood Pressure.
14. Develop hand-eye coordination and joints, ligaments moves maximum range.
15. Develop performance.
16. Develops the function of Heart and Lungs.
17. Develop Nervous system as a result terminates nervous and mental weakness.
18. Makes coordination to muscles, vein, artery, tendon, glands and internal organs, as a result mental influence is very easy to reflect upon physical working ability.
19. Yogasana plays a vital role for mental patient. We can cure the mental patients through regular practice of the meditative asanas (Padma, Virasana), Pranayamay (Ujjayi, Anulom, Vilom) and Relaxation Asanas (Sabrasana, Makarasan).

Effects on Mind: Yoga makes the mind strong and able to endure pain and unhappiness. The power of determination and concentration are developed. It helps to develop concentration, meditation, confidence, mind control, consciousness etc.

Yogasana for Children

1. Talasana:

“Tal” refers to ‘palm tree’ in Sanskrit. In this pose the upper part of the body is extended straight up like a palm tree.

Sequence:

- i. Stand erect with your legs shoulder-width apart. The toes should be pointing outwards. Inhale deeply and raise your hands above the head and Keep the palms facing each other.
- ii. Raise your heels from the ground. Standing on your toes, exhale slowly.
- iii. Keeping yourself well-balanced on the toes, stretch your arms further up as you inhale. Try raising your heels and stretching your body to the optimum level.
- iv. Bend your neck and head backwards and look up. Stay in this position till you feel uncomfortable.
- v. Exhale slowly and return to starting position by lowering the arms and simultaneously lowering the heels.
- vi. Bring the neck and head forward and Relax.

Duration: Count 10-30 slowly and repeat it two to three times.

Limitations: Who are suffering ankle pain or foot pain they can't practice it.

Benefits:

- i. This yoga pose straightens the spinal column and thus any abnormal curvature can be rectified.
- ii. Regular practice of Talasana not only strengthens your body but also makes it supple and flexible.
- iii. This yoga posture strengthens the muscles of the neck, lower back, abdomen and pelvis.

2. Ardhakurmasana

Sequence:

- i. Sit down on a yoga mat in the Vajra Asana with your buttocks resting on your heels.
- ii. Inhale and lift both your arms to the sky. Bring the palms of your hands together and intertwine your two thumbs together. Your arms should be straight with your biceps touching your ears. Straighten your back and feel the stretch.
- iii. Exhale and slowly pivot down from your waist until your little fingers and forehead touch the yoga mat.
- iv. Hold this pose for at least 20 seconds while you continue to breathe normally.
- v. Inhale and come back to the starting position with your hands straight up in the sky above your head.
- vi. Exhale, release your arms, and come back to the Vajra Asana.

Duration: Count 10-30 slowly and repeat it two to three times.

Limitations: Who are suffering spinal problem, high power of eyes is advice to do this exercise by permission of a yoga expert.

Benefits:

- i. It increases blood flow to the brain, which enhances memory and mental clarity.
- ii. It is helpful for Asthma, Stomach problems like Constipation, Dysentery, and Indigestion etc.
- iii. This posture also stretches the lower part of the lungs, which is therapeutic for asthma, and counter indigestion, flatulence, constipation and irritable bowel syndrome.

3. Ardhasalabhasana

ArdhaSalabhasana is also known as the half locust pose. This posture strengthens the muscles of the lower abdomen.

Sequence:

- i. Lie on your stomach with your chin on the floor and your palms under the your thighs
- ii. Inhale and raise one leg as high as possible
- iii. Hold the position for 10-30 seconds
- iv. Exhale and slowly bring the leg down
- v. Repeat with the other leg.

Duration: Count 10-30 slowly and repeat it two to three times.

Limitations: Who are suffering spinal problem they are not allow to practice this Yogasana.

Benefits:

- i. Strengthens the arms, shoulders, muscles of the back, especially the lower back and abdominal muscles
- ii. Stimulates the autonomic nervous system
- iii. Stimulates appetite and the digestive process, balances the functioning of the liver and other abdominal organs, and alleviates stomach disorders.

4. Padahastasana

Sequence: To begin, come to a standing position at the front end of your mat with your legs close together.

