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This Training Package has Seven Modules, supported with Seven Video Films and Four Slide Shows.

#### Volume I

Module 1- Ice-breaker

Module 2- Art in Everyday School Activities

Module 3- Methods and Materials

#### Volume II

Module 4- Art and Art Education

Module 5- Integration of Arts with Other Subjects

Module 6- Role of Museums in Education

Module 7- Evaluation in Arts

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एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

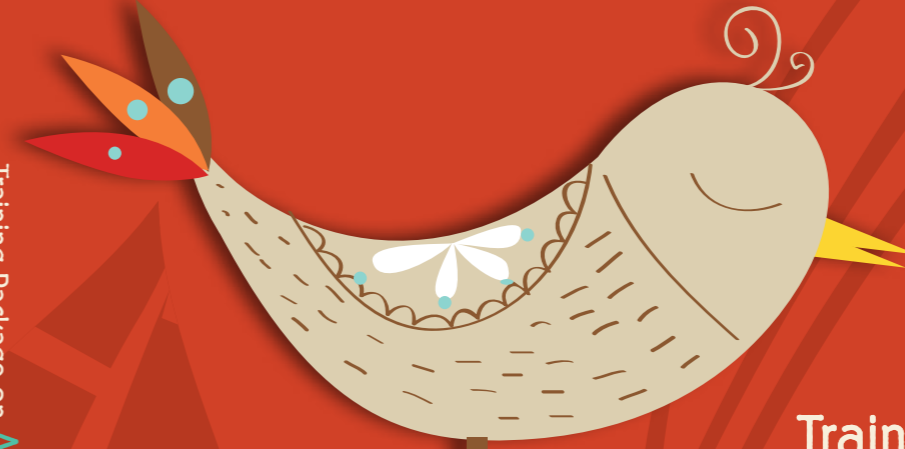
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Training Package on Art Education for Primary Teacher

Volume I

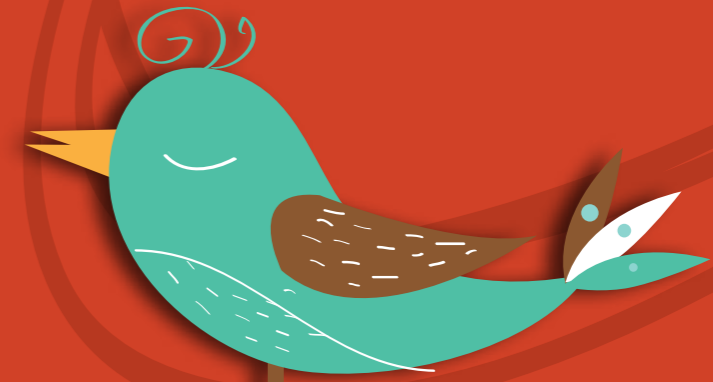


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NCERT



Training Package on

**Art Education**  
for Primary Teachers



Volume I

Training Package on  
**Art Education**  
for Primary Teachers  
Volume I



PAWAN SUDHIR  
*Project Coordinator*

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

कला एवं सौंदर्यबोध शिक्षा विभाग  
Department of Education in Arts and Aesthetics

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

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**OFFICES OF THE PUBLICATION  
DIVISION, NCERT**

NCERT Campus  
Sri Aurobindo Marg  
New Delhi 110 016 Phone : 011-26562708

108, 100 Feet Road  
Hosdakere Halli Extension  
Banashankari III Stage  
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Navjivan Trust Building  
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CWC Campus  
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Kolkata 700 114 Phone : 033-25530454

CWC Complex  
Maligaon  
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**Publication Team**

Head, Publication Division : *Dinesh Kumar*

Chief Editor : *Shveta Uppal*

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## Foreword

There is immeasurable literature available to us on the importance of arts for the learning and development of every child. Be it researchers, pedagogues and neuro-scientists, they all agree that a child's brain needs to be stimulated in a variety of ways to foster development. Existing research suggests that any art experience contributes to a fully functioning brain and body, as it has the capacity to engage every learner: intellectually, socially, emotionally and physically. Realising the importance of art experiences for the learning and development of every student, National Curriculum Framework 2005 recommends inclusion of art education as a compulsory subject up to Class X. It further elaborates that school authorities must acknowledge in practice that the arts are to be given significance in the curriculum and not remain restricted to being so-called entertaining or prestige-earning activities. Schools must not only permit but also actively encourage students to study the arts. While focussing and explaining the importance of education through arts at the primary stage, NCF-2005 states that orientation 'should be towards art as a medium of self-expression, creativity, sense of freedom, thus psychological health'.

In spite of having recommended arts education as a curricular area, one has often discovered that the situation at the primary stage has not changed much. Teachers continue to be rather ill-equipped, at times uninformed and mostly unenlightened about the scope and range of the significance of the arts education, and have questions such as, 'Should arts be integrated with curriculum as an approach, or should it be a separate curricular area?' 'Whether arts should be taught by generalist teachers or by the art teachers only?' Other queries include, 'Can art be evaluated?' 'How do we get materials for activities?' 'If I am not an artist myself, how can I teach arts?' Or 'I have used charts, paintings, models, etc. while teaching subjects; would this come under it Art Integrated Learning?', etc. It is to be noted that the same teachers do not feel the need to ask such questions while teaching other subjects such as languages, mathematics, environmental studies. Probably, what worries them most in art education is the lack of knowledge about art itself as a subject. The concept of art education, which covers the whole range of visual and performing arts and learning through the arts, may itself be new to most of them.

The *Training Package on Art Education for Primary Teachers* is an endeavour to promote education through arts, and education in arts, and has the answer to most of the questions raised by teachers and parents of this particular stage. It systematically clarifies the concepts, methods, materials and evaluation, through examples from actual classrooms, in Part B of every module, and provides hands-on-experience on art and art integrated learning through well designed training instructions and exercises in Part A of each module.

The Training Package has video films and slide shows, as part of the training design, enhancing its quality. Training design is participatory in nature and provides space for hands-on experience and mock sessions.

The Department of Education in Arts and Aesthetics, NCERT, New Delhi, deserves all indebtedness and appreciation for the design of the Training Package, carried out by Professor Pawan Sudhir, Head, DEAA, with the help of experts and teachers from the field of arts education. The material has been prepared with a view to transacting the art curriculum with ease and appropriateness.

We are sure that trainings, based on this package will help teachers understand the concept of art education and education through the arts. And will help them utilise artistic expressions and cultural resources of children as a learning tool. However, we look forward to feedback on this document for further improvement.

B.K. TRIPATHI

*Director*

National Council of Educational  
Research and Training

New Delhi  
*January, 2015*

## Overview of the Package

The *Training Package on Art Education for Primary Teachers* is a need-based training manual, which involves a systematic approach to understand the learner's needs, to establish goals and objectives and to design strategies selecting Art Integrated Learning to meet those needs.

The modules need to be taken in the chronological order as given in these two volumes for the best understanding of the concept and skills, i.e., Modules 1, 2 and 3 of Volume I should be completed before taking up Modules 4, 5, 6 and 7 of Volume II.

## Introduction

With the implementation of Art Education in schools as envisaged by the *National Curriculum Framework (NCF)-2005*, our endeavour has been to raise the standard of Art Education in schools. In doing so, we have been constantly challenging current practices, with a view to strengthening cognitive, psychomotor and emotional development of children through the arts. In the present day circumstances, it is found that 'Education in Arts' often serves only as a cosmetic addition to the overall curriculum. It is a well known fact, based on extensive research, that education through the arts – visual art, music, dance, drama – encourages 'out-of-box' thinking, and develops problem solving skills, and hence, is crucial for the holistic development of children. It is important that all children have access to the best in education through the arts. However, the success of the best programmes is, to a large extent, dependent upon the teachers who facilitate it, and their involvement in, and comfort levels with the content of the subject. This becomes all the more important at the primary level, where most schools have generalist teachers, who are imparting art education. Many teachers might be hesitant to teach through the arts since they may be doubtful of their clarity on the subject matter, its nature and concepts. Adequate training on the appropriate teaching-learning methods is, thus, of utmost importance. It is also vital that good quality instructional as well as reference material, be made available to these teachers if they are to effectively fulfill their roles in teaching through the arts.

With a view to providing materials and building resources for teachers, the Department of Education in Arts and Aesthetics (DEAA), NCERT has initiated

some important tasks to implement the recommendations of NCF-2005, such as the development of detailed 'Syllabi of Art Education' and 'Source Book on Assessment for classes I-V'. However, there is still no material available for teachers of classes I-V on the Art Education as a subject and 'Integration of Arts with other school subjects'. Since these teachers are general teachers teaching all subjects, it further underlines the need for special training. In order to make them well-versed with the methodology, and to build confidence, so that they are able to facilitate learning through the arts and learning in the arts. Moreover, the flexible syllabi and no textbooks for Art Education at the primary level of school education, has made training and hand-holding of teachers in Art Education an important area to focus on.

Hence, developing a need-based 'Training Package on Art Education', for the training of primary teachers, along with reference material, has become the need of the hour.

## Objectives of the Package

This training package is aimed at capacity building of the States for promoting and implementing arts in elementary education and to provide quality education for the holistic learning and development of every child. Hence, we shall be working towards achieving the Right to Education goals.

