



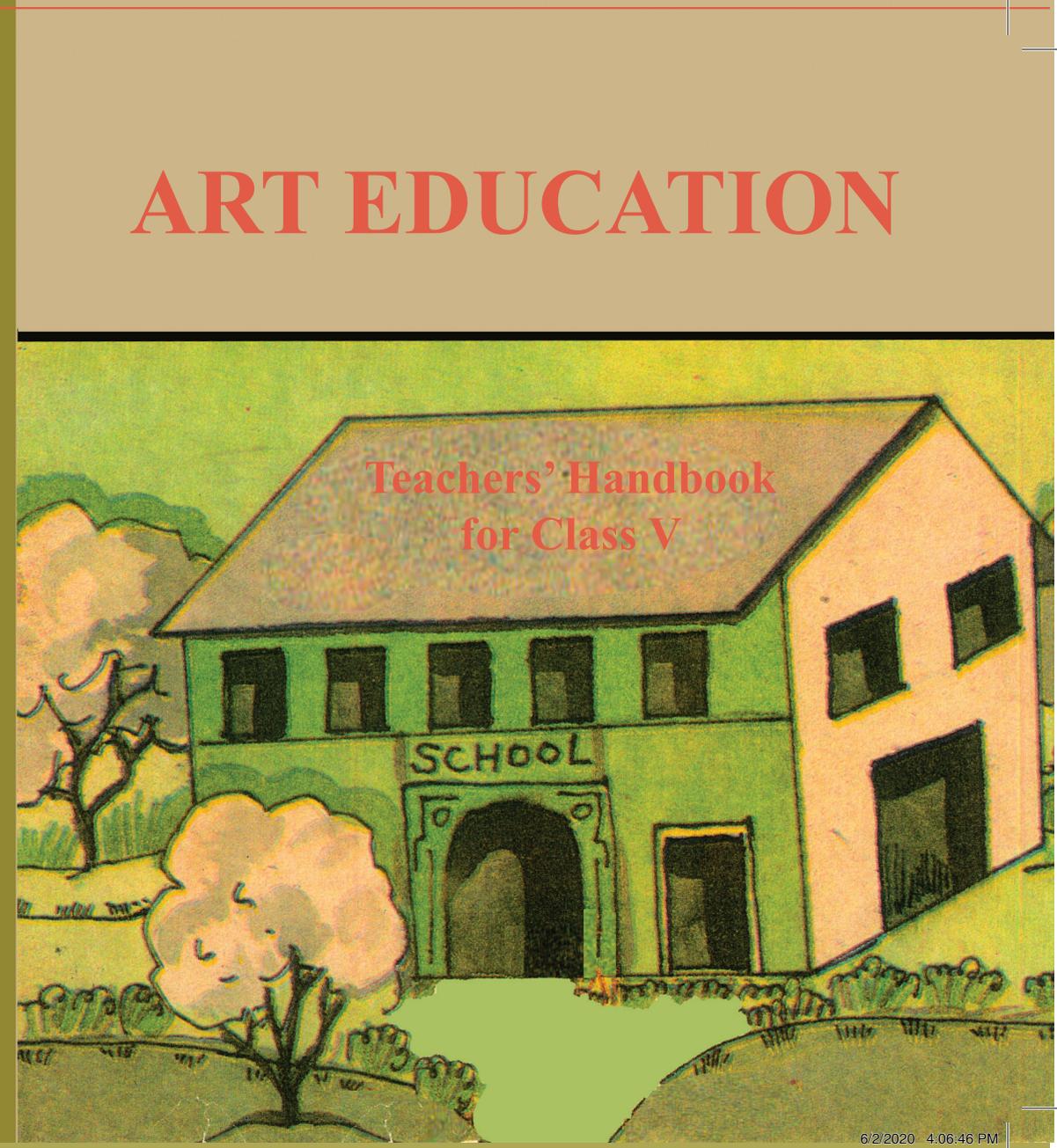
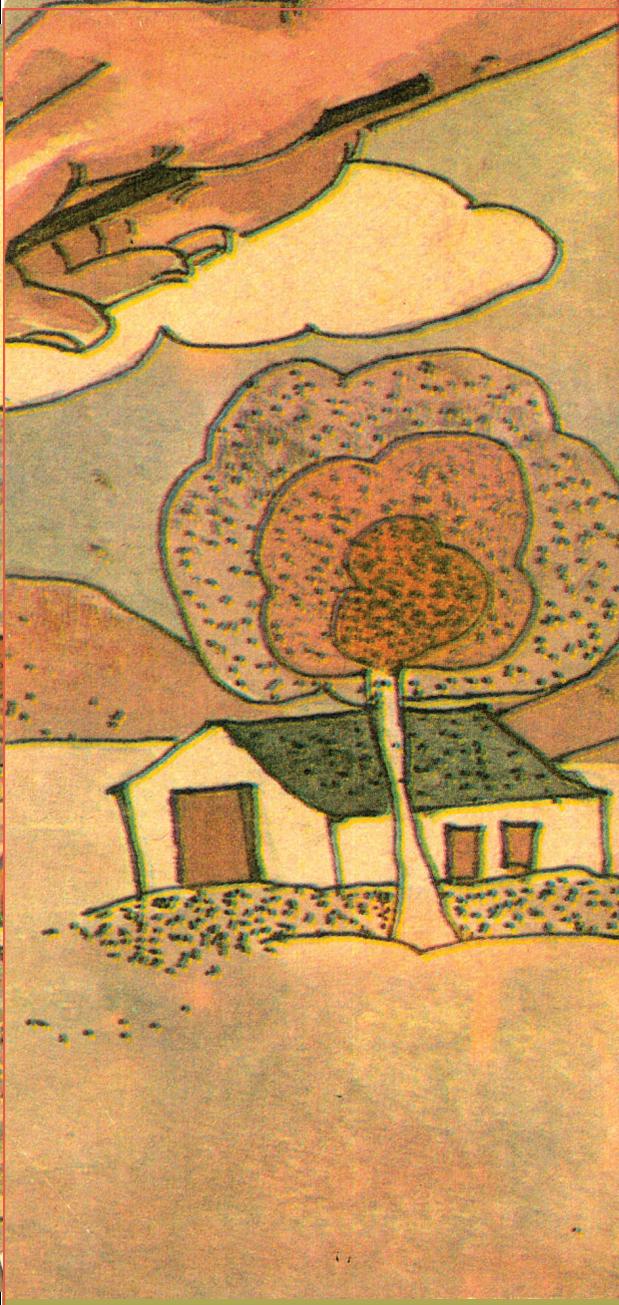
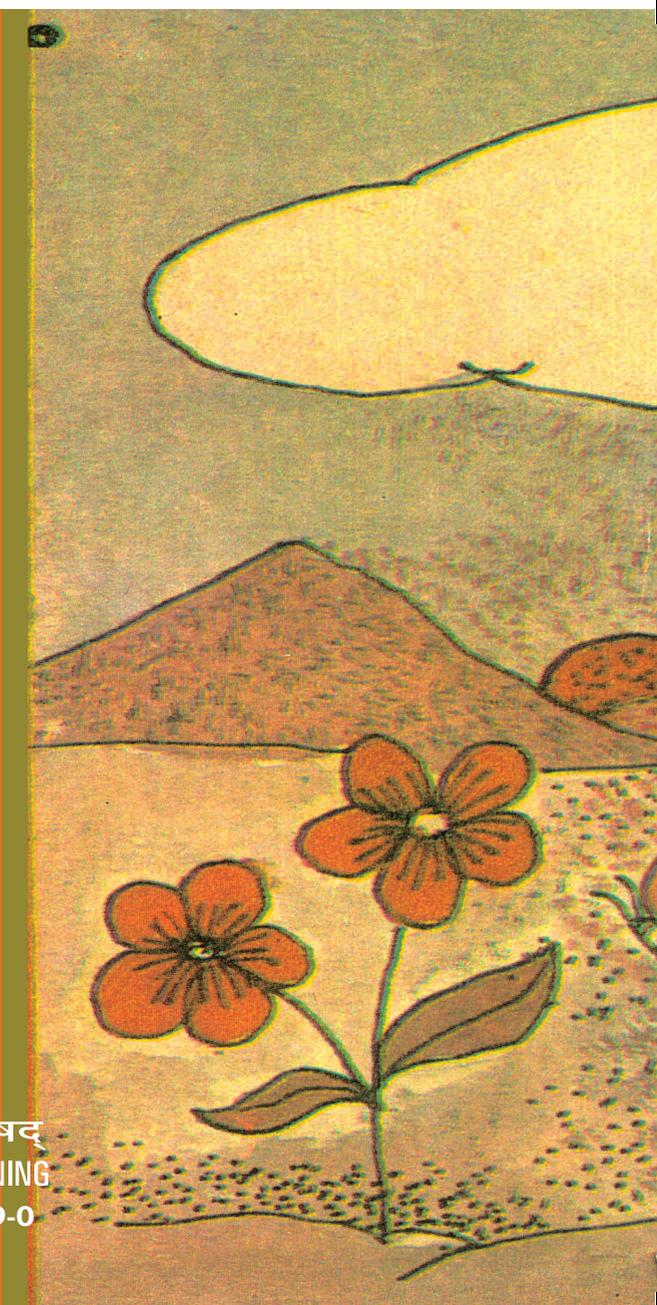
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विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
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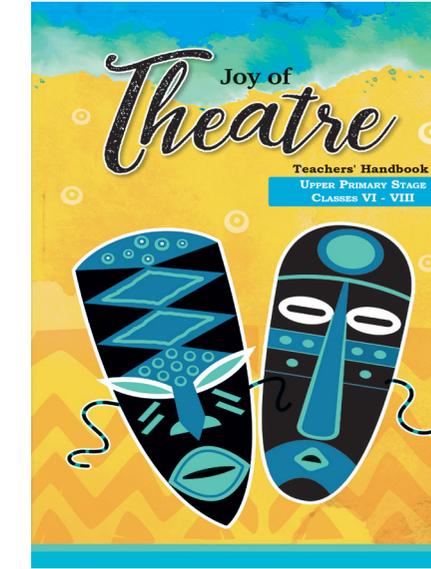


# ART EDUCATION

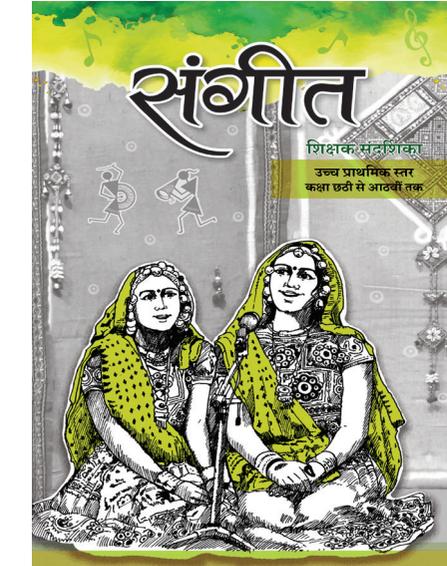
Teachers' Handbook  
for Class V



एक कदम स्वच्छता की ओर



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# ART EDUCATION

Class V

*Teachers' Handbook*

R.K. Chopra

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
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राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
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## FOREWORD

CONSEQUENT UPON the declaration of the National Policy on Education (1986) and the preparation of the Programme of Action by the Government of India, the National Council of Educational Research and Training (NCERT) developed the *National Curriculum for Elementary and Secondary Education—A Framework* (Revised Edition 1988) as a guideline to prepare new syllabi different subjects of study and to bring out exemplar instructional material for all stages of school education.

*Art Education—Teachers' Handbook for Class V* is the last in the series brought out under the package of instructional material. The earlier ones meant for Classes I and IV have already been introduced at the primary school stage. Since art education has no textbook, it was felt that some guidelines for the teachers were necessary to help them plan and organise activities for different art forms. Hence, a series handbooks have been developed. It is hoped that the teachers would find them useful in day-to-day activities in the classroom.

A design of an activity-book has also been given as the appendix which is meant for children's use. The activities included are those corresponding to the activity-plans of the handbook, which the teacher could select from the syllabus.

The specimens of the children's work given in the handbook have been collected from schools in the States of Haryana, Meghalaya, Sikkim, Tamil Nadu, Uttar Pradesh and the Union Territory of Delhi. Thanks are due to the staff and students of the schools who extended their cooperation in developing these specimens.

The content of this book has been reviewed by a committee of subject experts and art teachers from various States and Union Territories. I am grateful to them for their valuable suggestions and comments. This handbook-cum activity-book has been developed by R.K. Chopra, *former Reader* (Fine Arts) under the overall guidance of P.N. Dave, *former Head*, Department of Pre-School and Elementary Education. I am grateful to them for their excellent contribution. The help extended by G.K. Virmani and R.C. Das of the Central Institute for Educational Technology (CIET) in preparing slides and photographs of children's work has been commendable.

The instructional material in *Art Education for Class V* forms part of the first series in this area of learning to be brought out by NCERT. Comments and suggestions for improvement of this handbook would be most welcome.

New Delhi  
August 1993

K. Gopalan  
*Director*  
National Council of Educational  
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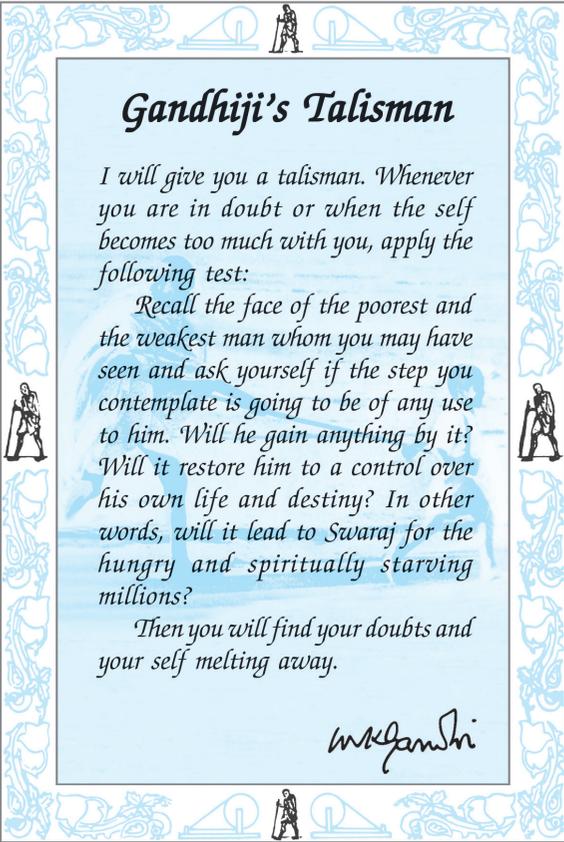
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## *Gandhiji's Talisman*

*I will give you a talisman. Whenever you are in doubt or when the self becomes too much with you, apply the following test:*

*Recall the face of the poorest and the weakest man whom you may have seen and ask yourself if the step you contemplate is going to be of any use to him. Will he gain anything by it? Will it restore him to a control over his own life and destiny? In other words, will it lead to Swaraj for the hungry and spiritually starving millions?*

*Then you will find your doubts and your self melting away.*

*M.K. Gandhi*

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# CHAPTER ONE

## Introduction

### Concept of Art Education

Art Education has a new connotation and scope in the Framework of National Curriculum for Elementary and Secondary Education prepared by the NCERT (revised edition 1988). Various forms of art have been integrated to serve not only as a means of self-expression but also as a measure of a child's creative growth. In other words, the concern of art education is to enhance growth of creativity in each individual child through the medium of art expression. This approach to the subject has been evolved on the basis of studies made in the fields of child psychology, aesthetics of child-art and the new art methodology.

In order to understand the concept of art education, it is necessary to know the child who has been brought into focus. Different studies reveal

that the child is a sensitive and thinking human being. Before coming to school, he has numerous and varied experience which shape his feelings, thoughts and emotions. These are reflected in his behaviour and, at times, these become powerful drives seeking an outlet. Besides, a child is born with certain innate potentialities. Some of these relate to aesthetic art forms which manifest themselves from his early childhood. These are some of the psychological dimensions of the child which have been taken into consideration for evolving the present approach to art education.

Some experiments made in the art methodology have revealed many facts about the child, such as inherent creative ability, natural modes of expression, perception, etc. One experiments termed as 'Free Expression' establishes that children produce very good compositional effects when given freedom to express through art.

They not only take pleasure in the activity but also pour out their true feelings. Another experiment known as 'Natural Unfolding' carried out on different groups of children from various sections of the community brings to light the individual differences in artistic expression. It indicates that individuals differ on account of biological and environment

backgrounds. It concludes that children grow with different visual perceptions and that every child develops his own style in his own way due to his inner drive, need and aspiration. There are many more experiments but the crux of the findings is that the element of creativity is common to all children and that an experience of the art process is basic to creative expression. But the child must have freedom with regard to the choice of the subject matter, mode of expression and learning of skill.

All these research findings helped in evolving the present approach to art education and its curriculum. The aim now is to foster in the child a sense of curiosity, discovery and creativity and to inculcate in him a sense of aesthetic appreciation.

### **Philosophy of Art Education**

The philosophy of art education is founded on the relationship between art-man-society. Springing forth from simple instincts, art came to adorn the abodes of gods, hamlets and palaces. It is therefore said that art is a gift of God to man.

### **Art and Man**

The earliest need of man was to communicate. Though he had vocal powers, he had no language to

express himself. Art provided him with the first ever medium—so simple, visual and yet so impressive. When he became conscious of the potential of this medium, he expressed through it not only the visible world, but also his inner world of thoughts, feelings and emotions.

During the dark ages, man was under constant strain owing to hostile environs; survival and peace were his greatest needs. Art brought a diversion in his mood and he experienced a touch of tranquility, as he discovered in it the unity, the harmony and the rhythm which are fundamentals for any pleasant scheme of art.

Man, in the succeeding ages, was mainly concerned in developing and refining art. With some leisure at his disposal, he created new forms of beauty and in the process cultivated his own sensitivities. He came out from his cave to dwell in the open. He saw the full expanse of nature. As his living conditions improved, he desired to improve his 'self' and environment, and consequently art expanded to new dimensions, branching out in crafts, architecture and industry. Man during classical, Renaissance and Modern periods scaled many heights in search of excellence in art.

