

6

Performing Arts and I



Art begins where words end.

Objectives

1. Students should be able to understand some of the elements that can make drama/theatre entertaining and be able to write its importance in their own words.
2. Get an opportunity to role play nonhuman characters in the drama using their own imagination.
3. Understand that the same dialogues can be used in different context and situations and use their imagination to come up with a few more.
4. Get acquainted to some folk dances and the act of compèring.
5. Explain the importance of dance in human life, in their own words.
6. Practise using all the three elements - space, time and energy in a dance form.
7. Be introduced to different instruments played in different parts of India and be able to appreciate their diversity.
8. Analyse why they like certain kind of music in their own words.

Last year we gained some information about performing arts. This year we shall learn about it in detail.

Drama

Try to remember

1. If the following story has to be dramatized, what do you think is lacking in it? "There was a farmer who used to work very hard to bring up his family. Gradually his children started learning, getting educated, grew up, stood on their own feet and all of them turned out to be good people. The children loved their parents immensely. Thus they lived happily."
2. To perform a character - for example, a poor, old woman - what aspects will have to be considered?

Encourage the students to think about the concepts and ideas learnt last year.

Revise the concepts of conflict, costumes, body language, expressions, voice modulation, etc.

Elements that can make a drama entertaining

1. Set :

The setting or installation on the stage to show the place where the drama is happening and to make the scene more realistic, is called the 'set of a drama'.

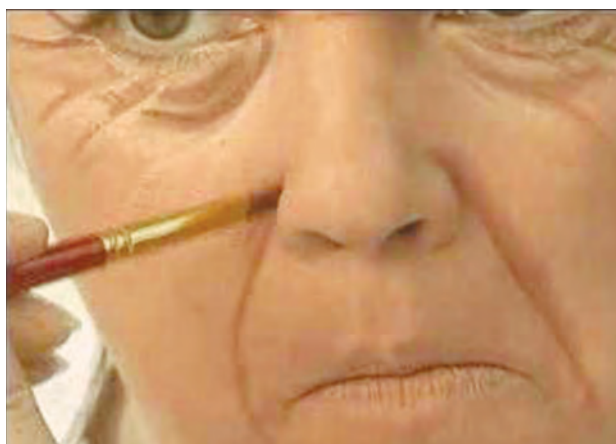


2. Costume and dress :

The costume of the character is decided after considering what the role is, the time period of the drama, traits of the character, genre of the play etc. For example, if it is a historical drama, the costumes and style should be according to the period, suitable for it.



3. Make-up :



Just as the costume of a character is decided according to the part played, in the same way the make-up is also done after considering the character, its age and the light on the stage and to highlight the expressions of the character. If an old person has to be portrayed then the hair can be coloured grey-white. Dark circles may be shown under the eyes with the help of charcoal.

4. Light effects :

Special light effects are used to draw the attention towards a portion of the stage, to show a place or a particular incident. These lights can either be hung at the top on the sides or at the lower side of the stage. For example, to portray night time generally a blue light is used. A special person is appointed to control the light effects on the stage.



5. Background music/score



Many a times music is used to enhance the effect of scenes in the drama. Sometimes the music is played softly in the background of dialogues or it is played aloud when there are no dialogues. For example, sounds of strong wind, swishing of dry leaves can produce an effect to indicate a storm.

Creativity in drama

Various aspects are normally taken into consideration when staging a drama - where is the incident taking place? What period is the drama set? What time of the day is it? Factors of place, period and time are shown with the help of various things. But one must remember that place, period and time need not necessarily be shown in a drama.



Showing different sites/places :

Many times the incidents in the drama take place at different places. It is not possible to show all these places authentically on the stage, thus some imagination can be used to show some of them.

1. Different parts of the stage can be used to show different places. For example, if there are two places like a house and a hotel to be shown, then one part of the stage is set up like a house and the other like a hotel.
2. Different places can be shown on the same stage without dividing the stage by placing temporary props and placards to indicate the place.
3. A place can also be shown without any props or boards, by just the actions, and background music. For example, a person sitting in the park can be shown with the help of actions and sounds in the surroundings.



Let us have some fun

What will you use to show the following places in the drama?