After undergoing training for the package in Art Education, teachers will be able to:

- understand 'Art Education' as a curricular area and 'Art' as the basis of education. The training will encourage divergent thinking, and thus help in fostering 'out-of-the' thinking, and encourage multiple solutions to a single problem. Making arts the basis of all education, will make students active learners and improve their cognitive abilities. The arts, therefore, will help in understanding and internalising content in all areas of the curriculum.
- integrate different art forms with other school subjects at the primary and upper primary level. The package will highlight ways in which different subject areas can be taught more effectively, through the integration of art forms such as music, dance, drama, drawing, painting, modelling, construction, crafts, design, etc. Various exercises in the package are designed to allow teachers to develop confidence and formulate their own strategies for integrating arts in their day-to-day teaching.
- explain the difference between 'Art Education' as a subject and 'Art Education' as a process of learning. Teaching and learning through the arts will help develop skills and understanding, which is central to the appreciation of the arts, and can act as a vehicle to demystify complex concepts in other subjects, while at the same time, make the subjects enjoyable.

- develop the ability to understand the artistic development in the students of primary and upper primary stages. This package aims to educate the participants about the stages of artistic development in children. This knowledge will help teachers plan and implement age-appropriate activities for their classrooms and will ensure that teachers plan activities, which are neither too easy nor too challenging for the age-group they are handling. Teachers will be able to relate their approach to the child's ability and have a child-centred approach.
- implement teaching and learning of different art forms in the classroom. Equipped with the basic, but extensive skill and informed knowledge, teachers will develop confidence to use various art forms in classroom teaching, even when they have no prior teaching in any specific art.
- describe the role and value of museum/s in education, plan, initiate, organise museum activities in schools. Teachers will be able to explore local communities and museums, with a view to connecting curriculum content and first-hand experiences with objects in the museums. They will understand how to develop activities around these objects so that children connect with them on a personal level. Activities conducted at the museum will help students focus on the objects, look at them closely and make learning a meaningful experience.
- describe the need and importance of Art Education at the primary level of education. It would not be possible to impart quality education in 'Arts Integrated Learning' without being completely convinced and passionate of its effectiveness. By implementing the package, teachers will understand the scope and need of 'Art Integrated Learning' for holistic learning and development of every child. The teachers will be able to articulate the value of such an education and re-invent their teaching methodology.
- have access to subject-related knowledge in the form of 'Frequently Asked Questions' (FAQs) and video films, for ready reference. The FAQs provided with the package, in consultation with experts and primary teachers, will ensure that teachers feel confident about understanding and teaching through the arts.
- describe that the process of observation, exploration, experimentation and expression is vital at this stage of learning and will be able to value 'process over product', and therefore, evaluate children in accordance with the guidelines.

## Methodology Adopted for Development of the Package

- Need analysis of teachers and teacher-educators through Focus Group Discussions
- Design of the Training Package and Modules
- Development of the Package: (i) Content development, (ii) Video production and (iii) Guidelines for the master trainer/s on facilitation skills
- Field testing of the Module: (i) Development of Pre/Post tests to study effectiveness of the package and (ii) Development of feedback performa for the field testing
- Finalisation of the Package.

## Format of the Package

The package consists of 'Guidelines for the Master Trainer/s on facilitation skills and seven modules. The duration of the training is of ten days. Every module is independent and complete in itself. The seven modules are:

1. Ice-breakers
2. Art in Everyday School Activities
3. Methods and Materials
4. Art and Art Education
5. Integration of Arts with other Subjects
6. Role of Museums in Education
7. Evaluation in Arts

**Ice-Breakers:** This is an activity that is conducted for building a friendly environment, for joyful and meaningful learning. In this module, teachers are introduced to the uses of ice-breakers, the methods of using ice-breakers as well as must develop their own ice-breakers to introduce the lessons. The module begins with an ice-breaking activity that will help the participants shed their inhibitions, and get into the mood of things. Other activities that follow make the participants aware of the benefits of using ice-breakers in their classrooms. Participants are then urged to develop their own ice-breakers. The session ends with a recapitulation of the day's learning and feedback from the participants.

**Art in Everyday School Activities:** Every school conducts a number of non-academic activities every day, like the morning assembly, prize distribution, etc.

This module urges teachers to look for opportunities in these daily activities infuse art and aesthetics into them.

The module begins with an ice-breaker, in which participants are asked to make their identity cards. The participants turn into event managers for the next couple of activities and, plan events which they regularly hold in their schools. The difference is, this time they intentionally look for and provide space for the arts in these activities. Through the buzzer round, they reflect on these activities and brainstorm over time and places in the school situation, when art can be introduced. After viewing a film on *Har Diwas Kala Diwas*, the participants conclude the day with a recapitulation of the day's events and provide feedback on the same.

**Methods and Materials:** This module introduces the participants to the methods and materials used in the different art forms. It uses a hands-on approach, where participants are given the experience to develop the required skill, both in the visual and in the performing arts.

The module is divided into two parts-the first part deals with the visual arts and the second part deals with the performing arts. After the initial ice-breaker activities, participants are divided into groups such as sculptors, painters, printmakers, etc., and with the material provided, make several artworks. Other groups walk around and gain experiences from the works of others. The participants also view a slide show on *'Methods and Materials'* in order to understand the methods employed in the visual arts. They also view a film called *Billi ka Punja*, which emphasises the fact that children are natural observers, filled with a curiosity and a desire to experiment with material. The day ends with the recapitulation and feedback by the participants.

The second day of Methods and Materials focuses on the performing arts. After the ice-breakers, participants are divided into groups and given topics, which they can perform using any of the performing medium they are comfortable with: dancing, singing, music, theatre, etc. The second activity requires them to perform a dance, or a mime on a topic. After a slide show on methods and materials on the performing arts, participants conclude the day with a recapitulation and their feedback on the day's activities.

**Art and Art Education:** Through various creative exercises, this module clarifies the concepts of art and art education, while also introducing participants to the artistic development in children. The initial ice-breaker is followed by an activity of art, wherein participants are encouraged to express themselves through medium of their choice. A debate is the next activity, wherein participants argue the importance and feasibility of teaching through the arts. This is followed by films on art education – *'There is No Grass in the Sky'*, *'Art: A Brain Developer'*, and *'Art: Basis of Education'* and a slide show on *'Children's Artistic Development'*. The day concludes with recapitulation and feedback.

**Integration of Art with other Subjects:** This module provides opportunities for participants to prepare themselves for teaching and learning with art at the centre of the curriculum. Exercises provide opportunities for teachers to find links within their curriculum that can be associated with the art experiences of children.

The session begins with an ice-breaker. This is followed by an activity, wherein, the participants are divided into groups, and each group is given a situation to portray. They have to look for the art involved in it, and also find connections to their curriculum in the activity. This is shared with the other groups. Participants also view films on art integration, and a slide show on projects integrating the arts. A mock session conducted by the participants makes them work on the practical aspect of the training. The session concludes with the recapitulation and feedback on the day's activities.

**Role of Museums in Education:** To enhance learning, teachers visit the museums to understand the active role museum displays can play in enhancing learning. They formulate worksheets and other activities centred around the museum collections. The participants are taken to a local museum, or in the absence of museum, some artefacts are arranged at the venue. The participants are asked to respond to these artefacts through rapid fire questions. Next, the participants are assigned a collection from the museum on which they formulate 20-25 activities. The concept of worksheets is introduced, and the participants create a worksheet based on some of the activities they have planned. They also view a slide show on the '*Art in India (Appreciation of Indian Arts)*', thus gaining a deeper understanding of the arts. Finally, they are asked to think of an idea for a museum, and give reasons for the relevance of such a museum. The session concludes with the recapitulation and the feedback activity.

**Evaluation in Arts:** This module introduces teachers to the different methods of evaluating learning in art-centred activities. It also creates awareness about the new methods of teaching, as also the do's and don'ts of evaluation. The session begins with the ice-breaker. The participants then review the feedback sheets collected over the previous days, and discuss the summary of the same in a buzzer round. Based on these findings of this activity, participants go into the next round, wherein they come out with what they think are the dos and don'ts of evaluation in the 'Art Integrated Learning'. Finally, the participants make a learning tree, where they evaluate the advantages and disadvantages of the methodology, through the metaphor of a tree. The groups view all the work displayed as a means of learning from peers.

## Module Design

Every Module has been divided into two parts :

### Part A

The first part is the practical part of the training programme, and provides details about facilitating the module to be covered by the master trainers during the training sessions. Each module aims at getting teachers to internalise the concepts provided in the particular module. Each module allows for divergent thinking, and encourages experimentation and exploration, thus giving master trainers the tools required to implement this package confidently and effectively in their classrooms.

Each module begins with an ice-breaker, which is crucial to set the mood for the day. This is followed by various activities to be conducted, along with the suggested time to complete each activity. The module concludes with a feedback and key messages which sum up the day and reinforce the concepts shared in the course of the module. Thus Part A of the module consists of:

- **Introduction of the module:** This section gives a brief overview of the specific module.
- **Objectives of the module:** Specific objectives are provided for each module, which will guide the master trainers about the expectations and outcomes of the day.
- **Time given to every activity:** Each activity shows the time required to conduct it. This ensures that the master trainers stay on track and effectively manage the time during the training.
- **Facilitation methods suggested:** Ice-breakers, rapid fire, viewing of films and video clips, buzzer rounds, group discussions/work and presentation of the group work, brainstorming, VIPP, PMI, slide shows, mock sessions, instructions/directions/guidelines for the facilitator/s are the various facilitation methods used, and each module has been assigned some of the methods based on the suitability.

Thus, every module has been designed to allow teachers to shed their inhibitions about teaching subjects that have been hitherto out of bounds. Mock sessions provide the teachers with the opportunity to test their lessons with other teachers.

