

ART EDUCATION

Teachers' Handbook
for Class II





एक कदम स्वच्छता की ओर

ART EDUCATION

CLASS II

Teachers' Handbook

R.K. Chopra

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

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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) has developed the National Curriculum for Elementary and Secondary Education—A Framework (1988-Revised Edition), as a guideline to prepare new syllabi of different subjects of study and to bring out exemplar instructional material for all stages of school education.

The *Teachers' Handbook in Art Education* for Class II forms a part of the series brought out under the package of instructional material. The earlier ones meant for Classes I and III have already been introduced at the primary school stage. Since no textbook has been envisaged for areas of learning, namely, Work Experience, Art Education and Health and Physical Education, it was felt that some guidelines for teachers are necessary to help them plan and organise activities for different art forms. Hence, a series of handbooks in Art Education has been developed. It is hoped that the teachers would find the handbooks useful in day-to-day activities in the classroom.

A design of activity-book has also been given as an appendix which is meant for children's use. The activities included are those corresponding to the activity-plans of the handbook, which the teachers 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 making these specimens available to us.

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 valuable contribution. The help extended by Sri G.K. Virmani and Sri R.C. Das of the CIET for preparing slides and photographs of children's work is also gratefully acknowledged.

This instructional material in Art Education for Class II is in the first series in this area of learning to be brought out by the NCERT. Comments and suggestions for improvement of this handbook would be most welcome.

New Delhi
November, 1992

K.GOPALAN
Director
National Council of Educational
Research and Training

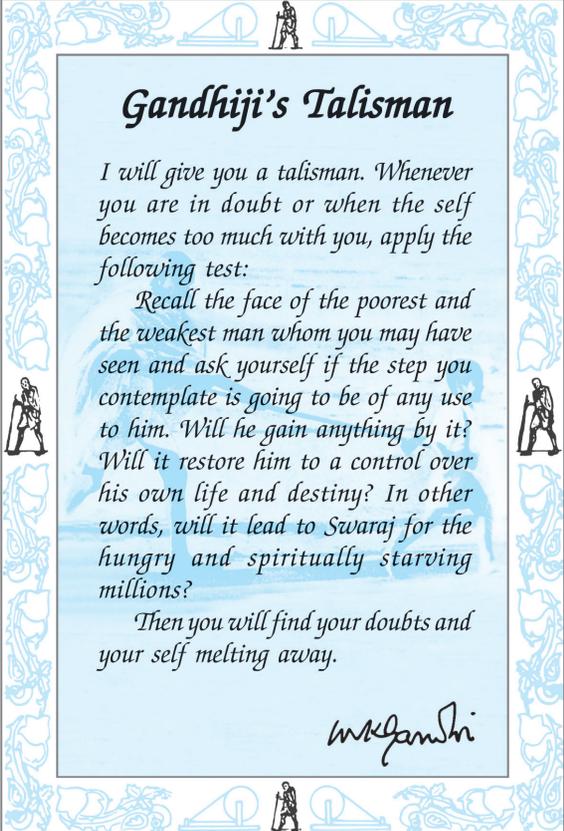
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Gandhiji's Talisman

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

A Background in Perspective

The framework of National Curriculum for Primary and Secondary Education, NCERT, 1986 has envisaged the aim and the scope of the art education under the sub-title “Art and Creativity”. Art has been considered a synonym for creativity, which has acquired a special meaning in the new approach to this subject. This owes much to the researches and experimentations that have gone into the field of art education. The findings of these studies show that the elements of creativity are common in all the children, and expression is involved in the very process of art. These findings also suggest that each individual child must have freedom of choice with regard to the subject-matter, mode of expression and learning of skill.

Since the inception of formal school education, art as a subject has undergone many evolutionary changes. These changes were meant to achieve

desirable objectives to meet the needs of the society during different periods in the history of school education. Historically, as the needs of the society varied at different times, the role and function of art education changed accordingly.

In the olden days, art was introduced as “drawing” for a school subject, and one had to learn drawing by imitating models and pictures. The aim was to teach the skill of drawing and painting in order to prepare the child for a definite vocational pursuit.

Later on, due to the industrial impact, this subject of drawing included geometrical and mechanical drawing as well. Then the aim was to prepare a professional artist for industrial and applied designs.

The breakthrough in the earlier trends came when the purpose of art was defined as an expression of beauty rather than representation. Then art was introduced to develop a sense of appreciation in the children so that they seek finer forms and colour harmony in the surroundings, and in the things of daily life. Among the specifics, there was an emphasis on the individual learner’s self-expression.

In recent times, art has been defined as a means for the creative growth of the child. This new approach recognises one's life experiences and the inner world as a source for subject matter, and art is necessary for expressing personal feelings, thought or ideas. This approach assumes that every child has an ability to express himself/herself through art because it is an inborn quality very much inherent in him.

A cursory look at the trends given above would show that art as a learning area has played varied roles at different times. It even reveals that the terms used for art are closely related to the specific objectives in view. For example, at the early stage, it was termed as "drawing" with emphasis on the skill to draw realistically by following a set of methods. At a later stage, it was "mechanical drawing" with emphasis on its utility in the industry. Still later, it was art and appreciation with emphasis on the cultivation of senses, tastes and sensibilities of the individual. Now, at the recent stage, the emphasis is on enhancing creative faculties of the child.

Since the appearance of "Kothari Commission Report on Education" in 1966, the term art has been a synonym for creativity. The following studies will bear this out: "Art and Creative Activities" (Education Commission Report—1966), "Art and Aesthetic Activities" (NCERT, Curriculum Framework, 1975),

"Creative Expression" (UNICEF-assisted NCERT's project of primary education curriculum renewal, 1980), and "Art and Creativity" (NCERT, Curriculum Framework, 1986).

Thus, art education in the present concept has been a means to enhance creative faculties of the child, since creativity is involved in the process of artistic expression.

The discovery of child art, which is the main factor behind the recent approach to art education, reveals many interesting aspects of the nature and mode of working of the child's mind. It has come to be accepted that the child, like the adult, has an inborn desire to express are those which interest him and catch his fancy in his own environment. Art being a medium of expression grows naturally in him because it appeals to his instincts. He explores the use of this medium with his own effort. In the early stage of childhood, he learns it all by himself through spontaneous doodles, which he goes on improving upon, creating symbols and shapes, achieving a kind of realism, as he grows. This quality of self-expression through art is manifested even in his play-activities where he subconsciously express himself by way of rhythmic movements, gesticulations, humming of tunes and scrawling of shapes and forms. Thus, his compulsion to express himself finds a release through art in a natural way.

It has been observed that he is extremely frank and expresses his true emotions in his art. He emphasises certain things about which he feels strongly. This tendency of the child shows that he has no prejudice or inhibitions of any kind. The psychologists think that in the child the dividing line between the conscious and subconscious is so vague that his expression of feelings become a queer mixture of the real and fanciful. Another quality which is evident in his art is that his expressive urge is so strong that he discovers his own original way of working, and create forms which suit his purpose. This tendency may be interpreted as an extension of his ego, but it is a quality in art. These tendencies are more pronounced in his art during the primary school stage, when he is not yet affected by any influence of the adult art, and has his natural qualities intact.

Essentials of the Approach

The approach adopted for this subject is based on various studies in the field of art education. It is evolved from a long and gradual evolution of the subject, something of tradition, some new experiments and something of the child-psychology. In the approach, various forms of art serve as viable media or self-expression. These forms of art are easily adopted by the child as if they are there in his nature.

This approach is essentially child-centred and process-based. It is assumed that the child is the centre of all creativity, and artistic expression is his natural trait. Therefore, it neither suggests any fixed content nor any stereotyped method. The child's own idea, his ability to manipulate materials, and his experience of creative process are the important aspects of this approach. As a part of instruction, the teacher does not *teach* but *acts* a guide to enhance the child's interest and participation in art activities.

The approach emphasises the necessity of 'Discovering' the child and recognising his capabilities. Each child has an inner world of various shapes, forms and melodies which he has gathered while looking, feeling and observing things around him. Nobody really knows how much he absorbs in his mind while interacting with various thing in the environment. In nature, he sees the sun, the moon, the stars, the hills, the rivers, the trees, the flowers and wonders at them. He watches with awe the movement of tiny insects and behaviour of different animals. He forms certain impressions about them. At home, he loves his family, friends and pets, like his playthings, enjoys fairy tales and stories. He hears songs and tunes and rejoices in thier sweetness. He is familiar with people engaged in various occupations in his neighbourhood. Thus, his mind is full of numerous objects and things, actions

and melodies, shapes and colours, and he has an urge to express them. He has certain natural capabilities which he used while giving personal expression to them. On his own, he discovers the ways of artistic expression, which he thinks are most effective.

The special concern of this approach is how to enhance the child's faculties of creation and deduction. The child deduces certain meanings and concepts on seeing various things. These become novel due to his personal emotional reaction to them. When he expresses them, he projects not only what he feels about them but he undergoes a process of thinking, of visualising and of shaping them. The outcome of this whole experience adds to his creative growth.

The approach aims at sharpening the child's perception and sensibilities. The ultimate goal of art education is to enable him to appreciate what is beautiful, lofty and noble in the world around him. This is, no doubt a slow process, but an early culturing of his sense-perception is to make him discriminate between pleasure and aesthetic joy. An outlook of aesthetic appreciation improves his way of life and living

Aims and Objectives

The aim of art education, expressed in the National Curriculum Framework (NCERT 1986), is as follows:

The aim of art education should be to sensitise the students to the beauty in line, colour, form, movement and sound. The study of art and cultural heritage may enable the learners to appreciate and understand each other. The curriculum should aim at developing awareness of, and interest in, a wide variety of fine arts, both at the classical and the folk level.

From the above, it is clear that art education has been introduced with a view to developing the faculties of aesthetic appreciation in the child. In an Indian environment, a child often comes across objects of arts and crafts, hears songs and tunes, and observes dance and dramas. In the surrounding nature, he sees ever-changing phenomena of colours, forms and shapes with the change of seasons. These are the joys of living. Art education in the present context is a training in seeing, in sensing, feeling and finally, doing. This experience of the process of artistic creation has two broad aspects: (i) the act of selecting the objects of inspiration for expressing that experience, and (ii) the act of experimenting with different media and materials. These experiences of art gradually go on refining the child's sense of discrimination and aesthetic appreciation.

Another important aspect of art education is to develop in him a positive outlook towards the

common cultural heritage, freedom movement, national integration, love for nature and willingness to protect the environment, etc. This to enable him to understand and appreciate the values inherent in our Indian society of today and that of the past.

General Objectives

The following are the general objectives of art education at the primary stage: That the child should develop

- power of observation, imagination and self-expression through the media of visual and plastic art;
 - free expression through simple forms of music, dance and drama;
- ability to discover and identify means for self-expression out of a variety of media and materials exposed to him;
 - awareness of aesthetic elements in the traditional arts love for beauty in nature;
 - sense of patriotism and pride in being an Indian.

For each of these objectives, a set of minimum learning outcomes has been planned which is directly and indirectly related to the objectives. A child, having attained these learning outcomes at the “mastery level”, is supposed, to have developed a desirable ability in art education.

CHAPTER TWO

Syllabus

The syllabus of art education has been derived from the child's environment both within and without. It has been evolved keeping in view his/her manipulative capacity, expressive need and creative ability at this age level. It broadly falls into two categories: (i) flexible contents, and (ii) Common core components. The flexible syllabus is suggestive and offers a scope for local adjustment. But even in the present form, there is nothing which is uncommon or alien in it. A child, no matter where he lives, is capable of undertaking any of the proposed activities. It is only in case there is a lack of resources and materials that it may be modified. The common core components syllabus, however, is essential for all children and does not provide for any alteration or modification. This has to be accepted and adopted as it is.

This syllabus is comprised of four major areas of art education which are: pictorial, plastic, decorative and performing. The activities proposed for each class

are graded from simple to complex in order to stimulate creative thinking, self-expression, manipulative skill and sharpening of the perception of the child as he/she grows.

The teacher, while organising the activities, has to follow the relevant organisational strategies based on inductive methods. He has to use a variety of stimuli to generate enthusiasm and creative participation. A classroom environment where the child is encouraged to experiment with media and materials for giving a free exposition of his ideas would be most appropriate.

The planning of syllabus has been based on the general objectives of art education. But these have been split into micro-forms called minimum learning outcomes (MLOs). The level of attainment of MLOs have been determined as the mastery level which represents a higher ability than hitherto followed under the old practices. A guideline explaining the techniques and procedures to ascertain the mastery level attainment of the minimum learning outcomes has been given under the chapters dealing with various forms of art in this handbook.

