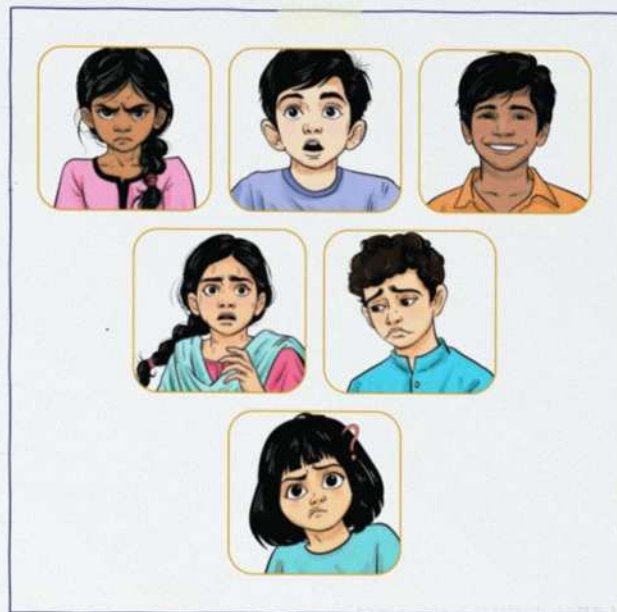


NCERT / CBSE . Class 7 . Arts (Kriti)

Understanding Emotions

Chapter 1 . Theatre section . Kriti

ncert class 7 arts handwritten notes chapter 1 Understanding Emotions



Faces of different emotions (Kriti, Grade 7)

You will learn

- Emotions in different intensities.
- Lokadharmi and Natyadharmi: real and stylised.
- Emotions carved in ancient architecture.

My revision notebook . NCERT 2026-27

Where the Chapter Starts

These are my ncert class 7 arts handwritten notes, chapter 1 Understanding Emotions. Full name in one line so I do not forget it:

ncert class 7 arts handwritten notes chapter 1 Understanding Emotions

1. The Tamil epigraph

Ulladu nigazhum kurippu kanippukku erpada
udambil nigazum verupaadu.

Arangetram Kaathai, Silappadikaram, Ilango Adigal

Meaning: when an actor shows the emotions of a character, the same changes happen inside the actor's own body and mind.

Sangam literature, a Tamil epic.

2. The Natyashastra shloka

Evam Rasashcha Bhavashcha Natake Smritah

Ya Evametan Janati Sa Gacchet Siddhimuttamam

Bharata Muni, Natyashastra, Chapter VII, verse 125

Meaning: a play must create feeling, mood, thought and state of mind. Know this well and the play works.

Quick Recap from Grade 6

Before the new work, revise last year's ideas.

Bhava and Rasa

Bhava is the ~~feeling~~ inherent attitude and state of mind of a person. It sits inside.

Rasa is the feeling that is felt in a situation, as a result of the bhava within. It comes out.

Bhava (inside) gives Rasa (felt)

cause, then effect

Also learnt last year

- Two or more emotions can hit in one situation.
- Your feeling can differ from a friend's feeling, even when the situation is exactly the same.
- Navarasa: the Indian view on emotions.
- Tragedy and Comedy: the Greek view on emotions.
- Game of Hot Seat: story plus emotional expression.
- Mask making: emoting through masks.

Emotions connect the actor and the audience.

The Navarasa

Bharata Muni studied and analysed the performing arts. He listed eight main emotional experiences.

A ninth was added later. Eight plus one is nine, so we call the set Navarasa.

1. Sringara	joy, beauty, love
2. Hasya	humour, comic
3. Karuna	sympathy, sad
4. Roudra	anger
5. Veera	heroic, courage
6. Bhayanaka	fear, scary
7. Bibhatsa	disgust
8. Adbhuta	surprise, wonder
9. Shanta*	peace, added later

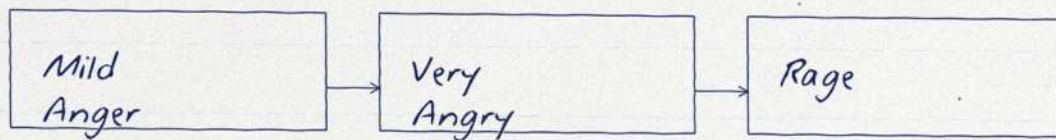
The first eight are Bharata Muni's. Shanta came later.