### Part B

The second part of each module is the theoretical base required by the teachers/ facilitators to implement Part A of the modules. This contains:

- **Frequently Asked Questions (FAQs):** FAQs aim to answer the questions which would arise in the teacher's minds while implementing the art integrated methods in their classrooms. The materials provided under FAQs have references from policy documents, literature on the subjects and experiences of experts from the field of arts and education. Although the information provided in this section may not be exhaustive, we hope it would be sufficient

for classroom teachers at the primary level to conduct their lessons effectively. Teachers are urged to further enhance their knowledge base with research, fuelled by curiosity and a desire to enrich the curriculum further.

- **Case studies from the field (annexure):** This part of the module/s is given as annexure/s in the module. This provides studies from different schools. It provides a clear understanding on the 'what' and 'how' on 'arts in education' and 'education through arts' through experiences and anecdotes from teachers/facilitators in the field of art education

The package also contains:

- **References and suggested readings and viewings:** These references can be used to further explore the subject and for self-learning. Web site links provided will help the facilitators and teachers by providing them with easy access on classroom practices, exemplary case studies, views and opinions from the practicing teachers and experts.

The Department of Education in Arts and Aesthetics (DEAA) has made all its efforts, with inputs from experts, into this manual which is complete in all respects. It is a humble request to the users (Master Trainers/Teachers/Teacher Educators) to put forward their suggestions for addition and modification. The users should feel free to share their views to enhance its quality and utility. DEAA would be grateful to incorporate your suggestions.

## Guidelines for Master Trainers and Facilitators

Here we are discussing the roles, skills and techniques that a trainer or facilitator, ought to consider before initiating a training session. Practical steps and tips are suggested to help you create the optimal learning environment.

No one can get the process right without careful preparation and practice. The first place to start with preparations is with oneself. Being a facilitator is not easy, and it is important to be aware of the strengths and limitations of this role. It is very important to be clear about the objectives of the training programme, the target group and most important of all, about the training material and reference material.

### Ground Rules

Preparation and Conduct of the training sessions:

1. Plan your session in advance.
2. Be clear about the objectives of your session.
3. Read the FAQs and 'training sessions' thoroughly before the session.
4. Make sure that the material required for the session is available and handy.
5. Prepare and practice the session before conducting it.
6. Check the availability of space and source of electric supply and equipments in the training room as per the requirement of the session.
7. Ensure involvement of all participants in the session and encourage lively discussions.
8. Use both verbal and non-verbal cues during the session.
9. Appreciate and encourage the responses and initiatives of the participants.
10. Monitor the activities during the session to ensure that the discussions and activities are in line with the objectives of the session and the programme.
11. End the session by summing up the salient points and ensuring constructive feedback.

List of suggestive ground rules for participants and for the successful conduct of the training:

- (i) Be punctual
- (ii) Respect everybody's view
- (iii) Speak one at a time
- (iv) Keep your mobiles on silent mode or better switched off.

There are some Do's and Don'ts, those need special attention during the training programme.

### Do's

- Make eye contact with everyone in the group.
- Give attention to every participant.
- Acknowledge the initiatives and responses of participants in an encouraging manner.
- Frame short and simple questions to encourage discussions.
- Use open-ended questions such as: "What do you think about....?", "Why...?", "How....?"
- Encourage everyone to participate and listen to others.

- Frequently paraphrase important points made by the participants to reinforce them.
- Share personal experiences, if relevant, to motivate participants for sharing of views.
- Be sensitive to participant's individual differences.
- Be non-judgemental.
- If the discussion becomes heated, remind participants that there are ways to disagree respectfully.
- While dividing participants for small group exercises, aim to create heterogeneous groups.
- Try to encourage dialogue.
- Acknowledge different opinions of the participants.
- When a participant introduces a controversial point, try to separate facts from opinions.
- If a disagreement occurs, encourage participants to challenge the ideas, not the participants.
- Stay focused.
- Use ice-breakers or physical exercise to re-energise the group.
- Follow the directions given on use of video clips and slide shows as and when required.
- Print or write the words using large letters.
- Use Silence or "Wait Time".
- Make sure that you know the main points (refer to FAQ, Part B) that are to be communicated to the trainees at the end of the session.
- If possible, visit the training venue before-hand to set up your material.
- Remember to make the best use of the space and resources.
- Plan anecdotes and jokes (in addition to those that are given) as a part of your session.
- Give a pause while reading out the key points to allow the group to absorb them.

### Don'ts

- Don't be a teacher. Be a facilitator.
- Don't feel you have to be an expert on an issue. If you don't know something, admit it. If a participant raises a difficult question, ask if anyone knows the answer. Or, if the question is important, state, "My understanding is that ..., but I'll have to look into it further." Or "That's an excellent question, to be frank, I don't have the answer, but I'll find it for you".
- Don't be cynical, negative or sarcastic. Remind yourself this is not an ego trip and that you are not the boss.
- Don't try to give magic answers.
- Don't use curt or harsh language.
- Don't make the participants do things your way, let them think independently and creatively.
- Don't make participants feel small, humiliated, foolish or inadequate.
- Don't use the session as a platform to talk endlessly.
- Don't be defensive about what you say in your presentation.
- Don't use words like 'me' and 'you' during the session. Instead use words like 'ours' and 'we'.

## Training Techniques

### Brainstorming



Brainstorming is a practical exercise to stimulate creativity in a group, and is a very useful training technique. The aim of brainstorming is to collect as many ideas as possible on a specific topic within a given time, from the training participants, in an uninhibited way. Once you have presented the topic to the group, invite them to present ideas, comments, phrases or words connected to it. Write all the responses on the blackboard or flip chart as they come up, without comments or questions. The process of brainstorming demands discipline, in order to overcome the temptation in most people, to pass judgement on ideas as soon as they are revealed. The subject of the session having been decided, the members are required to say or write as many ideas as possible for dealing with the problem, without attempting to evaluate them. They should let the ideas flow freely and write/say them aloud, even if they, at first, seem impractical. After a suitable period of time, read out the list, without commenting on it or criticising it. The group is then encouraged to evaluate each item on the list. The cross-fertilisation that takes place at this stage leads to the development of new ideas which may or may not be directly related to the original ones. A brainstorming can be a good way of starting an activity on a new topic.

### Group Activity



This is a very common method which can be combined with other methods in one activity. Discussions in small groups are useful for learning from the experiences of all the members of the group. Many of the activities require the participants to be divided into smaller groups of three to six people for further discussion or to complete a task. Often, spokesperson from the smaller group will report to the group, for further discussion. Trainees can find it easier to share experiences in pairs or small groups, and to relate through subjects under discussion to their own views, especially as small groups also enable less confident people to participate more fully in the session, and to build up confidence for speaking in the primary session. There are a number of ways of making groups. It is best if the facilitator divides the participants into groups through counting or some other method.

### Presentation



This is a technique whereby the facilitator imparts information, knowledge or ideas to the trainees by lecturing or delivering a talk. This technique is quite effective in a situation where a lot of information is required to be passed on in a relatively short time. There are many types of presentations, ranging from straight lecture form to participant involvement through questions and discussions.

Presentations depend more on the trainer for content than on any other training technique. Presentations should be followed up with more participatory, active techniques to involve the trainees, and make the material more memorable. This technique is used to:

- Introduce new subjects
- Provide an overview or synthesis
- Convey facts and statistics
- Address large groups.

### VIPP (Visualization in Participatory Programmes)



This method allows participants an interactive and creative, but orderly, generation of new ideas, while ensuring transparency and consensus building. VIPP consists of many visualisation techniques, including multi-coloured cards of different shapes and sizes, on which participants express their contributions and share with one another, either anonymously or openly, depending on the question they are answering.

VIPP is composed of a wide variety of participatory methods. In VIPP, they can be applied at various levels with homogeneous and heterogeneous groups. They form a coherent “tool-kit” of techniques with precise instructions, and caveats on their possible applications.

VIPP methods are used to organise group interactions in such a way that everyone is encouraged to express her opinion and contribute to group learning, decision-making and achievements. Through visualisation and open discussion on the ideas presented, repetition and circularity in discussion is reduced, while new ideas are highlighted and processed. This adds to the creativity of group processes and the practicality of their outputs.

### Rapid Fire



This technique involves questions (same or different) on the topic/subject/content being covered. The trainer and facilitator asks questions to everyone, or any one she/he wants without giving a time gap. She/he repeats the response given by one participant, and then moves to the other. A co-facilitator or volunteer helps in writing/recording the responses on flip

chart/charts/boards, etc. This technique helps in stock taking of the learning that has happened, and aids in serious involvement of all the participants in the process.

### Buzzer Round



This technique involves questions (same or different) on the topic/subject/content being covered. The trainer and facilitator asks questions to only those participants who raise their hand or press the buzzer. The facilitator can ask as many participants as she/he wants, without giving a time gap. She/he repeats the responses given by each participant before moving to the other. The co-facilitator or volunteer helps in writing/recording the responses on a flip chart/charts/board, etc., same as in the Rapid Fire technique. This technique also helps in stock-taking of the knowledge-base learning happened during and serious involvement of all the participants in the process. Since it depends more on the readiness and voluntary involvement of the participant to reply/respond, it helps in adding information and points of view to the topic/subject. This is a simple method to provide meaningful participation.