The proposed syllabus has been designed keeping the MLOs in one column and the corresponding content of activities in the opposite column. Thus, a teacher can easily find out as to which kind of activities are to be organised for the particular MLO. However,

a teacher is free to select any activity for organisation in the class at any given time and he is not required to follow the serial order by which the MLOs have been arranged. He may also bear in mind that the activities involved in all forms of art are necessary and may be organised frequently.

The National Curriculum Framework has recommended 10 per cent block of time to be devoted for art education. Considering that there are 200 working days in a year in the school, the instruction time for art education would be about 20 days. In other words, if there are eight period per day in a class, it means there will be about one period available to

this subject. But in practice there will be five periods in a week for this subject. These five periods may be judiciously used so that each child can attain the minimum learning outcomes.

The syllabus given below has been proposed for classes I and II in the curriculum of art education. Its classwise bifurcation by defining the end-point for each of these classes is a very delicate task. It is, therefore, suggested that simple nature of activities may be considered for Class I, and those more complex in nature for Class II. This should be done on the assumption that, during this formative period of children, a difference of one year mean a lot for the learner's all-round growth.

Art Education

Classes I And II

Minimum Learning Outcomes	Content
<p><i>DRAWING</i></p> <p>The learner should be able to do the following:</p> <ol style="list-style-type: none"> 1. Draw single or two objects from imagination 	<ul style="list-style-type: none"> — Single object, Such as toy, home, friend, pet, etc. — Two objects, such as tree and hut, flower and leaves, myself and friend, etc. — Same as above, or any other topic/topics common in the environment.
	<p>Common Core Components</p> <ul style="list-style-type: none"> — <u>National Identity:</u> Drawing/painting of National Flag — <u>Protection of Environment:</u> Drawing/Painting of trees, plants, flowers, etc. — <u>Equality of Sexes:</u> Drawing/painting of two human figures— one girl and one boy.
	<ol style="list-style-type: none"> 3. Drawing single or two objects of his/her choice from imagination 4. Painting of single or two objects of his/her choice from imagination
	<ul style="list-style-type: none"> — Free pictorial expression of any single or two objects as per the individual's choice — Free pictorial expression of any single or two objects as per the individual's choice.

Minimum Learning Outcomes	Content
<i>COLLAGE</i>	
5. Making simple collage to depict any object	— Single collage of different shapes or objects by tearing and pasting paper
6. Pasting pictures/ cut-outs in simple arrangement	— Tear and paste shapes/pictures from waste printed material
Common Core Components	
— <u>National Identity:</u>	Picture cut-outs of National Flag and national flora and fauna
<i>DECORATION</i>	
7. Making floor decoration with locally available materials	— Simple floor decoration of geometrical form/ natural scene

Minimum Learning Outcomes	Content
Common Core Components	
— <u>Cultural Heritage:</u>	Traditional shapes and forms of floor decoration
— <u>Protection of Environment</u>	Collection of natural objects
8. Printing pattern on paper by stamping with crumpled paper or thread ball	— Printing by stamping crumpled paper ball or thread ball
<i>CLAY MODELLING</i>	
9. Making simple objects in clay from imagination	— Modelling of objects in clay as the child likes
10. Making simple objects in clay on specified topics	— Modelling in clay any object such as geometrical forms, fruits, vegetables, etc.

Minimum Learning Outcomes	Content
11. Making relief on clay slab with waste material	— Relief on clay-slab with waste material
<i>CONSTRUCTION</i>	
12. Construction models of different objects from waste material	— Models of table, stool, hut, almirah, etc.
13. Making paper masks	— Simple masks out of paper bags, chart paper, etc.
<i>SONG AND MUSIC</i>	
14. Singing simply worded songs	— Simple lullaby, action songs, songs, rhymes, poems, etc. (in chorus)
15. Singing <i>Sare Jahan Se Achha</i> and patriotic songs and prayer of the school	— <i>Sare Jahan Se Achha</i> and other patriotic songs, school's prayer etc.

Minimum Learning Outcomes	Content
Common Core Components	
— <u>National Identity:</u>	— Singing of National Anthem, <i>Sare Jahan Se Achha</i> etc.
— <u>India's Freedom Movement:</u>	— Singing of patriotic songs popular in the regional languages
<i>DANCE</i>	
16. Performing simple folk dance related to local festivals	— Simple forms of folk dance
Common Core Components	
— <u>Cultural Heritage:</u>	— Simple forms of folk dance

Minimum Learning Outcomes	Content
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- | | |
|---|--|
| 17. Playing roles in creative drama | — Roles of people in different occupation, such as vegetable seller, snake charmer, etc. |
| 18. Imitating different sounds and actions of birds, animals and typical human characters | — Sounds and actions of birds, animals and people seen in the local environment |

Minimum Learning Outcomes	Content
---------------------------	---------

Common Core Components

- Cultural Heritage: Role playing of historical and mythological characters
- Egalitarianism: Role playing of people in different occupations

- | | |
|---|---|
| 19. Playing roles of character depicted in rhymes/stories | Roles of characters from rhymes/stories in textbook/other books |
|---|---|

Art Materials for Classes I and II

In order to provide creative experience, the school will largely depend on the locally available materials. However, some basic materials have to be provided so that the learner gets familiar with a variety of media and materials. Therefore, improvisation and mobilisation of available resources would be needed. Suggested below is the list of basic materials.

Area of Activities	Suggested Art Materials
1. Drawing	Pencil/charcoal/pastel stick/ sketch-pen/coloured chalk/ <i>kalam</i> and ink, etc. White paper/packing paper/ newspaper or any other paper
2. Painting	Pastel colours/sketch-pens/ coloured chalk, etc. white paper/chart paper/ packing paper, etc.

- | | |
|-------------------|--|
| 3. Collage | Coloured paper/cloth cutting/
waste coloured printed paper/
natural material, such as
flower's petals, leaves, seeds,
etc. gum/flour paste.
white paper/brown paper/
chart paper/newspaper |
| 4. Decoration | Natural material, such as
leaves and flowers, pebbles,
stones, shells, etc. |
| 5. Printing | Waste paper/thread ball/
cotton, ink/poster colour
white paper/packing paper,
newspaper, etc. |
| 6. Clay Modelling | Potter's clay/pond clay etc. |
| 7. Construction | Waste material, such as empty
match boxes, containers,
cigarette packets, chart paper,
gum, scissors, thread, waste
coloured paper, etc. |

CHAPTER THREE

Pictorial Art : *Drawing and Painting*

Guidelines for the Teachers

Psychologists term the age of 5+ to 8+ as 'gang age'. This means that children at this age go about in groups exploring the environment to satisfy their curiosity. By the time they enter school, they are familiar with many things, objects and situations. These are the very ideas which take shapes and forms in their imagination. This is a reservoir from which each child draws ideas and gives expression through drawing and painting.

The Indian environment, in general, has some traditional forms of art. Children get acquainted with these from very young age. This awareness is natural because these are practiced and displayed in their home and neighbourhood. Exposure to such arts is to be encouraged for developing the children's liking and understanding of traditional art.

Children's imagination at this age is not quite developed, and they need constant stimulation. Generally, the kind of stimuli provided to them are

through talking, listening, questioning and showing things they intend to draw or paint. In order to provide these stimuli, close teacher-pupil rapport is important for encouraging children to discuss their problems without any hesitation.

Children of Class II are capable of imagining single or two objects of their choice. This may be due to their limited attention span. But often, it has been observed that they try to fill the paper space with objects which are not related to each other. This is a kind of rioting with colours and forms. The best use of the proposed methods and the freedom to choose objects, is to focus their attention on single or two objects so that they may visualise it correctly and express it with some details. The aim is to give them opportunities to use their power of observation and not to make haphazard use of their imagination.

The young children of Class II have weak muscle control. Therefore, any material which can be held firmly by them should be supplied. They can conveniently hold pencil, *kalam* and crayon, etc. but they cannot use brush which has a soft tip and requires controlled handling. The materials that can be introduced for drawing and painting activities at this stage are listed below:

- i. For drawing activities, it can be pencil, *kalam*, crayon, pastel stick, sketch pen, etc. or any local substitute for them.

- ii. For painting activities, it can be pastel colour, wax coloured chalk, coloured pencil, etc. or their substitute available locally.

It is proposed in the activity-plans that the methods to be used for organising art activities may be Free Expression Method and Specified Topic Method. Since these methods provide freedom to every child for using his own capability in giving expression to their experience and ideas, they are considered very relevant. There is no doubt that the free expression method offers a wide scope to every child to select any subject matter for rendering into drawing or painting but the specified topic method gives no less choice if the topics suggested are familiar and within the experience level of the children in the class. The assigned topics may be single or two objects commonly observed in the local environment. Any topic alien or unfamiliar to the children should always be avoided.

Both these methods stimulate the child to 'creative thinking and creative doing', because they provide necessary freedom for self-expression. He creates shapes and forms in which he has personal motive and arranges them in an art scheme that appeals to him. He explores the possibilities of using art materials with his own efforts in order to express his feelings and ideas.

The artistic expression of children of Class II is at a symbolic stage, i.e. the shapes and figures drawn by



A Drawing by a child of Class II in pencil

them are excessively simplified. But these are quite recognisable. This is a common characteristic and the average children have this quality in their art expression. Gradually their improved sense of understanding, developed observation faculties and wider experience, enable them to show some details. At this stage, the children do not plan their ideas in advance, but simply work spontaneously, following the 'first impression'. Since they have longer attention span and better manipulative ability, they have more drive to carry on their art work. They sometimes develop a tendency to repeat some familiar shapes and figures because they think it easy to do so. But when they get new ideas, experiences and art materials, they are motivated to evolve new forms.

It is often observed that children have the habit of drawing outline of symbolic shapes when expressing an idea in pencil or any such material. They seldom show the volume by shading and giving other details. Even while making a painting, they draw outline in different colours and rarely fill these shapes to represent the colour of the object. Probably, they have a fear that the symbolic shapes they create will look distorted by colouring, or shading, or if they draw some details.

Another habit common in some children is that they make too small shapes somewhere in the corner of the paper space. That simply show their nervous temperament or lack of confidence in expressing their idea.



A Drawing by a child of Class II in pastel crayon

Yet another tendency is that children, while engaged in solving an art problem, look around and see what other classmates are doing, just to pick up idea of others even when they are free to choose from their own resources and experience.

In all such cases the teacher's guidance is very necessary. In the beginning, he should explain the requirements of these activities and what is expected from them. This could be done by assuring the children that their symbolic shapes will look lively with full colours, details and with visual effect of volume and their own original ideas executed in any manner will be merited with encouraging remarks.

Organising art activities through the methods suggested above, in which every child get an opportunity to express his idea in his own way and with his inherent ability, leaves little scope for evaluation, particularly in early primary classes. In fact, the teacher accepts every mode of child's art expression as valid. He simply searches for such qualities as are expected from children at this level of growth.

At this age level, they normally express ideas in symbolic figures or colours. Observed carefully, they show some resemblance to the objects. If any child's art is found to be only at the scribbling stage, then he is below the expected level of growth. The teacher should certainly take measures to improve his expression to

bring it up at the symbolic stage. In this early class, the evaluation should be done in a quick way by giving some encouraging remarks and comments on their art work. These remarks may be in the range of 'good', 'very good' and 'fine'.



Pictorial Art : *Drawing and Painting*

ACTIVITY PLAN 1

- Topic** : Making a drawing of two related objects
- Material** : Pencil/crayon, stick/sketch pen, etc.
- Method** : Free expression
- Expected expression** : Children are capable of drawing various objects from imagination in simple symbolic expression.
- Organisational strategy** : The teacher will give a few examples to explain the concept of two related objects. He can point out such commonly observed situation as “a bird in the cage”, “a woman with a child”, “an animal with a young one”, etc. He will then suggest that there are many such themes which they would have observed in their local

environment and they can choose anyone of them for making drawing. Initially, he can ask some children to let him know the idea that they would like to express. He will see that children not only make an outline drawing, but also give some details of the intended figures.



If any child finds any difficulty in recalling his/her experience related to the topic, the teacher will discuss the probable aspects of the idea which he/she is interested to develop. At the end, the teacher will look for those natural qualities in their art expressions, which children generally show at this age level, and the teacher will make encouraging comments on them.