1. Desert
2. Seashore
3. Farm / field
4. A city bus stop

Form groups and give each group a situation / place. Encourage them to think about the setting, background music and light effect.

Showing different periods of time :

Sometimes the incidents in the drama take place during different periods of time. Some are seen to be in the present period, some in the flashback, some are set during the day time and some during night time. Some take place one after the other. Some tricks can be used to show this.

1. A pause can be denoted by using black out between two scenes (switching off the lights on the stage for few seconds).
2. Use of a different coloured light on the stage is one method of showing a dream sequence or a flashback.
3. Incidents belonging to two different time periods can be shown on two different parts of the stage.
4. Bright yellow light is generally used to show day time and dim or blue light can be used to show night time.



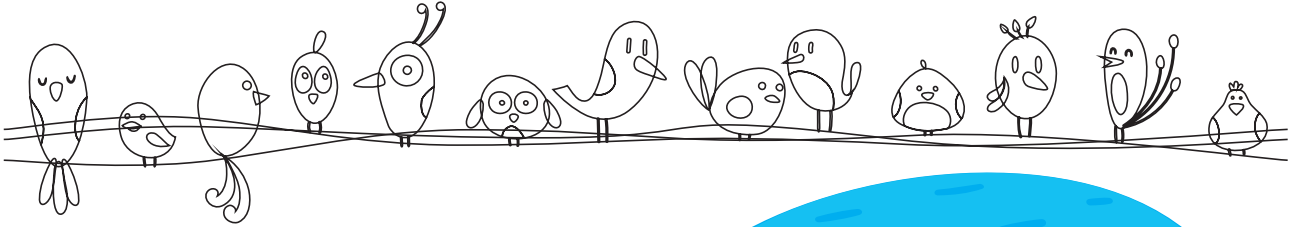
Performing nonhuman characters



Drama topics need not be limited to only human stories but can include any incident which can be dramatized and has a conflict. Some ways to enact other nonhuman characters could be as follows –

1. Depict the character only through dialogues.
2. Birds or animal characters can be depicted by using their sounds in between the dialogues or by showing their typical actions, body language or costume.

Dramatizing Aesop's fables



You all must have read 'Aesop's fables'. What difference have you noticed between these stories and other general short stories?

Select any one story from Aesop's fables. Make use of all of the concepts and elements that you have studied till now and enact or dramatize it. Each group will select a story. Every member of the group must enact some character or the other. If the story does not consist of sufficient characters as per the

Ask the students to recall Aesop's fables. If they haven't read them, they can take up other stories without human characters. Make groups of 6-8. Let every group pick up a story. Arrange for books.

group's number then the characters in the story could be increased.

Watch each other's performance and instead of finding faults try to articulate what you liked and what you didn't and justify it.

Make groups of students. Assign one set of dialogues to each group. Repeat the dialogues if the number of groups is more. Let each group decide the place, time, characters and context of the dialogues. Encourage them to think about the body language and expressions accordingly. Also let them plan the set, lights, music etc. at least on paper. Each group should perform their dialogues and others should guess the context, time, characters etc.

Providing a context to the dialogues

A few set of dialogues are given below. Read the dialogues and think about the time, place, characters involved and other settings for these dialogues. A few students in the group should present the dialogues and others should think about background music, set, lights etc.

Dialogue 1

- 1 : " Why am I the only one to suffer from this? "
- 2 : " It's not so. Everyone experiences this some time or the other. "
- 1 : " What did I do to deserve this disappointment? "
- 2 : " Forget it. Let bygone be bygone. Now try to think what lesson you have learnt from this experience. "
- 1 : " Will that ease my pain? "
- 2 : " No, but at least it will prevent further trouble "
- 1 : " I do not want to get into this again. "
- 2 : " How can you lose hope like this? Have courage. "
- 1 : " It's easy for you to say so. "
- 2 : " You are right, but is there any other alternative? "
- 1 : " Hmm... you may have also gone through this experience at some point of your life,, isn't it? What did you do then? "
- 2 : " I began all afresh. I did not allow disappointment to win me over and I think you should also do the same. "
- 1 : " Yes, I must. Let's try again afresh. "