### Case Study

This technique involves studies that may be based on real cases, or be designed as hypothetical situations, but based on real issues. They provide the material on which participants practice using analytical tools they have learnt. The object of the case study is to present trainees with a realistic business situation, giving a considerable quantity of background information from which they are expected to analyse, and compute the outcome of a series of events, or provide solutions to specific problems. Case studies also stimulate the participant's critical faculties by presenting successes and failures in development and relief work. Case studies should always be carefully designed with specific objectives in mind, tailored to fit the concepts or problems they are intended to address. Case studies need careful preparation and testing out. Case studies are normally examined in small syndicate groups.

### Question Box

This technique is quite effective when some sensitive issues need to be discussed, particularly in a situation when participants' inhibition may work as a barrier to come out with the question. Here, the facilitators ask the participants to write down their queries/question on a piece of paper, without disclosing their identity, and put the slip or piece of paper in a box kept in one of the corners of the room. By doing so, the facilitators

collect all the slips with questions written on them, and give answers to the questions raised by the trainees, without getting to know who has raised that particular question.

### **Role Play**

Role plays or simulation games imitate reality by assigning roles to the participants and giving them a situation to act out. Each person in a role play needs to have a clear idea of the role she/he has been assigned, and the objectives of the role play should be well-defined. The aim of a role play is to make attitudes, situations and experiences come to life in a dramatic and enjoyable way. They aim to help people learn through experiencing and feeling. They can be based on real-life cases, or carefully designed to bring out certain roles and attitudes. In some cases, the participants may bring their own situations to be acted out.

### **PMI (Plus, Minus, Interesting)**

PMI stands for 'Plus/Minus/Interesting'. It is a valuable development (by Edward de Bono) of the 'pros and cons' technique used for centuries. It is designed to deliberately direct your attention to the positive, negative and interesting aspects of a particular idea, subject or decision.

In a given situation, the mind generally focuses on selecting a course of action from a range of options. Before you move straight to action on this course of action, it is important to check that it is going to improve the situation (it may actually be best to do nothing!). PMI is a useful tool for doing this.

To use this tool, draw up three columns on a piece of paper. Head them as 'Plus', 'Minus' and 'Interesting'.

- In the column underneath 'Plus', write down all the positive results of taking the action.
- Underneath 'Minus', write down all the negative effects.
- In the 'Interesting' column, write down the implications and possible outcomes of taking the action, whether positive, negative, or uncertain.

By this stage, it may already be obvious, whether or not you should implement the decision. If it is not, consider each of the points you have written down and assign a positive or negative score to it appropriately.

Various methods can be used while conducting a session; depending on the need of the hour, you may use different methods to convey your message.

## Module Development Committee

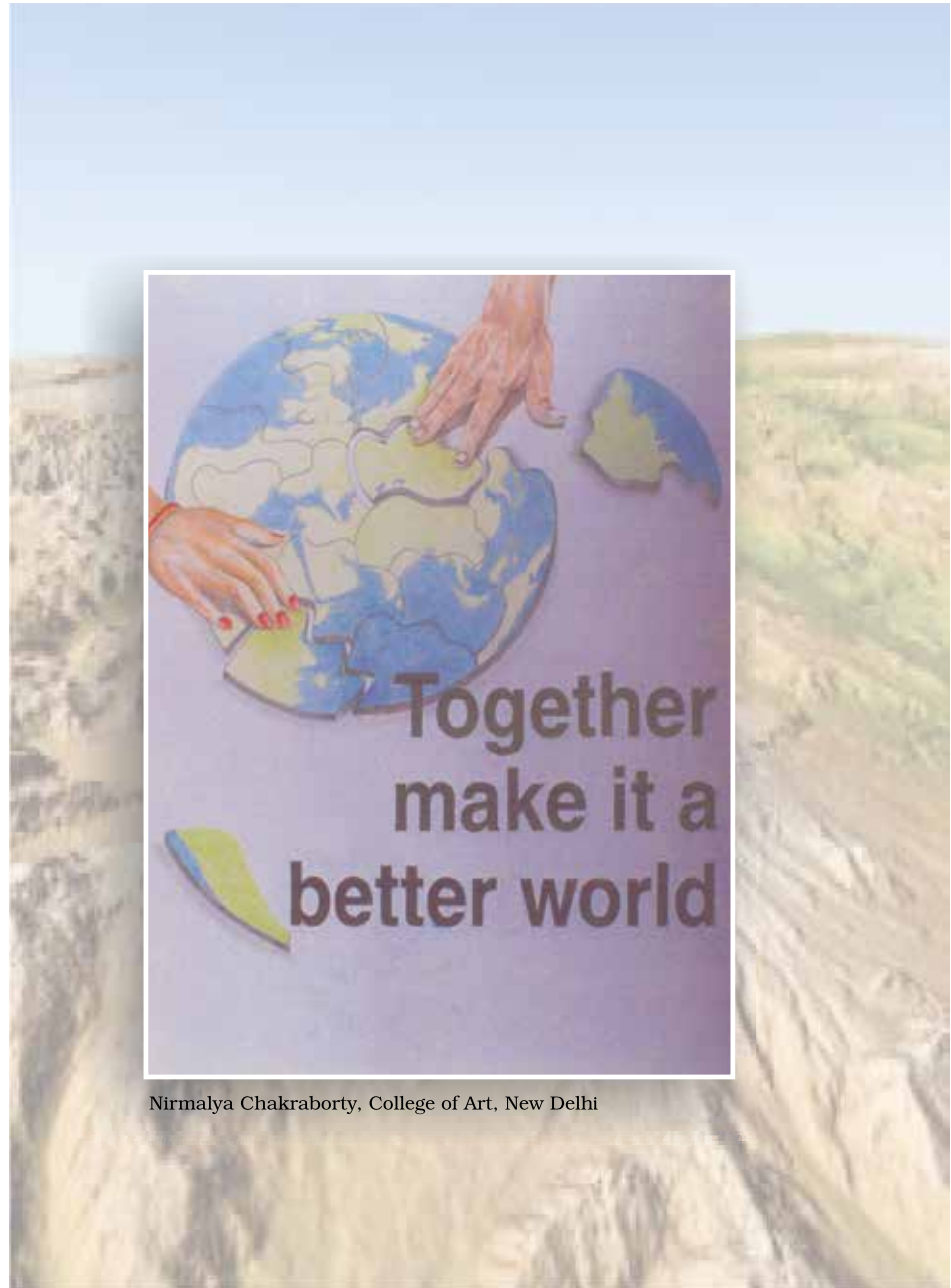
- Aarti Savur (Module: IV) *CEO*, Parisar Asha, Mumbai
- Akshay Kumar Dixit (Modules: I, II, V) *Teacher*, Rajkiya Sarvodaya Bal Vidyalaya, Fatehpur Beri, New Delhi
- Anjana Rajan (Module: IV) *Bharatnatyam Dance Exponent and Teacher*, New Delhi
- Ashish Ghosh (Modules: I, II, IV, V) Anant Theatre Group, New Delhi
- Bindu Zala (Modules: I, II, V) *Teacher*, Rajpura Primary School, Gandhi Nagar, Gujarat
- Jyotsna Tiwari (Module: VII) *Associate Professor*, DEAA, NCERT, New Delhi
- Kakul Kapoor (Modules: I, II, V) *Teacher*, S.K.V., Avantika, Sector 1, Rohini, New Delhi
- Laxmi Hariharan (Module: IV) *Director*, Shrushti Arts, Maratha Mahal, Bangalore, Karnataka
- Mrinal Kulkarni (Module: VI) *Assistant Professor*, Department of Art History and Art Appreciation, Faculty of Fine Arts, Jamia Millia Islamia, New Delhi
- Nisha Mahajan (Modules: I, III, IV, V) *Founder Trustee*, TYAAG (The Yoga and Art Group), New Delhi
- Parthesh Pandaya (Modules: V, VII) *Programme Coordinator*, Centre for Environment Education, Nehru Foundation, Ahmedabad
- Purnima Sampat (Modules: III, IV, V, VI, VII) *Director*, Art for All, Mumbai, Maharashtra
- Sharbari Banerjee (Modules: I, III, IV, V) *Assistant Professor*, DEAA, NCERT, New Delhi
- Sulekha Bhargava (Modules: II, III, VI) *General Secretary*, Satya Global Registered Society, New Delhi
- Subhash Rawat (Modules: I, IV) *Art Educator*, Purvabhyas Theatre, New Delhi

### REVIEW COMMITTEE

- Asha Singh, *Associate Professor*, Lady Irwin College, Delhi University, New Delhi
- G. L. Arora, *Professor and Head (Former)*, DTEE, NCERT, New Delhi
- M. G. Kidwai, *Professor*, Arts Education, Jamia Millia Islamia, New Delhi
- Shobita Punja, *CEO*, National Culture Fund, New Delhi
- Shukla Sanvant, *Associate Professor*, School of Art and Aesthetics, J.N.U., New Delhi
- Sudarshan Khanna, *Ex-Chairperson*, Toy Unit, National Institute of Design, Ahmedabad, Gujarat
- Vanita Nathani, *Expert*, Life Skills Education, New Delhi

### CONCEPT AND CO-ORDINATION

- Pawan Sudhir, *Coordinator, Professor and Head*, DEAA, NCERT, New Delhi



Nirmalya Chakraborty, College of Art, New Delhi

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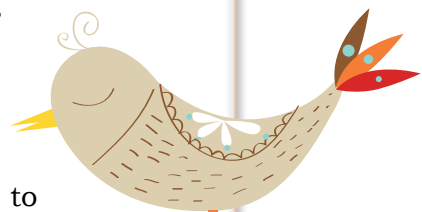
The development of the 'Training Package on Art Education for Primary Teachers' was taken up as a part of training primary school teachers in arts education. This would not have been possible without the critical inputs of a number of persons and institutions. The Council is indebted to all individuals and organisations who have been associated with the development of training package.