Method - 1

- i. Inhale and lift your arms straight up over your head with your arms touching your ears.
- ii. Exhale and bend forward from the hips as shown in the photograph, keeping your back straight as long as possible. Keep your legs straight with the weight of the body over the balls of the feet. Feel that the hips are lifting up and the body is falling away from the hips.
- iii. If possible, put your hands flat on the floor, or wrap your fingers around the big toes. If you can't reach the floor you can also wrap your hands around the back of your legs.
- iv. Try to bring the head in as close to the knees as possible with the neck relaxed.

Method – 2

- i. Standing with your feet together, exhale and bend forward at the hips, keeping your arms extended throughout the movement, finishing with your upper torso and arms hanging straight downward.
- ii. Inhale slowly, draw the head and neck forward (look up) and lengthen the spine.

- iii. Exhale again and relax the head, neck and spine downwards, fixing your fingers and palms firmly under your toes and the balls of your feet into the complete padahasthasana.

Duration:In the beginning, hold the posture for 5 seconds, gradually working up to 1 minute or more.

Benefits:The benefits of padahasthasana are numerous. In this posture, there is great emphasis on the flow of blood to the head without the difficulties presented in other postures which also do so such as the headstand. Some key benefits are:

- i. The toning of the abdominal organs.
- ii. Conditions of bloating of the abdomen, constipation, indigestion and other gastric troubles can be greatly alleviated.
- iii. Helps to relieve sciatica.
- iv. The spine is made resilient, straight and flexible.
- v. Circulation of the blood throughout the body is improved.

5. ArdhaChandrasana

Method

- i. Stand straight keeping both your feet together and arms alongside the body.
- ii. Breathing in, extend your arms overhead. The palms should face each other while you do this.
- iii. With slow exhalation, pushing your pelvis forward gently and bend backwards. The elbows and knees should be kept straight and the head up, lifting your chest towards the ceiling.
- iv. Hold the posture for some time.

Benefits:

- i. It stimulates the abdominal organs and aids digestion.
- ii. It works very well for people with lower back pain and spondylitis.
- iii. It increases lung capacity and also provides relief from respiratory diseases.it regulates blood pressure and improves your heart function.

6. Utkatasana

Sequence:

- i. Stand erect with your feet slightly apart.
- ii. Stretch your hands to the front with palms facing downwards. Do not bend your elbows.
- iii. Bend the knees and gently push your pelvis down as if you are sitting in an imaginary chair.
- iv. Ensure that you keep your hands parallel to the ground, sit straight and lengthen your spine. Relax.

Benefits:

- i. Tones the leg muscles excellently.
- ii. Strengthens hip flexors, ankles, calves, and back.
- iii. Stretches chest and shoulders.
- iv. Reduces symptoms of flat feet.
- v. Stimulates the heart, diaphragm, and abdominal organs.

7. Mandukasana

Sequence:

- i. Sit in Vajrasana with both the legs bent in the rear.
- ii. Keep both the paws of the legs touching each other. Keep both the heels opened out. Sit with waist and back straight supporting the buttocks on the two heels.
- iii. Now separate the knees as far apart as possible. This is Manduk sitting.
- iv. Now for Mandukasana bring both the knees in the front touching each other.
- v. Close both the fists of the hands and keep them on the belly on both the sides of the navel.
- vi. Lower the body in front and let the forehead touch the ground.

Benefits:

- i. Mandukasana improves functions of all organs. It is advised in the treatment of constipation, diabetes and digestive disorders.
- ii. This asana is effective in reducing the weight of thighs, hips and the abdomen.
- iii. This asana strengthens the spine.
- iv. This asana stimulates the digestive system.

Check your progress

a. Write the name of three minor games.

Ans.,

b. What is the measurement of a Volleyball ground?

Ans.

c. What do you mean about 'Yama'?

Ans.

5.12 Let us sum up

Summary: You have learn from this unit:

- Various games through imitation
- Play as you will
- Tumbling
- Volleyball, Kabaddi, Football, Kho-kho, Indigenous games
- Jumping, Throwing
- Need of rest and sleep, Postural deformities and remedy
- Definition of Yoga, history, Practice of Yoga, Astanga Yoga
- Relation of Yoga and good health

5.13 Unit –End Exercise

1. Write within 25 words:

- a. For imitation games what measures you should keep in your mind?
- b. Write down the history of Football.
- c. What do you mean by Yoga?