ACTIVITY PLAN 2

- Topic** : Make a painting of our National Flag hoisted on a post or house-top.
- Material** : Crayon colour/pastel colour/sketch-pens, etc.
- Method** : Specified topic



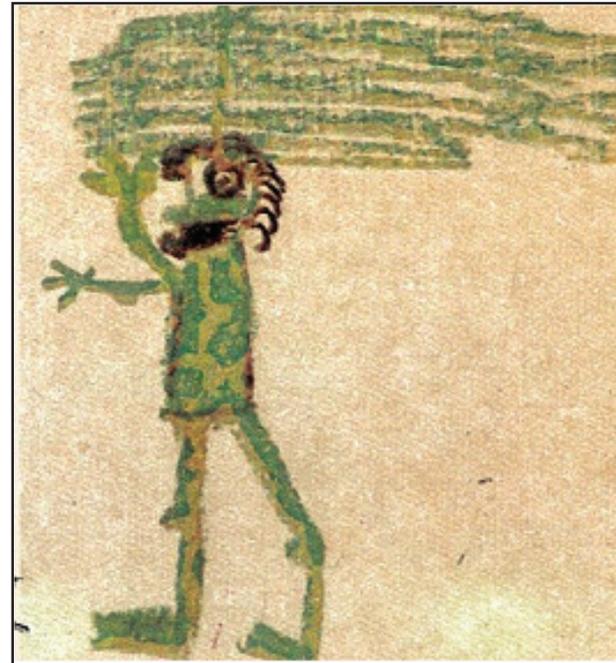
Painting by a child in pastel colour

Expected expression : Children are capable of making painting of the National Flag in symbolic representation.

Organisational strategy : The teacher will refresh children's memory about the National Day celebration when National Flags are hoisted in the school, on public buildings and on top of houses. He will explain why do we celebrate this occasion. He will find out whether they have seen these occasions. Having ascertained that they have observed the flag hoisting, he will ask them to make paintings of the ceremony.

The teacher will go around the class and see the shape and colour of the flag and details of the wheel (*Dharmachakra*) which they have drawn. Though children would like to show all the objects they see, but the teacher will be more concerned with the requirement

of the topic and accurate rendering of the flag. He will encourage children to draw free hand rather than by scale/foot rule, etc. He will see that the National Flag is rendered well, and give evaluation remarks.



Painting by a child in pastel colour/crayon

ACTIVITY PLAN 3

- Topic** : Draw “a boy and a girl”.
- Material** : Pencil/charcoal/crayon stick/ sketch-pen, etc.
- Method** : Specified topic
- Expected expression** : Children are quite apt to make drawings of human figures from imagination, in symbolic expression.
- Organisational strategy** : The teacher will explain the distinguishing features of the boy and girl like their appearance, clothings and playing habits by which they can be represented. He will suggest that their idea of two figures may comprise of brother and sister, self and a friend, any boy and girl playmate in the neighbourhood, etc.

While children are engaged in the activity, the teacher will observe how each child is trying to depict the characters of male and female figures. If any

**Painting by a child in pastel colour/crayon**

child could not bring out the intended character, he may suggest adding details necessary for their representations.

In the assessment time, he will observe some newness of idea, special effects and details, etc. and make appropriate comments.

ACTIVITY PLAN 4

- Topic** : Draw “a tree and a hut/home”.
- Material** : Pencil/crayon stick/ sketchpen, etc.



Painting by a child in pastel colour/crayon

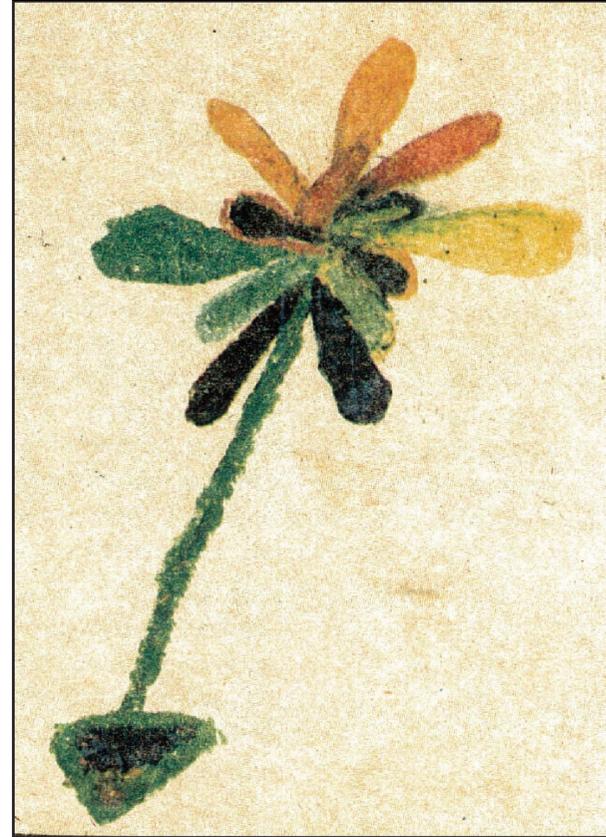
Method : Specified topic

Expected expression : Children are capable of drawing commonly observed objects from imagination, in simple symbolic expression.

Organisational strategy : The teacher will ask the children whether they have seen any hut. Obviously, some children who are coming from urban background may not have seen or noticed a hut and they may choose a house in place of a hut. But all of them have seen different trees.

The children may show many variations in their drawings. These may be in shapes, sizes and placement of the two objects in their scheme. In some cases, they may show things found in a hut or home. This is their novel way of representation, and they may show things which are even hidden from view. This kind of expression is also valid and accepted

The teacher will see that the drawing made by them show solid mass with tonal and shading effects and not drawn merely in outlines.



Painting by a child in pastel colour/crayon

ACTIVITY PLAN 5

- Topic** : Make a painting of “yourself and your friend”.
- Material** : Pastel colour/sketch pen/crayon stick, etc.
- Method** : Specified topic
- Expected expression** : Children are capable of making painting from imagination in symbolic expression
- Organisational strategy** : Children are fond of portraying themselves and other whom they like. Although their drawings or paintings are not realistic, they show elements typical of the characters.

They may show these figures either in static posture or in action as if playing or doing something. Most children may draw the shapes in colour outline only. But they should be asked to fill them with appropriate colours.

After the children have completed the activity, the teacher may not ask questions like whom have they drawn for a friend, or the figure does not look like that. Those who have painted two figures should be given encouragement.



Painting by a child in pastel colour/crayon

ACTIVITY PLAN 6

- Topic** : Make a painting of any two objects of your choice.

- Material** : Pastel colour/
sketch pens/crayon
sticks, etc.
- Method** : Free expression
- Expected expression** : Children are apt
to make drawings
and paintings of
objects seen in
their environment
in symbolic
representation.
- Organisational strategy** : The teacher will talk
about a variety of
objects, both natural
and man-made, found
in their environment.
Children have liking
for certain objects
which they have
found interesting. The
teacher will find out
the choice of individual
child by asking few
questions. This would
give them scope for



Painting by a child in pastel colour/crayon

reviving their imagination and experience. The teacher will also explain that the two objects of their choice should show some relationship and he will give examples to explain the possible relationship between the two objects.

The teacher will quietly observe what each child is trying to show in his/her painting. If necessary, he may give guidance to those who are either making too small or unintelligible shapes. He may look for the characteristics that children show at this level and make comments on them.

CHAPTER FOUR

Decorative Art: Collage, Printing, Floor Decoration

Guidelines for the teachers

The sense of display and decoration is an aesthetic sense which gives pleasure in things we observe or use in daily life. Actually, it is the design quality of things which attracts us. These may be living or non-living, natural or man-made. The young children also possess this sense. In fact, they look at them with awe and wonder, which is a form of appreciation. In early primary classes, the scope of decorative art is to let the children discover pleasing arrangements in things they make in collage, printing and floor decoration and get pleasure in their own simple creation.

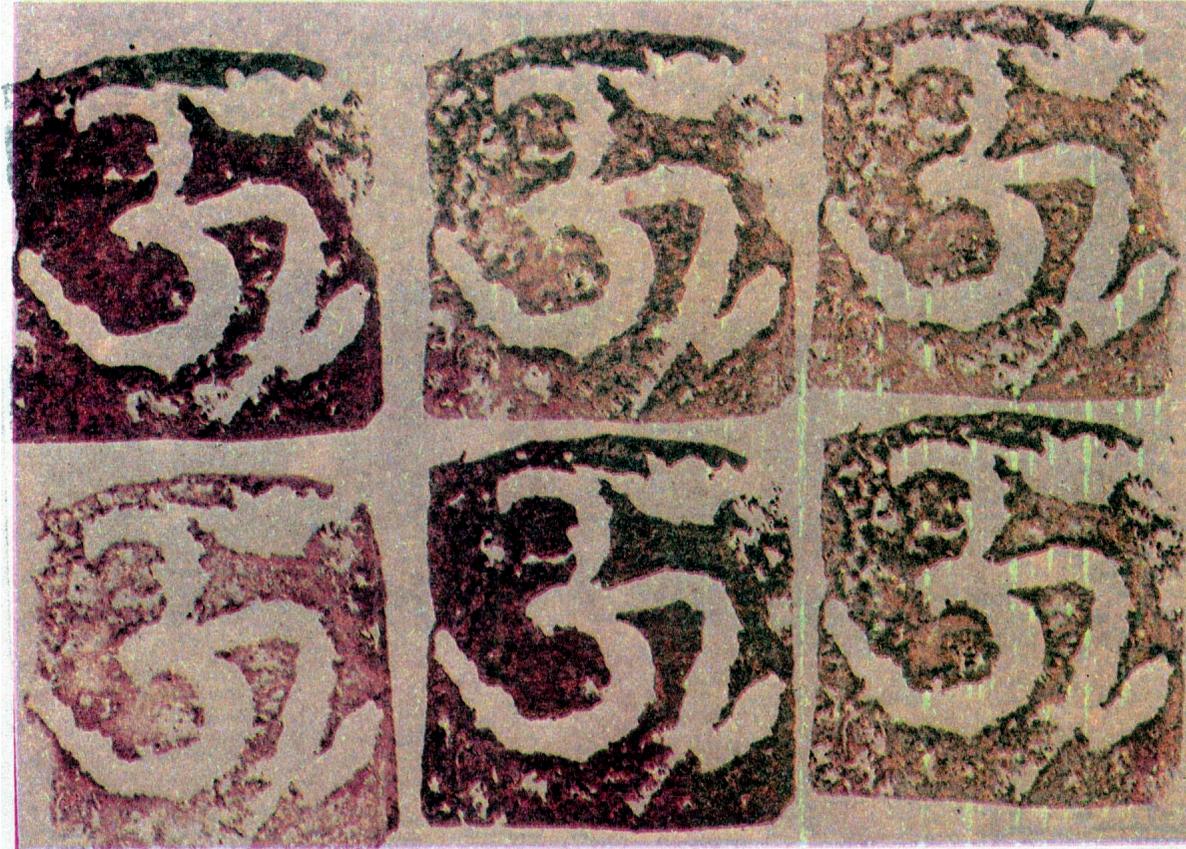
In our traditional arts, there are various styles and fashions of decoration. Whether it is a utilitarian article, floor decoration or dress, etc. there are typical motifs and designs which characterise the life-styles of different communities. Children often see them being made or painted in their environment. But through

art education, they can be exposed purposefully to the elements of the local art forms which are used for religious/ritualistic decoration.

The children from an early age are fond of play-activities which involve some decoration. While building houses and castles on the sand, they decorate them with pebbles, stones, shells, flowers, leaves and feathers, etc. Sometimes they pick up things from natural surroundings and use them as decorative pieces. This simply shows that they are aware of the qualities of a good design.

In decorative art, the activities of collage, printing and floor decoration have been proposed. The aim is that through these simple activities, the children may develop a feeling for good arrangement and quality of design. As in Class I, so in Class II, the scope of *the activity of collage* is simply to paste pieces of coloured paper, cloth-cuttings, picture's cut-outs on a sheet of paper. The outcomes of the activity may be a shape or form which is symbolic or abstract. The children would call it something. The teacher should accept their work since their capacity to control material is not yet developed. *The activity of printing* is to print by stamping with cut lady's finger, crumpled paper-ball, finger tips, cotton ball, etc. on the paper surface. The pattern or design that the children print may or may not show uniform spacing, harmony and rhythm, etc., yet, this should be accepted. They are





still learning the process and when their muscle control becomes firm, they would show better result. *The activity of floor decoration* is to decorate a floor space with wild flowers, leaves, sand, pebbles, stones or any other things available in nature giving the children opportunity to do as they like. They may make a scene, a pattern, an abstract form. At this age, they get pleasure in making things they like.

Children of this class would certainly need to know the meaning of the terms, collage and printing, etc. as well as their process and application of materials. The teacher may either give demonstrations or show some specimens. Once exposed, the children may be given freedom to use materials as they like.

In order to make effective use of the proposed methods (free expression and specified topic) for organising activities in decorative art, the teacher should expose children to the basic process involved in making of collages and printings, etc. The children will then be able to evolve many new forms, motifs and patterns that each of them would like. An initial understanding of techniques and process will help them discover new ways of application of materials and treatment. Those methods, therefore, give a lot of scope for planning and innovating a variety of forms and designs by manipulating different materials and not merely following the stereotyped process.