As art expanded to new dimensions, many new fields of study have emerged from it. Art as

a study subject has many professional fields like appreciation, aesthetics, history, etc., besides technical disciplines in various art forms. It also offers scope for researches and experimentations in many areas. But above all, art continues to be the principal medium through which man releases his creative impulses and urges.

### **Art and Society**

Civilisations, which were able to cultivate arts, had the proud privilege of rich cultures. It was not always the advanced and sophisticated nations, but the primitive and backward too which developed their cultural heritages in which art contributed immensely.

Our civilisation, which has its foundations embedded in the hoary past, had its own distinctive culture. Most of the literary works pertaining to knowledge, skill, aesthetics, appreciation of art, had been written at an early date. By the time we come to know our people through the study of history, all the art-forms had already become a way of our life. These arts are reflected through customs, rituals, festivals and other institutions. In the study of its historical development, one noteworthy fact is evident. Though at times, arts were patronised

by the princedom and the aristocracy, these were never separated from the life of the masses. They remained with them which the historians termed as 'folk arts'.

Ours was a religion-based society since the early past. Accordingly, these arts did not portray merely the surface reality within the confines of limited time and space, but the complex realities of the infinite cosmos where time and space relationship becomes meaningless. For centuries, these arts were applied to explore the variegated mysteries of life, and of its manifestation in endless forms. One sees in these arts the involvement of the entire universe; gods, nature and earthly beings in complete unity in unfolding the great truth. To this end, arts, accomplished a big task, the remnants of which are seen to this day.

Our society of today which stands on the bedrock of a magnificent culture has to consider art education as a basic need of the people. It is not enough to be proud of our cultural heritage; we have to maintain some aesthetic standards. One sees a gradual decline in old values and aesthetic standards as the links with the past have weakened. Partly, it was due to the scheme of education which had been followed since it was planned by

a foreign power who had scant respect for our cultural heritage. With the attainment of freedom and a democratic system of government, the school curriculum has undergone many changes. In respect of art education the change is a complete breakthrough. Now its curriculum aims to revive the earlier art forms, both at classical and folk levels on the one hand and to develop sensitivities, creativity and self-expression in children on the other hand.

### **Curriculum in Art Education**

Curriculum planners, having assessed the needs of the learning group as also the behavioural changes to be brought about in them, first work out an appropriate approach for designing various inputs of a curriculum. This is done on the basis of various studies, experiments, etc. made to assess how the determined needs could be met most effectively. Based on the approach, the pattern of curriculum is planned which includes the general and instructional objectives, syllabus, methodology, teaching-learning situations, evaluation, etc.

The approach to curriculum planning in art education has many salient features. This approach is basically child-centred and process-based. It assumes that every child is potentially creative

and artistic expressio'n is his natural trait. Art activities therefore provide him with opportunities for self-expression on individual basis. The teacher does not teach but merely acts as a guide to enhance pupils' interest and participation in the artistic activities.

Discovering the child and recognising his capacities is an important prerequisite. Each child has within him a treasure of various shapes, forms and melodies, which he has gathered while observing his environment. At times, he has an urge to express what has caught his imagination. With his inborn capability, he gives expression through his art. In the process, he discovers ways of communicating that he thinks are most effective.

The approach lays emphasis on enhancing the child's faculties of creation and of deduction. The child deduces certain meanings and concepts on seeing various things. These become novel due to his own emotional reaction to them. When expressing feelings about them he also undergoes a process of thinking, visualising and shaping them. The outcome is a creative experience that adds to his growth.

The approach aims at sharpening the child's perception and sensitivities. An important goal of art

education is to sensitise the child to shapes, colours forms, rhythms and movements to enable him to appreciate the beauty in nature and art forms. This, no doubt, is a slow process but an early culturing of his sense-perception enables him to discriminate between ordinary pleasure and aesthetic joy. The capacity of aesthetic appreciation improves his way of life and living.

The objectives of art education at the primary school stage are the following:

The child should develop:

- Observation, imagination and self-expression through the media of visual and plastic arts;
- Free expression through simple forms of music, dance and drama;
- Ability to discover and identify means of self-expression out of a variety of media and materials he is exposed to;
- Awareness of aesthetic elements in traditional arts and love for beauty in nature; and
- Sense of patriotism and pride in being an Indian.

The development of abilities and inculcation of values, as stated above, have been conceived in terms of Minimum Learning Outcomes (MLOs). A set of

MLOs is directly and covertly related to a particular ability or value which has to be attained by the child at a desirable level of achievements. This level of achievement is called the 'mastery level' which would ascertain the learning outcome having been attained.

For all these MLOs, a suitable syllabus has been proposed which is derived from the child's environment both within and without. It is of the nature of (i) flexible type, and (ii) common core type. The syllabus of flexible type is suggestive and can be modified according to the local needs such as effectiveness and availability of the media and material. The common core type of syllabus is essential for all children and has to be accepted and adopted without any change.

The methodology of art education has introduced two very relevant, liberal and modern methods for organising activities of the syllabus. These are (i) free expression method, and (ii) specified topic method. Both these methods give maximum scope to every child to use his own resources and capabilities. They also provide him with opportunities for the creative processes of thinking, visualising and doing the activity. Such experiences are important in many ways. He learns to express his ideas meaningfully. He learns to explore and experiment with different materials and thereby develops his capacity to

control and manipulate each type of material. He learns to undertake responsibility and accomplish it independently. Above all, he learns to exercise his own decision in developing an art scheme. All these aspects build up his self-confidence, sense of discrimination and a unique personal expression.

The evaluation of creative art expression is another component of the curriculum. The procedures and techniques to be used by the teachers for this purpose are the latest which are based on a recent study. Chapter III has been devoted to explain pupil evaluation in art education.

# CHAPTER TWO

## **Syllabus and Art Materials**

### **Syllabus**

The Syllabus of art education has been conceived in two broad components. These are (i) the flexible content, and (ii) the common core component. The flexible content is suggestive and offers a wide scope for local adjustments. Local environment may vary in matters like natural surrounding, flora and fauna, customs and beliefs and traditional art-forms. The flexible content of the syllabus may therefore be modified keeping these conditions in view. The common core component, however, has to be adopted without any change. The aim of the common core component is to nurture in the children a national spirit and national identity. This content has been given separately within the bordered areas.

The syllabus covers for major areas of art education, i.e. pictorial, plastic, decorative and

performing. The teacher, while organising art activities, has to follow a relevant teaching strategy based on the new art methodology. He has to use a variety of ways to stimulate enthusiasm in children for participating in these creative activities. A classroom environment where the child feels encouraged to experiment with material for giving free expression to his ideas would be most appropriate.

The activities proposed in the syllabus have to be planned and organised on two methods i.e. (a) free expression method, and (b) specified topic method. Keeping these methods in view a teacher evolves various techniques for conducting the activities. The scope of the methods in fact is to help children to experience a creative process for giving self-expression.

The minimum learning outcomes and the corresponding activities have been arranged in serial order. However, a teacher is free to select any activity which he thinks would suit the requirements of the class at a given time. It is necessary that the activities from all forms of art are organised frequently.

All the children in the class, may not be good in all the art forms. Some may be good in drawing and painting. Others may be good in singing and

acting, while there will be a few who are good in the clay media. These individual differences and preferences in children may be encouraged but, at the same time, they may be motivated to become familiar with other art forms.

| Minimum Learning Outcomes  | Content  |
|--|--|
| The Learner should:  | <u>Drawing and Painting</u>  |
| * draw simple drawing of scenes/situations/events suggested to him | Suggested themes from daily occurrences and events, such as sunrise, boat in river, village scene, a fair, market scene, rainy day, theme based on a story in the textbook, any event in freedom movement, theme on national integration, etc. |
| * give expression through painting on suggested topic              | Painting on a topic/theme/scene as above   |

| COMMON CORE COMPONENTS            |  |
|-----------------------------------|--|
| * <b>National Identity</b>        | Drawing/painting any scene of national day celebration like Independence Day, Republic Day, etc. |
| * <b>India's Freedom Movement</b> | Drawing/painting any scene of India's Freedom Struggle based on story/local tale                 |

| * <b>Cultural Heritage</b>                              | Any scene related to fair, festival, nature, landscape, etc.  |
|---|---|
| * draw a scene or a situation from imagination          | Drawing of any idea from imagination  |
| * make a painting on any idea or scene from imagination | Painting of any idea/scene from imagination   |
| * make collage to express idea                          | <u>Collage</u><br>Simple collage depicting idea/scene/decorative pattern, etc.  |
| * make collage on suggested themes                      | Simple collage depicting any natural scene, such as, riverside, hawker, farmer, animal in the field, bird in the cage, cut-outs of national leaders in the map of India |
| COMMON CORE COMPONENTS                                  |   |
| * <b>National Identity</b>                              | Arranging picture cut-outs of national leaders in the map of India  |
| * <b>India's Freedom Movement</b>                       | Depicting with cut-outs any scene of India's Freedom Movement   |
| * <b>Protection of Environment</b>                      | Making a scene with cut-outs of picture of flora and fauna  |
|   | <u>Decoration</u>   |
| * make decoration on floor/cardboard                    | Decorative design on floor/cardboard  |

- \* decorate earthen pots of different shapes with simple geometrical pattern Decoration with geometrical shapes, such as, circle, triangle, square, etc.

|                            |   |
|----------------------------|---|
| <b>* Cultural Heritage</b> | COMMON CORE COMPONENTS<br>Using traditional motifs and patterns for floor and pottery decorations |
|----------------------------|---|

- \* make design with stencil Designing with stencil

Clay Modelling

- \* make simple objects in clay from imagination Forms of object in clay with details
- \* make a simple objects in clay on suggested topic Simple objects in clay on suggested topics, such as, mother and child, cow, bird, etc.

Construction

- \* construct a model depicting objects seen in day-to-day life Model of school building, health centre, railway station, etc.

Song and Music

- \* sing the National anthem and patriotic songs National Anthem and patriotic songs, such as, *Vande Matram*, *Sare Jahan Se Achha*, etc.

|                            |   |
|----------------------------|---|
| <b>* National Identity</b> | COMMON CORE COMPONENTS<br>Singing National Anthem individually and in group singing <i>Vande Matram</i> and other patriotic songs |
|----------------------------|---|

- \* sing songs of different regions Regional songs

|                            |   |
|----------------------------|---|
| <b>* Cultural Heritage</b> | COMMON CORE COMPONENTS<br>Singing and appreciating regional songs |
|----------------------------|---|

- \* Practise *tals*, *layas* and *matras* of Indian music Elements of *tals*, *layas* and *matras* in Indian music

|                            |   |
|----------------------------|---|
| <b>* Cultural Heritage</b> | COMMON CORE COMPONENTS<br>Appreciating the basic elements of Indian classical music |
|----------------------------|---|

Dance

- \* Perform different regional folk dances Different regional folk dances

|                            |  |
|----------------------------|--|
| <b>* Cultural Heritage</b> | COMMON CORE COMPONENTS<br>Performing and appreciating a variety of folk dances |
|----------------------------|--|

Drama

- \* play the roles of different characters from stories of *Panchatantra* and from social life Roles of the characters of stories from *Panchatantra* and from day-to-day life.
- \* participate in creative drama Roles to depict events related to railway station, mock *panchayat*, assembly, etc.

| COMMON CORE COMPONENTS                     |  |
|--|--|
| * Cultural Heritage                        | Playing different roles as well as appreciating characters from <i>Panchatantra</i> 's stories |
| * Egalitarianism, Democracy and Secularism | Role playing to depict, various situations/events like mock <i>panchayat</i> , assembly, etc.  |
| * discuss drama seen in the community      | Discussion on various aspects of drama   |
| * participate in an art exhibition         | Planning and organisation of art exhibition  |

### Art Materials

In order to provide creative experiences to the children, it is important that the various materials and tools required either by the children or by the teacher for giving demonstration should be adequate and good. This material should be of good quality. Good quality material not only generates motivation but also helps in improving the artistic expression. Too much emphasis on improvisation in this regard, sometimes dampens the enthusiasm of children because of its poor effect. The materials required for various art-forms are listed below:

| S. no. | Area of activities | Suggested art material  |
|--------|--------------------|---|
| 1.     | Drawing            | Pencil/charcoal/pastel stick/sketch pen/coloured chalk/kalam and ink, white paper or any other paper.   |
| 2.     | Painting           | Pastel colours/sketch pen/wax colour/powder colour and gum/poster colours, etc. flat brushes (thick and thin) white paper/chart paper/brown paper or any other paper. |
| 3.     | Collage            | Coloured papers/cloth cuttings/waste printing material/natural materials, etc. gum/flour paste/fevicol/white paper/chart paper/brown paper or any other paper.        |
| 4.     | Decoration (Floor) | Coloured husk/coloured powder/coloured sand/natural material, etc.  |
|        | (Pot)              | Earthen pots (locally available), <i>kheriya matti</i> , <i>chalk matti</i> /chalk clay, etc.   |
|        | (Mask)             | Powder colours and gum, brushes, etc.   |
| 5.     | Printing           | Vegetable (potato, onion, lady finger, etc.) knife, poster colour/powder colour and gum/white paper/chart paper/brown paper or any other paper.                       |

| <i>S. no.</i> | <i>Area of activities</i> | <i>Suggested art material</i>  |
|---------------|---------------------------|--|
| 6.            | Construction              | Chart paper/hard card, gum, scissors, thread, poster colour/pastel colour, brushes, bamboo stick, etc. |
| 7.            | Clay Modelling            | Potter's clay/pond clay, improvised modelling tools, etc.  |
| 8.            | Songs and Music           | Percussion instruments, cassettes/tapes/records, etc. local musical instruments. etc.                  |
| 9.            | Dance                     | Costumes of local and regional dances chart making material, etc.                                      |
| 10.           | Dance                     | Stage decoration material, make-up items, costumes, etc.   |

# CHAPTER THREE

## **Pupil Evaluation in Art Education**

The Problem of activity subjects in primary school education is acute and universal. Though a curriculum comprising both skill and activity subjects has been introduced, in reality it is only partially operative in many schools. The activity subjects such as, Work Experience, Art Education, Health Education and to some extent. Environmental Studies are often ignored. It is argued that this attitude towards these subjects is due to their not having a suitable scheme of pupil evaluation to test learning outcomes which are intended to be developed through them. Such an argument does carry weight as test and evaluation are necessary ingredients in the process of education. The absence of any scheme of pupil evaluation also makes the chances of check and accountability remote. There is no doubt then that this issue needs urgent attention.

## **Scheme of Evaluation**

Art Education is one such subject for which a suitable scheme of pupil evaluation has to be planned. This subject, which integrates various art-forms (pictorial, plastic, performing, etc.) has been brought into the curriculum with an approach which is different from the earlier ones. In the past, these arts were taught through imitating certain forms and techniques, and evaluation was done by assessing the amount of imitative skill or ability acquired or developed by the pupils in the class. Their works were then rated or graded on comparison basis. But now, in the present approach, these arts are used as media for free self-expression. It is assumed in the approach that each child has some inherent ability to use or apply these arts for giving personal expression to his ideas. The child's expression (not his skill or art) is therefore considered the main outcome to be evaluated. Since the expression of each individual child in the class has to differ from the other, there is no scope for inter-comparability. Therefore, the measurable evidences have to be searched on an individual basis and assessed on the basis of creative growth. This crucial aspect of the approach has to be looked into

carefully for developing suitable guidelines for pupil evaluation. The need is of a scheme of evaluation which teachers can conveniently maintain. It should give at a glance the position of over-achievers and under-achievers for check and accountability.

### **Evidence of Creativity in Art Expression (Visual Art)**

The main focus in the approach to Art Education is on fostering creativity, individuality and expression through various activities. The evidences of a creative nature in individual work have to be recognised for purposes of evaluation. These evidences, no doubt, are delicate outcomes which can be felt or observed only by studying the work of the child carefully. In order to recognise them, one has to develop sensitivity. A teacher, having frequent opportunities of observing the work of children, would find it quite simple to discover these outcomes and measure each case on merit. However, it is necessary to look into the requirements of the approach first and identify as to which types of evidence are relevant under it. These are demarcated below.

1. Certain measurable evidences, such as, skill, form, technique, etc. do not come under the

purview of the present approach; these factors need not be considered for any merit. Those teachers who are familiar only with the past trends of art teachings, have to be persuaded to dispense with the earlier norms.

2. Since the emphasis in the present approach is basically on giving the child an experience of creative processes through art activities, his efforts at giving personal expression are to be considered as important measurable evidences. In this regard, the evidences worth considering are the child's personal idea; his ability to grasp the idea; his capacity to convey the details of the idea; the effort made by him to use media for expressing the idea, and the overall effect in communicating the idea. These aspects may be considered keeping in view his age level, manipulative ability, attention span and such factors as experience, interest, etc.

The evidences, indicated in para 2 above, are important and the teachers are required to develop an appreciation of these aspects. The child's personal idea is his own impression formed by his interaction with the environment. Each child has an inner world treasured with various forms and shapes and melodies. He gathers them while looking,

feeling and observing what happens around him. He also deduces certain meaning and relationship of the things he observes in the environment. With his natural ability, he tries to give expression and discovers his own ways which he thinks are effective in communicating them. So, the evidences pointed out in para 2 above need to be encouraged and given due importance while evaluating art activities.

### **Characteristics of Art Expression as Basic Evidences**

Besides the evidences discussed above the child has typical modes of expression or the characteristics of art which are the outcome of his natural growth during the age of 6 to 11 years. These are also important evidences for the purpose of evaluation, for these would determine whether his expressions are consistent with his age or not. There are many research studies which have brought to light important facts about children's inherent capabilities and the modes of art expression or characteristics. These modes of expression or characteristics should be treated as important basic evidences. One of the psychological findings says that "the children within the same age group exhibit similar characteristics in their art expression". This

finding of the study can help the teacher to look for these characteristics and use these for evaluation. Further additional evidences like, originality of idea, details, application of media have been discussed earlier.