We can also add to this list with our own small research. The book says that sounds exciting, and it really does.

Levels of Intensity

One ^{*} rasa is not one fixed feeling. It has degrees.
Pick a rasa, then list its levels from soft to strong.

Example: Roudra (anger)



soft -> medium -> strongest

What is intensity?

Intensity is the ~~amount~~ measurable quality or degree of a property or condition.

Same rasa, different volume knob

my own way
of remembering

You can even add a fourth level if you spot one.
Every class may arrive at different names for the levels. There is no correct or wrong answer here.

Activity 1.1: Emotional Corners

Every corner of the room gets an emotion. Whoever stands there must express that emotion in speech, facial expression and body language.



Trial round: placards placed around the room

Placards or posters mark the emotions. Everyone starts standing in the centre of the room. Play one trial round first, to get the idea.

Eight rasas on the walls: Hasya, Sringara, Bibhatsa, Karuna, Adbhuta, Roudra, Veera, Bhayanaka.

How One Round Runs

Instructions

- ① Take turns. Walk to an emotion of your choice.
- ② Say one or two lines that show that feeling.
- ③ Act it out as well, not just say it.
- ④ Next child picks a different emotion, and so on.



Example from the book:

one child chooses veera.

Stands in its place.

Shows it in voice,

expression and action.

Veera is heroic, brave.

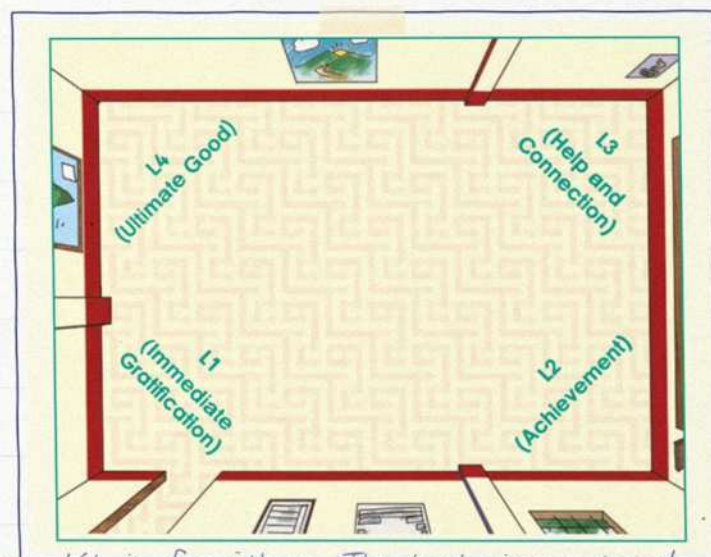
Variations to try in class:

- No voice: only expression and body language.
- No action: only voice and expression.

Emotion: Happiness, Four Levels

Anger was shown in three levels. Happiness can be written in four. Discuss in class, then make placards.

- ① Immediate gratification: you get your favourite ice cream right now.
- ② Personal achievement: you won a prize in a difficult competition.
- ③ Help and connection: you gave your notes to a friend who was ill.
- ④ Ultimate good: you donate books and clothes to a nearby orphanage.



L1 is for me. L4 is for others. The level rises outward.
New corner names: L1, L2, L3, L4

Advanced Round: Build a Story

Now the corners carry only level names, L1 to L4.
The level can belong to any emotion. The story decides which one.

The book's example

A queen ruled a huge province in India. She fought many battles and protected her people bravely.

calls out Veera rasa, L3

Two children came and said they can defeat her easily.*

calls out Adbhuta rasa, L2

She laughs and agrees to the challenge.

calls out Hasya rasa, L1

Everyone takes turns narrating. Prepare it, or say it on the spot. Panchatantra and Purana stories work very well here.