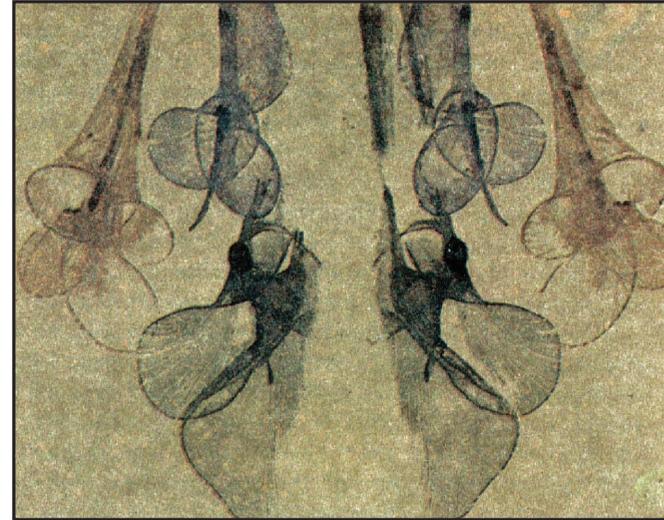


A Leaf printing by a child of Class II

In collage making, the children show the same symbolic expression as in the case of drawing and painting. At this age level, they make a single shape in quite convincing manner and even show likeness of the intended object. Generally, they work in both ways; one, that they paste bits of coloured paper on the contour of a drawn shape and two, that they fill the interior of the shape by pasting coloured paper's bits. In the collage activity they work rather slow which is due to the process involved to tearing, pasting and designing of bits of paper into some tangible shape.

In the print making activities, the children tend to work fast. Normally, they complete an activity in five to seven minutes on a size given in the activity-book. Because they are quick, they make mistakes like leaving irregular spaces between print impressions or their rows of print lose line formation or some prints appear dim and some bright. The teacher, therefore, should caution them in advance about the likely mistakes which may prove a badly executed design later on.

The evaluation of decorative art work has two criteria, (i) the application of the process and (ii) the design quality. But under the approach adopted for the subject in which individual freedom or discretion is paramount, the quality of design remains the basic consideration. As children of Class II are too young



to have any firm conviction about the designing aspect, the only quality worth assessing can be the natural modes of expression. In the event of assessing the natural modes, the teacher is likely to compare one child's work with the others due to the same process involved in such work. This may go against the requirement of the approach which involves evaluation of individual creative growth and his expression not by any comparison but on the basis of individual capability.

Keeping these considerations in view, the teacher may assess their work. He will give suitable remarks in the range of 'good', 'very good', and 'fine'. (Some specimens of children's work in collage, printing and floor decoration.)

Decorative Art: Collage, Printing, Floor Decoration Etc.

ACTIVITY PLAN 1

Topic	: Make a collage of 'a flower' and two leaves.
Material	: Glazed coloured paper/ waste coloured paper from old calendars, magazines, etc. glue/ flour paste.
Method	: Specified topic
Expected expression	: Children are capable of making simple collages by tearing and pasting small bits of coloured paper on a big sheet.

Organisational strategy : The teacher will recall the process of making collages which children have been doing in Class I. If necessary, he may give a demonstration of making a collage. Children may be asked to draw an outline of a flower and leaves and then fill these shapes with small pieces of coloured paper. In this regard, the teacher may give them freedom to choose any flower which they like. The teacher may not himself draw the flower and leaves on the black-board or in their activity-book, but let each child plan and organise his/her own idea.

The children will prepare their own collages but these may not show resemblance to any real flower. The work done by them should be accepted and encouraged because the aim is not an exact flower but giving an experience of visualisation and execution of the picture of a flower.

ACTIVITY PLAN 2

Topic	: Make a collage by arranging picture cut-outs of national flora and fauna.
Material	: Picture cut-outs, needle/scissors, glue/ flour-paste, etc.
Method	: Specified topic
Expected expression	: Children are able to do pasting of picture cut-outs in simple designs.
Organisational strategy	: The teacher will tell the children about the national flora and fauna. These are lotus,

peacock and tiger. He will explain why they are our national flora and fauna. It is because of their rarity, beauty and attraction that have made them our national concern. These objects are mainly found in our country.

Then teacher will ask them to make a collection of these pictures from old calendar, magazines and other printed materials. If some children could not get hold of these pictures, the teacher may ask them to make simple drawing/painting of these objects. The children may paste these pictures in any suitable manner and also write the name of these objects in good handwriting below each picture.

The arrangement of pasting pictures may vary from child to child. These may be pasted in triangular, vertical and diagonal manners. Such organisations may be encouraged and suitable comments may be made on them.

ACTIVITY PLAN 3

- Topic** : Make a drawing of a doll/mask and decorate it with coloured paper pieces or cloth cuttings.
- Material** : Waste printed coloured paper/cloth cuttings, scissors, glue/flour-paste, etc.
- Method** : Free expression
- Expected expression** : Children are capable of drawing shape of doll and mask and decorating them by pasting waste material.

Organisational strategy : The teacher will give a demonstration to expose children to collage making process. He will draw a shape of a doll or mask and paste small bits of coloured paper to show details like the dress and ornament of the character.

The teacher will then ask the children to do the activity as they like. He may suggest that there are a variety of dolls and masks representing characters of human being, animal and bird.

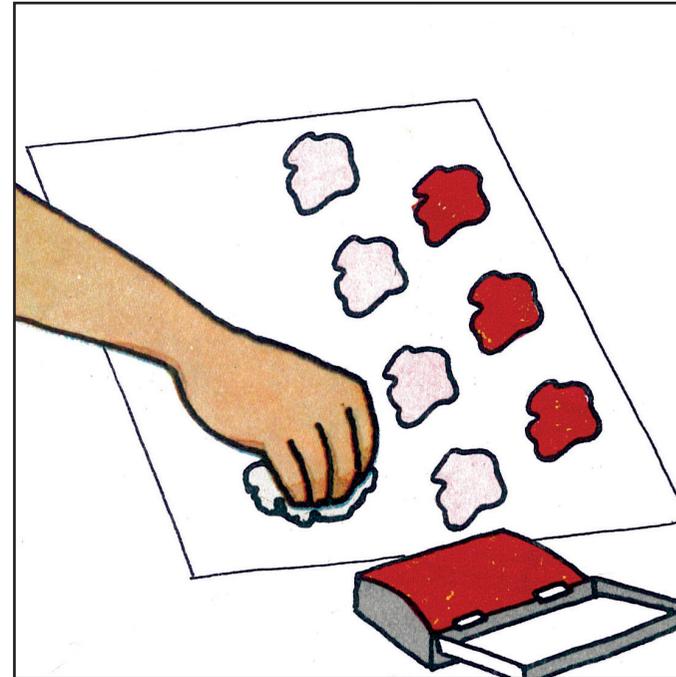
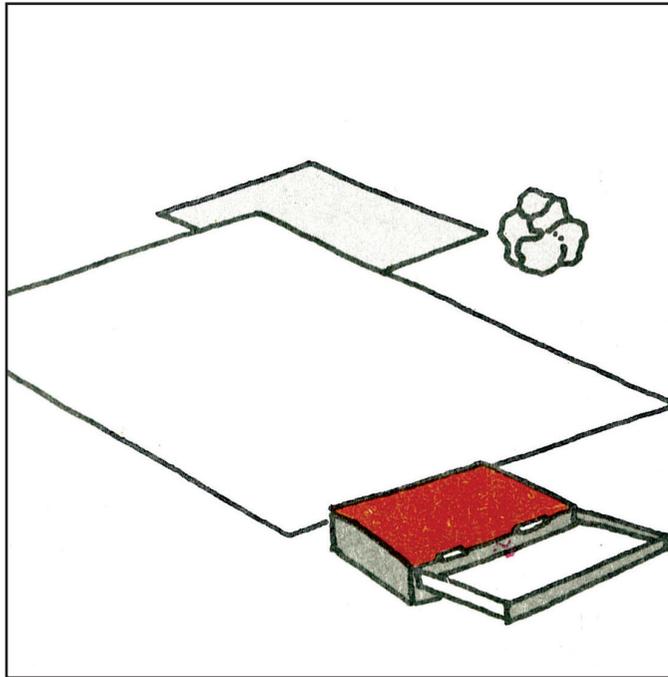




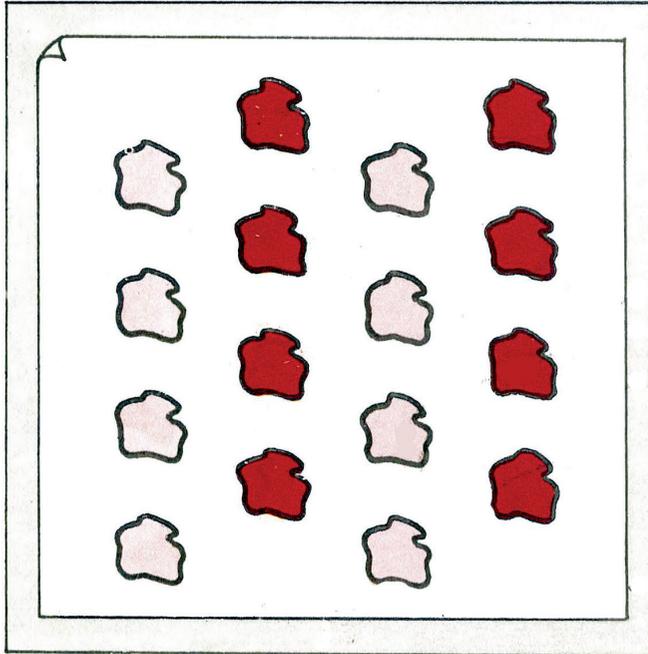
He will give guidance if any child is unable to recollect experience regarding a suitable character. The work of children may show difference in the form, material and treatment in the work. The variations are natural and may be encouraged. Remarks may be given on individual basis.

ACTIVITY PLAN 4

- Topic** : Print an overall design with crumpled paper balls in two colours.
- Material** : Ordinary paper, two ink pads/poster colours, etc.
- Method** : Free expression
- Expected expression** : Children are capable of printing designs by stamping method.
- Organisational strategy** : The teacher will show how an overall design can be printed with crumpled paper balls in two different colours. He will demonstrate by using two crumpled paper balls for making



Print making with crumpled paper balls in two colours



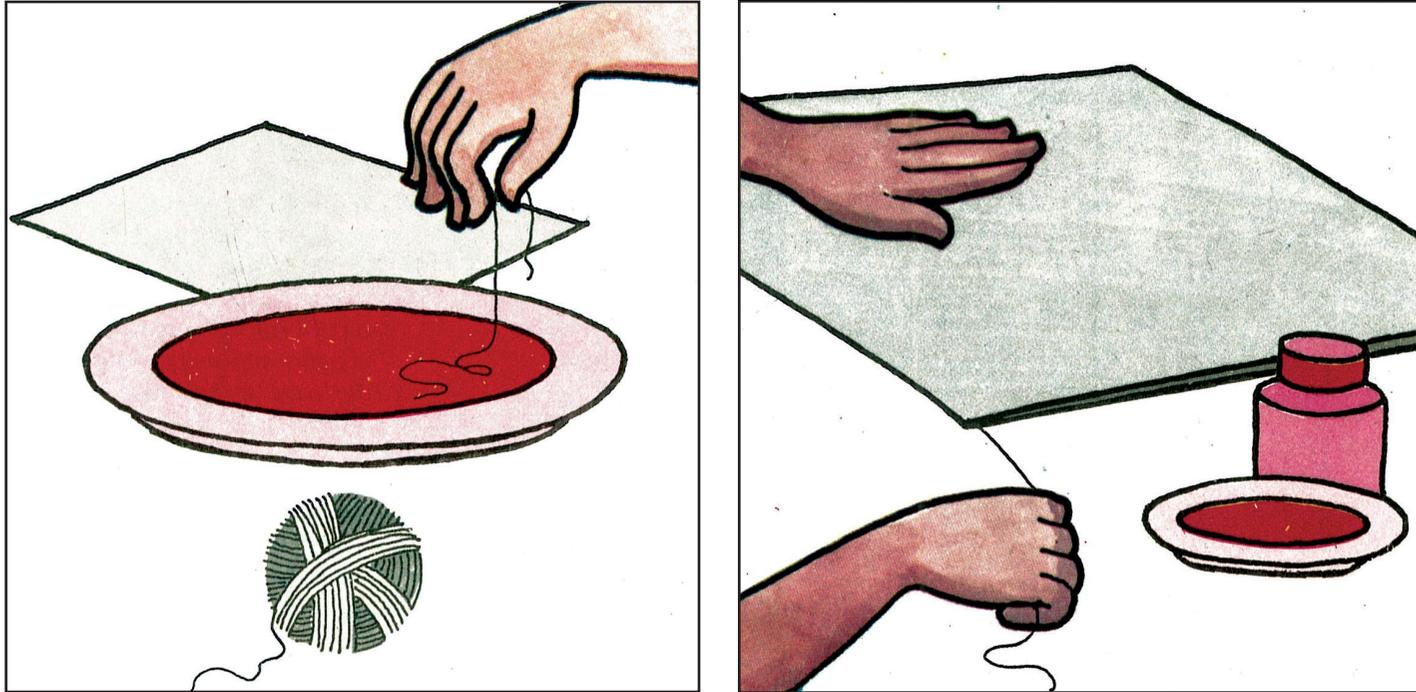
colour impressions alternatively. He will print with one colour first and leave sufficient space between these impressions. He will then print with second colour in between the spaces left out. He will caution the children not to use the same ball for printing both the colours. This will spoil the colours effects. He will also caution the children not to press the paper ball too hard for this will damage the pattern on the ball's surface.

