

Bachelor of Education (B.Ed.)

Title of the Course: EPC3: Art, Craft and Aesthetics/Music/Theatre

(Semester: II)

**Credits: 2
MM: 50 (Internal: 50)
Contact Week 15**

Introduction of the Course

The component on Enhancing professional competencies (EPC I) is a practicum course. It will offer options in different areas of arts and crafts for students. Options in various domains of art such as drawing and painting, dance, drama, music may be offered. It focuses on concepts in Aesthetics and their application in any art form selected by the student. It also includes Introduction to crafts: material, tradition, design, technique; applying these concepts in any one craft of art, dance, music, drama selected by the student. It is also centered on developing art appreciation and focusing on developing sensibility and aesthetic appreciation in the selected art form. The following syllabus of three options: drawing and painting, music and drama has been given. The syllabi for more options can be drawn by different institutions.

Option I: Drawing and Painting

Introduction of the Course

The EPC is a practicum course and it has been designed to giving emphasis to discover for oneself new abilities, whether limited or superior, to walk in fresh paths of self-expression and to feel life is a never-ending adventure. It focuses on developing an understanding of art, its relation with life, and its experiences. It may give pupil teacher a brighter outlook, develop independent decision-making, develop the attitude to explore and experiment; the opportunity to commune with oneself, express oneself fearlessly with originality, develop stand-alone spirit, experience peace and joy within self; inculcate the value of the non-verbal expression and inward self-sufficiency. The process also weaves in developing appreciation towards the artistic heritage and folk arts. Improvement in the direction of quality will come as a matter of experience.

Learning Outcomes



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After completion of the course, students will be able to:

1. Develop an understanding towards art and its relation with life.
2. Discover new abilities through self-expression and feel the aesthetic experience.
3. Develop Sensitivity towards fundamentals of art.
4. Develop the attitude of experimentation and exploration and create with originality.
5. Develop appreciation towards folk art.

Number of Units (4)

Weeks 15 = 30 hours

Unit 1: Concept of Art

(5 weeks = 10 hours)

- Meaning of Art, its purpose and relation with life. Misconceptions in Art. Discussions on art through the examples of the works of arts of old masters and contemporary artists, child art, folk art and artistic heritage.
- Method and material- Orientation to different methods and material. Know the different medium, their nature and characteristics.
- Compositions based on topic/theme with any material and medium and method and technique (water/poster colours /oil pastels, mixed media, pencil/charcoal/oil /acrylic or any innovative medium) on the sheet / canvas / hard board.

Unit 2: Composition- Sketching

(5weeks = 10 hours)

- Outdoor sketching- study of variations in nature-study of elements and principals of art- textures, colours, form, shape, line, contrasts, rhythm, unity, order, harmony, light and shadow in (in pencil/pastels/or mixed media) on sheet/canvas.

Unit 3: Calligraphy / Printmaking

(4weeks = 8 hours)

- Calligraphy with self-created tools/frechand in any medium or Exploring and experimenting with printing making with different methods and techniques through usage of different easily available materials (marble/paper/thread printing)

Unit 4: Mounting and Framing

(1week = 2 hours)

- Mounting the work. Display of mounted /framed work (with any material such as glass or mounting with chowksi board/pastel or Ivory sheet or any material used innovatively).

Practicum/ Suggested Projects / Assignments (Any Two)

1. Creation of painting composition based on free expression in any medium.
2. Composition related to study of nature in any medium bringing out textures /light and shade/variation in colours etc.or any folk art.


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3. Freehand calligraphy with self created tool.

Note: On the basis of the above, the teacher may design his/her own relevant projects/ assignments.