Story + rasa + level = the whole game
in one sentence.

Circle Time Questions

After the game the class sits in a circle and talks.
These are the questions in the book.

- ① How many new additions did you make to Bharata Muni's list of emotions?
- ② Can you have more than three or four levels of intensity?
- ③ What are those emotions?
- ④ Do you actually feel the emotion as you show it, or is it only external?

My answer to question 4

The Tamil epigraph already answers it. When the actor shows a feeling, the body and mind change along with it. So it is not only external.

Outside shows it, inside feels it.

exam line

Exploring Expression Styles

In the corners game, did you notice that each of you showed the same emotion differently? Same situation, same feeling, different showing.*

Why do some people shut their eyes tight in fear, while others open them wide in the same fear?

Emotion	Style 1	Style 2
FEAR (Bhayanaka)	close eyes tight	open eyes wide
ANGER (Roudra)	go silent	shout loudly
JOY (Sringara)	quiet smile	jump and clap

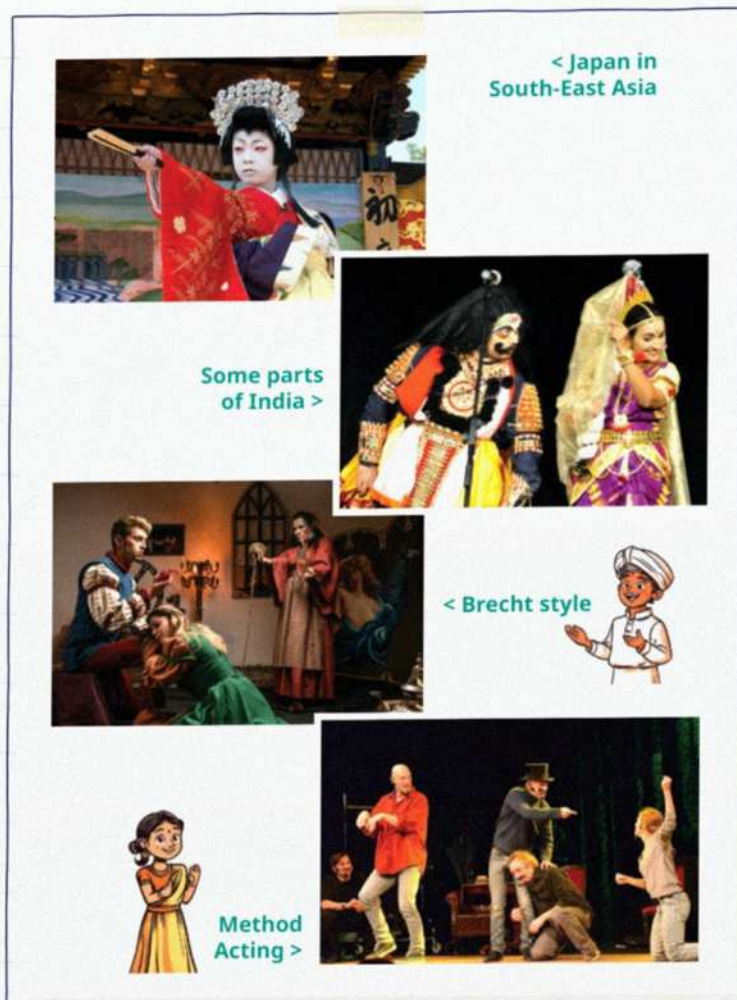
Rows 2 and 3 are mine. Observe others before filling them.

Styles can also cover action (body language) and sound (voice), not only the face.

* So what are these styles called? Is acting itself sorted into styles? Yes, and that comes next.

Styles of Acting

Artists across the world have explored acting for centuries. The style usually follows the local culture. A few styles go beyond it and are used everywhere, even today.



Culture based:

Japan in South-East Asia, and some parts of India.