2. Write within 250 words:

- a. Discuss the role of Yoga for children’s health.
- b. Explain about the method of Discus throw (Parry O’ Brien Method).

3. Fill in the blanks –

- a. How many officials officiate in Kabaddi?
- b. Write down three exercise for flat foot disease.
- c. What is the importance of sleep and rest?
- d. What do you mean by postural deformities?
- e. What are the conducts of ‘Niyama’?
- f. What the asans for concentration?
- g. Write down few names of Indigenous games.
- h. What are the procedures of Forward Roll?

5.14 Answer check your progress

- a. Walk like Elephant, flying like birds, pluck mango from tree
- b. 18 meter long and 9 meter width
- c. Yama is social discipline, which organized by five habits

WORK EDUCATION

UNIT 6

WORK EDUCATION

STRUCTURE

- 6.1 Introduction
- 6.2 Objectives
- 6.3 Scope of Work Education
- 6.4 Work Activities relating to different subjects
- 6.5 Identification of local craft
- 6.6 Designing and organizing School-Based Activities
 - 6.6.1 Social Cleanliness
 - 6.6.2 Flower Gardening
 - 6.6.3 Clay work
 - 6.6.4 Paper work
 - 6.6.5 Puppet
 - 6.6.6 Toy Making
 - 6.6.7 Repair of electrical and electronic gadgets
- 6.7 Suggestion for curriculum transaction
- 6.8 Let us sum up
- 6.9 Unit-End-Exercise
- 6.10 Answer to ‘Check Your Progress’

6.1 Introduction

Work Education is viewed as purposive and meaningful manual work, organized as integral part of the learning process and resulting into

Goods or services useful to the community, besides the pleasure of self-fulfillment. It should be an essential component at all stages of education and must be provided through a well-structured and graded programme. The competencies to be developed in this field should include knowledge, understanding skills and values through need-based life activities. “Work Education is a method of integration of education with work” or “Work Education is a process for the development of total personality of an individuals for social living in the world of work.”

The West Bengal Board of Secondary Education introduced the term “Work Education” in the year 1974. The idea of work experience came from the recommendation of the Indian Education Commission-1964-66, popularly known as the Kothari Commission. The commission mentioned four basic elements of education they are:

- (i) Literacy
- (ii) Numeracy
- (iii) Technicacy
- (iv) Sociacy

6.2 Objectives

After reading this unit, you will be able to :

- Discuss the essence of work education
- Understand the significance of work education in school curriculum.
- Correlate work education with other subjects.
- Develop skills for the selection, procurement, arrangement and use of tools and materials for different forms of productive work.
- Use his creative faculties for devising innovative methods and materials.

6.3 Scope of Work Education

The National Policy on Education 1986 has conceived Work Education as purposive and meaningful manual work that results in goods or services which are useful to the society. Work Education comprises activities consisting of services, foods and community development in various areas of human needs such as health and hygiene, food, clothing, recreation and social service in accordance with mental abilities and manual skills of children at various stages of education and the availability of local resources. The Policy visualized intensive participation in production and service-oriented projects for the middle and lower-secondary stages along with an “Earn while you learn” dimension for needy students on an optional basis. It assigned equal importance to community work/social service for creating social awareness and concern for the welfare/development of the local community or society at large. The essential attribute of Work Education is, therefore, its manual character which means that the children have to work with their hands and thereby develop a purposive or educative in that. It should help in developing knowledge, understanding attitudes, personal-social qualities and skills related to the world of work. Further, Work Education should be meaningful i.e., it should help in the satisfaction of children’s basic needs of life such as food, clothing, shelter, health, hygiene and recreation, through production of goods or rendering of services. Social or community service for the welfare/development of the community or society at large should also form an essential component of Work Education.

Work Education helps in the complete formation of personality of the learner through an environment of work. Mainly three situations provides such environment to a learner.(a) School, (b) Home (c) Social environment

First situation : On the basis of the location of the school-whether it is situated in the rural area or urban area the work project is to be selected. The school should consider the world of work with which the people of the locality are most familiar. Then the problems of the people of the locality are to be surveyed. On the basis of this survey, the project for the “Exposure stage” is to be selected. Through participation in these projects, the learners will develop their skill of work and a positive attitude towards work.

Second situation : Parents of many learners are skilled participants of industries- rural small scale, industrial or agricultural production centers. Under direct supervision of such parents, the students can take part in work education projects at home. Like schools, home can provide such education at the minimum cost and with high proficiency.