Essential / Recommended Readings

- Barnes, Albert C. and Mazia, Violette De. *The Art of Henri Matisse*. Charles Scribner's Son, New York, 1933.
- Dalmia, Yashodhara. "Arpita Singh : Of Mother Goddesses and Women". *Expression and Evocations: Contemporary Women Artists of India*, edited by Gayatri, Sinha Marg Publications, Mumbai, 1996.
- Datta, Ela. *Imagined Territory. Recent Work (A. Ramachandran)*. Vadhera Art Gallery, Delhi, 2001.
- Lakhyani, Susmita. *Promoting Expression Through Art -Education*. Vishwagayan Prakashan, Delhi, 2017.
- Mago, P.N. *Contemporary Art in India - A Perspective*. National Book Trust, New Delhi, India, 2000.
- Malik, Keshav. "Devyani Krishna : The Fire of God". *Expression and Evocations: Contemporary Women Artists of India*, edited by Gayatri SinhaMarg Publications, Mumbai, 1996.
- Mukerjee, Ajit : *Biren De*. Lalit Kala Academy, New Delhi, 1985.
- Sen, Giti. *Raza*. Lalit Kala Academy, New Delhi, 1990.
- Sen, Giti. "Anupam Sud : The Ceremony of Unmasking." *Expression and Evocations: Contemporary Women Artists of India*, edited by Gayatri Sinha, Marg Publications, Mumbai, 1996.
- Vajpeyi, Ashok. *S.H. Raza. Selected Works*. Art Alive Gallery and National Gallery of Modern Art, New Delhi, 2007.

Additional Readings

- Coomarswamy, A.K. *Traditional Art and Symbolism: Selected Essay*. Princeton University Press, New Jersey, U.K. 1977.
- Lowenfeld, Victor. *Creative and Mental Growth*. Macmillan Company, New York, 1952.
- Lakhyani, Susmita. "Developing Inner Peace and Joy through Art Education." *Journal of Social Sciences*, vol. 8, no. 2, 2012, pp. 177–181.

Teaching Learning Resources (Digital and others):

<http://ngmaindia.gov.in/national-gallery-of-modern-art-virtual-tour.asp>

Teaching Learning Process



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The course will be taught through interactive pedagogic methods such as classroom discussion, debates, film discussions and appreciation of works of art. It would also include demonstrations and slide shows aiming at innovation in technique and medium. Experimentation, exploration and Reflective expression and learning will be encouraged.

Assessment Method

The assessment will be formative in nature and will factor in student participation. Individual and group tasks and assignments will be given.

Key words: Art appreciation, nature study, values in art, calligraphy, free expression.

Option II: Music

Introduction of the Course

This course has been designed with a view to introducing the core concepts of Indian music to the students. It will give them an insight into the theoretical and practical aspects of music. This course emphasizes on developing an understanding of music, its positive role and significance in life. Learning about this performing art will help the students in developing a positive attitude and outlook.

Learning Outcomes

After completion of the course, the student will be able to –

1. Learn about the basic concepts of music.
2. Learn about various types of music and musical forms.
3. Understand the role and importance of music.

Number of Units (4)

(Weeks 15 = 30 hours)

Unit 1: Basic Concepts of music

(4weeks = 8 hours)

- Definition of music, Elements of music.
- Nada and its properties, Shruti, Swar, Saptak, Shuddh-Vikrit swar, Vadi, Samvadi, Anuvadi, Vivadi
- Raga, Jatis of ragas


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- Taal, Theka, Matra, Vibhag, Sam, Taali, Khaali, Laya, Vilambit, Madhya and Drut Laya

Unit 2: Forms of music

(4 weeks = 8 hours)

- Classical music, semi-classical music, light music
- Dhrupad, Dhamaar, Khyal, Tarana
- Thumri, Dadra, Tappa
- Geet, Ghazal, Bhajan/Devotional compositions

Unit 3: Popular music

(3 weeks = 6 hours)

- Folk music
- Film music

Unit 4: Role and relevance

(4 weeks = 8 hours)

- Music and society
- Music Therapy
- Music and spirituality/religion
- Music and psychology

Practicum/ Suggested Projects/ Assignments (Any two)

1. Role and significance of music in any one of the religions
2. Folk music of any state or region
3. Music in school education
4. Impact of film music on society

Note: Based on the above, the teacher may design his/her own relevant assignments.