Costume, properties, music, dialogue and even the stories are all different.

Universal styles:

Brecht style and Method acting. Close to real life, so hard to name a country.

Detail on these styles comes in higher grades.

Two Major Styles

Everything we saw falls into two buckets.

- ① Elaborate costume, make up* and music. Dramatic acting, bigger gestures, loud voices.
- ② Costume and make up close to everyday life. Minimal music, actors in normal behaviour.

Do these have names? Who named them?

Bharata Muni

More than 2500 years ago a great sage from India studied, researched and analysed the performing arts, then defined all these elements.

His work, the *Natyashastra*, is that detailed. It was written 2500 years ago and we still use it today, because it is still relevant..

Style 1 = *Natya Dharmi*

Style 2 = *Loka Dharmi*

learn this

pair by heart

Natya Dharmi and Loka Dharmi

Natya Dharmi (stylised)

- Bigger, exaggerated movement.
- Over the top expressions, loud voice.
- Elaborate bright costume and make up.
- Lots of jewellery and accessories.

Loka Dharmi (realistic)

Loka Dharmi is ~~stylised~~ performing like in real life.

- Action, expression, costume all look natural.
- The situation seems to be happening on stage, and not to be acting at all.



Which of these is natural, which is exaggerated?

Loka = loka, the world. Natya = natya, the drama.

That word split is the easiest way to keep them apart.

The Stanza Behind the Two Styles

The actual stanza from the *Natyashastra* that talks about natural and stylised acting:

Lokadharmi Natyadharmi Dharmiti Tu Duividhah

Smritah, Bharati Sattuati Chaiva

Kaishikyarabhati Tatha

Natyashastra, Bharata Muni, Chapter VI, verse 24

Meaning

The practice of representation (dharmi) in a dramatic performance is twofold: Lokadharmi, that is realistic, and Natyadharmi, that is theatrical.

dharmi = practice of representation

duividhah = of two kinds

word

meanings

So the Sanskrit line itself says the styles are two, and it names them in that exact order.

Chapter VII gave rasa and bhava. Chapter VI gives the dharmis.

Activity 1.2: Pick Your Style

This activity makes the two styles familiar. Keep a few chits ready, each with a simple action on it.

Sample actions

- Walking on a road with many potholes.
- Taking a gift out of the bag.
- Eating your favourite chocolate.

Basic

Folded chits sit on a table. Each child picks one and reads the action. The child then chooses to do it in a natural style or a stylised one.

Advanced

A second bundle of chits says realistic, stylised or both. Pick one chit from each bundle and follow what is written. Try many combinations.

Circle time: which method is more effective, and why? Give examples from TV.

Emotions in Ancient Architecture

Stylised art brings temple carvings to mind. Indian architecture, with its sculptures, works like a timeless gallery of human emotion. The Navarasas are held there in stone.

Every part of the country has these sculptures in different styles. The style also tells us the dynasty and its history. Each temple has a story to tell.

Ancient, and still relevant to everyday life. That is the Indian uniqueness.

Three sculptures to remember

- ① Sala fighting a lion, Belur: Veera rasa.
- ② Dvarapalaka, Tanjavur: Bhayanaka rasa.
- ③ Trimurti, Elephanta: three rasas at once.

One rasa each for the first two. The third is the special one.

Sala Fighting a Lion



Chennakeshava Temple, Belur, Karnataka

A sculpture of a young boy, Sala, fighting a lion. What emotion does it evoke? Bravery and courage, which is Veera rasa.

The Hoysala dynasty that ruled the place got its name from this very scene. Hoy-Sala means: kill the lion, Sala!

Hoysala dynasty: 1006 to 1346 CE

date to learn

Dvarapalaka, the Gate Guardian



Evokes ~~veera~~ bhayanaka rasa.

Dvarapalaka means guardian of the entrance. Does it not look scary?

This sculpture is meant to scare off negative forces.

Brihadeeshwara temple,
Tanjavur, Tamil Nadu.