Third situation : Students can take part in real life production process or can be passive observers of production process in any firm or factory. Learners take part in different activities of such productive centers of the society.

6.4 Work Activities relating to different subjects

Integration is the process of making a piece of content application based and meaningful through establishment of links, organization of concepts and bridging the gaps between elements that has existed previously. The theoretical knowledge in work education gets a practical shape and becomes utility bound only through meaningful integration.

Integration makes the learning meaningful and easy for the learners. The skills learned and intuition developed through integration help the learner in better comprehension of the content.

Here is a discussion about the process of integration of work education with other subjects. The concept can be better explained, if we take a topic, e.g., “Gardening” which belongs to Class IX or Class X. At first it is related to Geometry and Geography. Then it is also related to Life science, Language, History etc.

6.5 Identification of local craft

A craft is a pastime or a profession that requires particular skills and knowledge of skilled work. India has a rich fabric of traditional handicrafts since the time immemorial. Educational handicraft activities in schools are essential for giving young people a greater sense of creativity, and helping them to appreciate the value of work with the hand. Folk art is usually referred to as the art of the masses or the people living in a particular region of area. Folk arts are usually simple and easy to understand. The folk art forms include paintings, sculptures, weaving, embroidery etc. The teacher can always show the students examples of different folk art forms. Since there are a large variety of them. While telling about the art forms, teacher can tell the students about the materials used, its function, rituals if any associated with them, the community which makes them, the motifs etc. West Bengal also has a rich traditional handicraft, such as Terracotta in Bankura, Bamboo work in North Bengal, Clay work in Krishnanagar etc. These handicrafts may be prepared traditionally or by using modern methods. This activity which the students find interesting and can show their creativity at best.

Interviews with local craftsmen

Students can take an interview of local craftsmen. They will be aware of technique of local craft, making, raw materials etc. These interview may be helped them to know and prepare the innovative art or craft work.

Preparation of reports on the local crafts and craftsmen

Students will prepare a report on the local crafts and craftsmen. How to make a report step by step are given below :

- a) Concept of local crafts
- b) Characteristics of the area
- c) History of craft
- d) Method of the craft
- e) Marketing
- f) Suggestion for development

Check Your Progress – 1

- | |
|---|
| a) Which year West Bengal Board of Secondary Education introduced the term “Work Education”?
_____ |
| b) West Bengal also has a rich traditional _____ |

6.6 Designing and organizing School-Based Activities

6.6.1 Social Cleanliness

Social cleanliness the first level of infection control, which includes washing with a soap substance or alcohol and maintaining high standards of personal hygiene. Further measures to avoid the spread of infection include decontamination and sterilization.

6.6.2 Flower Gardening

A flower garden is any garden where flowers are grown for decorative purposes. Because flowers bloom at varying times of the year and some plants are annual, dying each winter, the design of flower gardens can take into consideration to maintain a sequence of bloom and even of consistent colour combination through varying seasons. Steps of flower gardening are given below.

- Sunlight for flower garden – Most flowering plants need a full sunlight, where sunlight falls 6 to 8 hours a day through the growing season.
- Selection of Soil – Success is in the soil. Good soil not too sandy, not too sticky with enough organic matter to make if drain well and be inviting to plant roots is essential for successful flower gardening.
- Annual and perennials plants - Annual and perennials plants selection are essential for flower gardening.
- Soil preparation – Most plants need soil is loose enough for roots to grow easily. Adding coarse sand and well-rotted organic matter to clay soil will help loosen it. Organic matter should also be added to sandy soil.
- Planting Seed – Correct depth of planting and proper timing are needed for seed. Cover the seeds with fine soil and water thoroughly.
- Maintenance – All plants need water to grow and remove weeds to reduce competition for water and nutrients. Plants need to improve soil with compost tea, worm castings and liquid seaweed.
- Plant Propagation – Plant Propagation is the process of creating new plants from a variety of sources: seeds, cutting, bulb and other plant parts.

6.6.3 Clay work

An earthy material that is plastic when moist but hard when fired, that is composed mainly of fine particles of hydrous aluminum silicates and other minerals, and that is used for brick, tile, and pottery; *specifically* : soil composed chiefly of this material having particles less than a specified size.