Dialogue 2

- 1 : " What is the time? "
- 2 : " 12:00 "
- 1 : " Why hasn't she come yet? "
- 2 : " Yes, she is never so late. "
- 1 : " Nowadays in this rainy season you can't predict anything. "
- 2 : " We have been waiting for the past two hours. Are we going to simply sit like this?"
- 1 : " Let's wait for some more time. She may be on her way. "
- 2 : " I am getting worried now. "
- 1 : " Shall we ask someone? "
- 2 : " Whom can we ask? Nobody is here. "
- 1 : " That's true. "
- 2 : " Why can't she be punctual? It has become routine now. "
- 1 : " Yes, last time she suddenly cancelled her plan."
- 2 : " Then? What happened? "
- 1 : " Then what? We kept on waiting. "
- 2 : " We never complain about anything.. Do you see the result? "
- 1: " Wait a minute... I heard a sound... I think she must have come. "



Dialogue 3

- 1 : " I have made all preparations. "
- 2 : " Where do I keep this? "
- 1 : " Keep it in that corner. "
- 2 : " Shall I keep it vertically or horizontally? "
- 1 : " Keep it vertically. It won't obstruct. "
- 2 : " This is the remaining cash. I got the things at a cheaper price. "
- 1 : " Good, we can use the cash later. "
- 2 : " I wanted the keys, where are they? "
- 1 : " Why do you want the keys? I will open it for you and give it to you. "
- 2 : " OK, as you say. No arguments. "
- 1 : " It's not a matter of argument, the responsibility is on me. "
- 2 : " Even we are capable of doing this work with responsibility. "
- 1 : " It should be visible from your actions. "
- 2 : " OK, don't fight. The work should be done and that is what matters. "
- 1 : " Hmm... "
- 2 : " Oh, God, It's time. Are we ready? "
- 1 : " Yes, I am ready. "
- 2 : " Me too. "



Dialogue 4

- 1 : " What is there in your hand? "
- 2 : " Where? Nothing. "
- 1 : " Nothing? Then why are you hiding your hands behind your back? "
- 2 : " Where am I hiding anything? I have folded my hands behind my back. "
- 1 : " Then why don't you bring them to the front? "
- 2 : " Don't you believe me? "
- 1 : " If you don't have anything to hide, why don't you keep your hands in front? "
- 2 : " I am not hiding anything , why should I show you my hands? "
- 1 : " This is not fair. You first hide something and then pretend to be innocent. "
- 2 : " Now this is too much. I have already said that I am not hiding anything. "
- 1 : " Oh, you mean to say that I'm imagining! "
- 2 : " Yes, you may be. "
- 1 : " Don't change the topic. "
- 2 : " If you don't show me your hands then I will have to come there. "
- 1 : " Have you gone mad? "
- 2 : " Nothing doing, now I must come there. "
- 1 : " Oh no. God help me. "
- 2 : " Oh God! What is this? Why do I have to see this day? "

Role of the director



In the last activity, the dialogues could really have been spoken between any two characters, at any place, at any time in different contexts. You decided the context and other details of those dialogues and performed them. In the same way, when a story or a drama is in the written form, then before staging a performance, someone has to interpret it, decide on the emotional shades to be brought out, visualise how the scenes would be played out, decide on how the characters behave, talk, decide which scenes should be shortened or changed etc. This responsibility is assigned to a specific person. He / she is called the director.

Compering

Have you ever experienced speaking on the stage, in front of a mike? How did it feel?

You might have seen a person coordinating an event on the stage or on TV. His / Her job is to announce the next program in line for the audience to know. This task is called as compèring and the person doing it is called compèrer. Compèring has now turned into a full fledged profession.



Let us have some fun

Make a roll of paper and hold it in front of you. Introduce yourself and welcome others as if you are speaking on a mike.

For e.g. "Hello, my name is Swaraj. I welcome you all for the .. "

Dance

Last year we studied how purposefully selected beautiful movements are performed in a proper sequence and in a rhythmic manner to express some emotion in a dance form. This year we shall study in detail some aspects of dance.