Chola Dynasty, 815 to
1280 CE.

Do you know?

- No binding agent such as cement or soil was used to hold the temple stones together.
- No usual foundation under the ground either.
- It has stood against quakes for over 1000 years.

Trimurti: Three Emotions in One



Elephanta Caves, Maharashtra

This is the most interesting one. Three faces of Shiva, carved as one sculpture. Each face carries a different emotion and a different meaning.

creation

sustenance

destruction

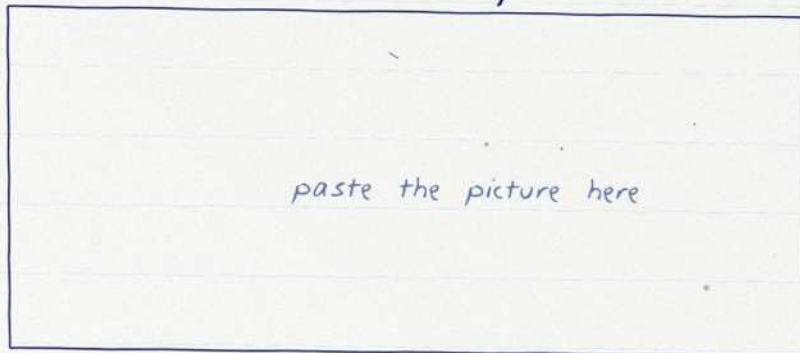
Rashtrakuta Dynasty, 755 to 975 CE. Three rasas, one stone.

So one carving can hold more than one emotion.

Activity 1.3 and Dedication

Activity 1.3: Find a picture?

Find a picture of a temple sculpture you have seen and paste it in the box. Then write about the emotion in it and the story behind it.

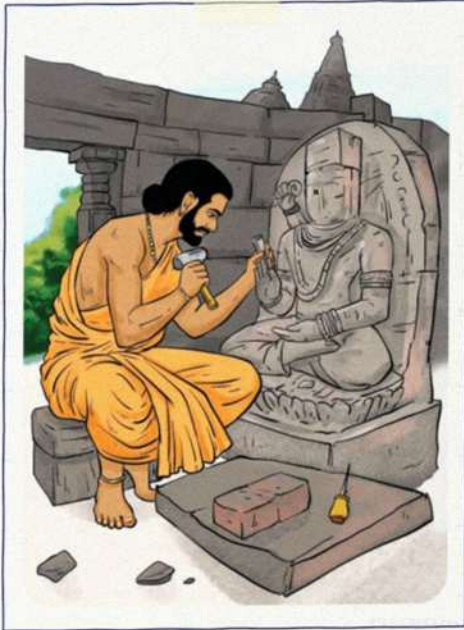


Dedication of a lifetime

These sculptures have lasted hundreds of years. Many buildings today may not last a few decades. What is the difference? The time and effort of each artist was wholehearted.

They believed this was God's work. Even a minor scratch was considered bad, because nothing could go wrong in God's work. It was never just a job for which a salary was paid.

The Story of Jakanachari



Believed to be a
true story.

Master craftsman
Jakanachari was told
by the Hoysala king
Nripa Haya to build a
grand temple.

He left home and gave
his whole life to the
sculptures. He chose
each stone only after a
blessing from God.

A young artist joined the team and spotted a major
flaw in one statue. A test was done. A cavity was
found in the navel, with a frog living inside it.

As promised, he cut off his hands, since he thought
himself unfit for God's work.

How the Story Ends

It was later found that the young boy was none other than the artist's own son, Dankanachari..

Hearing this, Jakanachari felt proud and thankful for the blessing of such a dedicated, expert son. He then took over to complete the temple work. *

It is said that God blessed him and his hands * came back. The father and son finished the temple at ~~Tanjavur~~ Belur, Karnataka.

Dedication, commitment and persistence
of thousands of artists made it possible.

What the story teaches

- Skill alone is not enough, care matters too.
- A true expert accepts correction, even from a beginner, and even when it hurts.
- Pride in another person's talent is also an emotion worth learning to feel.