The teacher will give guidance in selecting the pattern's size, colours scheme and uniformity in the print impressions. He will suggest that they may test the pattern on a rough paper before making final prints on the activity book.

ACTIVITY PLAN 5

Topic

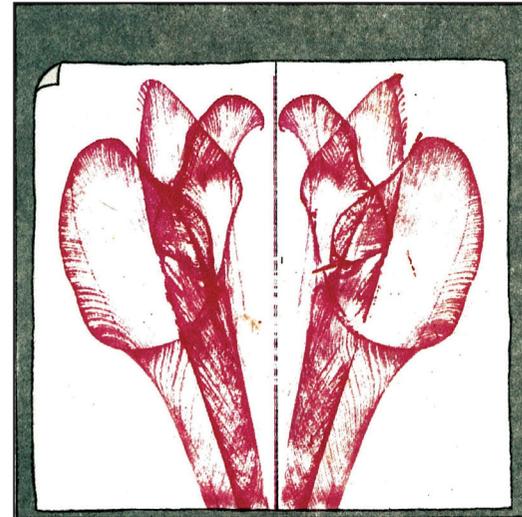
: Make a thread printing in two colours.



Print making with a thread

- Material** : Thick thread, ink/poster colour, etc.
- Method** : Free expression
- Expected expression** : Children are capable of making thread printing
- Organisational strategy** : The teacher will demonstrate the process involved in printing by a thread. He will show its various aspects, such as, placing of coloured thread between the folds of the paper, exerting uniform pressure before pulling out the thread and the impression of a symmetrical design left on the paper by the thread. He will suggest that this activity may be carried out on a separate piece of paper and later on, paste it on the page meant for it in the activity-book.

The children will follow the process for the activity. Some children may have done satisfactory work, but if any child could not do it in his/her first attempt then he/she may be asked to do it again. The teacher may see that all children have pasted their designs in the activity-book.

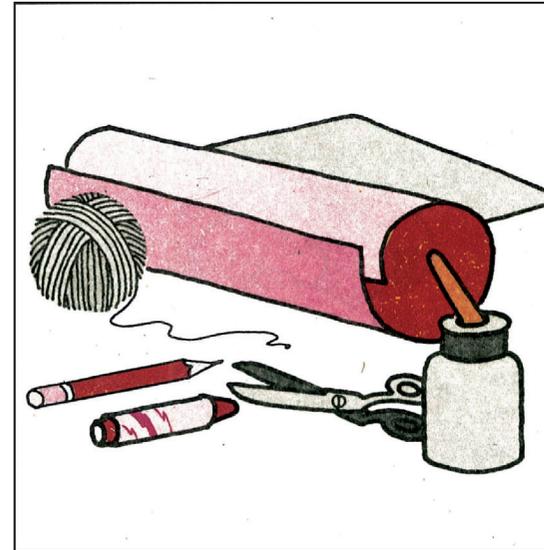


ACTIVITY PLAN 6

- Topic** : Decorate a small floor area with objects collected from natural environment.

- Material** : Sand, small stones, pebbles, flowers, leaves, etc.
- Method** : Free expression
- Expected expression** : Children are capable of making decoration on the floor by using a variety of objects from nature.
- Organisational strategy** : While children are familiar with this activity having done it in Class I, the teacher will form small groups for doing the activity. He will ask them to collect the required materials from natural surroundings.

Each group may bring different types of natural objects which they plan to use in their decoration. The children may make some figurative forms or scenic picture. The teacher will go around helping each group and encouraging the participants involvement. The final outcome may be discussed and merited with suitable remarks.



ACTIVITY PLAN 7

- Topic** : Make a mask on a chart paper.
- Material** : Chart paper, pastel colour/sketch-pens, scissors, pencil, rubber, thread, etc.
- Method** : Free expression



Mask making with chart paper

Expected expression : Children are capable of making simple masks on chart paper.

Organisational strategy : The teacher will explain the concept of a mask which is a facial expression depicting any humorous or grotesque character. The teacher will try to find out one or two

ready-made masks to show them to children. He will then tell them to prepare masks as they like.

He will go around the class and help the children in planning the shapes of masks and using contrasting and bright colours for depicting facial features.

At the end, he will ask them to wear their own masks and perform any act they like. Let children enjoy their performance.

CHAPTER FIVE

Plastic Art: *Clay-modelling*

Guidelines for the teachers

Clay is an interesting medium which naturally attracts children to play with. This may be due to the elastic quality of the medium for it can be rolled, patted, squeezed, stretched and moulded in any form the child wants. He makes a form out of it, feels happy about it and after a moment, changes it into another form by using the same lump of clay. Each time he makes something, it resembles some real thing. The quality of third dimension makes his creation recognisable.

Clay is the most common material, easily available almost everywhere. Also day-craft is a popular art-form practised by different communities in India. A large variety of folk art come in baked clay called terracotta. They use clay in making toys, images, reliefs, vases and numerous household articles. They colour their wares with typical local designs. Children naturally feel fascinated at the sight of a potter turning out wares or someone making clay toys. They feel an urge to shape clay themselves into some forms.

Clay is available from ponds and hillsides. In the natural form, the clay has some impurities which are sieved out before use. The method to prepare clay for modelling is that the common clay taken from pond is broken into bits and mixed in water. A small quantity of yellow clay is added to it. After stirring the content well, it is filtered through a gunny-doth into another bucket. Impurities like stones and pebbles remain settled in the first bucket and other on the gunny cloth. This filtered content is then spread on a clean place to dry. While it is still wet, small lumps are made of this clay. These lumps are put in a polythene bag to keep it in wet state. The potter's clay can also be used, but it may be seen that there is not much sand content in it. When children have done the activity, the items which are not required may be converted into lump for re-use. The clay should be moist while stored in polythene bag.

The children of Class II are capable of making simple forms like balls, beads, cubes, slabs and bowls, etc. They can also make forms of certain fruits and vegetables like carrot, banana, lady finger, apple, etc. Sometimes, they make abstract figures and name them. This kind of work too may be accepted. As their muscle coordination becomes more accurate they begin to make forms with some details they have observed.

In general, the problem of clay medium is that it is shaped in three dimensional form. This poses yet another type of difficulty (unlike the one that

children face in drawing and painting activities when treating three dimensional visualised objects on two dimensional paper surface. In this medium, they cannot easily conceptualise all the sides of an object and so the forms they prepare in clay show weakness. The teacher should avoid pointing out such defects. However, in the relief work, they have no problem of this kind and show symbolic forms in quite convincing manner. This is mainly due to their treating one side of the object. But with the gradual maturing of thinking ability, they become conscious not only of the various sides of an object for shaping into clay form but also of the relationship -of its various parts. There is tendency among these children that they make these parts separately and they join them to give it a complete form.

In clay medium, the children of Class II show the same characteristics as in pictorial art. They are at symbolic stage and create simplified forms in clay. Just as it is in drawing and painting activities, they make a symbolic shape by indicating different parts of an object, in the same way, they make separate parts and then fix them into a model to represent an object. In both the cases, one can see the intention of the child, even though the shape or the form is too much simplified. But if any child does not show any recognisable likeness in the form he created, then the teacher will have to give more attention and necessary guidance to him/her.

The teacher has to organise activities of clay-modelling and relief in free expression method or specified topic method. Any method which may provide for copying from models should be avoided. The aim of clay medium under the present approach to art education is that children may have a creative experience of choosing an object of individual liking, imagining its details and then expressing it with their own inherent ability. In the process, they may also discover the use of this three dimensional media for free self expression.

Evaluation of three dimensional work of children may be done keeping in view their symbolic modes of expression which they are capable of doing at this age level. If some teachers would look for realism in the forms they make, it would only harm the abstract qualities and variations they show in their works. In fact, the effort should be to encourage variety, treatment of the medium and symbolic expression. The remarks may be given from the range of 'good', 'very good' and 'fine'.

Plastic Art: *Clay-Modelling, Relief, Construction*

ACTIVITY PLAN 1

Topic	: Make any object in clay.
Material	: Potter's clay/ordinary clay, bowl, water, etc.



Children doing clay work in a group

- Method** : Free expression
- Expected expression** : Children are capable of making clay objects.
- Organisational strategy** : The teacher will discuss and find out the individual's liking for things and objects in their environment. The children may name any human being, animal and bird, etc. If any child have opted for a difficult object, the teacher may propose a simpler one in order to make it in three dimensional form such as clay. Simple forms in this media are better represented than the complex one. He will then assign the activity and go around watching what each child is trying to make. Wherever necessary,

he may guide any child regarding his/her own idea in making of form. He will not use any negative remark if he finds any weakness in anyone's work.

After the children have completed the assignment, the teacher will put it on display and give his remarks as part of evaluation.



Some specimens of clay work

ACTIVITY PLAN 2

- Topic** : Make a form of any fruit or vegetable in clay.
- Material** : Potter's clay/ordinary clay, bowl, water, etc.
- Method** : Specified topic
- Expected expression** : Children are able to make simple clay forms of various fruits and vegetables from imagination.
- Organisational strategy** : The teacher will discuss about the common fruits and vegetables which have simple forms. These can be apple, banana, orange and carrot, brinjal, lady's finger, etc. He will give their description by drawing an outline on black board. Noticing that children have grasped the shapes of these vegetables and fruits,

the teacher will ask them to choose anyone of them for making it in clay. As part of guidance, the teacher will go around the class and suggest to make models neither too big nor too small. On completion of the work, the children may arrange it for a display. The selected work of the children may be preserved for sometime. The teacher will assess by giving remarks.

ACTIVITY PLAN 3

- Topic** : Make a relief on a clay slab by fixing small stones/pebbles to show any human being/animal figure.
- Material** : Potter's clay/ordinary clay, stone/pebbles, etc.

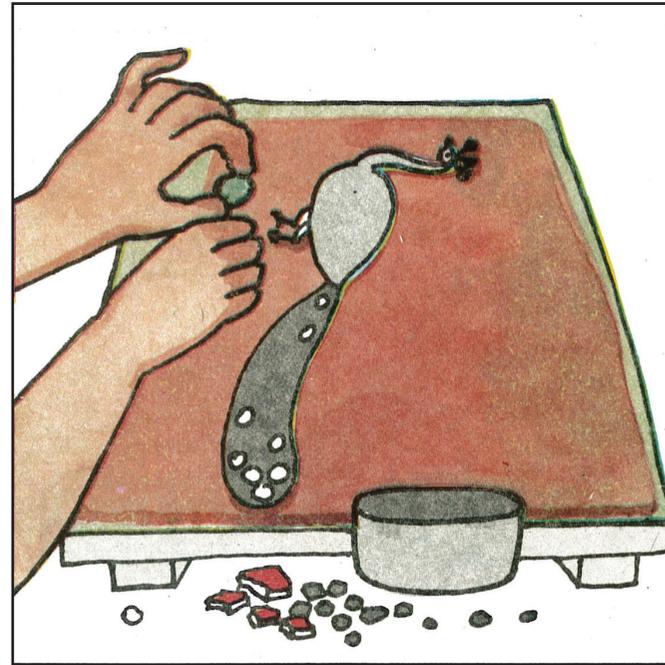
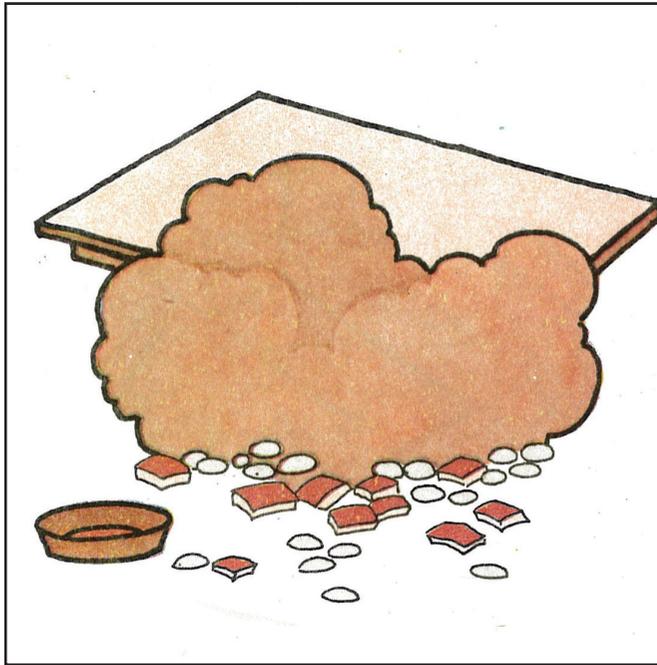
- Method** : Free expression
- Expected expression** : Children are able to make simple reliefs of human beings, animals and birds, etc. by fixing stones, pebbles and grains, etc.
- Organisational strategy** : The teacher will explain the concept of relief which is a raised form made on a clay-slab. The form may show some dimensional quality. He will tell them to select any single figure relating to any human being or animal. He will also suggest that the representation of this kind will appear better if shown in profile, preferably standing. He will explain how a clay-slab is made and an outline contour of the object is drawn.