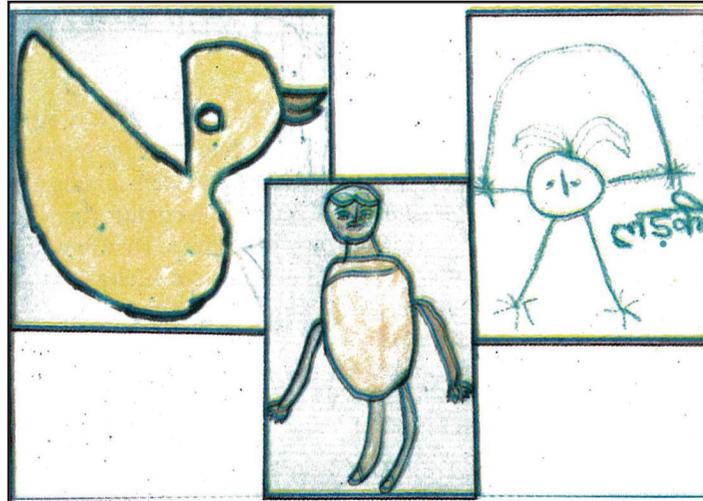
The characteristics of art expression have been classified into three categories in the age-span of the primary school stage. These are as follows:

| <i>Classes</i> | <i>Characteristics of Art Expression</i>  |
|----------------|---|
| I and II       | Symbolic expression i.e. expressing through simplified symbols of various objects and things observed or experienced in the nearby environment.   |
| III and IV     | Schematic expression, i.e. expressing through visualised schemes showing things and objects to convey some personal ideas.                        |
| V              | Beginning of realism in expression, i.e., expressing through recognised shapes, forms, colours and designs to convey personal ideas and emotions. |

These characteristics of art expression are elaborated below:

### **Symbolic Expression**

Although in the beginning growth rate varies among primary school children because of environmental factors, they are presumed to be in “symbolic stage” at the time of entry in Class I. Their progress is easily evident, as earlier they have been basing their



**Symbolic expression by a child**

idea on a single object concept but now they show more objects in their art expression. This shows that they now have an improved sense of understanding, better observation faculty and more experience. Children of this age group do not plan their ideas in advance, they simply work spontaneously and follow the track of their ideas. As images appear in their mind, they draw them one by one. Children at this stage develop a tendency to repeat some familiar art forms because they think it is easy to do so. But when they are given new ideas, experiences and materials, they are motivated to evolve new forms.

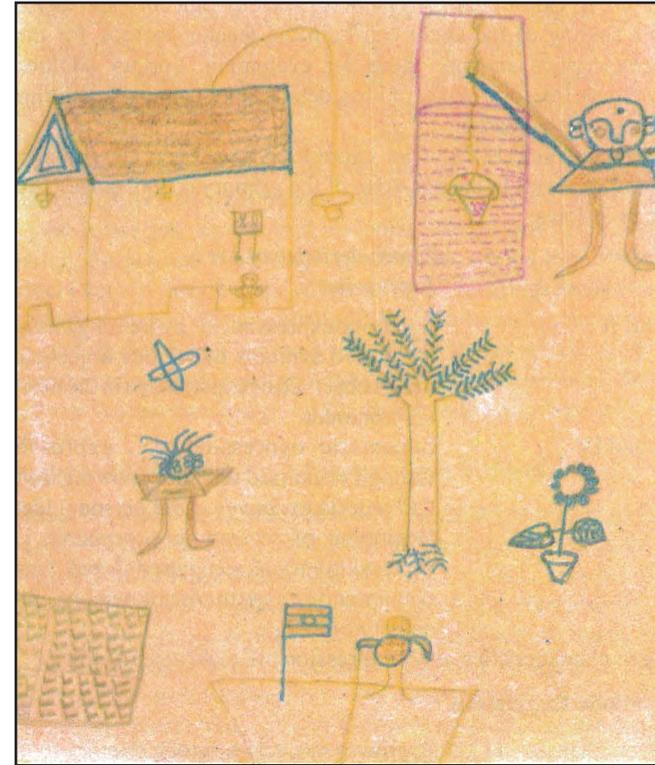
### **Schematic Expression**

The schematic expression of childrens art comes during the midprimary level. With time they have become more receptive and more expressive. They have now a keen sense of understanding of the relationships between space and sizes. More ideas come to them from their growing consciousness of the world of realities. They now begin to feel that their earlier forms and symbols were lifeless, so they invent new symbols which show action to suit their purpose.

In a sense, their art expression now look more meaningful, and individualistic in expression. Even if a common subject matter is given to them, each child will express it from his own resources. There are many interesting qualities in the art expression of this age-group. One of them is their use of proportion in shapes and figures they draw.

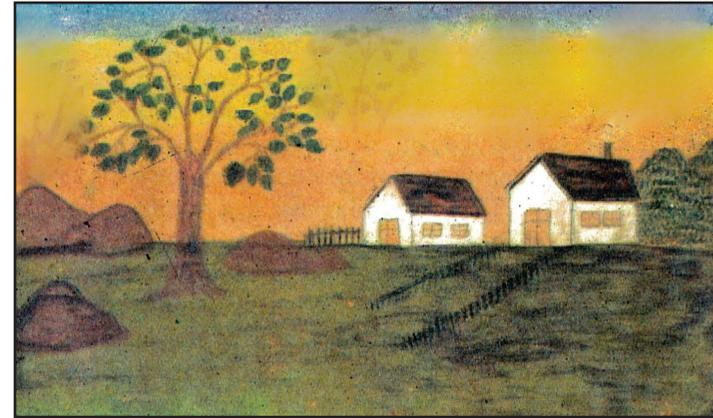
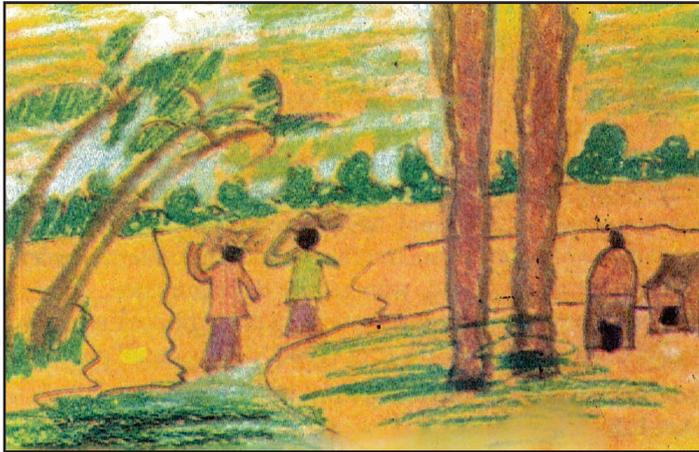
They make use of three types of proportion: (a) Visual proportion—When they have to show some objects to which they attach equal importance, they try to maintain their size-relationship; (b) Emotional Proportion—Children frequently use this proportion to show some emotional significance with the objects. They draw such objects comparatively bigger in size than the rest of them; and (c) Functional Proportion— Children often create this proportion to show the working quality of an object. In drawing such an object, they increase or decrease the size of its working parts to show its relative importance.

Another Characteristic of children's art-expression is the use of space. They have now a clear concept of space relationship. They see objects not in isolation but connected with each other through distance and direction. Because they have no knowledge of the perspective, they



**Schematic expression by a child**

devise their own ways to represent such ideas. They arrange shapes on the paper by maintaining their direction from each other. While they do so, they seldom overlap one shape with other for fear of concealing some parts of background shape. For example, when they have to show rain fall, they avoid doing it in front of the figure. They think it should fall on top of it only. Another feature of the space organisation is that if the number of figures is more, they reduce their sizes to accommodate them in the paper available. Occasionally, they make a skyline in blue strip and fill this space with objects seen in the sky.



**Children's expression of realism**

### **Beginning of Realism in Expression**

The next stage of children's art expression is the 'beginning of realism', which becomes evident during 9–11 years of age. Since this period marks the beginning of the transition from childhood to adolescence, they show maturity in physical and physiological growth. At this age, they become quite curious about everything and take interest in observing minute details. Now, they not only possess deeper knowledge of the world around but also use their reactions and feelings to understand various relationships.

In art expression, they are sensitive to such elements as colour, line and form. They now no longer work in a spontaneous and direct way but give serious thought to the ideas before working with material. An important element in their art expression is the appearance of perspective. They begin to realise that people, houses and trees occupy different planes and there exists space among them. They see these planes in the form of foreground, middle ground and background. Colours which they had been using for the sake of colouring now represent the local colours of the objects. They sometimes use them for interpreting their moods and feelings.

This growing tendency towards realism is due to various influences. They see pictures and illustrations in books and magazines which have been done realistically. They conclude that realistic form is the only true form of art and this is also the adult's value of art appreciation. They begin to feel that their symbolic and abstract art expression has no appeal because they are expected to talk about it in explanation. Under such compulsions they begin to give up their earlier modes of expression. The development of this tendency has to be watched carefully. This needs to be checked with

effective guidance so that they may retain, build up and improve upon their own original modes of self-expression.

### **Evaluation in Performing Arts**

In the area of music, dance and drama (performing arts), there is no specific characteristic which can be treated as common basis, nor is there any study for that sake. Some hints are given below which may give an idea about the scope of evaluating activities in these forms of art.

In evaluating the performing arts, activities, one does not have to judge the degree of perfection in a child's performance. The presentation of the child has its own unique qualities. We know that the children of Classes I and II, in general, sing or recite two or three lines of a song or poem with occasional breathing pauses in between. This is quite natural with them. On the other hand, the children of Class V become capable of singing or reciting with more exactness in the rendering. These two stages simply show a natural development in them. If we evaluate this aspect, we will be indirectly evaluating the skill which is certainly not the aim. Actually the aim is that the

children should develop their interest and ability in performing arts and derive a sense of joy through participation or its appreciation.

The positive and encouraging remarks by the teacher will constantly inspire them in this direction. It may be pointed out that it is likely that some children may have more talent than others in the class. It does not mean that such children should be preferred over the others. The teacher should, without any discrimination, carry the whole class with him. His observations in the 'Children's Perform and Record' may be in the range of "good", "very good" and "fine".

### **Study to Determine Criteria for Pupil Evaluation in Art Educaion**

In order to formulate evaluation criteria of creative art expression, the author in the Department of Pre-School and Elementary Education, NCERT, undertook an extensive study. Under this study, a set of 28 test-items covering two of the four art forms of Art Education were developed. A proforma, namely, 'Children's Performance Record' was also evolved to assess children's work collected through these test-items. These tests were administered in eight

schools in three states, namely, Himachal Pradesh, Tamil Nadu and Haryana. The schools selected represented different categories of the learning groups, that is, urban, rural and remote backward areas. About 5,500 test-items were administered to nearly 800 children of Classes II to V. The activities carried out were in the areas of drawing, painting, collage and printing. These were conducted through two effective methods; free expression and specified topic. The test-items had all the details printed on them, such as, time for each activity, class, subject matter, medium to be used, method, etc. Besides these details, the child's name, class, age, etc. were also printed. A sizeable space for carrying out the art activity was provided on each test-item itself. While administering the tests, some organisational aspects, such as class-size, distribution of art material, explanation of the nature of activity, sitting arrangement, etc. were ensured.

The study and evaluation of the test items were carried out by an expert group that had through understanding of the implication and other salient features of the approach to the subject. They evaluated the work by keeping in mind the general qualities as discussed above under the sub-titles: (a) Recognising evidences of creativity

in art expression; and (b) Characteristics of art expression as basic evidences. To scrutinise these qualities, the test-items were initially put up for a review and having ascertained these aspects, the exercise of evaluating them was taken up.

For evaluating this material, a three point scale having a common denominator and indicating high and low performance with the prefix of plus and minus signs was used. The scale applied was: +A, A, -A which correspondingly represented “fine”, “very good” and “good” as descriptive remarks. There was a consensus that in dealing with the self expressional work of the children which they do with their inherent ability, the awarding of credits need not appear discouraging to them. Even the least scoring remark should be “good” which in interpretation appears a satisfying remark to the child but to a teacher it shows his achievement as below average. For such cases, he may either take extra care or use some remedial methods for improvement of performance. It was also agreed that the average of credits at the end of a terminal or academic session has to be “A” or “very good” in order to determine that the child has attained the mastery level achievement of the learning outcomes in art education. This should be worked out on the

average of credits received through the number of activities conducted over a period of time.

The analysis of this evaluative data shows that, by and large, the children have secured “A” as average of credits. There were some cases of over-achiever and a few cases of under-achiever. Among the low achievers were those who fared average in one art form but showed below average in the other art forms.

A very important outcome of this study is the belief that activities of different forms of art can be evaluated by the teachers. In general, the expressions of children have shown that their art forms or the ideas which they wanted to convey through them are well recognisable. Further, this study provides us with an effective technique assessing the work of creative art expression. Based on this study, some procedures and techniques for pupil evaluation in art education have been proposed as a guideline.

#### **Guidelines for Pupil Evaluation in Art Education**

The following are broad guidelines for pupil evaluation which the teacher may bear in mind while making use of the ‘Children’s Performance Record’ for evaluating their art activities:

1. The evaluation in Art Education envisages the achievement and growth of each individual child as a unique phenomenon and it has nothing to do with inter-comparability.
2. Emphasis should be on individual self-expression as the pupil is inherently capable of, rather than on any specific skill of art that may be involved in the expression.
3. The basic objective of pupil evaluation is to enhance children’s interest in creative activities and to gradually build their confidence for more active participation each time.
4. An essential element in the teaching strategy of this subject is to provide free and uninterrupted opportunities to children for expressing themselves. In the same way the evaluation by the teacher(s) is to see their free exposition of ideas and the uniqueness of expression on individual basis.
5. Children show definite characteristics in their art expression at different age-levels during primary school stage. This is an inherent ability which grows in them. These characteristics become modes of expressing themselves through the media of arts. A teacher is required to treat such modes of art expression and

characteristics as basic evidences to be merited as average or normal ability of creative nature. A child not showing expected characteristics in his/her art is to be assessed as below average. And in the same way, a child showing an ability higher than what is expected at his/her age is to be placed at a level higher than average.

The expected characteristics of art expression of the children in different classes are as follows:

| <i>Classes</i> | <i>Corresponding age-level</i> | <i>Characteristics of art expression</i> |
|----------------|--------------------------------|--|
| I and II       | 6 to 7+ years                  | Symbolic expression                      |
| III and IV     | 8+ to 9+ years                 | Schematic expression                     |
| V              | 10+ years                      | Beginning of realism in expression       |

6. The above mentioned characteristics of natural expression are to be considered as basic evidences in the process of evaluating children’s art work. The amount of creative quality is to be further judged in the light of such factors as the originality of the child’s idea; his ability to grasp the idea; the details shown in expressing the idea; the effort and media used in communicating the idea; the

overall effect or appeal in the expressed idea, etc. These aspects may be judged keeping in mind the child's age, interest, experience, etc.

7. The remarks have to be on individual basis, determined on assessment of qualities as discussed in para 5 and 6 above. These remarks have to be in clear and unambiguous terms. These may be in the range of "good", "very good" and "fine" which indicate subnormal, normal and high quality of creative art expression. When an activity has been organised and work assessed, the achievement of an individual child may be entered in the proforma under the specified art form. However, if a teacher so likes, he may convert remarks into a credit scale of -A, A and +A to correspond to remarks of good, very good and fine respectively. This way it would be easy to plot credits against the names of the children in the proforma.
8. At the terminal stage, i.e., quarterly or yearly, the overall assessment has to be given either as a remark or comment in the space provided for in the proforma. These remarks/comments have to be based on the summing up of the value of the credits received by the activities during the quarter or in a year.

This should be done by following the formula, which is:

$$\frac{\text{total value of the credits}}{\text{numbers of activities}}$$

For example

1. The value of the credits may be ascertained by associating numbers such as 1, 2 and 3 for -A, A and +A respectively.

Now suppose a child "X" has received 2+A, 3A and 4-A in the nine activities over a period of a quarter, his achievement as a remark will be

$$\frac{2 \times 3 + 3 \times 2 + 4}{9}$$

i.e. 16/9 or 1.7 (approximately)

Further, considering 1.7 on the range of credit scale, he gets A or "very good", as remarks.

Now let us see the range of credit scale by which the final remark has been awarded. It is explained in the figure as follows:

|  | -A | A   | 2.5 | +A |
|--|----|-----|-----|----|
|  | 1  | 1.5 | 2   | 3  |

In the figure, the range -A is 1 to 1.5; A is 1.5 to 2.5 and +A is 2.5 to 3. Thus the child having secured

1.7 comes in the range of A which is between 1.5 to 2.5. Further, as A stands for “very good”, he may be given this remark at the terminal stage of the quarter.

2. Now let us take an example of another child “Y” who is in the same class but gets 5 +A, 4A and nil -A in the same number of activities during the same period. His achievement in art education will be:

$$\frac{5 \times 3 + 4 \times 2 + 0}{9} = \frac{23}{9} = 2.55 \text{ i.e., } +A \text{ which is fine as a remark.}$$

So based on such calculations, suitable remarks/comments may be recorded at each terminal stage and at the time of yearly assessment.

9. In order to determine that the child has attained the ‘mastery level’ in the learning outcome(s),

the average of all the credits received by him/her at the terminal/final assessment should be “A” or “very good”. A child not securing this credit may be helped for improving his/her performance. The teacher may give extra attention or use some remedial methods for such cases.

10. The proforma of ‘Children’s Performance Record’ is meant to be filled in by the teacher after completion of each type activity in the class. This shows: (i) the number of activities that have been organised under each form of art; (ii) how each child has fared in various activities, and (iii) what is the individual achievement in the class at the end of the term, whether below average or high performance.