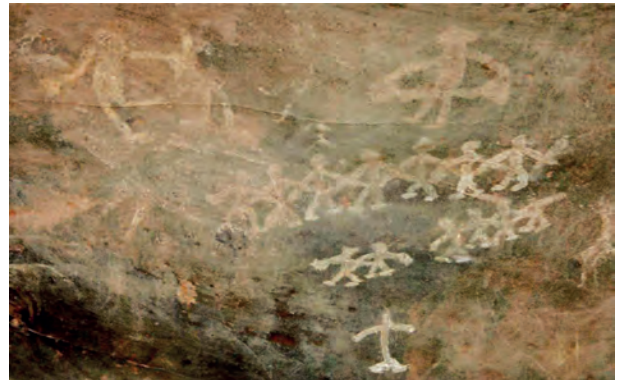


Dance in our daily life

Just think of some dance or dance like gestures you come across in your daily life? When? E.g. Players express the joy of victory on winning a match by dancing. We dance in processions. Dance is an integral part of a movie. Dances are performed during gatherings. On hearing a piece of music we tap our feet with the rhythm, a child's toy dances when we wind its key. Can you add some more instances? What can you say about the role of dance in our daily life?

Why do we dance?

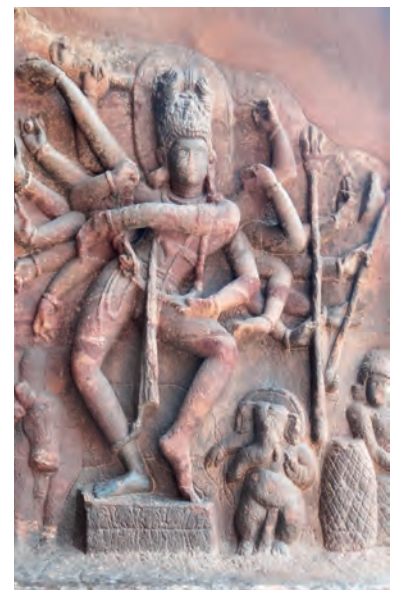
Dance is an integral part of human life. This has been seen right from the primitive era. Whether it is the primitive cave paintings of Spain or the carvings in the caves of Bhimbetka in Madhya Pradesh, dance held a significant place in our life even in those periods.



Similarly we can see the sculptures of the dancing Lord Shiva - 'Natraj' in the temples of Badami in Karnataka which belong to the 6th century and also in the caves of Ellora. All these are proofs of the importance of dance in human life.

Some researchers believe that tribes who gave importance to dance were able to remain united and their social bonding increased. This helped them to sustain through adverse conditions. These dancing tribes were also able to survive in the ice age. So we see this tradition of dance and music all over the world.

Some researchers also believe that the pleasure centres in our brain are activated by doing coordinated rhythmic actions. Not only this, but even watching others do such movements activates the pleasure centres.



History shows that dances were performed on various occasions. Men and women used the medium of dance to attract each other even before spoken language was born. Dance used to be performed even during wars so as to inspire the warriors. After the wars, dance was performed to celebrate victory.



People also performed dance for a good harvest and later to thank God for it. The 'Bhangda' and 'Gidda' are forms of such dances. Dance was also used to appease the Gods and Goddesses.

Types of Folk Dance

In Class IX we studied the types of Classical Dance. This year we will study the types of Folk Dance.

Folk Dance is a dance form performed by specific people in groups on specific occasions.

Balya Dance or Jakhadi Dance

Regions : Konkan and Mumbai

This dance form is performed during the Indian month of Shravan upto Diwali, because a number of festivals are celebrated during this period. This dance form is also seen in Pune, Mumbai and Nasik during Ganapati. This dance is performed in a circle. One / two singers, instrument players and co-singers are seated in the centre of the circle. The dancers dance around these people. They wear Ghungaroo in one foot. The distinct feature of this dance is to tap one of the legs more than the other while dancing.



Adivasi Dance

The Adivasi communities such as Bhilla, Koraku, Thakar, Warli, Katakari, Gond etc. perform dances on festivals as well as on the sad occasions. These dances are named in association with the musical instrument used. They are Dhol Dance,

Tambori Dance, Tarapa Dance. The Adivasis perform the dance by holding hands together in a circle, moving either slow or fast. 'Vari' is a special dance form that takes place among the Bhil community during funerals.