Then small stones and pebbles are fixed on this contour. Lastly, the details are filled in for showing the character of the object. The teacher will find out what each child would like to make in his/her relief.

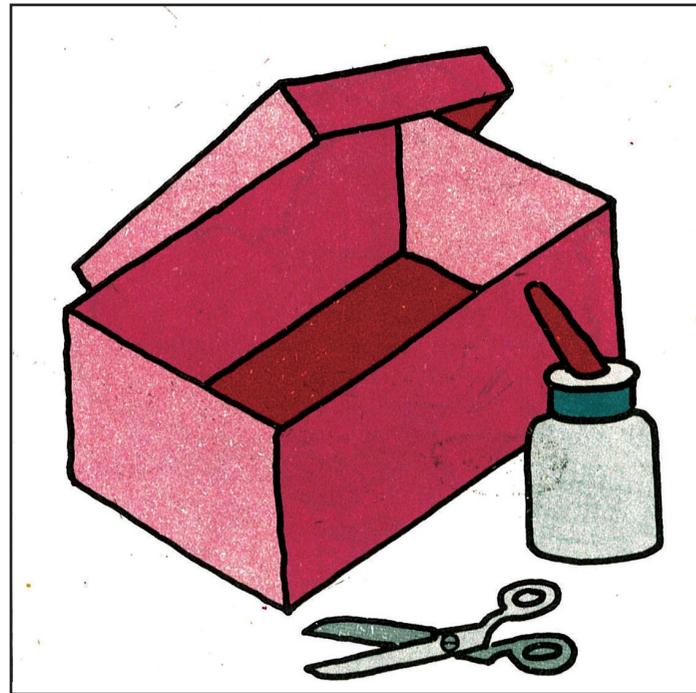
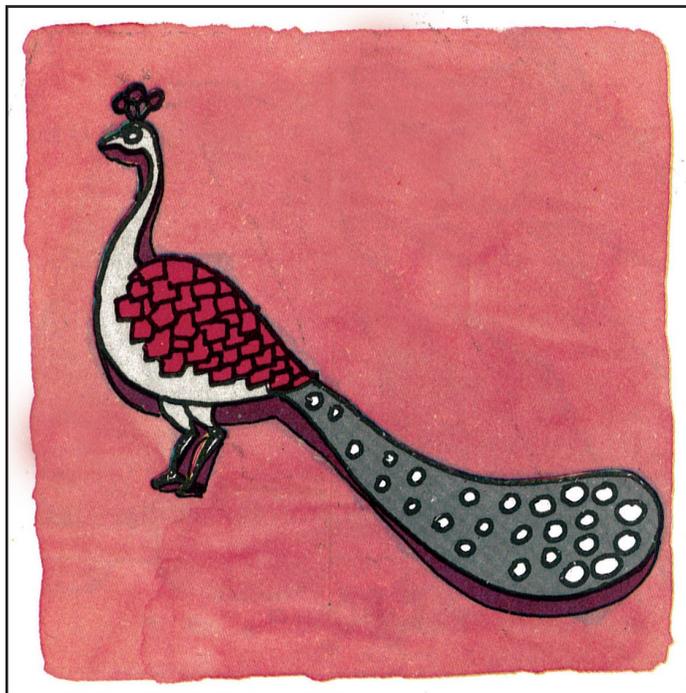
When the children are engaged in the activity, the teacher will go around and give guidance whenever any child needs it. The children may prepare symbolic or abstract form. But the teacher will give encouraging remarks on their works.

ACTIVITY PLAN 4

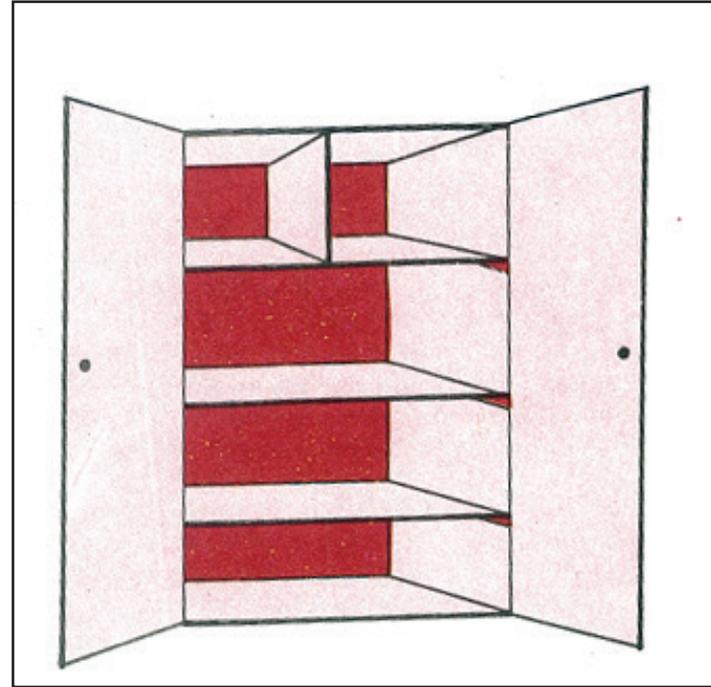
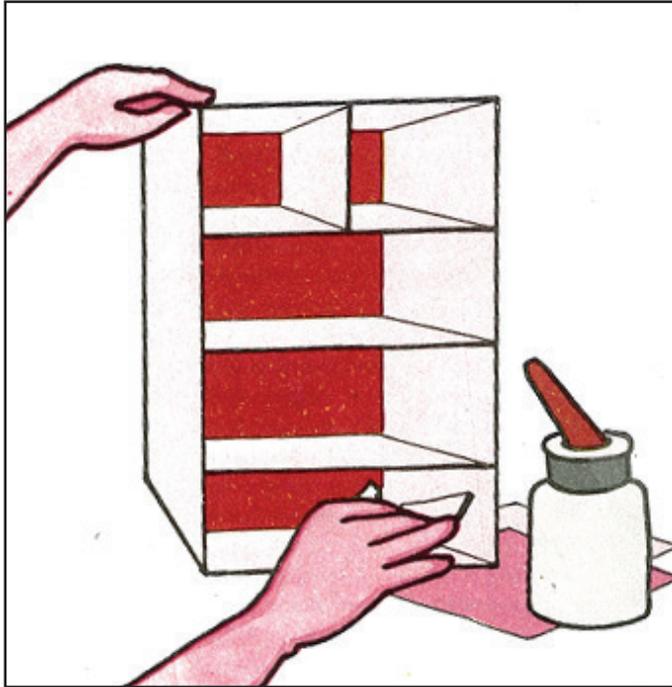
- Topic** : Construct a model of an almirah with empty box/card board.
- Material** : Empty box, card board, scissors, glue/flour paste and coloured paper from waste printed material, etc.
- Method** : Specified topic



Making a relief



Making a relief



Constructing a model of Almirah

Expected expression : Children are capable of constructing simple models of furniture articles and other gadgets used in daily life.

Organisational strategy The teacher will discuss various articles and gadgets found in the students homes and neighbourhood, like furniture, radio, T.V. sets, etc. He will then find out whether all children have seen almirah. For refreshing their memory, he can show them by drawing a shape of almirah on black-board or an

actual one in the school's library. He will tell them that there is a large variety in the designs and functions of almirah: it can be a book-shelf, or a wardrobe or a cupboard, etc. Having explained about the topic, he will assign them to construct any type of almirah, individually.

The teacher will give guidance and help the children in planning, cutting and pasting pieces of card-board. The children may paste some colour paper to improve the appearance of different shelves and cabinets of almirahs. At the end, their work may be put on display for giving remarks on individual work.

CHAPTER SIX

Performing Art: *Music, Dance and Drama*

Guidelines for the Teachers

Children from their infant stage are aware of sound, rhythm, and action in their environment. This is a natural development. It is am using to watch a child banging a spoon on an utensil, blinking at the sound and then banging on with enthusiasm. This is the beginning of appreciation of music. At home, we often find children playing an ‘imaginary home’. They enact different characters. One child plays the role of father, his sister as mother and still a youngster as a baby. How intensely they are involved in the daily chores of a ‘home’, as if it were real! Each one acts, mimicks and gesticulates to portray the character one is playing. On other occasions, we find that a child, without rhyme or reason, takes to jumping, hopping and twisting, and after a few butts, returns to his normal posture. These instances show that children’s sensibilities to sound, rhythm and actions are inborn qualities.

Children are quite familiar with songs, dance-forms, and they can mimick persons and animals seen at home and around. These are in local dialect, style and rhythm. This is a part of the traditional art of various ethnic communities. Encouraging children to perform these in the class is to make them sensitive to the qualities of local art-forms. A majority of activities relating to music, dance and drama are available entirely from the local environment. Some of them, which form the common core components of syllabus, are to be developed for these are part of our cultural assets.

Young children generally live in a shell of inhibition. Their hesitation when called upon to sing or dance in the class is natural. It is very difficult to ask an individual child to perform without the strain of feeling nervous. The best way to overcome their initial hesitation is to encourage them to participate in group-activity. The teacher, too, should join them to create a free and congenial atmosphere. Slowly, the hesitation of the child to perform before classmate would go.

The activities of performing art at this level may not require any musical instrument. Simple clapping of hands, or a child playing on an empty pitcher or tin would be sufficient background music for them to sing or dance. They may, however, be exposed to the tunes and forms of popular local music, both folk and classical types.

Children may be encouraged to perform activities in their usual school dress. Only on special occasions, if it is found necessary that their presentations do require some special dresses and make-up articles, then the school may arrange to supply these articles. The absence of proper dress or make-up things must not dampen their enthusiasm or individual participation in the presentation. The aim should be that all children should get opportunity rather than a talented few.

Children of early primary classes have natural tendencies or modes of expression. They can generally sing or recite two or three lines of song or rhyme. Even in this short presentation, they make frequent breathing pauses in between words or lines. But this should not cause any undue concern as this is their normal ability at this age level. In other songs like the National Anthem or *Sare Jahan Se Achha*, in which they have got practice in rendering them, they seldom make pauses or distort the tune.

In dance activities, the children have little coordination of their movement and action with the background music. It is the individual speed which hinders the participant in harmonising movement and the rhythmic beat. With practice, they gradually get over this and begin to show coordination.

Another problem with these children is that they are unable to remember dialogues or conversations while performing role-plays. It is partly due to their nervousness on facing the audience and partly because of weak memory. The former 'stage fright' can be remedied if initially each individual is asked to take an easy stroll in front of the class. The latter weakness can be overcome by asking them to read aloud the dialogues they are supposed to 'speak' in playing their specific roles.

The methods required for organising activities of performing art need to be as flexible as those proposed for pictorial or plastic art. The methods such as 'free expression' and 'specified topic' in the performing a would provide every child the scope to express his/her moods and emotions in a creative manner. They will also derive a sense of joy because they are expected to perform within their ability, experience and interest. While organising activities according to these methods, the teacher should see that all children must be induced to take part and attain the desired levels of performance.

The evaluation of performing an activities does not imply a 'judgement' on the child's performance. His/her presentation has its own unique qualities. Their tendencies or natural modes of expression have been

briefly discussed above. These should be borne in mind. In fact the aim of evaluation at this age level is to find out individual participant's talent and interest in performing arts and whether he/ she derives a sense of joy through participation. The positive and encouraging remarks by the teacher will inspire them in this direction. The teacher's evaluating observations may be in the range of 'good', 'very good' and 'fine'.

Performing Art: *Music, Dance and Drama*

ACTIVITY PLAN 1

Topic	: Sing any song or recite any poem you know.
Material	: Usual school dress
Method	: Free expression
Expected expression	: Children are by nature fond of picking up locally popular songs and poems.
Organisational strategy	: Since children have been doing this activity in Class I, they should have no hesitation or inhibitions to sing or recite before the

class. The teacher will encourage them to sing any song or poem of their choice. If the teacher thinks that they would be motivated by his initiating a theme or topic, he/she should do that. That will create a positive environment in the classroom.