**Children’s Performance Record**

| <b>Class:</b>       |  | <b>Teacher:</b>      |                      |                      |   |                      |                      |                      |   | <b>School:</b>       |                      |   |                      |                      |                      | <b>Year:</b>         |        |         |        |        |  |
|---------------------|--|----------------------|----------------------|----------------------|---|----------------------|----------------------|----------------------|---|----------------------|----------------------|---|----------------------|----------------------|----------------------|----------------------|--------|---------|--------|--------|--|
| Name of the Student | Pictorial art (drawing, painting) activities |                      |                      |                      | Decorative art (collage, printing) activities |                      |                      |                      | Plastic art (clay-modelling) activities |                      |                      | Performing art (music, dance, drama) activities |                      |                      |                      |                      |        | Remarks |        |        |  |
|                     | Credit activity date                         | Credit activity date | Credit activity date | Credit activity date | Credit activity date                          | Credit activity date | Credit activity date | Credit activity date | Credit activity date                    | Credit activity date | Credit activity date | Credit activity date                            | Credit activity date | Credit activity date | Credit activity date | Credit activity date | Term 1 | Term 2  | Term 3 | Annual |  |
| 1.                  |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |
| 2.                  |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |
| 3.                  |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |
| 4.                  |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |
| 5.                  |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |
| 6.                  |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |
| 7.                  |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |
| 8.                  |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |
| 9.                  |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |
| 10.                 |  |                      |                      |                      |   |                      |                      |                      |   |                      |                      |   |                      |                      |                      |                      |        |         |        |        |  |

**Note:** Additional columns under each artform may be given if the number of activities are more.

# CHAPTER FOUR

## Pictorial Art

### *Drawing and Painting*

#### **Guidelines**

Children of Class V enter into the transition phase from childhood to adolescence. This change is not abrupt but gradual. They begin to show maturity in physical and physiological growth. Boys tend to be more extrovert and adventurous and girls more introvert. This is evident in their selection of themes/subject matters for rendering into art schemes. The works of art executed by boys show bold rendering of material, girls show a kind of delicacy.

At this age children become curious about everything and take interest in observing the minute details. They not only possess deeper

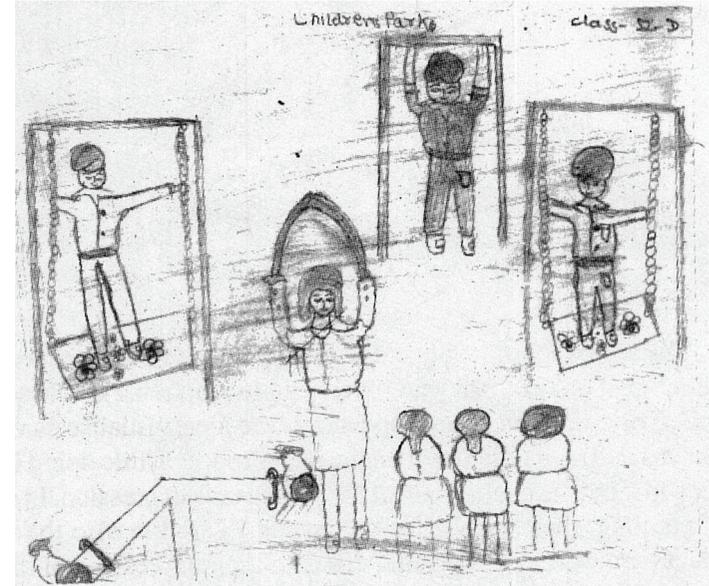


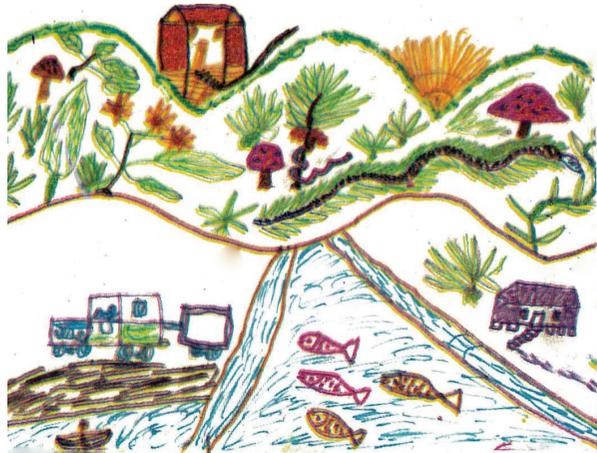
knowledge of the world around but also recognise various relationships. They have many ideas, greater motor control and lengthened attention span. With these advantages at their disposal, they undertake an art-work to complete as a logical outcome. They no longer work spontaneously but plan a scheme of art based on a well thought out idea, and work step by step. This is an adult's way of working on an art problem. They are now in a position to cooperate in a project of group work and contribute their share in it.

### Pencil drawing by children



Children of this Class are capable of using a variety of art material. With better manipulative ability, they discover many modes and techniques by the application of material. It is desirable that they are now exposed to different kinds of media, material and tools for experimentation and application.





**Pencil drawing**

The topics for drawing and painting may be in the form of ideas rather than objects. They are interested to work on a whole scheme and its organisation. They ponder over the idea, visualise its various aspects and then organise it on the paper space. While doing it, they keep in mind the qualities of art for an adequate expression. In a work of painting, they do not just colour the figure but also the empty spaces around them. The total effect of their expression of the idea appears as a complete painting, (see their characteristic of art expression under evaluation).

*ACTIVITY PLAN I*

**Topic**

Express in a painting or drawing any scene relating to local life.

**Material**

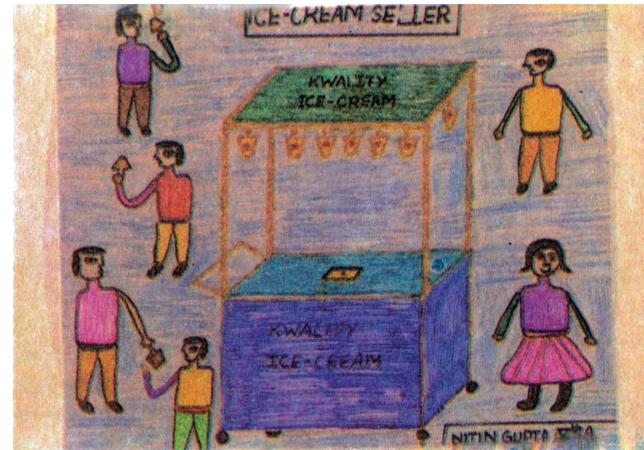
Pastel colour/poster colour/sketch pens/locally available colour, brushes, etc.

**Method**

Free expression

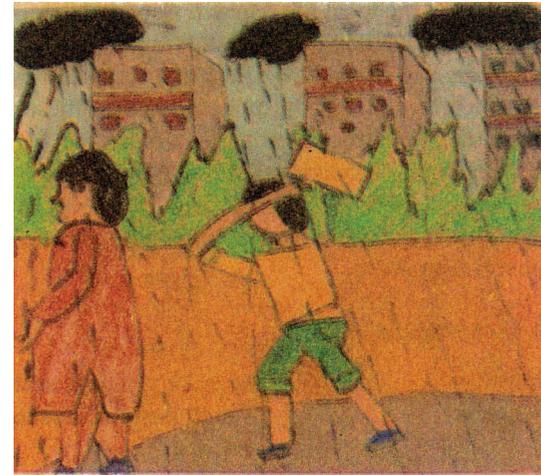
**Expected expression**

Children are able to express simple ideas from imagination.



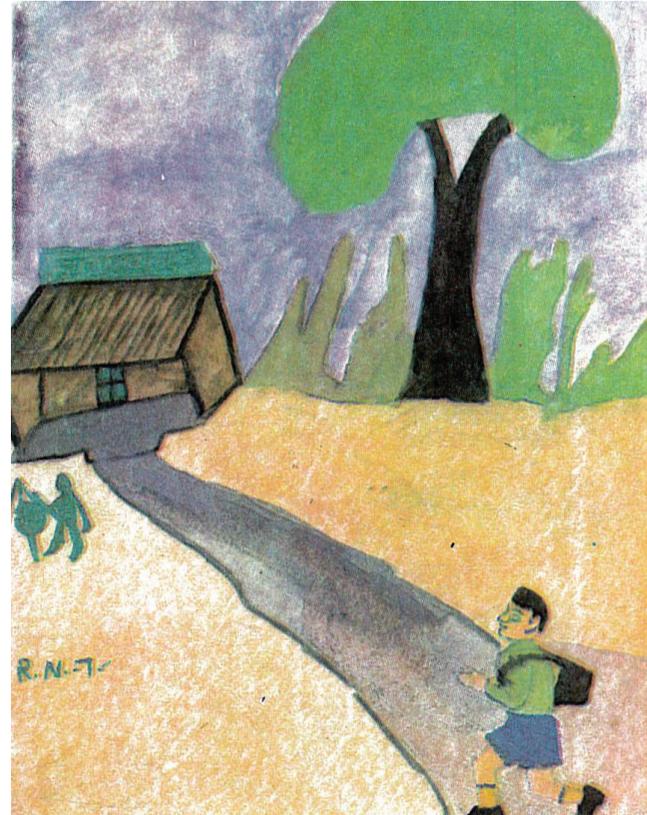


**Children's expression in pastel colour and in crayon**

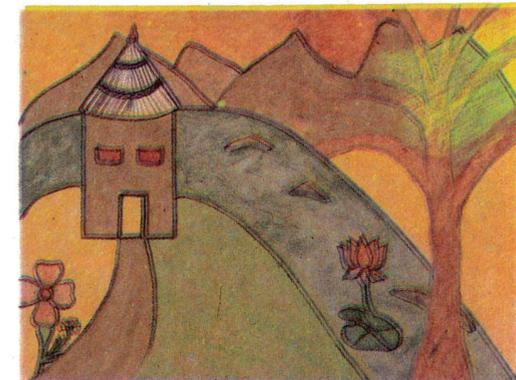
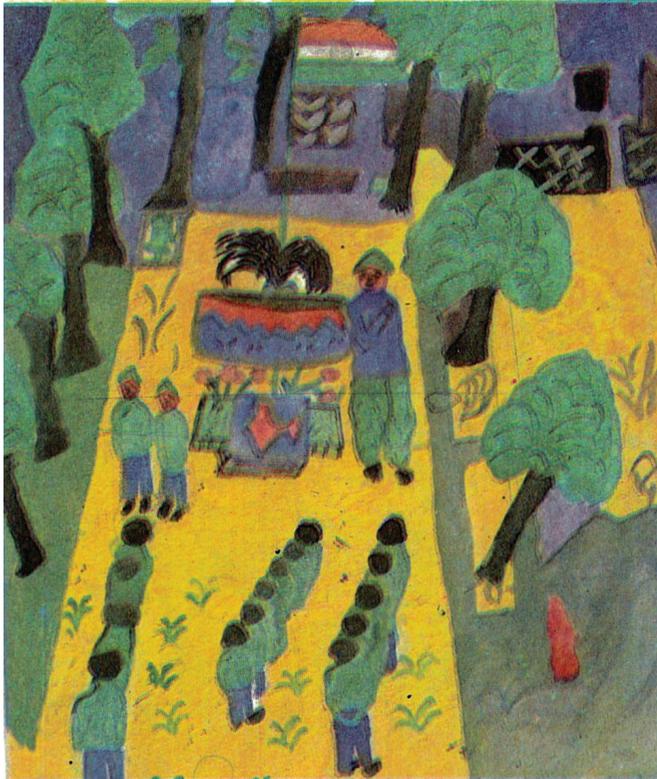


**Organisational strategy** Children, out of curiosity, observe the living environment and react constantly. They see various occurrences which take the form of ideas and thoughts. These become individualised due to their emotional overtones. Therefore, when expressing themselves they differ in the treatment of the same subject matter. The local life provides a lot of source material on day-to-day occurrences, both pleasant and poignant to select from.

The teacher will encourage them to express whatever ideas they have about the local life. He will also give them the option to paint or to draw. Children of this age make use of both realistic and symbolic art expression. Both the kinds of expression shall be considered valid. If some of them mix both these modes it should be accepted. The teacher will go around the class and watch the development of their



Children's expression in water  
colour and in poster colour



work allowing them give their own impressions. At the end, he will ask them to display their work which he would evaluate on the basis of originality or novelty of idea and other pictorial qualities.

#### ACTIVITY PLAN 2

|                 |  |
|-----------------|--|
| <b>Topic</b>    | Draw any natural scene of your choice.                     |
| <b>Material</b> | Pencil/pastel stick/sketch pen/ <i>kalam</i> and ink, etc. |
| <b>Method</b>   | Free expression  |



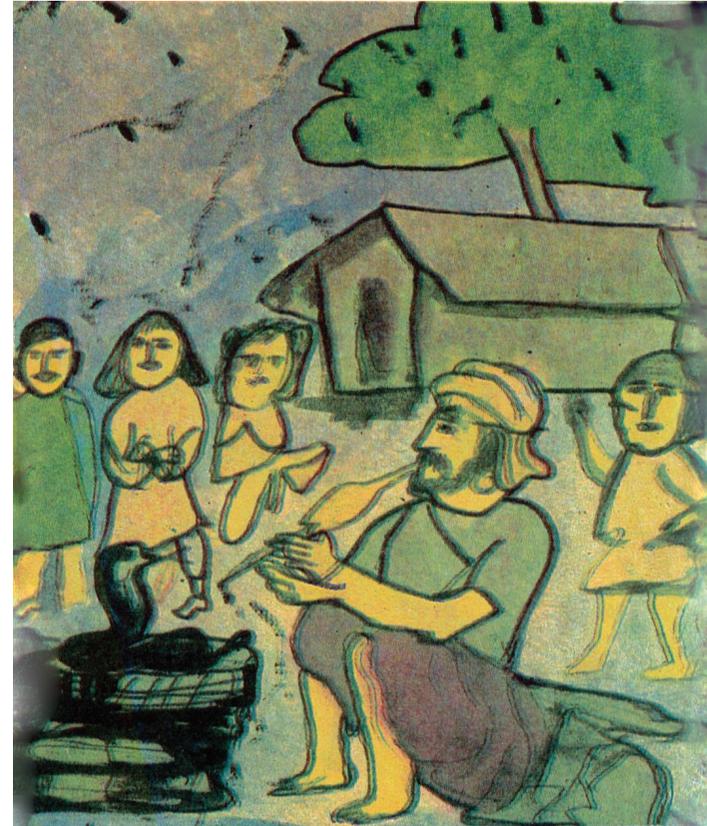
#### Expected expression

Children are able to draw natural scenes from imagination.

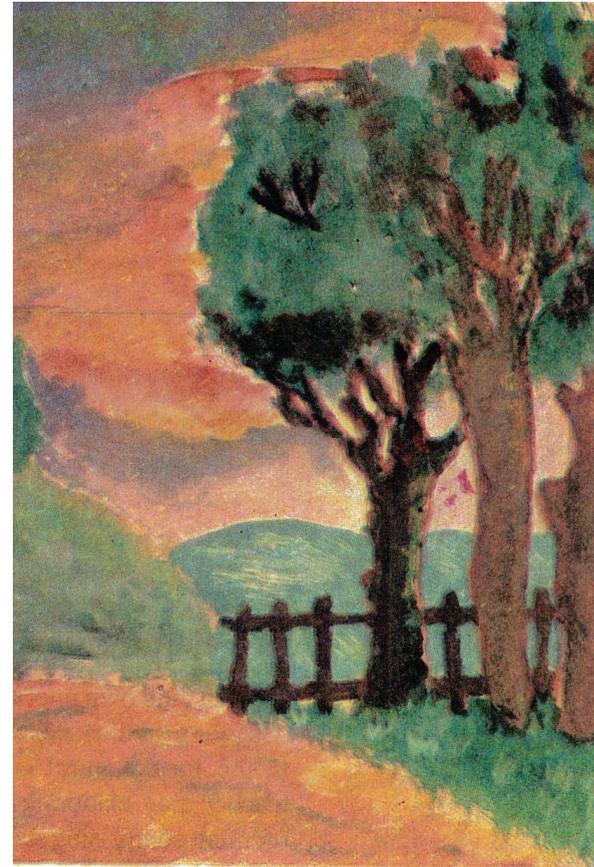
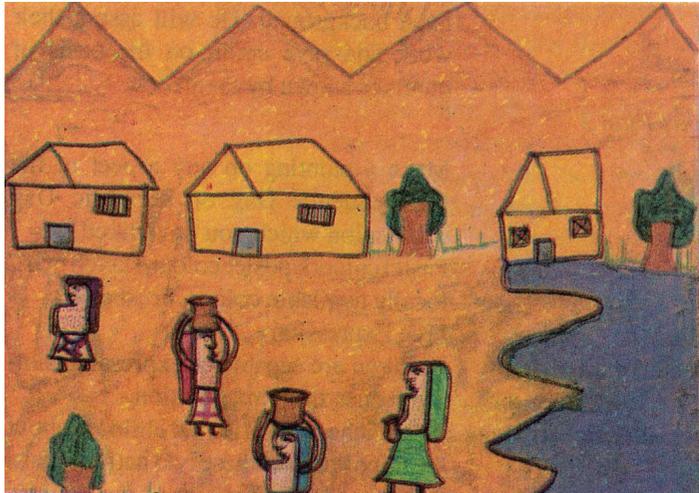
#### Organisational strategy

Children perceive nature and form different ideas. What particular stance of nature has attracted the child and how deeply it is imprinted on his/her mind will reflect an individual personality. But it is often observed that they execute such a theme in a stereotyped way under influence of cheap calendars. This should be discouraged. Rather, they should be induced to give out their own impressions formed on observing various scenes and occurrences in the local natural environment. The teacher may elaborate the typical environment

comprising such elements as the huts, trees, streets, fields, people as truly as they represent the local quality. He will then ask them to draw, basing it on their own observation and experience. During the activity, the teacher will go around the class and study what scenes each of them is drawing. If he finds any child showing an old concept by composing the sun, mountains, river, boat, etc. which are nowhere to be seen in the surroundings, then he will discourage him/her from doing it. He will discuss with these children about some scenes of local background. He will



**Children's expression in water colour and in poster colour**



assess their work and give credit on the basis of qualities shown by them.