Clay Preparation

Clay Aging and Plasticity Aging of clay is a very important step in improving workability and plasticity of clay bodies because it takes time for water to penetrate between the clay particles and produce a good and permanent bond. Bacterial growth also has a definite effect on improving plasticity of the clay. It is suggested that some old clay should be left in the container where new clay is added to accelerate bacterial growth in the clay. Bacterial gels (mold) will be noticed sometimes in a marbled pattern on clay. Such clay has a very good feel to it when wedging, which should be done to achieve maximum plasticity and uniformity.

Wedging is used for eliminating lumps and air bubbles, drying the clay, and organizes the clay particles to lie in the same direction for strength. Wedging homogenizes or makes the clay consistent. To see if a ball of wedged clay is free of lumps or air bubbles and is homogenized, cut through it with a wire tool and look at the two halves.

Wedging should be done on a low surface as comfortable. You may need to add jute to the clay while wedging. Jute helps strengthen the clay when sculpting. Your body should be higher than the table for good body power, so that you can use your body as well as your wrists and arms. Your body should be involved in the rolling action or you will get tired. The wedging surface should be firm and well anchored to make wedging easier.

Different procedure of clay work

(a) Handbuilding

Handbuilding is working with clay by using only simple tools, not the pottery wheel. The three most common forms of creating hand built pots are pinch pot, coiling and slab techniques.

(b) Clay by wheel work

Before potters had the wheel, they were creating beautiful pots and clay forms using clay, their hands and fingers, and basic hand tools. A potter's wheel is a machine used in the shaping of round ceramic ware.

Clay work by molding

It is another process of clay work. Similar clay work can be done through this process. This process is popular to artisan.

Activity on clay work

Materials: Select a wooden board and place it on a table. Cover the board with a piece of paper. Take a lump of clay. Knead the lump for some time and mould it in the form of one's choice. With more clay make further forms separately and these to the form already made. Select modeling instrument and cut forms, shapes, texture etc. on wet clay wherever necessary. Keep the modeled objects in a room or under shade for room-drying condition. After complete drying but before baking keep the objects in the open under sun for a day or two. Keep the modeled objects covered with polythene sheet. Bake the object after sun drying in open kiln.

6.6.4 Paper work

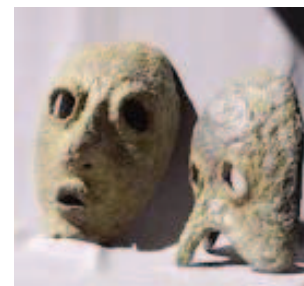
Paper derives its name from the reedy plant papyrus. The ancient Egyptians produce the world's first writing material by beating and pressing together thin layer of the plant stem. However, complete defibering, which is characteristic of true papermaking, was absent.

The first authentic papermaking originated in China as early as 100 A.D, utilizing a suspension of bamboo or mulberry fibers. The Chinese subsequently developed papermaking into a highly skilled art and many beautiful examples of ancient Chinese illustration of paper are still in existence.

There are different types of paper craft, such as paper mache, paper pulp, origami, paper cutting, kirigami etc.

Paper mache

Paper mache (literally “chewed paper”) has gained popularity worldwide because of its versatility. The word Paper Mache came from French word. Historically it has been made in a wide range of applications, from decorative profiles and mouldings, Boats, buildings and furniture. It can also be seen in the colourful products of folk tradition. Paper Mache is a delicate decorative art. In India the art of Paper Mache came from Persia. The influence of the Persian art was favoured greatly by Mughal emperor. Though lot can be written about the Mughal period in India, but one of their greatest contributions to Indian art and history was to introduce this delicate art of Paper Mache to Indian craftsmen.



Process of paper Mache

At first paper is cut or torn into strips, and soaked in the paste until saturated. The saturated pieces are then placed onto the surface and allowed to dry slowly. The stripes may be placed on an armature, or skeleton, often of wire mesh over a structural frame, or they can be placed on an object to create a cast. Oil or grease or any releasing agent can be agent if needed. Once dried, the resulting material can be cut, sanded and painted; you can use of paper mache, the glue must be fully dried, otherwise the product will rot.

Paper mache is a popular method of creating three-dimensional projects. Paper bound with a strong adhesive dries into a sturdy shell that takes the form of its mold. In this procedure, a balloon is used as the mold for the paper mache. The balloon-shaped paper mache can be decorated into a mini hot air balloon, Easter eggs, paper mache animals, and other paper mache projects.