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All the pictures in this publication are either of the AIL training programmes conducted for master trainers in different states by us or of the primary schools practicing AIL. We are indebted to the principals and teachers of MCPS, Nangloi Saidan-I; NPV, New Chaukhandi; NPV, Baprola Village; MCPS, Pankha Road; NPV, Rajouri Garden; MCPS, Janak Puri; and MCPS, Tagore Garden; Nursery School, IIT, Delhi; KV, NCERT Campus; Mother's International School, Aurobindo Marg; Vasant Valley International School; DIET, Rajinder Nagar (New Delhi); DMS, RIE, Mysore; and Rajkiya Kanya Varisht Madhyamik Vidyalaya, Portmore, Himachal Pradesh for sharing their pictures related to AIL programme of their school with us.

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NCERT welcomes comments and suggestions of users and experts that will enable us to undertake further revision and refinement of the publication.



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## Module 1

# Ice-breakers

### **An Overview**

- What is an ice-breaker?
- What is the need of ice-breakers?
- How to design one's own ice-breakers?
- When to use ice-breakers?
- The development and understanding of ice-breakers as a tool to overcome behavioural obstacles.

## Ice-breakers

Duration: Half Day

### INTRODUCTION

Ice-breakers are a set of playful exercises that can help in creating a joyful, creative and interactive atmosphere in a given situation. Ice-breakers help in overcoming shyness and other behavioural obstacles, and help in developing an understanding of different ways of looking at any particular situation.



*Master trainers during an AIL programme in an environment building exercise*

Ice-breakers promote spontaneity and boldness of expression in each participant on the one hand, and teamwork, bonding and interpersonal skills in groups on the other.

This module is all about what an ice-breaker is, the need for ice-breakers, how to design one's own ice-breaker (Part A) and when to use ice-breakers. The FAQs section (Part B) in the module explains how the

appropriate use of ice-breakers in the classrooms can help in creating an interactive environment and ensure participation of every child.

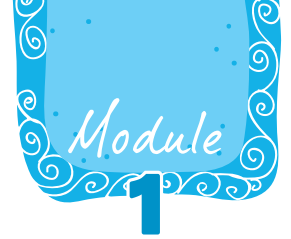
### OBJECTIVES

After going through this module, the teacher should be able to:

- describe the concept of an ice-breaker and its importance in the teaching and learning process at the primary level;
- develop ice-breakers for different situations;
- appreciate the use of ice-breakers in overcoming inhibition among learners and promoting the spirit of observing, exploring, experimenting and leading to free self-expression;
- reflect on the concept of ice-breakers and its pedagogical importance;
- make appropriate use of ice-breakers during capacity building training programmes and classroom teaching.

*Master trainers from DIET's responding to a theatre-based ice-breaker*



**PART A**

As a facilitator, you have the responsibility to transact the module during the training of primary school teachers. Please ensure that at the end of the training session, the teachers are able to realise the objectives of the module. In order to conduct the session effectively, you are expected to plan it in advance, for which you may undertake the following :

- Read the answers of 'Frequently Asked Questions' given in Part B of the module and further enrich the answers mentally or in writing in the light of your personal understanding. You may also anticipate additional questions during the session and prepare yourself to answer the same.
- Organise the required hardware and software such as DVD/video clips/slide shows, etc., for use at the appropriate time during the session.
- Organise all the raw materials required for the activity such as different coloured chart papers, pencils, sketch pens, markers, flip charts, thumb pins, brown sheets or drafting paper, string to arrange displays, cello tapes of required width, colours, drawing sheets, clay for modelling, scissors, glue, sound producing instruments, raw materials for preparing costumes, necessary items for stage setting, etc. While organising the materials, it is advisable to prefer locally available materials.
- Make available the kit consisting of pencils, sketch pens, tapes, glue, etc., for every table/group. Teachers may be required to bring their own tools such as scissors, paper knife, etc. Since the programme is activity-oriented, it is desirable to impress upon the organisers the need to provide a training room which is spacious to ensure space for easy movement of the participants and the facilitators during the activities.
- Wherever necessary and feasible, you may collaborate with other facilitators or master trainers for team teaching.
- Last day of the programme is scheduled for the understanding and application of evaluation in arts. Self-evaluation exercise, attached with everyday training schedule of this programme, is an important part of the continuous and comprehensive evaluation process. The participants have the opportunity to review themselves and the programme and contribute for quality enhancement of the programme. All the participants are requested to display and later preserve their art work. The participants are requested to keep a record of everyday self-evaluation done by them, on the format provided, as the same will be used to evaluate the complete programme at the end.
- Ask the participants to drop their suggestions in the feedback box for improvement of the training programme on the quality of the programme. The feedback box may be placed near the door, towards the backside of the training hall or wherever it is most convenient for the participants.
- A dustbin is a must for every table to avoid littering in the hall.
- The facilitator must keep an eye on the clock and encourage the groups to conclude activities in the given time frame.

A few activities which the facilitator could organise have been suggested. The time required for the completion of an activity has also been indicated. However, the day's work should begin with 'Assembly' for about 30 minutes. It is interesting to keep changing assembly style. This helps in increasing participation and involvement of the participants.

The programme of the assembly may comprise:

- Group singing, preferably a mix of typical songs from States for which CIET/CCRT cassettes may prove helpful.
- Recap: Review and short report by the participant/s on the previous day's activities.
- Announcements for the day; identifying co-facilitators, volunteers and reporters for the day.

**Note**

It is interesting to keep changing assembly style. This helps in increasing participation and involvement of all the participants.

### Suggested Activities for Facilitation



**Group Discussions**

**Presentation**

**Slide Shows and Video Films**

**Buzzer Round**

**Rapid Fire**

**Mock Session**

**Brainstorming**

**Activity 1**

Suggested Time



### ICE-BREAKER

In the context of classroom discipline and order driven settings, do not allow people to move freely. In fact, usually teachers prefer to sit in their chair, instruct and talk to the students as a group, and not reach out to children as individuals.

This first exercise will allow teachers to relax, and in turn provide a flexible medium to mix with children. Moving and looking at each other is the first step to working together with joy.

## Method

Ask all the participants to move around in the hall to the rhythm of clapping or the tambourine, changing directions frequently. After a few seconds, the facilitator will ask them to freeze. Ask them with how many people they have made eye contact. Ask them to move again, this time intentionally making eye contact with more people. A few seconds later, the facilitator asks them to freeze. Ask the participants whether they smiled at the fellow participants while making eye contact. Ask them to move again, this time greeting with a smile in the common traditional style of your state (say *Adab*, *Sat Sri Akal*, *Vanakam*, *Namaste*, *Hello*, *Ram-Ram*, etc.). Ask them to stop after 15 seconds.

*Glimpse of an AIL classroom of NPV, New Chaukhandi, Delhi*

**(The facilitator must keep the time line in view while conducting and concluding the activity.)**

## Follow-up activity



### Rapid Fire



The facilitator may ask the following questions in a **rapid fire** manner to get the feedback from the participants on the activity:

- How did you feel when you were first asked to move?
- How did you feel upon establishing eye contact with other participants?
- How did you feel when you greeted one another with a smile?
- How many persons could you greet?
- Does smiling help make communication easier?
- What did we achieve with this activity?
- How did you feel when you greeted others in regional/traditional styles and languages?



*Master trainers exploring ways of greeting through an ice-breaker*

The facilitator can conclude the activity with an encouraging round of applause. Explain the importance of ice-breakers in general and specifically for this training programme.

### Activity 2

Suggested Time



## KNOW YOUR PARTNER

This exercise helps to infuse personal conversation about colleagues in a formal manner. Positive interactions can provide a required break in formal ways of people interacting in institutional settings. Teachers should be encouraged to use this playful interactive approach for children to break barriers and attempt to create a harmonious environment.

### Method

Divide the class into two groups, both forming concentric circles. Ask the participants in the inner and outer circles to face one other. When the music is played or clapping begins, the inner circle will start moving. The participants will stop when the music stops. Each participant is now facing some other participant in the outer circle. Ask the participant from the inner circle to start talking and collecting information about the participant in the outer circle and note it on a paper in hand. Start the music again after 30 seconds. Again, when it stops, there are two different participants facing each other. The same process continues three times for the inner circle and three times for the outer circle. By the end of the exercise, each participant will know a minimum of three other participants.



*Teachers involved in an Ice-breaker for 'knowing their partner'*

End the activity with a big round of applause for all the participants for their active participation.

After they get back to their seats, the facilitator may take feedback from the participants through the brainstorming method.



## Brainstorming



### WHY ICE-BREAKERS?

Training can only provide examples. After a couple of exercises, it is important to open the forum and seek teachers' views on the usefulness of the suggested approach. It also becomes an entry point for teachers to formulate their own interactive methods which will take care of their classroom and school reality. Teachers should be provided with an opportunity to develop their own exercises that would make them self-driven and motivated.

### Method

The facilitator may ask questions and get responses using brainstorming method without dividing participants into different groups.