During the activity, it is necessary that when a child is presenting his item, other children may calmly listen to him/her and show some appreciation by clapping. Children may be encouraged to choose from lullabies, film-songs, folksongs, popular rhymes and poems, etc. whatever they wish to present. The teacher will notice that they enjoy their participation.

ACTIVITY PLAN 2

Topic	: Sing the National Anthem in chorus.
Material	: Usual school dress without any make up
Method	: Specified topic

Expected expression : Children are capable of picking up intonation, wording and rhythm of the National Anthem.

Organisational strategy : The teacher will explain the difference between the singing of the National Anthem and other songs. He will emphasise that the National Anthem is not just a song but a musical expression of the aspirations of the people. All of us, therefore, owe it a profound respect. He will also tell the children

that it is to be sung standing straight and with dignity, and not in any lazy manner. He will then ask the children to stand up and follow the lines of the song after him. This exercise may be repeated to develop a desired skill for rendering it.

When the children have practised it by following the teacher, they will then rehearse by themselves and the teacher will correct any lapses in their rendering. Later on, he may involve a small group of children who have presented the correct rendering to carry out further practising. This may be phased over a period, till the ability to sing the National Anthem is developed in them.

राष्ट्र गान

जन-गण-मन-अधिनायक जय है भारत-भाग्य-विधाता
 पंजाब-सिंधु-गुजरात-मराठा-द्राविड़-उत्कल-बंग
 विंध्य हिमाचल यमुना गंगा उच्छल जलधि तरंग
 तब शुभ नामे जागे, तब शुभ आशिष मागे
 गाहे तब जय-गाथा।
 जन-गण-मंगलदायक, जय है भारत-भाग्य विधाता
 जये हे, जय हे, जय हे, जय जय जय, जय हे।

रवीन्द्रनाथ टैगोर

NATIONAL ANTHEM

JANA GANA MANA ADHINAYAKA, JAYA HE
 BHARATA— BHAGYA— VIDHATA
 PUNJABA— SINDHU— GUJARATA— MARATHA
 DRAVIDA—UTKALA— BANGA
 VINDHYA- HIMACHALA- YAMUNA- GANGA
 UCHCHHALA— JALADHI— TARANGA
 TAVA SUBHA NAME JAGE,
 TAVA SUBHA ASISA MAGE,
 GAHE TAVA JAYA— GATHA, JANA GANA MANGALA
 DAYAKA, JAYA HE
 BHARATA BHAGYA VIDHATA.
 JAYA HE, JAYA HE, JAYA HE,
 JAYA JAYA JAYA JAYA HE!

Rabindranath Tagore

ACTIVITY PLAN 3

Topic	: Sing a song on “National Integration” (The song may be selected on regional basis which is popular locally).
Material	: No special dress or make-up
Method	: Specified topic

Expected expression	: Children are capable of picking up rhythm and tune of locally popular songs.
Organisational strategy	The teacher will explain the importance of the song on national integration. He will tell them that ours is a

SARE JAHAN SE ACHHA

SARE JAHAN SE ACHHA HINDOSTAN HAMARA
HAM BULBULEN HAIN ISKI, YE GULSITAN HAMARA

PARBAT WOH SABSE OONCHA HAMSAYA ASMA KA
WOH SANTARI HAMARA WOH PASBAN HAMARA

GODI MEIN KHELTI HAIN ISKI HAJARON NADIYAN
GULHAN HAI JINKE DAM SE RASHKE JINAN HAMARA
MAZAHAB NAHEEN SIKHATA APAS MEIN BAIR
RAKHANA

HINDI HAIN HAM, WATAN HAI HINDOSTAN HAMARA.

– **Mohd. Iqbal**

big country and we call it our **Motherland**. People living in other parts are our brothers and sisters, and together we make it one nation. This song instils in us a feeling of oneness.

The teacher will ask them to follow the lines of the song after him. (If there are some children familiar with the song, the teacher may invite them to lead

सारे जहां से अच्छा

सारे जहां से अच्छा हिन्दोस्ता हमारा।
हम बुलबुलें है इसकी, ये गुलसितां हमारा ।।

परबत वो सबसे उंचा हमसाया आसमां का ।।
वो संतरी हमारा, वो पासबां हमारा ।।

गोदी में खेलती हैं इसकी हजारों नदियां ।
गुलशन है जिनके दम से, रश्के जिनां हमारा ।।

मज़हब नहीं सिखाता आपस में बैर रखना ।

हिन्दी हैं हम, वतन है हिन्दोस्तां हमारा ।।

– **मुहम्मद इक़बाल**

the class.) He will ask the children to practise till they have picked up the tune, rhythm and meaning of the song (practice may be phased out over some periods.)

ACTIVITY PLAN 4

Topic	: Imitate the character of any human being or an animal.
Material	: No special dress or make-up.
Method	: Free expression

Expected expression : Children are fond of imitating people and animals who have attracted their attention.

Organisational strategy : The teacher will discuss various people and animals whose typical actions and behaviours appeal to us. He will cite some examples of hawkers and people in different professions who show typical characters. He will also talk about some common place animals who make interesting sounds and actions. (He is not required to perform the role of any character himself).

He will ask a child to present imitation of any person or animal that he/she likes. Initially, the children may give only brief performance, but the teacher will try to sustain their interest and action by describing

something more about their intended characters. He will suggest that for future performance, they may observe and study the behaviour, sound and actions more minutely for imitating these characters.

ACTIVITY PLAN 5

Topic : Perform any local folk dance in group.

Material : Usual school dress, background rhythmic sound with any percussion or improvised instrument.

Method : Free expression

Expected expression : Children are fond of picking up movement and rhythm of folk dances.

Organisational strategy : The teacher will name the common forms of folk dance popular in the region/ community. He will either demonstrate the form of any folk dance

himself, or arrange someone to expose children to this dance. Let the children first observe the form, movement and rhythm and enjoy it. He will then encourage one group of children to follow it. Later on, this group children may lead other children in the class for practising. (The practice of learning the dances may take some periods which may be spread over for developing a desired ability in them.) During the dance practices, the teacher will encourage the participation of all children.

ACTIVITY PLAN 6

Topic

: Enact the role of any two human characters

(in duet) which are observed in the local environment. (The two characters may be one vegetable-seller and a buyer; one doctor and a patient; a policeman and a thief, etc.)

- Material** : Usual school dress and no special make-up
- Method** : Free expression
- Expected expression** : Children are quite apt in imitating different characters familiar in the neighbourhood.
- Organisational strategy** : The teacher will describe the typical ways of some people in dealing with others. There are certain situations and events which draw our attention. The teacher will give some common place examples where two persons are involved in some dialogue.



He will then ask them to relate their own experiences about them.

Having noted their observations, he will ask them to select their partner to perform the roles. Let these pairs of children rehearse their roles on contrived dialogues. The teacher may observe and study these rehearsals and correct their renderings of the situations. He will then call each pairs to give performance. (The activity may be carried over a few periods.)

ACTIVITY PLAN 7

- | | | |
|----------------------------|---|--|
| Topic | : | Enact any dance drama based on poem. |
| Material | : | Usual school dress and no special make-up |
| Method | : | Free expression |
| Expected expression | : | Children are capable of reciting lines of rhymes and poems with some action. |

Organisational strategy : The teacher will explain the concept of a “dance drama”. This is an enactment by a single child or a group of children through recitation of rhymes or poems with body movement and action. As an explanation, the teacher may invite one or two children to recite from their textbooks any rhyme or poem with some

action. The child/ children will read the lines by showing some body movement and action.

Having explained the concept of the activity, he will select two or three poems/ rhymes and ask children to rehearse some of them in small groups. He will give some guidance in shaping modes of recitation and body movement. He will carry this activity over two or three periods till they have sufficiently practised it to give final performance. He will call the children to give solo, duet or group performance.

CHAPTER SEVEN

Integration of Art

The Curriculum of art education includes a variety of art-forms. These are: pictorial, plastic, decorative and the performing. They, no doubt, show difference on the basis of typical forms and techniques which are involved/in their development, but this is only a surface appearance. In fact, at the source level, there is a unique commonality among them. All these art-forms are essentially the media of expressing one's ideas, feelings and emotions. Therefore, it has to be assumed that they maintain an inherent unity within them. The stigma of segregation that exist in their outward forms is to be removed, and children are required to be made aware of their close relationship.

In Class II, the idea of integration of art can be effectively achieved through assigning any specified topic related to 'birds' and 'animals'. A common theme can be proposed to different groups of children for rendering in various art-forms. One group may do the drawing and painting, the second may take up modelling in clay, the third may make collage and

mask and the fourth group may present role-playing, etc. These activities may be rotated among these groups so that each may get the process experience of various art-forms.

In organising group-wise activities, the approach should to be in line with that discussed in the proceeding chapters, dealing with various art-forms. Initially, the teacher will find out which group a child would like to join first and move on the subsequent groups later on. The option of this kind will induce then for giving better expression or performance. While the children are doing the activities, the teacher may note individual participant's natural talent and originality of expression in each type of activities.

The inculcation of the idea of integration of arts may be carried out during the later part of the academic session. This would give the children sufficient time for effective participation, and by that time they have had enough exposure of various art activities. This group-assignment will give the teacher an advantage in assessing the attainment of minimum learning out-comes by the children. This will determine their creative growth through art education.

The nature of art activities which can be assigned to children of Class II may be based on any single or two objects from a known situation. For instance, if the theme is concerning a bird, its treatment

in different art-forms may suitably be considered for expression through two dimensional, three dimensional and performing art. As an explanation, it can be like (i) “a bird and a tree”, two birds, “a bird in a cage”, etc. for two dimensional expression through drawing, painting, collage activities; (ii) “Any bird” for three dimensional expression through clay modelling, relief activities, and

(iii) “Sound and action of a bird” for performing art through mimicry, role-playing and finally recitation of a few lines of a rhyme, poem or song related to any bird.

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ACTIVITY BOOK IN ART EDUCATION
FOR
CLASS II

Name _____

Age _____

School _____

Appendix

Activity Book in Art Education for Class II

This activity book has been planned to meet the curricular need of An Education. This will be used by the children in day-to-day work in the classroom. The aim is that the teacher may be able to assess the individual child's work regularly and to see 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 its publication on uniform design as given in the following pages. This may be printed in demy quarto size on preferably thick paper. The box indicating 'space for activity' may have uniform size of 8"× 8". The pages carrying such boxes may be printed on 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 to keep a record of achievement of the child's performance.

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 form and organise it in the classroom.

Broadly, there are two types of activities: (i) those which will be done on the 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 and mask-making, etc. For the former type, suitable paper-spaces for such activities have been provided in this book. For the latter type, details regarding the activities, material and method have been indicated. Both types of activities are to be organised in the classroom. After the completion of each activity, the teacher has to assess the quality of an expression/performance of each individual child and give a suitable credit/remark on his/her activity book in this regard.

DRAWING AND PAINTING ACTIVITIES

Topic Make a drawing of any two objects having some relationship.

Material Pencil/crayon stick/sketch pen, etc.

Method Free expression

Space for activity

Date

Remark

Topic Make a painting of the National Flag hoisted on a post or house-top.
Material Crayon colour/pastel colour/sketch pen, etc.
Method Specified topic

Space for activity

Date Remark

Topic Draw a boy and girl.
Material Pencil/charcoal/crayon stick/sketch pen, etc.
Method Specified topic

Space for activity

Date Remark

Topic Draw a tree and a hut/home.
Material Pencil/charcoal/crayon stick/sketch pen, etc.
Method Specified topic

Space for activity

Date Remark

Topic Make a painting of yourself and your friend.
Material Pastel colour/sketch pens/crayon sticks, etc.
Method Specified topic

Space for activity

Date Remark

Topic Make a painting of any two objects of yours choice.
Material Pastel colour/sketch pen/crayon sticks, etc.
Method Free expression

Space for activity

Date Remark

**ADDITIONAL ACTIVITIES IN
DRAWING AND PAINTING**

Topic Make a printing of a woman with a pitcher or an animal with its youngone.

Material Crayon colour/sketch pens/crayons sticks, etc.