PAPER PULP

At first the paper is left in water at least for one night to soak, or boiled in abundant water until the paper dissolves in a pulp. The excess water is drained, an adhesive is added and the pulp applied to a form or especially for smaller or simpler objects, sculpted to shape.

6.6.5 Puppet

Puppetry is a form of performance which involves the manipulation of puppets. Puppetry takes many forms but they all share the process of animating inanimate performing objects. Puppetry is used in almost all human societies both as an entertainment in performance and ceremonially in rituals and celebrations such as carnival.

Most puppetry involve story-telling. The impact of puppetry depends on the process of transformation of puppets, which has much in common with magic and with play. Thus puppetry can create complex and magical theatre with relatively small resources.

Traditionally, India has a rich heritage of puppetry. The early puppet shows in India mostly dealt with great kings, princes and heroes and also political satire. Religious portrayals in puppetry developed in South India with shadow puppets performing stories from Ramayana and Mahabharata. Besides dealing with religious

themes, Indian Puppetry also conveys useful messages from Panchantra and other mythological and historical epics.

Puppetry is a very ancient art form, probably first originating about 30,000 years ago. Puppets have been used since the earliest times to animate and communicate the ideas and needs of human societies. Some historians claim that they pre-date actors in theatre. There is evidence that they were used in Egypt as early as 2000 BC when string-operated figures of wood were manipulated to perform the action of kneading bread. Wire controlled, articulated puppets made of clay and ivory have also been found in Egyptian tombs. Hieroglyphs also describe “walking statues” being used in Ancient Egyptian religious dramas.

West Bengal has a rich tradition of rod puppetry, locally called putul-nach. The Bengali puppeteers believe that rods are superior to strings in giving the required animation as well as in manipulation.

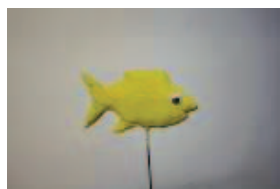
Puppetry developed throughout the twentieth century in a variety of ways. Supported by the parallel development of cinema, television and other filmed media, it now reaches a larger audience than ever. Throughout the world, innovative puppeteers such as Tony Sarg, Bil Baird, Philippe Genty have continued to develop the forms and content of Puppetry. Sergey Vladimirovich Obraztsov was a Russian master who is credited with ‘establishing puppetry as an art form’. He is called the father of Modern Puppetry.

Different types of puppetry

- (a) Rod Puppet – These puppets are constructed around a central rod secured to the head.
- (b) Gloves Puppet – This is a puppet controlled by one hand that occupies the interior of the puppet.
- (c) String Puppet – This is a puppet suspended and controlled by a number of strings.
- (d) Shadow Puppet – A shadow puppet is a cut-out figure held between a source of light and translucent screen.



Gloves Puppet



Rod Puppet



String Puppet



Shadow Puppet

Aims and objective of Puppet

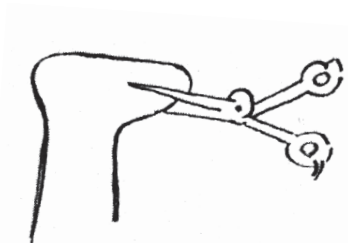
- Using as a teaching learning materials.
- To communicate the lesson easily.
- To develop the creativity and imagination.
- To build up the attitude of the learner.

- To create an acquaintance with the contemporary socio-political programme & activities; in this aspect puppetry would be more powerful weapon than the common and popular print & electronic media.

Gloves Puppet of caterpillar

Materials : Soak, Crepe paper or ribbon, button, hairpin, adhesive etc

- Thread the hairpin over the toe of the sock and twist it to keep it in place.
- Slip caterpillar on to your right hand, keeping your first closed to form its head. Your movements would be from the wrist to give the effect of caterpillar's head moving.
- A small button (with two holes) stitched on to a larger button (of a different colour) with four holes would give a good effect for the eyes.
- Stick on strips of crepe paper or coloured ribbon to decorate the caterpillar.



1 No. Picture



2 No. Picture



3 No. Picture

Finger Puppet

Materials: Cardboard, Poster colour, adhesive etc.