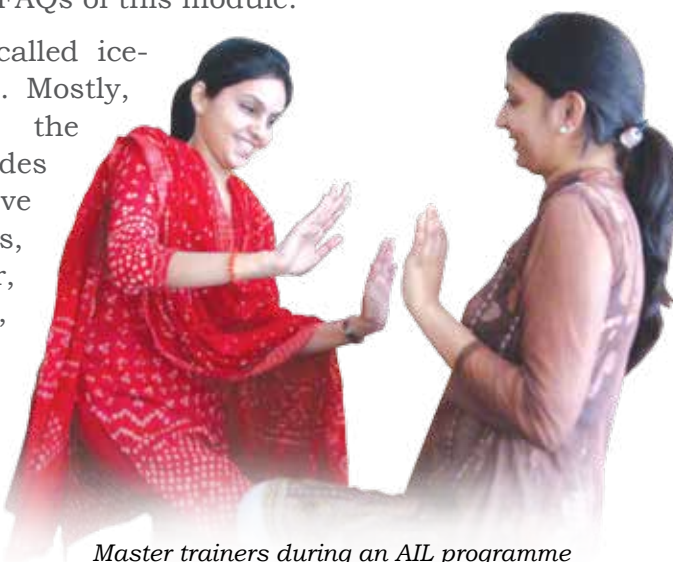
#### Suggested questions

- We have just finished an activity. You all were involved in it. Do you think that this activity was important enough to be chosen for this session of the training programme?
- Why?
- Give suggestions to make these Ice-breakers more interesting and effective.

After the activity, the facilitator can conclude the activity on the basis of their responses and content in the FAQs of this module.

These kinds of activities are called ice-breaking activities or ice-breakers. Mostly, ice-breakers are introduced at the beginning of a session. This provides enjoyment, an opportunity to move around, a way to get rid of inhibitions, more information about each other, a chance to know each other better, a need to come closer and work as a team, in a pleasant and warm environment, and preparation to take initiative.

Let us play one more game, this time to plan an ice-breaker.



Master trainers during an AIL programme

### Activity 3

## MEERA ICE-BREAKER

The process of evolving new activities is more efficient if there is adequate guidance. The facilitator must remember not to provide the design, but discuss enough to assist the groups in creating their own set of introductory activities that serve as ice-breakers and make classrooms more interactive and learner-friendly.



### Mock Session

#### Method

Make groups of five (or any convenient number up to 10) members each. Each group will work on two aspects:

- Preparing a list of ice-breakers which they know. Time given for the activity is **30 minutes**.
- Each team will present at least one ice-breaker, involving all the members of the team, and if required, others also. Each team will get **10 minutes** to present/conduct its ice-breaker.

The facilitator must observe the process of developing the ice-breaker. She must sit with every group for a **few minutes** to motivate them. The facilitator shall not interfere with or guide any group. After completion of the task, all groups will submit their list of ice-breakers to the facilitator and present their ice-breaker, one by one. During the presentation, the facilitator can make notes on the process as well as the appropriateness of the ice-breakers developed and presented.

**(The facilitator must keep the time line in view while conducting and concluding the activity.)**

The facilitator should brief the participants on guidelines for working on ice-breakers :

- Involvement of each and every participant.
- Not too long (10 to 15 minutes is an ideal duration).
- Instructions should be simple to understand and follow.
- Materials used should be as little and uncomplicated as possible.
- Should allow free movement.
- Should include fun and humour.
- Should be suitable for all age groups.
- Should NOT be embarrassing to anyone.



*Participants giving observations*

After the presentation, conclude the session. While concluding, mention suggested guidelines for designing ice-breakers. Take care that no comments should be made during the presentation.

The facilitator may invite observations from the participants on the presentations done. This will help in self-analysis by the participants, of their own work, and will reflect on their understanding of the process.

### Activity 4



#### REMEMBERING THE DAY



This activity should be conducted at the end of the day. It should help the participants to check their progress and take stock of the changes that have taken place in their thinking and learning. The reflection of one's participation is a step to instill responsibility and to take corrective measures, if necessary. Besides, it should also provide some indication about the performance of the facilitator.

#### (A) SUMMING UP OF THE DAY



The facilitator can flash/read out and write on the board the **Key Messages** from the module:

- Ice-breakers are referred to as warm-up, energising, opening-up, participatory activities or 'Open Process Techniques'.
- These are used to spark imagination, reasoning, creativity, reflection, exploration and provide a platform for free expression in a non-judgmental and perceptual way.
- Ice-breakers help a group to develop a friendly team spirit and to lose their inhibitions without even realising it.

#### (B) FEEDBACK BOX



The facilitator may ask the participants to give their feedback based on:

- Academic inputs
- Physical facilities or
- Any other issue related to the programme.

The participants can drop their feedback directly in the feedback box or as suggested by the facilitator.



## (C) How was My Day, Today?



### Method

Give a record sheet to each participant, with a set of five statements with three performance indicators: (i) to a great extent, with three smileys, (ii) to some extent, with two smileys and (iii) very little with one smiley, as given below:

1. I participated wholeheartedly in all the activities	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
2. I performed well in individual activities	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
3. I performed well as a member of my team	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
4. The facilitator succeeded in making the concepts clear	Completely To a great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺
5. The facilitator succeeded in creating the participants' interest in the activities	Completely To a great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺

The participants are asked to tick (✓) against those indicators which they think are relevant to them for the day's performance. They are asked to keep record of everyday performance, which needs to be compiled on the last day. The participants are encouraged to share their record sheets with others, if they wish to do so.

The facilitator may end the session with a 'Thank you' note and a very brief introduction to the activities of the following day and a kind reminder to the participants to go through the FAQs of the next module so that they are better prepared for the next day.

## PART B

## Frequently Asked Questions (FAQs)

Q1.

**What is an ice-breaker?**

We do not always feel free in front of others - strangers, students, colleagues, relatives or even friends—because of inhibitions and doubts about ‘what people will think of us’ and innumerable such barriers that do not allow us to come close to each other or feel comfortable.

Ice-breakers suggest a way: ‘Break the barriers and come closer!’

An Ice-breaker is formally defined as a stimulating, easy-to-do and thought-provoking activity that educates and entertains simultaneously. It helps shed inhibitions, gets one physically and mentally ready for work, prepares the body-mind instrument of the child for artistic endeavour and increases communication and cohesiveness among children.

Ice-breakers are variously called warm-up, energising, opening-up, participatory activities or ‘Open Process Technique’. These are used to spark imagination, reasoning, creativity, reflection, exploration and provide a platform for free expression in a non-judgmental and perceptual way.

Q2.

**Why should we use ice-breakers?**

By nature, human beings are artistic. That is why children like to sing, dance, paint, play and act on their own. Grown-ups like to decorate their homes and adorn themselves. Ice-breaking activities are designed to reinforce these innate artistic faculties, by way of helping us to overcome inhibitions, and to come forward with our essential creative self. This also helps one become sensitive about the finer aspects of life, and opens the doors to immense possibilities for all. It is considered that ice-breakers :

- help us gear up for the job at hand;
- create a positive and lively group atmosphere;
- help people to relax;
- break down social and other barriers;
- energise and motivate
- help people to think ‘out-of-box’;
- help people get to know one another and create a bond;
- are ‘doing things’ — to to ‘do’ and to ‘learn’;
- serve as an entry point to deal with the agenda at hand.



*Ice-breakers for creating a lively and positive environment*

Q3.

**Do we need special skills or techniques to make use of ice-breakers?**

By keeping certain simple points in mind, ice-breakers can be used by anyone to a great degree of effectiveness.

Using the ice-breakers in different situations and for maximum effectiveness:

- When choosing your ice-breaker, be conscious of your group dynamics. No one should be uncomfortable while doing this activity. No one should be forced to reveal extremely personal information or participate in a stressful environment. And of course, what is 'personal' to some may not be 'personal' to others.
- In addition to encouraging interaction, you should try to weave your ice-breaker into the topic to be discussed. Are there any points of your presentations illustrated by the activity? If so, bring them out. If not, you may want to consider choosing a different ice-breaker. An unrelated ice-breaker may also be used by stating that its sole purpose is to introduce the participants to one another and get the session moving along.

Q4.

#### When to use an ice-breaker?

An ice-breaker is a magic tool - an aid to all teachers and facilitators. One can use Ice-breakers to overcome barriers. This can happen in many different ways. You may very well start with a transformation game which can be played with any agegroup, even with absolute strangers.



*How an object can be transformed into different ways*

By transformation, it means symbolically changing an object to something different from what it actually is.

For instance, let's take a pen and demonstrate how it can be transformed into a flute. Just imitate the action of flute-playing as vividly as possible.

Next, let others do different transformations. There can be hundreds of transformations possible. Give the pen to whosoever raises hands, by turn. Following this game, you will find the participants gearing up for activities.

You can try out this game with any object - a tray, a book, a piece of cloth, etc. This game is fun, and makes people confident of 'inventing' things.



Q5.

#### How can ice-breakers be used as pedagogically meaningful exercises?

You may start with a name game, particularly if the group is new. Let everyone form a circle so that each one can see everyone else. The leader may start



*Participants engaged in mirror game*

with herself - 'My name is...' and make a gesture. Following this, all will imitate her voice and gesture. Next, everyone, by turn, will tell their names loudly and clearly, together with one different gesture and others will imitate.

(Find a few more name games from the activities given at the end of the module.)

If you think that the students are slightly comfortable doing activities, you may introduce a very popular theatre game.

Example: Mirror. Divide the whole group into pairs. The game can be played anywhere — in an open space with no chair or desk, or inside a classroom where children are sitting. In the open, one can use the whole body. In a restrictive place, while sitting on a desk-bench inside a classroom, one can invent interesting ways of playing the game.