### ACTIVITY PLAN 3

#### Topic

Make a painting on any aspect of the Independence Day or Republic Day celebration which you have liked.

#### Material

Pastel colours/poster colour/sketch pens/locally available colour, brushes, etc.

#### Method

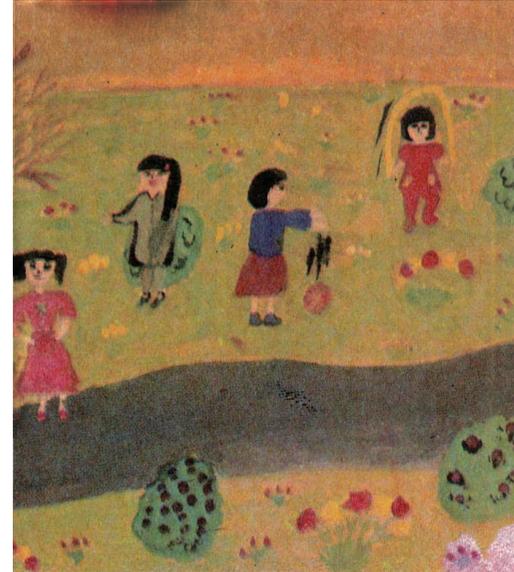
Free Expression

#### Expected expression

Children are capable of expressing simple scenes from imagination.

#### Organisational strategy

The teacher will brief the children about the importance of these two national days which mark the freedom of our



country from the British raj and the adoption of the Constitution for our system of government. These occasions are celebrated throughout the country with great jubilation. In towns and cities, people treat these

days as festivals and participate in various cultural and athletic events. In the capital cities, people assemble to watch the flag hoisting ceremony, parades and other pageantries. In the capital city of Delhi, celebrations are on a much larger scale. Besides flag hoisting, parades, display of armoury, etc. there are tableaux, carnivals and children's dances. The celebrations continue for days. People fly 'Tiranga' on their housetops.

There are many appealing aspects which can provide the children with ideas for painting. The teacher will give liberty to them to select any idea from their own

resources. He will watch while they are drawing line sketches and discuss with any child his/her art scheme, its general composition, its emphasis on the particular aspect, etc. He will also guide any child on colour application, tonal effect, details, etc. At the end, he will ask them to display their work so that all of them may share with each other ideas and their expression in painting. He will then evaluate the work and give credits on each work.

#### *ACTIVITY PLAN 4*

##### **Topic**

##### **Material**

Draw any village scene.

Pencil/sketch pen/  
crayon stick/ *kalam* and  
ink, etc.

**Method**

Free expression

**Expected expression**

Children have the ability to draw simple scenes from their imagination and their expression is symbolic or realistic or both.

**Organisational strategy**

The teacher will discuss in the class the general features of an Indian village with reference to the life of the community and natural environment. He will begin by saying that there are commonalities in Indian villages — the villagers have some traditional occupations in which they are found engaged. They are either tending fields and gardens or grazing cattle or washing and bathing in a pond or making pottery or weaving cloth or doing other daily

routines. Sometimes, they celebrate fairs and festivals in which they participate very impulsively. On such occasions, they wear colourful dresses and go about visiting stalls of sweetmeats and toysellers, *banglewalas* or watching *madariwale*, jugglers and other entertain. Other common sights are, wrestling, cart races, etc.

The natural environment of villages is also quite common. Generally, the landscape of a village has a cluster of huts surrounded by fields against a silhouette of a low hill or foliage. Having discussed the kinds of scenes that could be drawn the teacher

will give them some time to compose their thoughts. As they start drawing he will watch and discuss with individual pupils about the ideas they are executing. He will tell them to give shade and other details in their drawings. He will assess their work and consider qualities such as, composition, light and shade effects, details, etc. and award credits.

#### *ACTIVITY PLAN 5*

##### **Topic**

Make a painting on any aspect of a local fair or festival.

##### **Material**

Pastel colour/poster colour/sketch pens/locally available colour, brushes, etc.

##### **Method**

##### **Expected expression**

Free expression

Children are capable of making paintings from their imagination.

##### **Organisational strategy**

This topic may have been attempted by children in earlier classes, yet such topics are relevant any time. With each passing year, their perception, interest and expression go on broadening and these are reflected in their work.

The teacher, after suggesting the topic, will leave the children to recall their experiences about the fairs and festivals that they have observed in their locality. They may select any idea from their own memory and the teacher may not have to discuss any

particular scene or idea. As children make line sketches for their schemes, he will watch the organisation of their pictorial forms and the aspects they have emphasised. He will allow them to use the colour schemes as they like. Once in a while, the teacher has to withhold his guidance in order to draw out the best that pupils have. He will ask the children to put up the work on display boards so that all could share their ideas. Finally, he will evaluate their work and give credits.

### ACTIVITY PLAN 6

#### Topic

Make a painting on the theme of national integration.

#### Material

Pastel colour/poster colour/sketch pens/locally available colour, brushes, etc.

#### Method

Specified topic

#### Expected expression

Children are capable of expressing simple ideas on any suggested theme. They make use of both symbolic and realistic shapes and forms in their art expression.

#### Organisational strategy

The teacher will explain the concept of national integration to the children. He will particularly highlight that ours is a vast country and its people belong to three main races of the world, i.e. Aryans, Dravidians and Mongolians. They have their own identity by way of cultural aspirations, languages

and styles of living. There are also many religions in our country, perhaps as many as in the whole world. People have a deep faith in their respective religions. These are some of the major variations, but we believe in the maxim of 'unity in diversity'. Our democratic system of government provides equal opportunities to all individuals for promoting their aspiration, faith and lifestyle. But in our history, we see that these variations were exploited by foreign invaders. They could create divisions within us mainly due to our castes, creeds and religions. Now, for the sake of protecting our hard won freedom, the

integration of our people is of paramount importance.

The teacher will then discuss various situations which show the participatory roles of our people belonging to different castes, creeds and religions. These can be their role in the development works of the nation, celebrating together various religious functions, fairs and festivals; rendering social and voluntary services for the welfare of others; forming team mateship for adventurous feats and so on. He will give them the option to render either of these ideas or the ones that they have.

The moment his discussion is over he will go round the class and watch how his pupils are developing this topic in their art schemes. If any child needs some reference details regarding features, costumes, living styles of the people of any region,

the teacher will guide him/her. When the children have done the activity, they will put on display their work so that all of them may see each other's idea and expression. Finally the teacher will assess and award credits.

# CHAPTER FIVE

## **Decorative Art**

### ***Collage, Printing and Decoration***

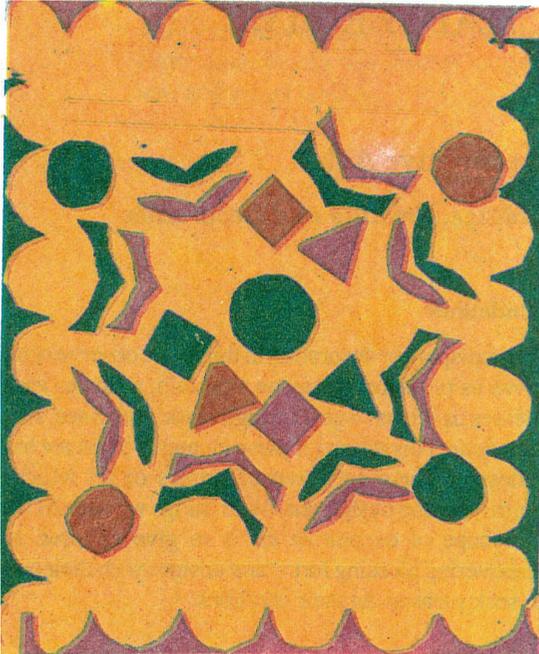
#### **Guidelines**

A Fine display or decoration in things we observe or utilise in daily life gives us pleasure. It may be a curtain, a flower vase, or a basket. It pleases us if it has a good design made with lines, shapes and colours. But we feel displeased if these elements of art are badly organised in a design. There are some principles of art which matter a lot in improving the design quality in things we use. At the primary stage, the scope of decorative art is to give children opportunities for discovering pleasing forms and designs with their own ability in order to seek pleasure in their creations.

Children of Class V are quite aware of decorative art. They may be in any environment (the most sophisticated or the most humble), they see this art practised routinely. In fact, they become conscious of decorative art from the time they begin to perceive objects in their surroundings. Apart from its extensive display in our modern times, the traditional communities simply make its use as a way of life. It is in their homes, in their dresses, in their crafts with varying modes and styles. An *alpana* on the floor, a design on a saree a pattern on a pitcher, a shape of a mask are but a few ramifications of decorative art.

Children of this age group begin to have their own critical opinions regarding the design quality of an object of decoration. They have now their own reasons to justify liking or disliking a pattern or a colour scheme or a composition. This shows their individual perception of the quality of a design. Now with longer experience, better skill and control of the media, they evolve pleasing motifs and designs for decoration. In the process they learn some basic principles like balance, harmony, rhythm and symmetry which are essentials components of a pleasing decoration or a design. If they like to change from conventionalised designs to any new scheme of their own, they should be allowed to do so.

Activities of collage, printing and decoration (on pottery, mask, etc.) have been proposed for children of this class. These would bring forth their individual innate talent through these simple decorations and consequently develop their insight and appreciation for forms designs in general.



**Collages made by children with colour paper**



*ACTIVITY PLAN 1*

**Topic**

Express any idea or scene through a collage.

**Material**

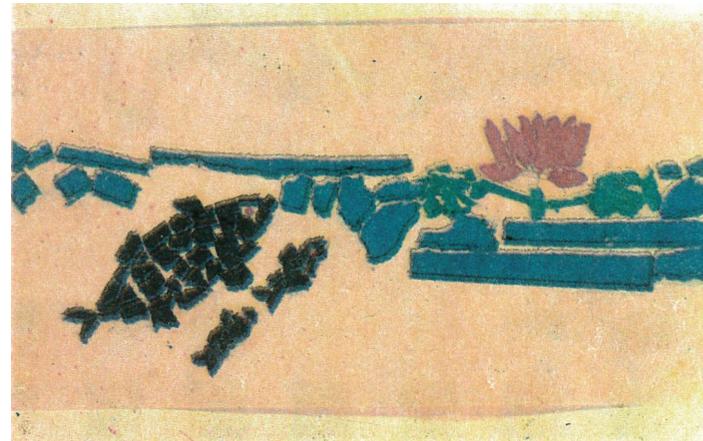
Nature's collections, gum/flour paste/fevicol, cutting tool/knife/blade, etc.

**Method**

Free expression

**Expected expression**

Children are able to create attractive forms and scenes with





### Organisational strategy

nature's collection and throw-away materials.

Children have been making collages with conventional materials (coloured paper, printed material, etc.) but they may not be acquainted with the use of nature's collection and throw-away articles like feathers, leaves, tinfoils, empty cartons, coloured threads, straw, etc. The materials selected for the purpose should stick properly on the paper surface.

The teacher will suggest to children various commonplace scenes of their environment or mention some people who catch

**Collage with cloth cuttings**

our attention in the marketplace such as, hawker, parrot-seller, *monkeywala*, etc. He may ask them to choose any scene or develop any of their own ideas.

He will allow children to explore and collect nature's collection that they want to use in their collage. He will also study the collection of each child and discuss the idea/scene that he/she intends to execute. As children begin preparing pencil sketches, he will go around the class to guide any child who, he feels, requires his help. When they have finished the work, they will put it up for show so that they may judge the quality of

quality of each other's collage. The teacher will give credits on their work.

#### ACTIVITY PLAN 2

##### **Topic**

Arrange picture cut-outs of 8/10 national leaders in a map of India.

##### **Material**

Picture cut-outs, map of India, scissors, glue, chart paper, sketch pens, etc.

##### **Method**

Specified topic.

##### **Expected expression**

Children have the ability to make decorations with picture cut-outs.

##### **Organisational strategy**

Children of this age have limited information of national leaders and personalities of bygone days. The teacher will first of all introduce them to the concept of a national leader

with reference to the struggle for the freedom of our country. He will tell that the national leader was no doubt an ordinary person but he dedicated his life for the cause of freeing the motherland from British rulers. He made the highest sacrifices of going to jail/ gallows to achieve this objective. The teacher will further elaborate that there is a galaxy of such leaders for this struggle continued for nearly a hundred years. He will then give names of some well known leaders so that children may collect their pictures. He will also suggest the various sources such as old magazines, pamphlets

folders available from some voluntary agencies and others working to bring out publications on the national leaders.

The teacher will form small groups of children to search for such material. He will then discuss with each group about the organisation of picture cut-outs in a map of India. There are many ways to arrange, for instance, the leaders can be shown in their respective birth places; they can be shown around the map with a central figure of 'Bharat Mata' or 'tiranga'; they can be shown in the vanguard on the cut-out of a procession

and so on. But let children evolve their own schemes as well.

The teacher will see their rough layouts before permitting them to paste these picture cut-outs. He may suggest any other attractive scheme if he thinks it necessary. The charts prepared by the groups of children will be displayed on the walls of the classroom but the teacher will give them credits on the overall effect achieved by them.

### ACTIVITY PLAN 3

#### Topic

Make an overall printing of a motif in two colours.

#### Material

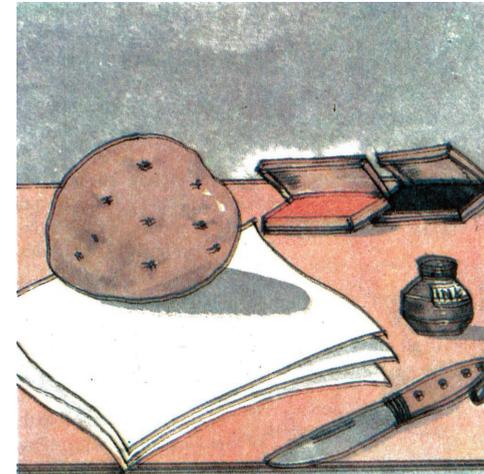
Poster colour/printing ink, potatoes, knife, etc.

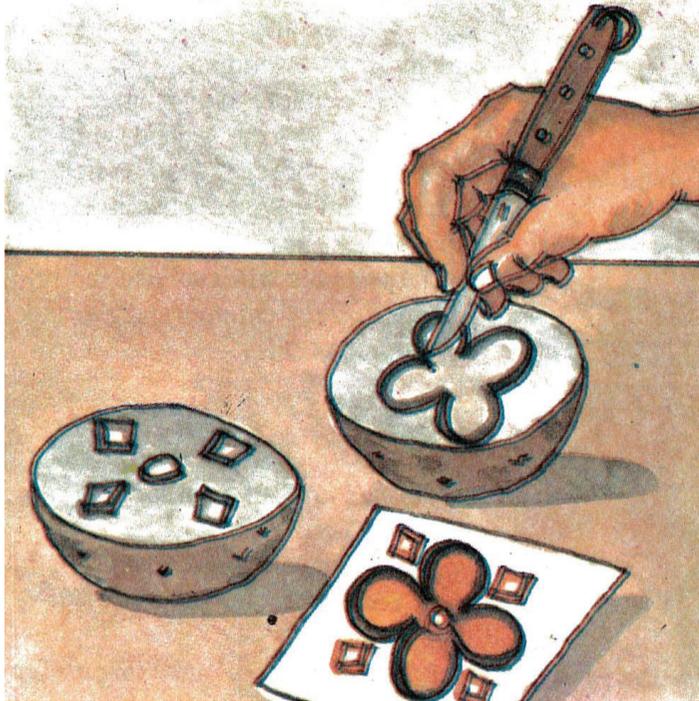
#### Method

Free expression

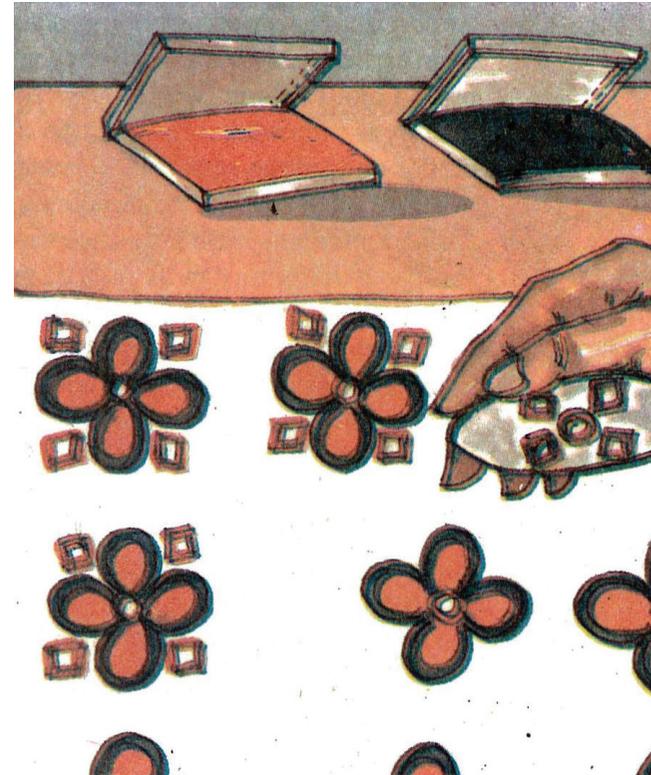


**Print design made with half-cut potato in two colours**





**Process of making a print design with half-cut potato**



**Expected expression** Children have the ability to print different patterns/ motifs with a variety of soft surface material.

**Organisational strategy** Children have been doing printing activity in earlier classes. This time, they will print a motif having two colours. This activity is somewhat different from the earlier ones in the sense that the same motif will have two different colours and while printing they will have to be careful to get uniformity in its printed impressions. The process to do it is that first a rough sketch of the motif is made and then it is given a colour scheme with any two contrasting colours.

The size of the motif should be less than the surface of half-cut potatoes. The portions of both the colour areas are traced out separately and transferred on the two equal half-cut potatoes. Now the colour areas on both the half-cut potatoes are retained in the form of reliefs whereas the remaining parts are etched out. A key point is also made with an arrow head on both cut pieces of potato. While printing, the key points are always kept in the same direction. At the time of printing, the first colour impression is given with light colour and the second with dark

colour. Also, the second impressions are printed over the printed ones as an overlapping.