Key Takeaways: Lessons for Life

Theatre and life

Different people express emotions in different ways. Some smile when they are nervous. Others go silent when they are sad.

Theatre helps us understand these ways. That understanding of others is called empathy.

- There is no correct way to feel or to express.
- People perceive and experience the same event in different ways. Accepting that makes you emotionally strong.
- All emotions are equal. Stories carry humour and joy, and also anger and jealousy. Life is the same.
- Express all of them freely, without inhibition, but do not over-do anything.

Theatre is not only acting on stage.

It is feeling, growing and connecting with people. That is emotional intelligence.

With empathy, confidence and an open heart, you are ready.

Quick Recall Sheet

Bhava	inner attitude and state of mind
Rasa	the felt emotion, born of bhava
Navarasa	eight of Bharata Muni, plus one
Intensity	measurable degree of a condition
Levels	Roudra: mild, very angry, rage
Happiness	L1 gratification, L2 achievement L3 help, L4 ultimate good
Natya Dharmi	exaggerated, loud, ornate
Loka Dharmi	natural, like real life
Natyashastra	Bharata Muni, over 2500 years old
Chapter VII	verse on rasa and bhava
Chapter VI	verse 24 on the two dharmis
Belur	Sala and lion, Veera, Hoysala
Tanjavur	Dwarapalaka, Bhayanaka, Chola
Elephanta	Trimurti, three rasas, Rashtrakuta
Empathy	understanding how others feel

Read this sheet once the night before, once in the morning.

Mnemonic: BRIN LN, Bhava, Rasa,
Intensity, Navarasa, Loka, Natya.

Common Mistakes to Avoid

① Swapping the two dharmis.

Loka is like the world, so it is realistic.
Natya is drama, so it is stylised.

② Calling Navarasa eight rasas.

Bharata Muni listed eight. The ninth was added later. Nava means nine.

③ Mixing up the chapters.

Rasa and bhava verse: Chapter VII.

The two dharmis verse: Chapter VI, verse 24.

④ Mixing up the temples.

Belur is Veera. Tanjavur is Bhayanaka.

Elephanta holds three emotions at once.

⑤ Saying one level fits one rasa.

Every rasa has levels of intensity, and the names of the levels can differ per class.

Tick each one after you get it right in a mock answer.

Practice and Assessment

Learning outcomes from the book

- Show action, expression and dialogue in varying intensities of emotion.
- Recall sculptures or artwork that show emotion.
- Show empathy for how classmates see a situation.
- Build stories that link emotional levels, and narrate them to the class.
- Tell Lokadharmi and Natyadharmi apart.

Questions I should be able to answer

- ① Define bhava and rasa in one line each.
- ② Name the eight rasas of Bharata Muni.
- ③ Write three levels of Roudra rasa.
- ④ Give two differences between Natya Dharmi and Loka Dharmi.
- ⑤ Which rasa does the Belur sculpture of Sala and the lion evoke, and why?

Chapter 1 in One Page

ncert class 7 arts handwritten notes chapter 1 Understanding Emotions

- ① Emotions matter, on stage and in life.
- ② Bhava is inside. Rasa is what is felt.
- ③ Navarasa: eight from Bharata Muni, one added.
- ④ Each rasa has levels of intensity.
- ⑤ Emotional Corners game gives those levels a home.
- ⑥ People show the same emotion in different ways.
- ⑦ Acting has two dharmis: Natya and Loka.
- ⑧ The Natyashastra names both in Chapter VI.
- ⑨ Temple sculptures hold the rasas in stone.
- ⑩ Belur, Tanjavur, Elephanta: three to remember.
- ⑪ Jakanachari shows dedication and correction.
- ⑫ All emotions are equal, so express them freely.

*

Feel it, show it, and let others feel it
too. That is the whole chapter.

Class 7 Arts (Kriti), Chapter 1, NCERT 2026-27

Understanding Emotions, revision notebook