Method Specified topic

Space for activity

Date

Remark

Topic Draw a bird and a flower or you and your pet.
Material Pencil/crayon/sketch pen, etc.
Method Specified topic

Space for activity

Date
Remark

Topic Draw any two figures (a human-being or an animal or a bird)
Material Pencil/charcoal/crayon stick/sketch pen, etc.
Method Free expression

Space for activity

Date Remark

Topic Make a painting of any two objects of your choice.
Material Pencil/sketch pen/crayon stick, etc.
Method Specified topic

Space for activity

Date Remark

**COLLAGE, PRINT-MAKING AND
FLOOR DECORATION ACTIVITIES**

- Topic** Make a collage of a flower and two leaves.
- Material** Glazed coloured paper/waste coloured paper from old calendars, magazines, glue/flour paste, etc.
- Method** Specified topic

<i>Space for activity</i>

Date

Remark

Topic Make a collage by arranging picture cut-outs of national objects from flora and fauna.
Material Picture cut-outs, needle/scissors, glue/flour paste, etc.
Method Specified topic

Space for activity

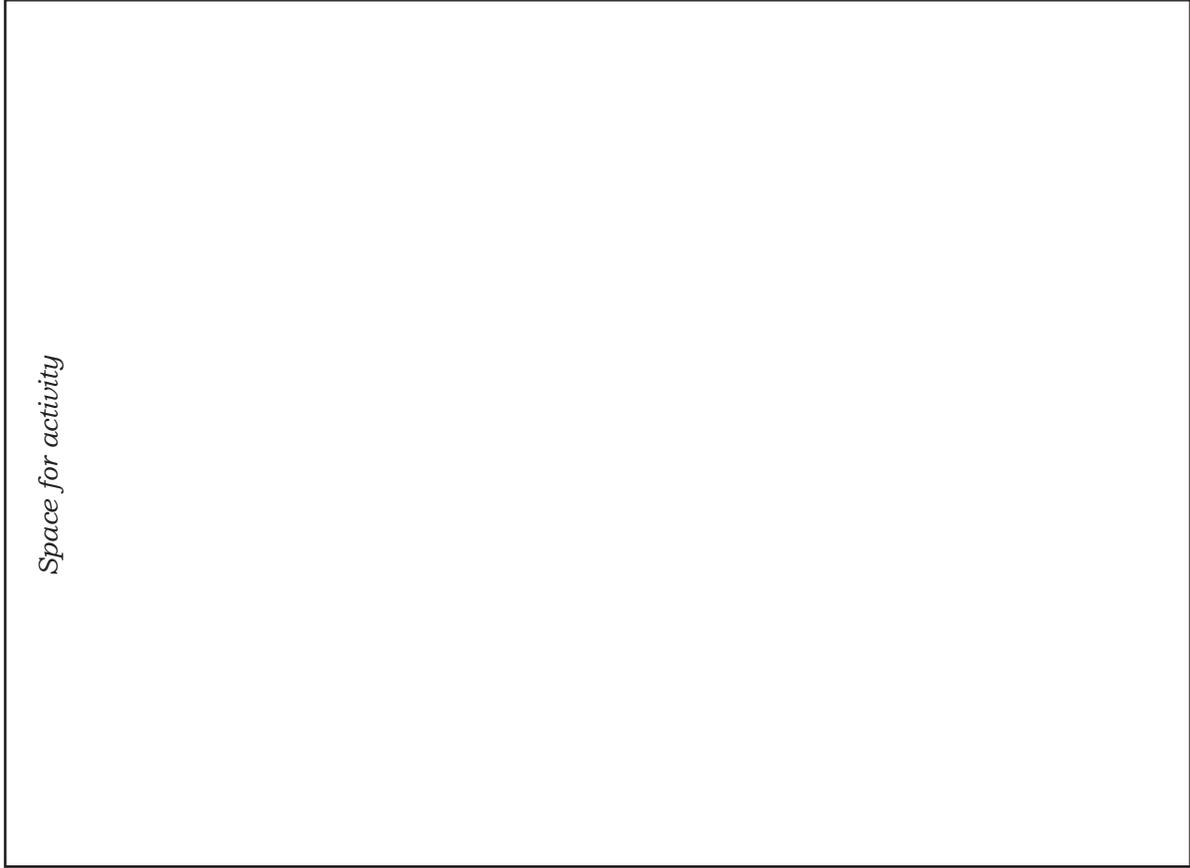
Date Remark

Topic Make a drawing of a doll/mask and decorate it with coloured paper pieces or cloth cuttings.
Material Waste printed coloured paper/cloth cuttings, scissors, glue/flour paste, etc.
Method Free expression

Space for activity

Date Remark

Topic Print an overall design with crumpled paper balls in two colours.
Material Ordinary paper, two ink pads/ poster colours, etc.
Method Free expression



Date Remark

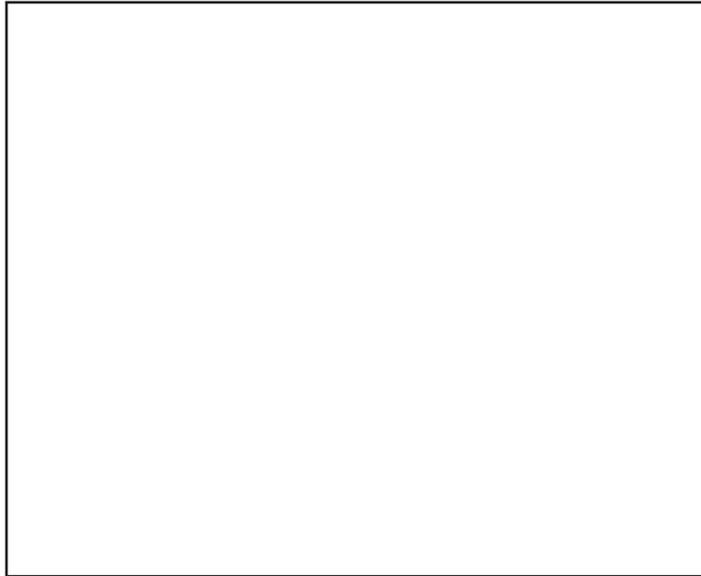
Topic Make a thread printing two colours.
Material Thick thread, ink / pastel colour, etc.
Method Free expression

Space for activity

Date Remark

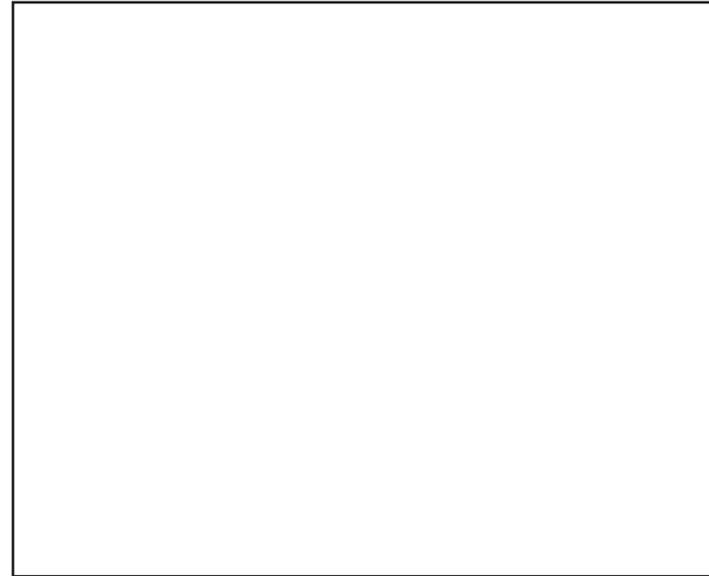
Topic Decorate a small floor area with nature’s collection.
Material Sand, small stones, pebbles, flowers, leaves, etc.
Method Free expression

Topic Make a mask on a chart paper
Material Chart paper, pastel colour/sketch pens, pencil, etc.
Method Free expression



Date

Remark



Date

Remark

ADDITIONAL ACTIVITIES IN COLLAGE, PRINT-MAKING, FLOOR-DECORATION, ETC.

Topic	Make a collage of a butterfly and a flower.
Material	Glazed coloured paper/waste printed colour paper from old calendars, magazines, glue/flour paste, etc.
Method	Free expression

Space for activity

Date

Remark

Topic Make an overall design with a cut lady finger and a crumpled paper ball printed alternately.

Material Ordinary paper, lady finger, knife, two ink pads/pastel colours, etc.

Method Free expression

Space for activity

Date Remark

Topic Make a collage to show any one or two figures of your choice.

Material Glazed coloured paper/waste printed coloured paper/cloth-cuttings, scissors, glue/flour paste, etc.

Method Free expression

Space for activity

Date

Remark

**CLAY-MODELLING, RELIEF,
CONSTRUCTION ACTIVITIES**

Topic Make any object .in clay.
Material Pottter’s clay/ordinary clay, bowl,
water, etc.
Method Free expression

Topic Make a relief on a clay-slab by fixing
smallstones/pebbles to show any human
being/animal figure.
Material Potter’s day/ordinary clay, stones/
pebbles, etc.
Method Free expression

Date

Remark

Date

Remark

Topic Make a form of any fruit or vegetable
in clay.
Material Potter's clay/ordinary clay, bowl,
water, etc.
Method Specified topic

Topic Construct a model of an almirah with
empty shoe box/cardboard.
Material Empty box, cardboard, scissors, glue/
flour paste, coloured paper from waste
printed material etc.
Method Specified topic

Date

Remark

Date

Remark

**ADDITIONAL ACTIVITIES IN CLAY
MODELLING, RELIEF, CONSTRUCTION**

Topic Make any object of your choice in clay.
Material Potter's clay/ordinary clay, bowl, water etc.
Method Free expression

Topic Make a simple form of mango or banana in clay.
Material Pottter's clay/ordinary clay, bowl, water, etc.
Method Free expression

Date

Remark

Date

Remark

Topic Make a relief on clay-slab showing any animal or bird.
Material Potter's clay/ordinary clay, stones / pebbles/grains, bowl, water, etc.
Method Specified topic

Topic Make a model of a hut with cardboard.
Material Cardboard, scissors, glue/flour paste, etc.
Method Specified topic

Date

Remark

Date

Remark

MUSIC, DANCE AND DRAMA ACTIVITIES

Topic Sing any song or recite any poem you know.

Material Usual school dress

Method Free expression

Topic Sing a song on National Integration.

Material No special dress or make-up

Method Specified topic

Date

Remark

Date

Remark

Topic Sing the National Anthem in chorus.

Material Usual school dress without any make-up

Method Specified topic

Topic Imitate the character of any human being or an animal.

Material No special dress or make-up article

Method Free expression

Date

Remark

Date

Remark

Topic Perform any local folk dance in group.
Material Usual school dress, background rhythmic sound with any percussion or improvised instrument.
Method Free expression

Topic Exact any dance-drama based on rhyme or poem.
Material Usual school dress and no special make-up article
Method Free expression

Date Remark

Topic Enact the role of any two human characters (in duet) which are observed in the local environment.
Material Usual school dress and no special make-up
Method Free expression

Date Remark

ADDITIONAL ACTIVITIES IN MUSIC, DANCE AND DRAMA

Topic Sing any patriotic song with action in group. (To be suggested by the teacher.)
Material Usual school dress
Method Specified topic

Date Remark

Date Remark

Topic Imitate the character of any hawker or a *monkeywala* in solo or duet (After rehearsal under teacher's guidance).

Material Usual school dress

Method Specified topic

Topic Imitate action, movement and sound of a flock of birds or a herd of animals in group. (After rehearsal under teacher's guidance)

Material Usual school dress and no make-up article

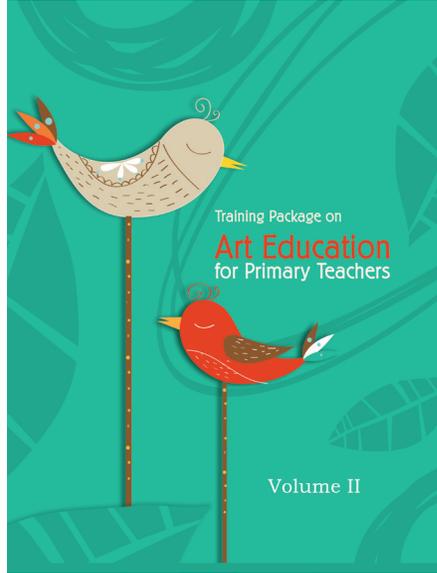
Method Specified topic

Date

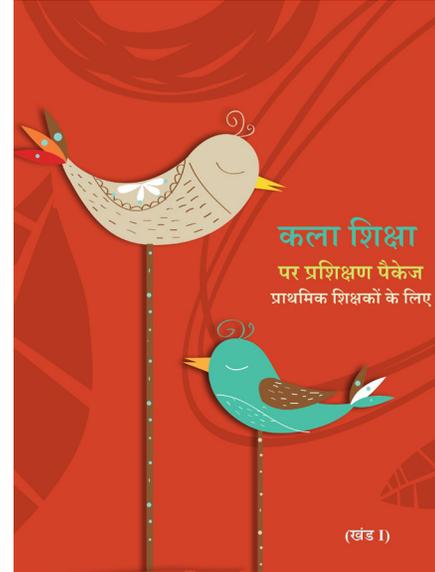
Remark

Date

Remark



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