Tarapa Dance



The dance performed on all the auspicious occasions among the Adivasis is Tarapa dance. Warli community is fond of art as well as festivals. Like the Warli paintings, Tarapa dance is also popular. Tarapa dance is performed not only on auspicious occasions or marriages but also during the sowing seasons of rice or ragi over the hill slopes.

Dhanagari Gaja

This dance form is performed by the Dhanagar community. As this community is close to nature, their songs are related to nature. Some of their songs are related to the birth of God Bhairoba. This dance is performed on the rhythm of the Dhol.



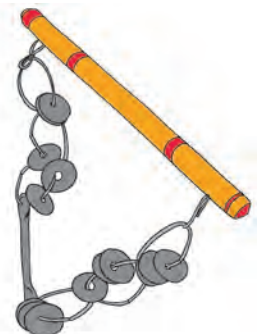
Koli Dance



This is a popular dance form of the fishermen. The men and women from this community perform this dance on festivals and on the occasions of marriage. The rhythm, the steps and the movements are worth watching. The folk songs of the fishermen are equally popular in Maharashtra.

Lezim

This is a dance form expressing heroic emotions. This is performed at gatherings, processions, fairs etc. This is performed on the rhythm of Dhol and Halagi. There are many dance forms within Lezim. There are specific rhythmic movements in Lezim. Lezim is also treated as an exercise for physical fitness. Some schools include Lezim in their physical training.



Difference between folk dance and classical dance

Last year we studied about classical dance and this year we studied about folk dance. Do you find any difference between them? If yes, what is the difference?

Last year we studied that the facial expressions and rhythmic bodily movements are two aspects of dance. In order to perform both these easily, one must overcome fear and embarrassment. It is important to develop control over your body and body movements. Try to carry out the following activities.

Encourage the students to think about the difference between the two, making reference to the last year's book. They may be asked to think on the basis of the following points- origin, rules, place in the society, patronage received etc.

More information regarding this may be searched on internet.



Gestures / Facial Expressions in dance

In order to show appropriate expressions on the face we must have control over our body parts. Perform the following actions -

- Raise both the eyebrows
- Raise only one eye brow
- Horizontal folds on the forehead expressing surprise

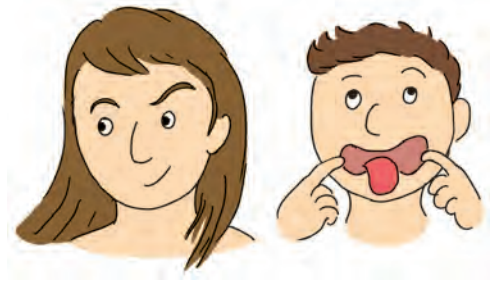
- Vertical folds on the forehead expressing irritation.
- Blow up nostrils.
- Movement of eyes upwards-downwards, sideways and circular movement.
- Stare in anger.
- Make a bad face.

Get the students to make the facial expressions mentioned. Divide the students into pairs. One student from each pair will show some facial expression and his partner will imitate the same expression. The same activity will be repeated by taking turns.



Let us have some fun

Few students should come forward one by one and show the following expressions on their faces. Other students should observe which of their body parts move during this action and write in their note books.



Anger, hatred, pity, affection, happiness, sorrow, body pain, empathy, disgust, fear, surprise, curiosity etc.

The rhythmic movements in dance

Three of the important elements in the western dance are -

- Space
- Period (Time)
- Energy

Space

While performing the rhythmic movement in the dance form, If the performer makes appropriate use of the available space, it enhances the beauty of the performer.



Try this

- With the help of their body, students should form different shapes like circle, rectangle or triangle. This can be done individually or in a group of three or four students.
- Sit down after a high jump at various heights.
- Bend the body forward, backward, circular or sideways.
- Perform different actions with hands and legs and move around simultaneously, in the space available.

The above mentioned activities can be carried out in an empty space or playground or in a hall. Each student must be encouraged to participate in the activity. They must have the freedom to choose the body movements. Only one student or a group of students should carry out the activity at a time to avoid confusion.



Time

The speed of the movements whether slow or fast, or at a certain rhythm enhances the beauty, uniqueness and meaningfulness of the dance.