Essential/ Recommended Readings

- Deva, B. C. (1995). Indian Music, Indian Council for Cultural Relations & New age International Publishers Limited. New Delhi: Willey Eastern United. (Chapter 1, 2, 3 and 4)
- Deva, B. Chaitanya, (1993). An Introduction to Indian Music. New Delhi: Publications Division, Ministry of Information and Broadcasting, Government of India.
- Swarup, Bishan, (1933). Theory of Indian Music. Allahabad: Swarup Brothers. (Chapter 1-5 and 10)

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- Sharma, Swatantra, (1996). Fundamentals of Music. Prayagraj: Anubhav Publishing House, (Chapters 1-7, 9, 10, 23, 48)
- Vasant. Sangeet Visharad. Hathras: Sangeet Karyalaya
- Ghosh, Nikhil, (1968). Fundamentals of Raga and Tala - with a new system of notation. Bombay: Nikhil Ghosh (Chapter 3, 4 and 5)
- Vimal, (2010), Hindi Chitrapat Evam Sangeet Ka Itihaas. New Delhi: Sanjay Prakashan. (Chapter 2)
- Garg, Lakshmi Narayan, (Jan. 1966). Lok Sangeet Ank. Hathras: Sangeet Karyalaya
- Kaur, Narendra, (2010). Music for life - Social and psychological objectives. New Delhi: Kanishka Publishers. (Chapter 1-5)
- Tiwari, Kiran, (2019). Sangeet evam Manovigyan. New Delhi: Kanishka Publishers. (Chapter 1, 3, 5 and 11)
- Garg, Mukesh, (Jan-Feb,1998). Film Sangeet Itihaas Ank (Year 64/Vol. 1 & 2). Hathras: Sangeet Karyalaya
- Thielemann, Selina, (2001). The Spirituality of Music. New Delhi: A. P. H. Publishing Corporation. (Introduction, Chapter 1, 6, 9 and 11)

Additional Readings

- Gautam, M. R. (2001). The Musical Heritage of India. New Delhi: Munshi Ram Manohar Lal Publishers (Chapter 2, 3, 4)
- Patnaik, Praveen, (2006). Music and Society - Multicultural issues. Delhi: Commonwealth Publishers.
- Ranade, Ashak Da, (2006). Hindi Film Song - Music Beyond Boundaries. New delhi: Promilla & Co. (Chapter 3 and 4)

Teaching Learning Resources (Digital and others): Across Units

- Audio recordings
- Video recordings

Teaching Learning Process

The course will be taught through interactive pedagogic methods such as classroom discussion, audio-video media analysis, collaborative learning tasks which enhance reading comprehension of core writings in the area, and innovative projects. Reflective expression and learning will be encouraged.

Assessment Method



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Assessment will be formative in nature and will factor in student participation. Individual and group tasks and assignments will be given.

Keywords: Music, Swar, Tala, Laya, Classical music, Semi-classical music, Light music, Folk music, Music Therapy, Psychology, Spirituality.

Option III : Theatre in Education

Introduction of the Course

Theatre is a collaborative art form, and it is inherently interdisciplinary in its nature. It comprises many facets and skills like acting, directing, writing, designing the sets and costumes, make-up, production, lights, sounds and music. All these elements and skill sets come together and are stitched in the form of a 'play' which is performed live, in front of an audience. In the Indian context, theatre has a deep-rooted history with its classical, folk, and other cultural forms until other contemporary forms of theatre evolved in recent times.

Theatre education for children can play a vital role in their individual, social, and emotional development. It teaches them the values of trust and interdependence, makes them confident to express themselves and helps them learn to work in a collaborative environment. It develops their ability to contextualise, critique and discuss certain questions and thoughts they encounter in everyday life. It further helps them imagine, explore, and create their own narratives.

In this course, we will briefly talk about the aesthetics of theatre and how theatre exists in different forms. The students will learn some basic theatre tools that will help them create and perform a narrative they collaboratively arrive at.

Learning Outcomes

After completion of this course, it is expected that the students will be able to:

1. Demonstrate their familiarity with and appreciation of theatre and drama;
2. Demonstrate basic theatre tools of improvisation, ideation, and the process of creating the thematic presentation;
3. Explain different theatrical pedagogies;
4. Create a short performance with educational possibilities;
5. Design a framework for the integration of theatre and drama in their respective subjects.