The teachers will evaluate the print designs made by children and give credits on their work.

#### ACTIVITY PLAN 4

##### **Topic**

Make a geometric pattern or a natural scene or a composition in spray-printing process.

##### **Material**

Poster colour, old toothbrush, scissors, blade, etc.

##### **Method**

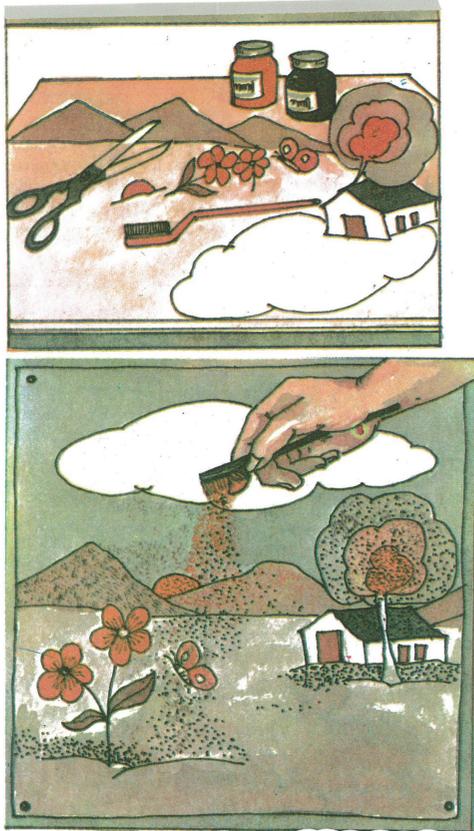
Free expression.

##### **Organisational strategy**

Attractive decorations can be made by spray-printing process. The colours sprayed with a toothbrush produce soft tonal modulations on printed surface. This

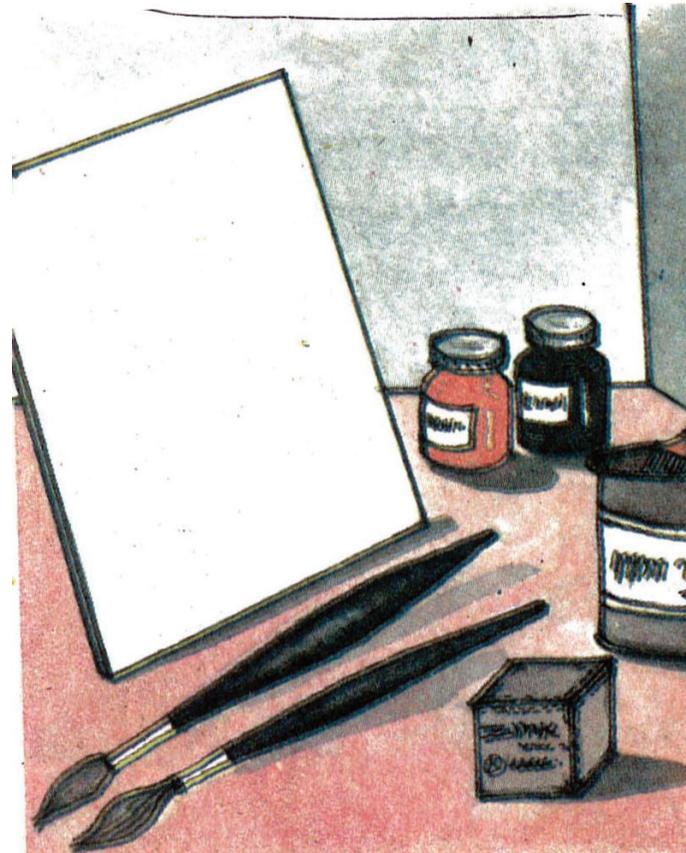
process can be used in two ways: (i) by cutting a pattern/shapes on paper and spraying colours over the exposed areas, and (ii) by placing actual object/cut-outs of paper shapes (like leaves, flowers, twigs, etc. or cut-outs) on a paper and then spraying over them. The resultant outcome in the first case will be a direct printed impression and in the second case, it will be reverse printed impression. Children may be asked to do the activity in either way they like.

The teacher will give them the choice to make either a pattern or a scene or a composition. Those children who are

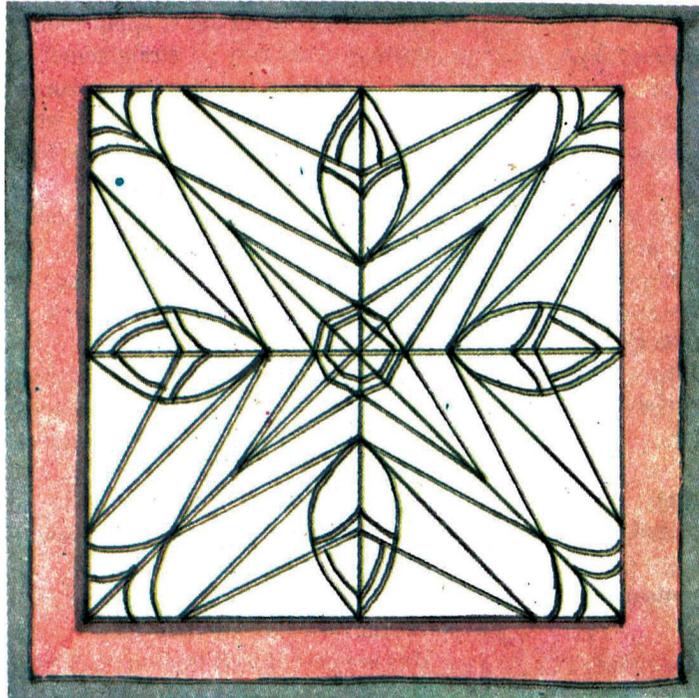


**Process of making a composition using the method of spray-printing**

doing the activity to print a pattern, will be asked to fold a paper 3/4 times and cut with scissors to prepare a symmetrical pattern. Other children who want to make a scene/ composition will be asked to draw and cut shapes of different objects which they want to compose in their schemes. The teacher will check cut-out material that they have prepared and see their proper placing before they start spraying colours. He will also demonstrate the correct way of holding the toothbrush in hand for spraying. He will ask them to exhibit their work. He will then evaluate the work.



**Process of making a decoration with cardboard**



*ACTIVITY PLAN 5*

**Topic**

Make decoration on cardboard.

**Material**

Cardboard (*gatta*), poster colour, brushes, gelatine, zinc oxide/chalk matti, etc.



|                                |  |
|--------------------------------|--|
| <b>Method</b>                  | Free expression  |
| <b>Expected expression</b>     | Children are able to make simple decorations (pattern/design) on cardboard.  |
| <b>Organisational strategy</b> | Apart from floor decorations which children are quite apt to make, the decoration on cardboard is another form resembling it. Such decorations can be used as wall hangings. The cardboard is first processed with a coating of solution for preparing the base. This solution is made by boiling gelatine in water in the ratio of 1:8 and then adding one part of zinc oxide or chalk matti into it. This will produce a smooth whitish surface on the |

cardboard and keep the freshness of colours intact. In the first instance the children will be asked to process the cardboard.

The teacher will ask them to draw vertical and diagonal lines on their cardboard and then draw symmetrical shapes to show a pattern or design in line drawing. The children may arrange geometrical shapes in circular or square patterns or use some traditional motifs which are popular locally. The choice is their own, the teachers will, however, guide them in proposing colour combinations, balance and rhythm of their patterns.

Sometimes, the processed cardboard show slight bulges due to application of coating. This can be starlightened by keeping the cardboard under pressure of weight. This may be done either when coating has dried or when the pattern has been made.

The children will put up the finished work on the walls of the classroom. The teacher will give credits keeping the principles of a good design in mind.

#### ACTIVITY PLAN 6

##### **Topic**

Make a floor decoration of your choice.

##### **Material**

Earth colours, coloured sand/husk, nature's collections like pebbles, stones, leaves, etc.

##### **Method**

Free expression

##### **Expected expression**

Children are able to decorate floors with different materials.

##### **Organisational strategy**

Many communities in India have their distinctive styles of floor decorations. This is a part of their traditional custom to decorate their houses and other places. Children are not only familiar with local style and form of floor decoration, but also executive it effortlessly. Although they follow a set pattern in its execution, occasionally they try to evolve new shapes as well. This experimental approach should be encouraged in them. With new materials

and shapes, they will be able to create more interesting patterns of floor decoration.

Teachers in certain regions may find this activity out of context if this kind of art is not practised by communities in their areas. This does not mean that the children will not be able to make floor decoration. In fact, they have better scope of evolving their own patterns, and of experimenting with different materials. The decorations made by them may show some forms either realistic or abstract or geometric. Teachers, therefore, will have to involve them in this activity and leave

them to use their own ingenuity and resources.

The teacher will allot children spaces on the floor and ask them to make decorations as they like. He will also give them freedom to use any materials. He need not give any guidance but see the forms and patterns that they are making. At the end, he will evaluate their decorations and give credits.

#### ACTIVITY PLAN 7

##### **Topic**

Decorate an earthen vessel (*gamla*, jar flower-vase, etc.) with any geometric pattern.

##### **Material**

Earthen vessel, poster colour/locally available powder colour, brushes, gelatine, zinc oxide/chalk matti, etc.

|                                |  |
|--------------------------------|--|
| <b>Method</b>                  | Specified topic  |
| <b>Expected expression</b>     | Children are able to make simple decorations with geometric patterns on earthen vessels.   |
| <b>Organisational strategy</b> | The earthen vessels which are to be decorated are given a coating for preparing the base. It is done with a solution of gelatine and zinc oxide/ chalk matti as used for cardboard decoration. The base will keep the colours fresh and in proper hues. After this coat is dry it is rubbed with a piece of sandpaper to make the surface smooth and uniform. The pattern is drawn either free-hand or traced. Then the colours are applied according to the scheme. |

The teacher will ask children to prepare the base on the vessels, and make rough sketches of the motif/pattern which he/she wants to draw or trace. He will also suggest that patterns may be drawn or traced in horizontally running columns of big or small sizes. After line drawing is done, they will be asked to fill colours. When ready, the children will arrange their painted vessels in a row.

Let children see the patterns and colour schemes in each other's vessels. These earthen vessels are good for interior decoration. The teacher will evaluate this work and award credits.

# CHAPTER SIX

## Plastic Art

### *Clay Modelling, Relief and Construction*

#### Guidelines

Clay is the basic material for creating a form in three dimensions. It is abundantly available from ponds and hillsides. When cleaned of impurities like pieces of pebble, stone, straw, etc. it is most pliable. It can be rolled, patted, squeezed, stretched or bent in any manner as one wishes. The child feels fascinated when holding a lump of clay, and has the urge to shape it according to the image in his mind.

Clay art in the form of terra-cotta is common in many communities and is used both for utilitarian and aesthetic purposes. The aesthetic objects like

toys, figures, images and reliefs are made in local styles which are very old.

Children of Class V are naturally very prolific with this medium. They model forms of clay intuitively. At this age, they have a tendency to make realistic forms. But sometimes they fashion them in the local style. They even try to depict details as found in the intended object or character of their visualisation.

The clay is always used moist. Children, while doing the activity, should have a bowl of water to keep it moist because if it is dry, working becomes difficult. Another point to remember is that when making a solitary figure in standing posture, an



armature (an inner support of a galvanised wire shaped according to the intended form) should be used. This will save the figure from falling. After all, wet clay cannot bear the weight of the heavy upper portion.

Activities of clay modelling, relief and construction have been given for this class. These are meant for children's expression in the medium. As they have done such work in earlier classes, they should now show improvement for having control over its use and improved visualising ability. The



#### **Clay modelling in the classroom**

teacher may study the activity plans for effective organisation and guidance.

#### *ACTIVITY PLAN 1*

##### **Topic**

Make any figure in clay.

##### **Material**

Modelling clay/potter's clay, modelling tools, etc.

**Method**

Free expression

**Expected expression**

Children are capable of making different forms and figures in clay. Their expression in this medium is both symbolic and realistic.

**Organisational strategy**

Since children have been doing this activity in earlier classes, they do not require much reference or discussion on the subject matter. As



a reminder to those who might attempt a standing posture of any human or animal form, the teacher will suggest an armature over which the form is to be modelled. (An armature may be made with a galvanized wire bent according to the posture of the form.) To those who want to make models in sitting or lying positions, he may advise making solid forms and avoid giving thin limbs attached to the body. Usually thin parts of a form break off frequently even during working.

Working these precautions, he will involve children in the activity and he himself will go around the class to check the armatures

or the figures pupils are planning to make. Occasionally, he will sit with a child and encourage him/her. When they have completed, the work will be put on show for all to see.

The teacher will evaluate and give them credits on the basis of their ideas, ingenuity and expression.

**Organisational strategy** The teacher will not elaborate the topic since children know their characters. At this age, they begin to develop affinity with people

#### ACTIVITY PLAN 2

##### **Topic**

Make a figure in clay of a man or a woman.

##### **Material**

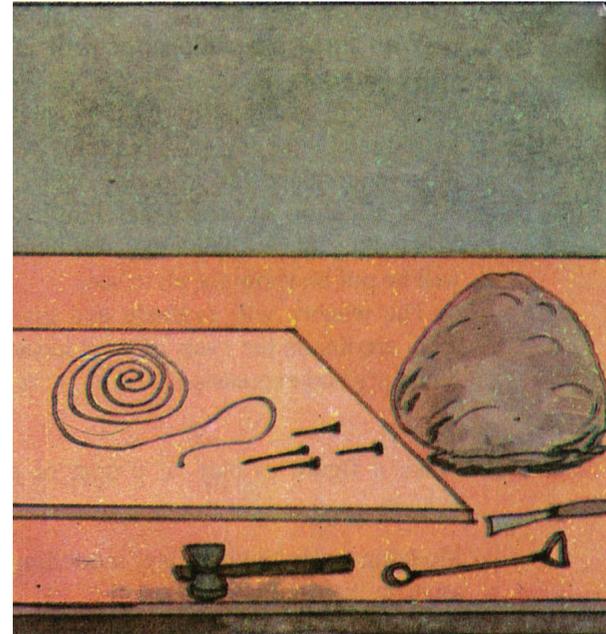
Modelling clay/potter's clay, modelling tools, galvanised wire, etc.

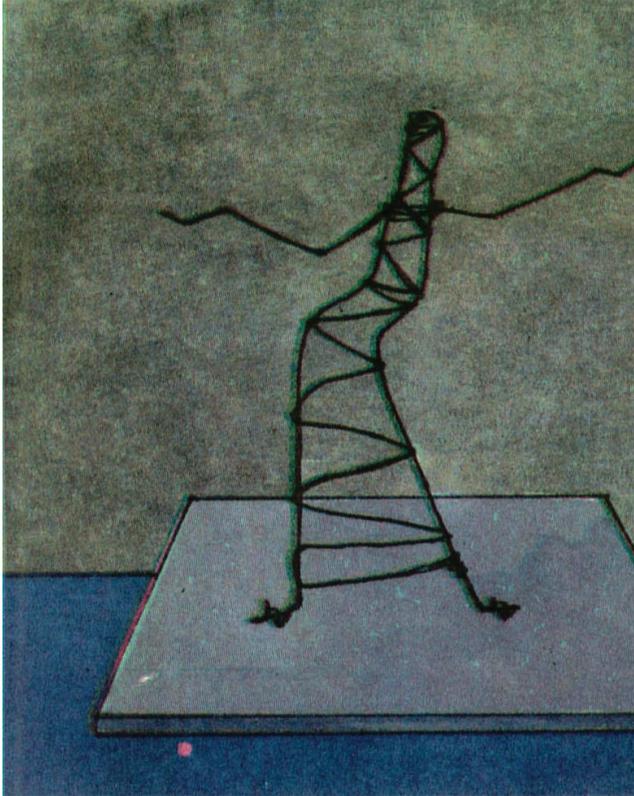
##### **Method**

Specified topic

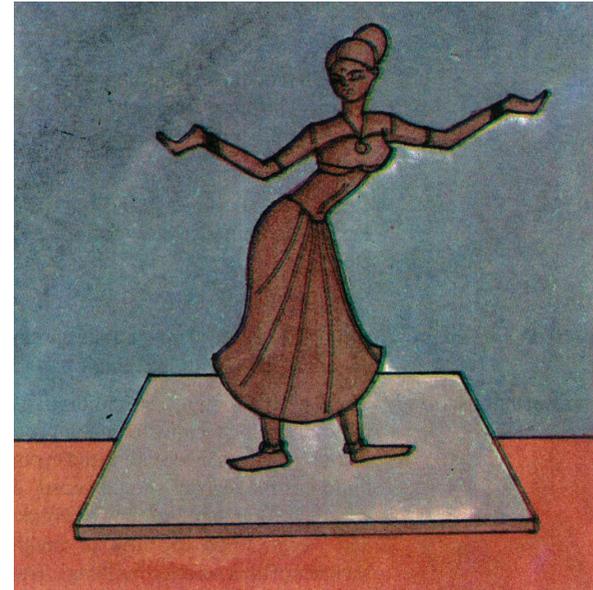
##### **Expected expression**

Children have an ability to make simple figures in clay of various objects from their imagination.



**Process of fixing an armature for a standing figure before working with clay**

beyond home and neighbourhood and prefer to execute their forms. They are able to shape wire armature required for modelling the figures.



As children are engaged, the teacher will watch the progress without any comment or remark. He should only watch that each child is working on his/her conceived form and not copying one of the classmates. The aim is that they may have the experience of imagining a character and give it a shape.

After they have finished the work they will exhibit it in the class. The teacher will assess the quality of their figures and award credits.

### *ACTIVITY PLAN 3*

#### **Topic**

Make a relief to depict any composition/scene.

#### **Material**

Modelling clay tools, thin galvanised wire, small nails, plywood board, water, etc.