- Draw face or animal shape on the cardboard.
- Cut a rectangular strip of the same flexible cardboard, long enough to wind over the puppeteer's finger, leaving 1 cm on each end to join.
- Join the strips with adhesive, and when it is dry, shape it into a semi-circle.
- Glue the semi-circle on the back of the puppet
- Paint the animal or face.



1 No. Picture 2 No. Picture



6.6.6 Toy Making

A toy is an item that can be used for play. Toys are generally played with by children and pets. Playing with toys is an enjoyable means of training the young for life in society. Different materials are used to make toys enjoyable to both young and old. The earliest toys are made from materials found in nature, such as rocks, sticks, and clay.

Joker with moving hands and legs

All of us want to have something in our hands to play with. How about a joker that can move his hands and legs? How do we make one? This is what we shall now learn.

Material: Old greetings card or thick paper, scissors, sketch pens, crayon, binder clips.

Method: Draw the outline of the joker's body, face and cap on the paper. Also draw the arms and legs properly. After drawing, cut the shapes correctly. Now you have all the parts of the joker's body with you. Colour them with the sketch pens and crayons. Try to use bright colours. Your joker will look colourful if you use the right colour combination.

Now join all the body parts with binder clips as shown. Remember to join the arms and legs from behind. When you join the face it will automatically hide the clip that holds the arms. Your joker is ready! He waves his arms and legs, doesn't he?

6.6.7 Repair of electrical and electronic gadgets

With the advancement of science and technology we are using more and more electronic devices which need repair as well as maintenance. Work Education must give this area of activity to students so that they can develop their interest and creativity. The knowledge in this area is of great use not only for home and family but for career also if students link it up further in their education.

The student will be able to develop practical skills in repairing, maintaining and making electronic devices used in day to day life. Locate fault of electronic devices by various methods i.e.

- i. Testing individual components
- ii. By signal flow method
- iii. By measuring voltages at testing points
- iv. Install and use P.A. system.

Check Your Progress – 2

a) Write the name of different types of Puppet.

b) Write the name of three procedure of clay work.

c) What do you mean by paper mache ?

6.7 Suggestion for curriculum transaction

India is a land of artisans and craftsmen. Indian population has a lot of inherited potential and capabilities which they project out through their craftwork. It is one skill through which students can project their hidden talents. Craftwork not only keeps them busy but gives them satisfaction also. The learning of craft work begins with junior classes but if taken in details later too, the seniors can show excellent craftsmanship. This can become a good source of appreciation for them, thereby enhancing their personality and helping them to choose a vocation ahead.

The student will be able to acquire skills of making articles like fruits, vegetables, animals, birds, decorative pieces using paper mache and clay work. These products can be used in mathematics, EVS classes. Different geometrical shape can be made with clay work.

6.8 Let us sum up

Work Education is an effort to integrate school subjects with productive labour to develop healthy attitude, skill and knowledge essential for human survival. Student will be able to know about clay work, paper work, puppet, toy making, gardening etc through this chapter.

6.9 Unit-End-Exercise

- a) What is work education? Describe its aims and objectives.
- b) How work education is correlated with other school subjects?
- c) How to prepare the clay for clay work?
- d) Write the process of paper mache.
- e) How to prepare soil for flower garden.

6.10 Answer to ‘Check Your Progress’

‘Check Your Progress’-1

- a) 1974
- b) Handicraft

‘Check Your Progress’-2

- a) Rod puppet, Gloves puppet, String puppet, Shadon puppet.
- b) Hand building, Clay by wheel work, Clay work by molding.
- c) chewed paper

Distribution of marks in CC7

Art Education, Health & Physical Education, And Work Education, Full marks - 100

(Art Edu — 30, Health & Phy Edn — 40, Work Edn. 30)

(To be internally assessed)

- **Art Education : 30**

- a) Practice of Different Art forms (Performing art & Visual Art, Dance, Drama, Music) - 15
- b) Maintaining Diary : 15
 - i) Visit to different places of interest & interaction with Artists - 05
 - ii) Interpretation of Art & Music - 10

- **Health & Physical Education - 40**

- a) Theoretical Background & Integration of Health Education with Other Branches of Study (assignment) - 15
- b) Participation in the activities of Physical Education - 15
- c) Planning first aid for minor ailments - 10

- **Work Education : 30**

- a) Demonstration of Work Education by trainees - 10
- b) Visit & Project Work 20