The idea is that one has to be an ‘actor’, and the other becomes the actor’s ‘mirror image’. Whatever the actor does, the mirror has to imitate. Try it out. It is fun.

Do not hurry. Make slow movements, and play cool. What do you see in a mirror? A reverse image. The actor’s right hand will be the mirror images of the left hand, and so on. Make sure you are doing the exact imitation in reverse.

Depending on your intended topic for discussion, the actions can be random or tied to a storyline such as, ‘when I wake up from sleep...’ or ‘when I dress up for school...’ Or, say you are going to have a geometry-related session. In that case, the actions which the ‘mirror’ has to imitate could be related to geometric shapes, such as, circles, ovals, squares, triangles, etc.

Q6.

#### Where all can we use ice-breakers?

Ice-breakers can be used for various occasions, family functions, community gatherings, in schools, classrooms, workshops/trainings, etc.

Q7.

#### Can we design our own ice-breakers?

Of course we can. It is always better to develop/create your own ice-breakers or modify a selected one as per your needs. While designing ice-breakers, remember that each ice-breaker has a purpose, besides being fun. It is advisable not to pick them up randomly. Select appropriate ice-breakers in keeping with your agenda. For example, if a teacher plans a poem from a textbook, she can pick up activities that go with it.



*Master trainers experimenting with their own ice-breakers*

As for demonstration, you may choose a story or a poem or a play or anything else from a textbook. There is no need at all to declare, ‘Children, open such and such page. I am going to teach you...’ Such a declaration is dull for most of the students, and is enough to ‘switch off’ their ‘learning faculty’. Instead, without any mention of ‘lesson’, ‘teaching’, ‘moral’ or ‘meaning’, one can introduce certain ice-breakers to help children be active learners.

## ICE-BREAKERS FOR TEACHERS AND FACILITATOR

The activities given below are participative in nature, meant for engaging learners to 'do' and 'discover', all by themselves. This makes the teacher's task interesting, easier and enjoyable - instead of the monotonous drudgery of 'teaching'. Arts can help in arousing the curiosity of a learner which is the real gateway to teaching-learning. Ice-breaking activities will help in initiating reflective learning.

These exercises/games will help in energising both the teacher and the taught. Use your judgment in picking games and activities as per the need and situation of the participants and programmes.

### Examples of ice-breakers that can be used while teaching lessons from textbooks

**Example 1** - The teacher may divide the class into two groups. Half the class (painters) will draw a picture, and the other half (poets) will compose a song on a person who is

- rich
- uncaring of others' miseries
- eats a lot
- dominating, etc.
- selfish
- rude
- dresses well



Master Trainers giving character to their drawing

(after drawing an oval shaped outline of a face)

**Instructions for painters:** Please come one after another and give a character to this person. Does he have a moustache? What about his eyes? You have **ten** minutes.

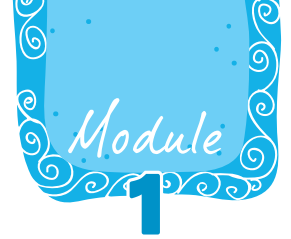
**Instructions to the poets:** Your starting line is 'There was a king'. Now go on composing the rest, keeping the above characteristics in mind. You have **ten** minutes.

After painting and composing is done, the teacher may say 'let me read out a story'. (Read the first part of 'Daan ka Hisaab', from NCERT's Hindi textbook for Class IV, *Rimjhim IV*).

Now you know who this man is. Do you want to add, change or modify the picture? Do you want to change or modify the poem? This time, you add a refrain, 'What can be done with such a king?'

(Following this, one can do many more art activities such as composing a tune for the poem, creating dramatic scenes and use transformation games, etc.)

**Example 2** - The lesson at hand is 'Lalu and Peelu' from *Marigold*, Book One (NCERT). As a teacher, one has to map out the content of the poem, age of the children (six in this case), and extended areas



of learning. For example, Unit Three, of which the poem is a part, introduces the world of animals, and birds and fishes. The next unit and its chapters also feature birds of different hues. Your mapping may include types of birds as domestic and wild, or on the basis of sound, habitat, food habits, behaviour, intelligence, and so on. You can decide to start keeping the particular and general agenda in mind.

I may, for instance, begin with a starter related to colour. Knowing that my children have no language background other than Hindi, I can very well select a starter in that language. I may say, 'There are many colours in this room - your clothes, pencils, books, the wall, the doors, etc. I will name one colour, and all of you have to spot and reach out for it'. Next round, I can do the same thing in English.

I can also start with colourful flashcards, or a painting, or reciting a beautiful poem on colour like Safdar Hashmi's "*Holi*". There are many ways of introducing a content or lesson or subject through starters, and then extend it to find activities with the help of a flowchart.

### Note for the facilitator

- To come back to the 'naming game', I may decide to settle down for a relatively calm session, declaring that I want to tell a story. Then I tell the story of '*Lalu and Peelu*' in Hindi. Following this, again an activity on naming: Red as *Lalu*, Green as *Haru*, Black as *Kalu*, Blue as *Neelu*, and so on. Next, I may ask children to relate food items by colour, and who eats what. After identification is complete, we can ask them to play/act the tastes of the food items named — green chilli, red chilli, green mango, yellow mango, oranges, white unpeeled banana. One can even fabricate stories for enactment: "One day, *Haru* Parrot invited *Lalu* Chick for lunch and the table was full of red chillies." Ask two children to role play this situation, and listen to how they converse. Whatever they converse, can be a rallying point for further clarifications by the teacher.
- The facilitator and the teacher must understand that not every lesson can be transacted through ice-breakers or arts. These activities create a conducive atmosphere, build bonds between the teacher and students, and should complement 'education' or teaching. These should be added to one's own pedagogical techniques. Find appropriate moments and reasons to use them, so as to lead students through experiences by 'doing'. In other words, design your ice-breakers keeping in view your overall lesson plan.

### Example 3 - Simplified activities based on music

- **Film songs are most popular**

Choose a song which has the base as a folk song – this helps as it would certainly have a good rhythm and hummable tune.

- **Changing words of songs**

Get creative and change the words of songs. For example, if the

period is close to snack or lunchtime, you could sing “I am hungry!” and have the children suggest the foods that should be in the song. There will be so much participation that the song may never end. Even the quietest child will suggest a food or maybe a “silly” food. So have fun with it!



Children enjoying singing while ‘changing words’ (MCPS, Nangloi Saidan I, Delhi)

- **Sing directions**

Let’s say that children won’t pick up their toys lying all around or colours they have used in a particular class. Well, you just need to sing the directions. Music is fun while taking orders. You should use an easy tune like ‘*Honge kaamyab*’ or again any native song but change the words and sing ‘This is the way we pick up toys’ or ‘clean our class’ or ‘get ready for maths’ or ‘get ready for language class’. You can also include the child’s name somewhere along the way. At times, you can get silly and say, ‘This is the way we pick up an elephant! OOPS! Pick up our dolls.’ You need to sing and have fun to be “tuned in”. Historically, these are called ‘work songs’ that are done in rhythm with the task so as to make the essential job fun!

- **Songs make transitioning fun**

Whether it is a change of location or change in subject, singing keeps everyone involved, so discipline problems won’t occur. If you are taking a class from one room to another, just sing a marching song such as ‘*kadam kadam badaye jaa*’ or one that has four beats such as ‘*lakdi ki kaathi*’ or ‘*nanhaa munna raahi hoon*’. You are the Pied-piper and students will follow you. It’s that easy!

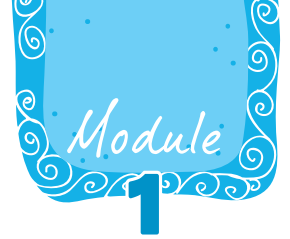
**Example 4 - Put your students in the hot seat!!!**

**Welcome to the ‘Hot Seat’**

The minute class begins, sing a complete tuneful, relevant song; give students some background information about the song you have chosen, and then ask the questions about it. The student who gives correct answer wins a “ticket to the Hot Seat.” When in the Hot Seat (which is really just a chair or stool in front of the class), you play the song for the class or sing it (eyes closed in order to listen better) and let the student in the Hot Seat have their chance to voice opinions, summaries and critical



Children enjoying the ‘Hot Seat’ experience (NPV, New Chaukhandi, Delhi)



thinking about the topic of the song. The teacher asks open-ended and thought-provoking questions, and the student in the Hot Seat develops answers that demonstrate knowledge and proficiency in the given topic. After five minutes of this, the second half of the Hot Seat experience helps the teacher to assess what will be relevant to the students' lives. In an cheerful manner, invite another student in the Hot Seat to share something unique, special, different, wild, embarrassing and exciting about themselves with the class. Throughout the semester or school year, let as many people as possible to participate in the Hot Seat so that the class can get to know each other on a deeper level. At the end of the Hot Seat (10 minutes), let the class applaud for the 'Brave Hot Seater'. Now the class is focused, thinking, relaxed and ready to go on with the day's lesson.

From these brief guidelines, be creative and modify the Hot Seat activity so that it works with your specific discipline, class size, and teaching style. You can use this opening activity with numerous different topics as it's been successful with the tiny-tots of Kindergarten as well as with college students. Try to pick Hot Seat selections that will transit well into the day's lesson. The Hot Seat can even be worth extra credits in a class where motivation to interact might be low. For example, you can offer extra credits to students who pick the topic and lead the Hot Seat discussion. This is a wonderful opening activity to get the class focused, interacting, and thinking critically about your content, while helping to build a safe environment with students that you actually know something about. It is great for the students and the teachers. Try it!