Try this

- Students should carry out any one particular action in extremely slow, moderately slow, extremely fast and moderately fast speed.
- Now try to do all the above variations while moving from one place to another.

Play a piece of music which is full of energy. Each student must be encouraged to participate in the activity. They must have the freedom to choose the body movements. Only one student or a group of students should carry out the activity at a time to avoid confusion.

Energy

The actions or the body movements done with more energy or with less energy affect the beauty, uniqueness and meaningfulness of the dance form.

Try this

- Students should perform any one particular action with more energy and then with less energy.
- Now, while performing above variations they should move from one place to other in the available space.

Play a piece of energetic music. Each student must be encouraged to participate in the activity. They must have the freedom to choose the body movements. Only one student or a group of students should carry out the activity at a time to avoid confusion.

Application

Set a dance on the given piece of music considering all the three aspects - time, space and energy and perform it. Watch the other performances also. Discuss the presentations on the basis of following points.

- Was the genre of the dance in accordance with the music?
- Was the speed of the actions in synchronization with the music?
- Was there a change in the energy of the actions according to the music?
- Did the actions make appropriate use of entire space available for the dance?

Divide the students in groups of five or six each. One group should choose a particular piece of music for the other group. The other group may plan their dance and choreograph the dance form considering the factors such as, speed of the actions, utilizing the space available, the variety of actions, the force or energy in the particular actions etc.



Music



Let us have some fun

What is your favourite music out of those that you listened to, over the last one year? Why did you like it? Discuss on the basis of the following points.

1. Tune
2. Vocals
3. Instruments used
4. Rhythm
5. Lyrics or words of the song

Discuss with the students of the class. Also discuss all the points mentioned by the students about the music that they liked.

In class IX we have gained the basic information on music. This year we will study the fundamental musical, rhythmic instruments and types of music in India.

Indian Musical Instruments

There are four types of Indian Musical Instruments.

1. String Instruments or Chordophones

Sound is created with the help of strings. These are called string instruments. They are further divided into two types - Plucked Strings and Bowed Strings

Plucked Strings : The strings are touched with a striker or with fingers to create sound. E.g. Veena, Sitar, Tanpura, Sarod etc.

Bowed Strings : The strings are touched with a particular kind of rod to create a sound. E.g. Violin, Sarangi.

2. Cancellous or Aerophone Instruments

The instruments that are played by the force of air or blow of air from the mouth are called aerophone instruments. E.g. flute, harmonium and shahana.

3. Membranophone Instruments

The instruments that have a leather membrane are included under this type. E.g. Tabla, Mrudung, Dholak, Damaru.

4. Idiophones or Ghan Instruments

In these instruments, sounds are created by tapping on them. E.g. Jalatarang, zanj, etc.



Let us have some fun

Listen to five different types of songs. Can you recognize the instruments played in these songs? Note them.

Discuss with all the students from the class. Help the students hear the songs and identify the musical instruments played in them. Maybe it is not possible to identify all the musical instruments but you can always guess.

Instruments according to the geographical region

India is a diverse country. Each state has its own culture. There is also folk music pertaining to each of the regions of India. The musical instruments played in these folk songs are very peculiar in nature. E.g. Lavani played in Maharashtra has Dholaki as one of the most important musical instruments. In the south Indian music tradition, Mrudung or Ghatam has a prominent place. 'Sarangi and Algoza'; a kind of flute is prominently used in the Rajasthani music.

Do you have any more information about such regional music and the peculiar musical instruments?



Let us have some fun

Prepare your own Musical Instrument

Can you build a musical instrument for yourself with the help of containers, bottles, wires, rubber etc? The only important factor is that it should produce a pleasant sound.

Creating an Orchestra

Create an orchestra with the help of all the musical instruments created by you and play a song on it.

Song

In classical music, songs have been composed in different ragas. In order to understand what makes a good song, it is necessary to understand the ideology put forth by the musical experts from ancient times. The main aim of the songs is entertainment so each song must be capable of entertaining. The features of a good song are reflected in the following shloka.