#### **Method**

Free expression

#### **Expected expression**

Children are capable of making simple reliefs to depict their own ideas.

#### **Organisational strategy**

Relief is a pictorial form with a third dimension. It is rendered more or less like a drawing in clay. There are two types of relief. One, a kind of illusive perspective is created by varying the sizes of figures so that there appears an effect of foreground and background on a plane surface. Two, the figures are grouped together with high and low relief effects so that they show a visual depth. To prepare a relief a mesh of wire is fixed on a flat wood/plyboard to give

support to the base layer of clay. This layer of clay is the plane surface over which figures are modelled.

The teacher will explain the process of making initial preparations like fixing wire on the board, making a plane surface with clay, etc. to start the work. He will then ask pupils to make rough sketches of their ideas which should have two to three figures in the scheme. (More figures will be difficult to organise and execute.) He will check their sketches and ask them to start. He will help any child if he finds his/her three dimensional forms

not showing proper effect due to weak proportion or lack of details. The children will put their work on show for each other's viewing. The teacher will assess and give credits.

#### *ACTIVITY PLAN 4*

##### **Topic**

Make a model of a building with cardboard. (The building may be of a school, health centre, railway station, old monument, etc.)

##### **Material**

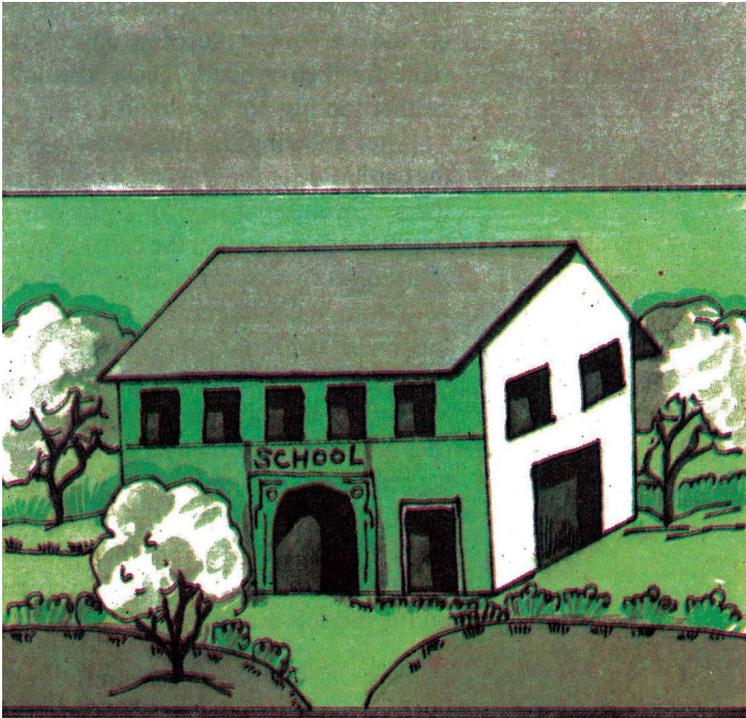
Cardboard scissors, glue/flour paste/fevicol, coloured paper, cotton, twigs, etc.

##### **Method**

Specified topic.

##### **Expected expression**

Children are fond of making simple models of cardboard with ingenuity.

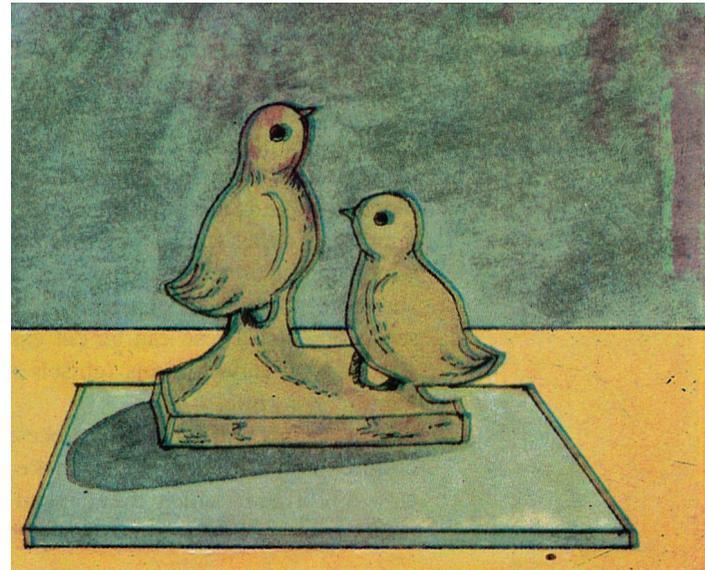
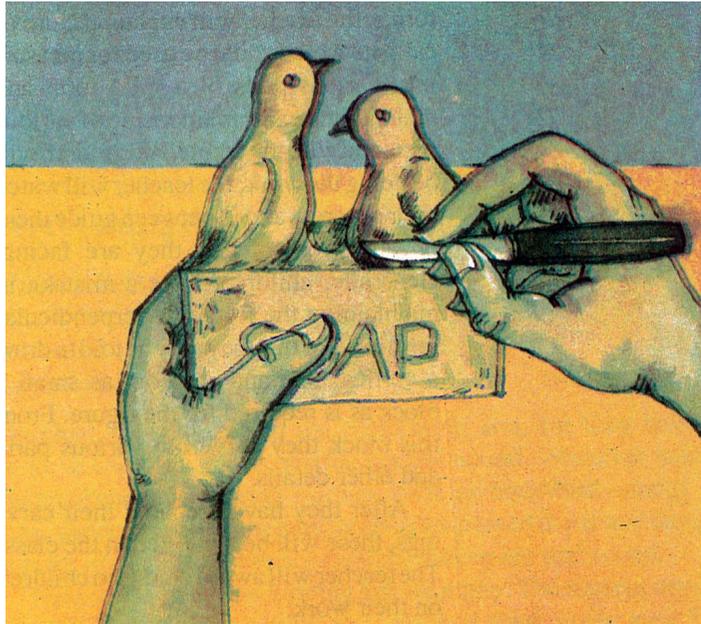


**Organisational strategy** The teacher will suggest to children some buildings in the vicinity for making models but if they are more interested in other buildings the teacher should accept. He will then form small groups of children and assign them the task of making sketches of their selected buildings. These sketches should be of all sides and give a general layout of the building. On the basis of these sketches, the children will draw elevations, sides, other details, etc. on the cardboard keeping appropriate scale for their models. These should be neither too big nor too small.

After showing the final drawings on

the cardboard to the teacher, they will cut them with any sharp tool or knife, verifying once again whether the cut-out pieces fit in correctly to form models. Then they will join them together and decorate them with coloured paper. Finally, children will prepare base or plan for their respective models of the building in which they will show pathways, trees, foliage according to the surrounding environment. At the end, they will exhibit their work for all children to see their models. The teacher will assess and give credits on the models made by each group.

**Process of carving a figure from a piece of soap**



*ACTIVITY PLAN 5***Topic**

Make a carving of any figure of your choice.

**Material**

Soap cake/block of plaster of paris or clay/soft stone (also called soapstone)/brick, etc. carving tool, caliper, knife, etc.

**Method**

Free expression

**Expected expression**

Children have the ability to make simple carvings on solid but soft material.

**Organisational strategy**

A figure cut-out from a solid mass is called a carving. Before a figure is carved out from a solid block, its rough form (dummy) is planned on a soft material such as clay. It will help in cutting the block to make an identical figure like the dummy. At this

stage, the solid block which can be used for carving may be a soapcake, brick, block of plaster of paris, soft stone, etc. These can be cut easily with simple carving tools (chisels and hammer) or knife.

The teacher will explain the process to children and ask them



to first make on clay any figure which they intend to reproduce in their carvings. (Some children already know carving as they have been doing it on a piece of chalk, bamboo, wood, etc.) Such children should also make a clay dummy to understand the process of carving of a figure in the round. After they have prepared the rough forms, the teacher will explain the use of calipers which could be used for measuring various parts of a solid form and maintaining exact relationship of various parts and with the whole.

As children will be doing the work, the teacher will watch their progress and in between guide them on any problem that they are facing. Generally, children make a mistake in maintaining the figure in perpendicular position. For this they may be told to draw a vertical line and chip out as small a block as is required for the figure. From this block they carve out various parts and other details.

After they have prepared their carvings, these will be exhibited in the class. The teacher will award credits to children on their work.

# CHAPTER SEVEN

## **Performing Art**

### *Music, Dance, and Drama*

#### **Guidelines**

Children are attracted to the performing arts, for they have an intuitive love for rhythm, movement and sound. Whatever may be the environmental setting—urban, rural or backward—songs are sung, dances are performed and dramas are played day in and day out. Indeed, life itself symbolises rhythm, movement and sound.

The sources of the performing arts are many. The modern devices like T.V., radio, transistor, etc. have reached the remotest area. This is one source from where children pick up various forms



and styles of performing arts. Local folk arts have a significant role in the social and cultural life of the community. This is another source from which children casually adopt the idioms, techniques and anecdotes of their local arts. Yet another source is the daily occurrences which they enact naturally as play activities. The children's environment is lively and full of action, melody and joy.

Children of Class V begin to show amateur ability in rendering any song or performing any dance-form and character role. While presenting an item, they not only maintain its exactness but also make use of emotional overtones for a particular stance. Another aspect of their maturity is that they now begin to give critical appreciation on the performance of others. They can recognise the pause, rhythm and flow of a song as much as the action, movement and stance in portraying a character. In short, they now enjoy the performing arts both while presenting them and while observing them.

As in other forms of art, so in the performing arts, the activities relating to the common core component have to be given due importance. In performing arts, these activities are of the nature of national and patriotic songs, traditional folk songs and dances and the dramas based on

India's freedom struggle, national intergration, etc. Although free expression is the basic strategy for organising activities, in the case of common core component, the skill, form and technique of such activities have to be imparted for developing a desired competence in the children.



#### ACTIVITY PLAN 1

**Topic**

Sing any folk or tribal song.

**Material**

*Dholak, dafla/mridang, harmonium, etc.*

**Method**

Free expression



**Group-dance by children**

**Expected expression** Children are capable of picking up songs popular in their environment.

**Organisational strategy** Children are familiar with a variety of songs. But they have very little awareness of the regional folk and tribal songs. This is basically due to lack of exposure to such

songs. More and more children are found having little appreciation for them. In times to come, this loss would be colossal as the folk and tribal songs and tunes are basis to the heritage and the identity of many a community. Children need to be sensitised to these songs.

The teacher will arrange to impart skill in singing some popular regional folk songs. He will look for a child or a teacher or local resource person, who is conversant with such songs, for giving practice to the children. During practice sessions he will see that all of them participate and pick up the basic rhythm, wording

and tune of some songs. He will then assess individual ability in singing an assigned song without help or guidance.

#### ACTIVITY PLAN 2

**Topic**

Sing any song of your choice.

**Material**

No special musical instrument required.

**Method**

Free expression

**Expected expression**

Children have the ability to sing songs popular in the locality.

**Organisational strategy**

The teacher will simply ask children to sing a song they like one by one. He will however, tell the class that while a child is singing, the others may listen to him in silence and only at the end of the song can they

appreciate or applaud its presentation.

Children pick up a variety of songs and can sing them with sufficient exactness and even show the mood in which these are to be sung. After each song, the teacher will give credits on their presentation.

#### ACTIVITY PLAN 3

**Topic**

Practise *sargam* and a few *alankars* of Indian classical music.

**Material**

Harmonium, *tabla*, etc.

**Method**

Specified topic

**Expected expression**

Children are capable of rendering elementary *sargam* and *alankars*.

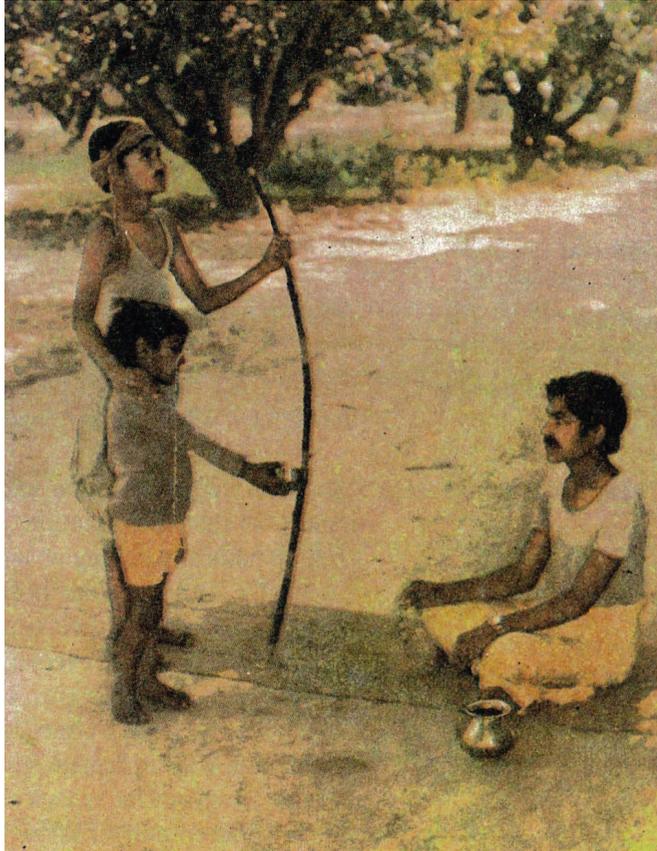
**Organisational strategy**

Indian classical music, both vocal and instrumental, is based mainly on certain sounds



called *swaras*. Any classical song or tune is composed on the permutation and combination of these sounds, which are Sa, Re, Ga, Ma, Pa, Da, Ni, and the end sound is the repeat of the first note. This system of sound or *swaras* has many variations.

Many teachers are competent to render a few elementary *alankar*. They will expose children to its rendering so as to impart an awareness about the *laya*, *tals* and *matras* of the classical forms of music. This should be in accompaniment to the harmonium and the *tabla* to give the idea of the affinity between



vocal and instrumental sounds.

Those teachers who are unable to carry out such an activity will take the help of a colleague or resource person and organise practice for the children. They should develop the ability to render it at the elementary level. At the end he will also evaluate the skill developed by the children. (The teacher may give practice to the children on the *alankars* given below).

#### ACTIVITY PLAN 4

##### **Topic**

Perform any folk dance of another community.

##### **Material**

As required for a particular folk dance.

##### **Method**

Free expression

**Expected expression** Children are capable of picking up any dance form with exposure and practice.

**Organisational strategy** Most children are familiar with the folk dances of their community. Thus they pick up naturally having observed it occasionally. But they are not aware of many dance forms of their neighbouring communities. In India, every big or small community (regionwise, statewise, clusterwise, etc.) has a typical folk dance which in a way is representative of its cultural identity. Due to lack of opportunities, children neither know other folk dances nor develop any appreciation

for them. The aim of this activity is that they recognise different dance forms and feel a sense of variety in them. For instance, any state is surrounded by two or three other states which have their own popular folk dance. It is not difficult to give children an exposure to such dance forms and some practice to perform some such dances.

The teacher will decide how many dance forms of neighbouring communities are to be selected. This depends on the resource persons available for imparting practice to children. But practice of a least one folk dance of another

community must be arranged. The teacher will help the resource person while imparting skill or technique of the dance-form. On a specified day, the teacher will organise the final performance to assess the ability of children and give credits. (This activity may be spread over three or four periods.)

#### ACTIVITY PLAN 5

##### **Topic**

Enact any role from the *panchatantra* or from a theme of real life situation.

##### **Material**

Make-up material, masks, *mukutas*, costumes, etc.

##### **Method**

Free expression

##### **Expected expression**

Children have ability to perform simple roles.

##### **Organisational strategy**

Children of this age have access to literature meant for them. The themes

dealt in such literature range from fantasy, adventure, mythology to stories from the *Panchantara*. They have an intrinsic desire to enact a variety of roles. Even while reading a story, they play its characters in their imagination.

The teacher will initiate discussion with children on the selection of a story or theme for dramatising. He will offer them roles of their choice. If a story has few characters, he may select other story (ies) and give roles to all the children of the class. The groups so formed will rehearse their parts and the teacher will help them in acting a particular character, its posture, action, movement on the

stage and dialogue. (The rehearsal sessions may be spread over a few periods.)

As children are ready, the teacher will ask each group to collect or improvise their make-up items. (The school too can provide items which are expensive or hire items like costumes, *mukutas*, etc.) He will organise performance of each group in turn and assess the role played by each child.

#### ACTIVITY PLAN 6

##### **Topic**

Make a chart of 8/10 musical instruments of Indian origin.

##### **Material**

Chart paper/drawing paper etc., picture cut-outs, scissors, sketch pens, glue/flour paste, etc.

##### **Method**

##### **Expected expression**

Specified topic

Children are able to make charts with picture cut-outs on any particular theme.

##### **Organisational strategy**

The teacher will form small groups of children and ask each group to collect pictures of different musical instruments common in their area or any other region of India. Children will mainly depend on such sources as magazines, calendars, pamphlets, etc. for collecting the pictures. This kind of activity should be announced in advance so that children may be able to procure such pictures.

After each group has collected the cut-outs,

the teacher may help them select the appropriate ones. Each group will plan how these are to be organised in the chart. They will finally paste these pictures and write the names of each type of musical instrument and its use in a particular region/states, etc.

The work of each and every group will be put up on the classroom walls. This will give children an idea about the vast variety of musical instruments in the country and their shape and appearance. The teacher will award credits on the effectiveness of the schemes, variety, etc. to each group.

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## APPENDIX

### Activity Book in Art Education for Class V

This Activity book has been planned to meet the curricular need of art education. It is to be used by children in their day-to-day work in the classroom. The aim is to enable the teacher to assess the individual child's work regularly and to watch his/her creative growth from time to time. An insight of this kind is important for the teacher to provide effective guidance to every child. This book, in a way, will also serve as a record to show the regularity and frequency in the organisation of various activities under each art form.