Number of Units: 4

Week:15 = 30 hours

Unit 1: Importance of Theatre in Education (1 Week = 2 hours)



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- Identifying and Developing Aesthetic Sense Using Examples of Theatre/Drama.
- Introduction to Theatre in Education and Drama in Education.
- Use of Theatre/Drama in Social Movements.

Unit 2: Introduction to Theatre, and Beginning with the Body (2 weeks = 4 hours)

- Principles and Awareness on How to Use Body and Voice in a Given Space and Time.
- Exploring Different Roles, Characters, and Relationships to Identify and Portray Human Values, Attitudes, Intentions and Actions in Different Situations and Contexts.

(There will be several games, exercises, and drama conventions that will familiarize them with certain basics of movement, voice, and acting and thereby create improvisations and images in a given context to increase teachers' own self-awareness, awareness of the classroom environment and sensitivity towards the learner which helps them to break the stereotypical image of conventional teacher and converting into a progressive facilitator.)

Unit 3: Arriving at a Script (4 weeks = 8 hours)

- Introduction to Different Games, Exercises and Conventions of Theatre and Drama.
- Building Skills for Script Development and Adapting/Devising a Script around Curricular Themes.
- Understanding Different Theatrical Pedagogies Such as Process Drama, Curriculum Drama, Mantle of Expert, Teacher in Role Etc.

Unit 4: Developing and Performing Theatre in Education (8 weeks = 16 hours)

- Developing and Designing Lesson Plans Using Drama Pedagogies for Their Respective Subjects and Developing and Designing Theatre Scripts on Their Respective Subjects or Interdisciplinary Areas.
- Creating a Session of Learning Content as a Module which will be based on the Process of Drama and Theatre Technique.
- Presentation of Drama Lesson Plans (Drama Programme), Reflection and Addressing Challenges and Possibilities

Practicum/ Suggested Projects / Assignments (Any Two)

1. Critical Review of theatre forms/ theatre literature
2. Demonstration of theatrical pieces based on their movement and speech./ verbal and non-verbal performance
3. Group improvisation based on any theme/content



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4. Planning of their Script and Performance.

Note: On the basis of the above, the teacher may design his/her own relevant projects/ assignments.

Essential/ Recommended Readings

- Anderson, M. (2012). *A Master Class & Drama Education: Transforming Teaching and Learning*. Continuum International Publishing group. ISBN: 978-1-4411-6700-2
- Boal, A. (2002). *Games for Actors and Non-actors* (2nd ed.). Routledge. ISBN: 0-203-99481-7
- Farmer, D. (2007). *Drama in 101 Games & Activities* (2nd ed.). Lulu. ISBN: 978-1-84753-841-3
- Goodwin, J. (2006). *Using Drama to Support Literacy* (1st ed.). Sage publication. ISBN-13: 978-1412920506
- Heathcote, D., & Bolton, M. G. (1995). *Drama for Learning* (1st ed.). Heinemann. ISBN -13:978- 0435086435
- Morgan, N., & Saxton, J. (1987). *Teaching Drama: A Mind of Many Wonders*. Cheltenham. Stanley Thornes. ISBN:0748702431
- Satish. (2008). *Rangmanch ek Shekshik Sanstha ke Roop me*. Unpublished thesis(PhD) University of Delhi

Teaching Learning Process

Each unit has an overview of the classroom processes involved therein. Overall it is recommended that the pedagogy will be basically hands-on training. More emphasis is given to experiential learning. The students will learn through experience and by doing, they learn about theatre/ drama and its connection to education. The process takes them through different forms of theatre /drama methodologies like the mantle of expert, process drama, Teacher in role and curriculum drama etc, Storytelling (different Folklore), Folk theatre (Kathakali, Chhau, Bhavai, Yakshagaana, Jatra and Nautanki etc

Assessment Method

The assessment will be formative in nature and will factor in student participation. Individual and group tasks and assignments will be given.

Key words: Theatre, Education, Pedagogy, Drama



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