सुस्वरम्, सुरसम् चैव, मधुरम् मधुराक्षरम्
सालंकारम् प्रमाणं च षड्वर्यम् गीतलक्षणम्

Divide the students in groups. Assign one region to each group. The music of that particular region should be made available to the students for listening. In case the music is not available, make use of film songs from that particular region. Each group should listen to the songs and make a list of musical instruments used in that song.



Allow the students to work either individually or in a group as per their choice. Each one should come forward and demonstrate the instruments created by him/her.

Divide the students into groups. Each group is expected to set a song. The presentation of that song can be done in the class or in the school cultural program.

The meaning of this shloka is - 'A good song is one that has the best of the tunes, appropriate emotions and lyrics, pleasant melody and composed in an appropriate raga'.



Think about this



- Which of the three songs that you know fall under the category of the above mentioned criteria? Do you agree with the criteria? What will your criteria for a good song be?
- Do you find any difference between the music of the older generation and that of the present generation on the basis of the above mentioned criteria?

Assessment (Weightage 20 %)

Criteria	Great	Fine	Incomplete	Marks
	Very Good	Satisfactory	Not satisfactory	
Drama Providing a context to the dialogues	Provided appropriate context. Used body language, voice modulation accordingly.	Provided appropriate context but did not use appropriate body language etc.	Only narrated the sentences out of context	
Music Making instruments	Designed an instrument to produce pleasing sound. Creativity was seen.	Designed the instrument but the sound wasn't pleasant on the ears.	Did not design the instruments.	
Dance Dance performance	Put up a performance using the criteria mentioned in the chapter.	Put up a performance using two out of the four criteria.	Used just about one criteria to complete the activity.	

10th standard was done. The result was yet to be announced. All of them were chatting at their favourite spot.



Why are you so upset?.. On the contrary, we will be entering the real world now..



Of course there will be problems.. remember.. we felt the same way when Dhairyadhar and Dhairyasheela left us.. but we solved our own problems. Isn't it?



I know one thing for sure.. Being a responsible citizen, helping others is as important as being successful.



We will face all problems bravely !

And even if we are unsuccessful sometimes, that is not the end.. we can always try again..



Who knows.. we might keep in touch even after we become successful.. just to tease each other..



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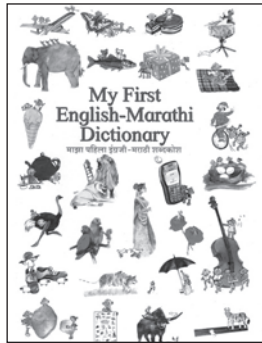
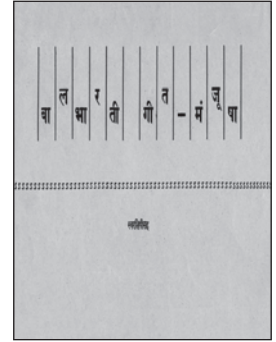
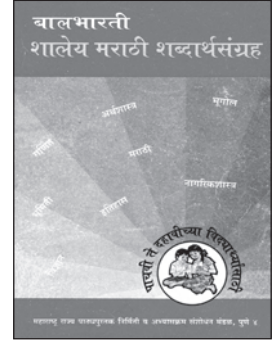
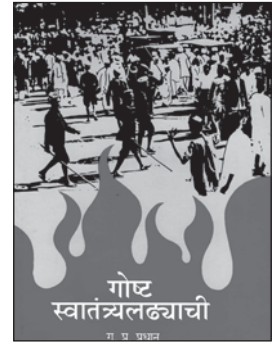
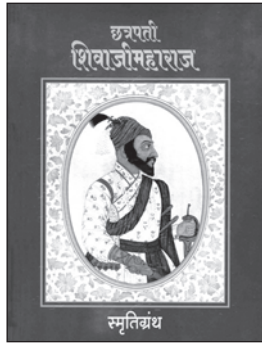
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२. संगीत शास्त्र परिचय - आनंद म. गोडसे
३. संगीत शास्त्र - डॉ. वसंतराव राजोपाध्ये
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७. Discipline without tears - Rudolf Dreikurs
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९. Superiority and social interest - Alfred Adler

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10. www.marathiworld.com
11. <http://majhamaharashtra.net>
12. <http://ketkardnyankosh.com>

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