The Directorate of Education/Board of Secondary Education may like to bring out this publication in uniform design, as given in the following pages. It may be printed in demy quarto size, preferably on thick paper. The box indicating 'space for activity' may have uniform size of 9"× 11". The pages carrying such boxes may be printed on a single page as the children are required to use water colour/poster colour, etc. in certain activities. However, other activities relating to plastic and performing arts may be printed on both sides of the page since these are meant for keeping a record of the child's performance.

### ACTIVITY BOOK IN ART EDUCATION FOR CLASS V (For students's use only)

Name .....

Age .....

School.....

#### Suggestion to Teachers

This Activity book contains a variety of activities relating to different forms of art. These correspond to the activity plans which have been given in the Teacher's Handbook. There are also some additional activities given under each form of art. For organising them, the teacher may make use of the syllabus and relevant organisational strategy. Further, in this book, the activities have been arranged in a serial order. The intention is not to organise them in the same order. A teacher is free to take up any activity from any of the art forms and organise it in the class.

Broadly, there are two types of activities: (i) those which will be done on paper, such as, drawing, painting, collage, printing, etc., and (ii) those which will be performed or executed otherwise in the class, such as, singing, mimicking, role-playing, modelling, mask-making, etc. For the former type, suitable space has been provided in this book. For the latter type, details regarding the activity, material, method, etc. have been indicated. Both the types of activities are to be organised in the class. After completion of each activity, the teacher has to assess the quality of art expression/performance of each individual child and give a suitable credit/remark in his/her activity book in this regard.

### Drawing and Painting Activities

- Topic** Paint or draw a scene relating to local life.
- Material** Pastel colour/poster colour/sketch pen/locally available colour, brushes, etc.
- Method** Free expression

*Space for Activity*

Date \_\_\_\_\_

Credit \_\_\_\_\_

**Topic** Draw any natural scene of your choice.  
**Material** Pencil/pastel stick/sketch pen/*kalam* and ink, etc.  
**Method** Free expression



**Topic** Make a painting on any aspect of the Independence Day or Republic Day celebrations which you have liked.

**Material** Pastel colour / poster colour / sketch pens / locally available colour, brushes, etc.

**Method** Free expression

*Space for Activity*

Date \_\_\_\_\_

Credit \_\_\_\_\_

**Topic** Draw a village scene.  
**Material** Pencil/sketch pen/crayon stick/*kalam* and ink, etc.  
**Method** Free expression

*Space for Activity*

Date \_\_\_\_\_ Credit \_\_\_\_\_

**Topic** Make a painting on any aspect of a local fair or festival.  
**Material** Pastel colour / poster colour / sketch pens / locally available colour, brushes, etc.  
**Method** Free expression

*Space for Activity*

Date \_\_\_\_\_

Credit \_\_\_\_\_

**Topic** Make a painting on the theme of national integration.

**Material** Pastel colour / poster colour / sketch pens / locally available colour, brushes, etc.

**Method** Specified topic

*Space for Activity*

Date \_\_\_\_\_ Credit \_\_\_\_\_

### Additional Activities in Drawing and Painting

- Topic** Make a drawing or painting of a game/sport.
- Material** Pencil/*kalam* and ink, pastel colour/poster colour/sketch pens/locally available colour, brushes, etc.
- Method** Free expression

*Space for Activity*

Date \_\_\_\_\_ Credit \_\_\_\_\_

**Topic** Draw a scene from any story. (The story may be from your textbook/literature.)  
**Material** Pencil/crayon stick / *kalam* and ink, etc.  
**Method** Free expression

*Space for Activity*

Date \_\_\_\_\_ Credit \_\_\_\_\_

**Topic** Drawing/painting on any local theme as suggested by the teacher.

**Material** Pencil/crayon stick/*kalam* and ink/pastel colours/poster colour, brushes, etc.

**Method** Specified topic

*Space for Activity*

Date \_\_\_\_\_

Credit \_\_\_\_\_

**Topic** Drawing or painting on a theme selected by the children themselves.

**Material** Pencil/crayon stick/*kalam* and ink/pastel colour/poster colour, brushes, etc.

**Method** Free expression

*Space for Activity*

Date \_\_\_\_\_

Credit \_\_\_\_\_

**Collage Printing and Decoration Activities**

**Topic** Express any idea or scene through a collage.

**Material** Nature's collection, gum/flour paste/fevicol, cutting tool/knife/blade, etc.

**Method** Free expression

*Space for Activity*

Date \_\_\_\_\_

Credit \_\_\_\_\_

**Topic** Arrange picture cut-outs of about ten national leaders on a map of India.  
**Material** Picture cut-outs, map of India, scissors, glue, chart paper, sketch pens, etc.  
**Method** Specified topic

*Space for Activity*

Date \_\_\_\_\_ Credit \_\_\_\_\_

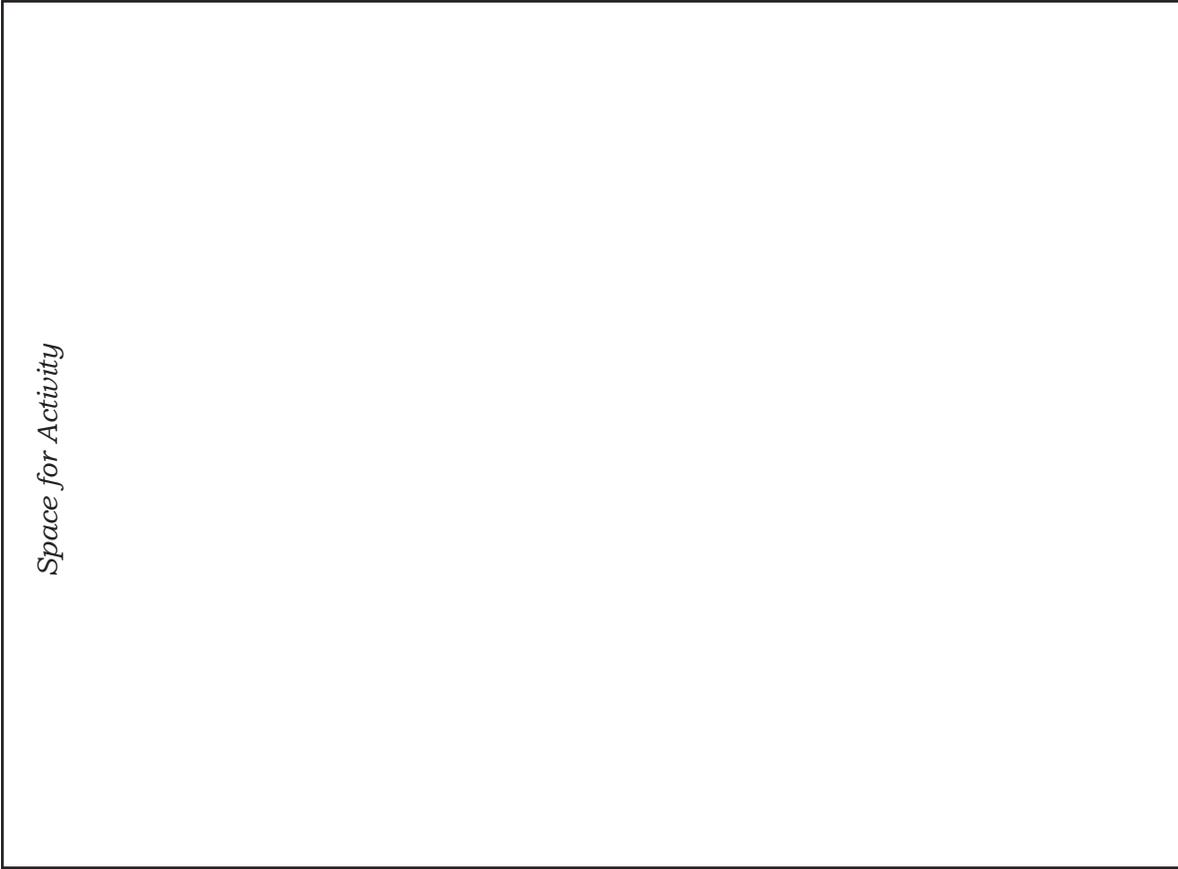
**N.B.** This activity will actually done on a large-sized chart paper but layout may be done by the child on the space provided for the activity.

**Topic** Make an overall printing of a motif in two colours.  
**Material** Poster colour / printing ink, potatoes, knife, etc.  
**Method** Free expression

*Space for Activity*

Date \_\_\_\_\_ Credit \_\_\_\_\_

**Topic** Make a geometric pattern or a natural scene or a composition in spray printing process.  
**Material** Poster colour, old tooth brush, scissors/blade, etc.  
**Method** Free expression



Date \_\_\_\_\_ Credit \_\_\_\_\_

**Topic**

Make a decoration on a cardboard.

**Material**

Cardboard (*gatta*), poster colour, brushes, gelatine, zinc oxide/chalk matti, etc.

**Method**

Free expression

*Space for rough pattern of the decoration*

Date \_\_\_\_\_

Credit \_\_\_\_\_

**Topic** Make a floor decoration of your choice.  
**Material** Earth colour, coloured sand/husk, nature's collections like pebbles, stones, leaves, etc.  
**Method** Free expression

*Space for Activity*

Date \_\_\_\_\_ Credit \_\_\_\_\_

**Topic**

Decorate an earthen vessel (*gamala*, jar, flower-vase, etc.) with any geometric pattern.

**Material**

Earthen vessel, poster colour/locally available powder colour, brushes, gelatine, zinc oxide/chalk matti, etc.

**Method**

Specified topic

*Space for Activity*

Date \_\_\_\_\_

Credit \_\_\_\_\_

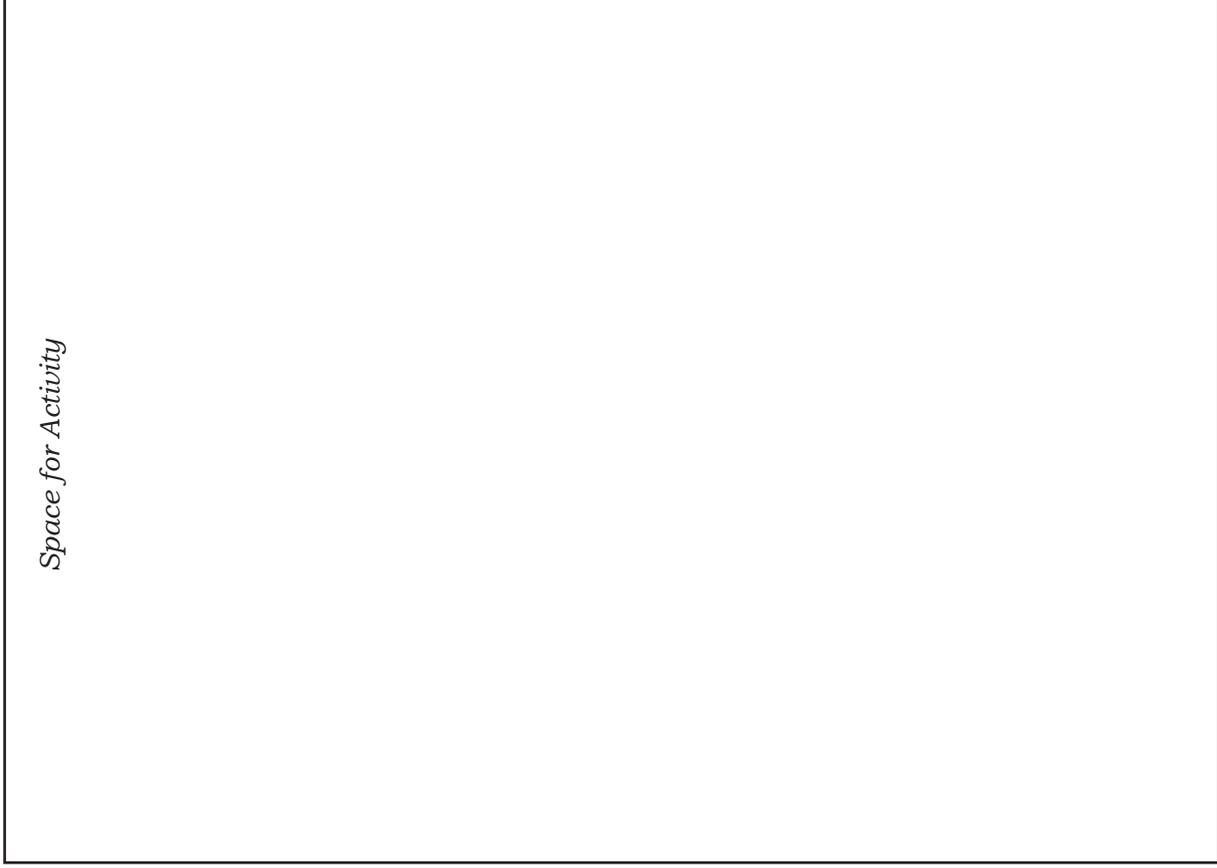
**Additional Activities in Collage, Printing and Decoration**

- Topic** Make a collage on theme/idea suggested by the teacher.
- Material** As required for the collage
- Method** Specified topic

*Space for activity*

Date \_\_\_\_\_ Credit \_\_\_\_\_

**Topic** Print overall or border design with any pattern that you like.  
**Material** Poster colour, printing ink, potatoes, knife, etc.  
**Method** Free expression



Date \_\_\_\_\_ Credit \_\_\_\_\_

**Topic** Make a sketch of a mask and decorate it as you like.  
**Material** Poster colour, brushes, pencil, etc.  
**Method** Free expression

*Space for Activity*

Date \_\_\_\_\_ Credit \_\_\_\_\_

## Clay Modelling, Relief And Construction Activities

|                 |  |
|-----------------|--|
| <b>Topic</b>    | Make any figure in clay.   |
| <b>Material</b> | Modelling clay/potter's clay, modelling tools, etc.  |
| <b>Method</b>   | Free expression  |
| Date _____      | Credit _____   |
| <b>Topic</b>    | Make a figure in clay of a man or woman.   |
| <b>Material</b> | Modelling clay/potter's clay, modelling tools, galvanised wire, etc.   |
| <b>Method</b>   | Specified topic  |
| Date _____      | Credit _____   |
| <b>Topic</b>    | Make a relief to depict any composition/scene.   |
| <b>Material</b> | Modelling clay, tools, thin galvanised wire, small nails, plywood, board, water, etc.  |
| <b>Method</b>   | Free expression  |
| Date _____      | Credit _____   |
| <b>Topic</b>    | Make a model of a building with cardboard. (The building may be of a school, health centre, railway station, old monument, etc.) |
| <b>Material</b> | Cardboard, scissors, glue/flour paste/fevicol, coloured paper, cotton, twigs, etc.   |
| <b>Method</b>   | Specified topic  |
| Date _____      | Credit _____   |
| <b>Topic</b>    | Make a carving of any figure of your choice.   |
| <b>Material</b> | Soap cake/block of plaster of paris/soft stone (also called soap-stone), brick, etc. carving tools, calipers, knife, etc.        |
| <b>Method</b>   | Free expression  |
| Date _____      | Credit _____   |

### Additional Activities in Clay Modelling, Relief and Construction

|                 |   |
|-----------------|---|
| <b>Topic</b>    | Make a figure of an animal or a bird of your choice.  |
| <b>Material</b> | Modelling clay/potter's, modelling tools, etc.  |
| <b>Method</b>   | Free expression   |
| Date _____      | Credit _____  |
| <b>Topic</b>    | Make a relief in clay of a man or woman at work.  |
| <b>Material</b> | Modelling clay/potter's clay, modelling tools, etc.   |
| <b>Method</b>   | Specified topic   |
| Date _____      | Credit _____  |
| <b>Topic</b>    | Construct the design of any modern device such as radio,<br>T.V., car, aeroplane, etc. in cardboard |
| <b>Material</b> | Cardboard wood pulp, knife, glue/flour paste/fevicol, etc.  |
| <b>Method</b>   | Free expression   |
| Date _____      | Credit _____  |

## Music, Dance and Drama Activities

|                 |  |
|-----------------|--|
| <b>Topic</b>    | Sing any folk or tribal song.  |
| <b>Material</b> | <i>Dholak/ dafli/ mridang, harmonium, etc.</i>   |
| <b>Method</b>   | Free expression  |
| Date_____       | Credit_____  |
| <b>Topic</b>    | Sing any song of your choice.  |
| <b>Material</b> | No special make-up article or costume required   |
| <b>Method</b>   | Free expression  |
| Date_____       | Credit_____  |
| <b>Topic</b>    | Practice sargam of the Indian classical music.   |
| <b>Material</b> | Harmonium, <i>tabla</i> , etc.   |
| <b>Method</b>   | Free expression  |
| Date_____       | Credit_____  |
| <b>Topic</b>    | Perform any folk dance of another community.   |
| <b>Material</b> | As required for a particular dance form  |
| <b>Method</b>   | Free expression  |
| Date_____       | Credit_____  |
| <b>Topic</b>    | Enact any role from the story of <i>panchatantra</i> /from a theme of real-life situation.       |
| <b>Material</b> | Make-up material, mask, <i>mukutas</i> , costumes, etc.  |
| <b>Method</b>   | Free expression  |
| Date_____       | Credit_____  |
| <b>Topic</b>    | Make a chart of about ten musical instruments of Indian origin.                                  |
| <b>Material</b> | Chart paper/drawing paper, etc., picture cut-outs, scissors, sketch pens, glue/flour paste, etc. |
| <b>Method</b>   | Specified topic  |
| Date_____       | Credit_____  |

## Additional Activities in Music, Dance and Drama

|                 |   |
|-----------------|---|
| <b>Topic</b>    | Sing any song you know.   |
| <b>Material</b> | With or without background music  |
| <b>Method</b>   | Free expression   |
| Date _____      | Credit _____  |
| <b>Topic</b>    | Perform any dance (Solo or group) popular in the community or nearby community. |
| <b>Material</b> | With or without local musical instrument  |
| <b>Method</b>   | Free expression   |
| Date _____      | Credit _____  |
| <b>Topic</b>    | Play the role of any character in pantomime (silent action).                    |
| <b>Material</b> | As required for particular character  |
| <b>Method</b>   | Free expression   |
| Date _____      | Credit _____  |

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