### **Successful Outcomes from the Hot Seat**

- Students are exposed to a variety of music, genres and performers.
- Students articulate ideas about music and think critically about the arts.
- Students get the chance to be in the spotlight and have a voice in an (at times) anonymous environment.
- Students comfortably engage in group work because they know one other's names and tidbits about their lives.
- As a teacher, you could immediately assess at the very beginning of the class, each student's understanding of a topic.
- Content is reinforced through exposure to other students' thought processes.
- Students learn how to ask and answer critical thinking questions that encourage development of ideas.
- Students practise articulating ideas and opinions verbally in front of others.
- Students have a consistent activity that challenges them mentally and is enjoyable as well as causing a dramatic decrease in latecomers and absentees.
- Through student choice and student-led discussions, you can interpret what the learners are specifically interested in, and thus help in creating relevant lessons.

(*'Making Learning Relevant, Interactive, and Immediate': Karin Nolan, knolan@u.arizona.edu, PhD Student; Instructor of Music Education, University of Arizona.*)

## SOME WARM-UP GAMES AND ACTIVITIES AS ICE-BREAKERS

### A. Name Games

- **Repeat the names:** The children speak out their names by turn while maintaining a particular rhythm and others repeat the names while copying the gestures and manner of speech.
- **Enact the meaning of your name:** The children stand in a circle. By turn, one child steps forward, speaks out her name loudly and then enacts it using gestures and expressions. Others follow her and do the same.
- **Move with the clap:** Form a circle with all participants. Explain the method of playing this game. Say 1-2-3-4 with claps while moving one step forward with every clap. Say 1-2-3-4 similarly and clap while moving backward. After completing 5 rounds, change the pattern. Say 1-2-3-4 with claps while moving forward. Clap 1-2-3-4 without making any sound while staying where you are. Next say 1-2-3-4 and clap loud while moving backward to you original position.
- **Draw your partner:** Children form pairs. They are given papers and crayons to draw their partner's face. After they finish, they must write the partners' names, and hand over the drawing for use as badges.
- **How much I know you?:** This ice-breaker is planned to know your acquaintances better. It is better to have this on the third/fourth day of the programme. Ask participants to make pairs. Give them 5 minutes to come out with 5 new things about each other and share with the group. The facilitator can use 'dafli' or clap for announcing start and finish time.
- **Introducing oneself:** Each child steps forward, recites her name in three different ways, doing a different action each time to match the way in which she has recited it. (It may be suggested to the child that she could perhaps recite her name very lovingly, then in anger, and then in wonder, and so on).



Participants enjoying the game



Participant describing one self during the AIL training

- **Name with adjective:** Participants think of an adjective to describe themselves and write it on a card along with their names. For example: 'Kumud the vivacious' or 'Rupa the humanitarian'. The participants then get two-three minutes to move around and introduce themselves to others with their names and the adjectives. At the end of the given time, the facilitator finds out who met the maximum number of participants and remembers their names and adjectives.

- **Sunshine card game:** Each child writes her name in the centre of a piece of paper and draws a sun around the name. Pass paper to each person on the right. That person will write something positive about you and they do not have to sign their name. Continue to pass the names around until everyone has written something on all the papers.
- **Knowing your partner:** Divide the class into two groups, both forming concentric circles. Ask the participants in the inner and outer circles to face each other. On the play of the music or clapping, the inner circle will start moving. The participants will stop when the music stops. Each participant is now facing some other participant in the outer circle. Ask the participant from the inner circle to start talking and collecting information about the participant in the outer circle and note it on a paper in her hand. Start the music again after 30 seconds, and now when it stops there are two different participants facing each other. The same process continues three times for the inner circle and three times for the outer circle. By the end of the exercise, each participant will know three other participants.
- **Ball toss game:** This is a semi-review and wake-up exercise when covering material requires heavy concentration. Everyone stands up and forms a semblance of a circle. It does not have to be perfect, but they should all be facing in, looking at each other. Toss a ball or bean bag to a person and have that person tell what she thought was the most important learning concept. They then toss the ball to someone and that person explains what she thought was the most important concept. Continue the exercise until everyone has caught the ball at least once and explained an important concept of the material just covered.

## B. Transformation Games

- **Object transformation:** Take any object and ask children to use it in ways other than it actually is. For example, a tiffin box can be used as a flying saucer, a drum, etc. A basket can be used as a boat, as a cap or to winnow the wheat. Ask children by turn to do mimetic action with the object, and let others find out what it is being pretended as.



*Teachers enjoying object transformation  
(ALL training program, DIET, Rajinder Nagar)*

- **Imaginary transformation:** It is a mimetic action, which the teacher can initiate by threading a needle. The next person in the circle is instructed to repeat the action, and in due course, transforms the imaginary object to something else. You will be astonished to see the flow of imagination. Don't waste time over someone who is not quick in picking up the next act of transformation. Let her wait for her next turn. She is sure to be creative next time. No one should be forced. The idea is to help everyone to feel free and relaxed.

- **Transforming space:** The teacher makes students recognise the fact that they are in a classroom (or in an open space) and the space can be transformed as per the teacher's call. The students have to respond to the call by imaginary 'reality' like, 'suppose you are walking through the desert, and it is hot, and your feet are burning.....' Try to build up a story of an adventure through the desert. This will be a good introduction to the topography of a desert, besides being a fun-filled adventure. You can do this with other landscapes such as jungles or mountains or rivers or forests.



*A team of AIL master trainers enacting the given situation*

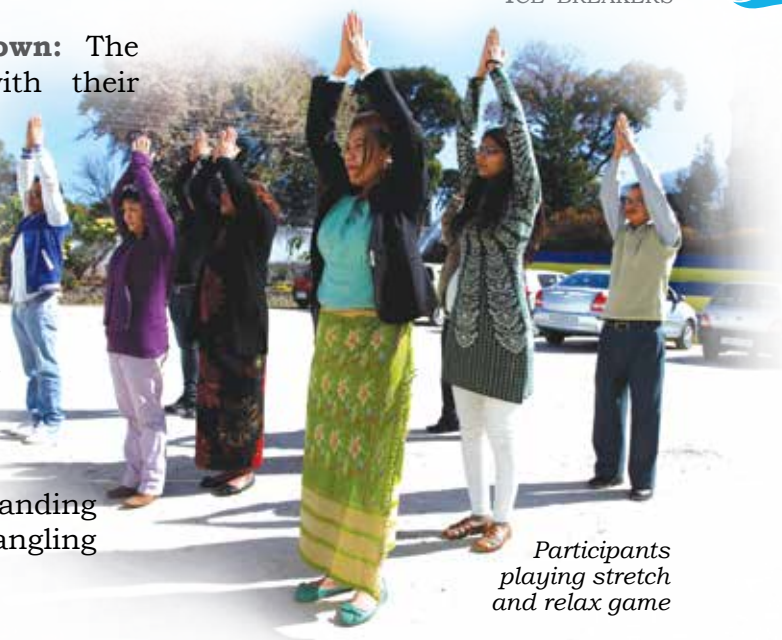
- **Quick change artist game:** Pair off into partners facing each other. Each player is to observe her partner's appearance. Then the players turn around back-to-back and make two or more changes in their dress, hair accessories, etc. When they face one another again, each partner must identify the changes made by her partner. This game can be repeated several times by changing partners and increasing the number of changes made.

### C. Relaxation Games

There is a simple rule of thumb: a person is more active and learns better in a relaxed state of mind. The opposite of relaxation is tension. Relaxation does not mean laziness; it means being relaxed under a heavy workload. It is essentially a condition of the mind.

- **Collapse:** Ask children to stretch their hands up. Ask them to imagine as if their ten fingers are tied with strong thread in a puppet-like manner, and all the threads are passed through a pulley fixed to the roof, and the ends of the threads are in the hands of a 'puppeteer'. If the threads are pulled down, the children will go up. Someone from the participants can play puppeteer (in this case, volunteers can play puppeteer) and pull the threads down to the maximum so that everyone feels the tension of being pulled up. Then, cut the imaginary threads with an imaginary pair of scissors, and the children will collapse on the floor. This is done successfully, if the children have gone through rigorous activities and whether they really felt the tension in their bodies. They should be asked to relax. Ask them to check every part of the body for complete relaxation.
- **Stand still:** Close your eyes and stand still. Try to cease all activities. After a while, the teacher may check the responses by such questions as: Is it possible to cease all activities? Did you feel any swinging sensation and why? Any other feelings you encountered?

- **Stretch up and relax down:** The students silently stand with their upper body hanging from the waist, with head and hands dangling. When given a signal from the teacher, students take a deep breath, and stretch themselves energetically, looking up, at the sky and shouting at the top of their voices. The teacher gives another signal, and the students become quiet and collapse in the standing position with upper body dangling from the waist.



*Participants playing stretch and relax game*

#### D. Trust Games

Trust games help children to develop cooperation, responsibility, mutual help, dependence, confidence-building and relaxation. For team spirit, this is very important.



*Master trainers playing trust game during art training programme (Uttarakhand)*

- **Swing:** This should be tried with upper primary classes and onwards. Four children stand on four sides with one in the middle. The one in the middle will close her eyes and stand like a log of wood which can fall on any direction. She will relax all muscles till she starts to fall in any direction. The other four will see that the log does not fall to the ground. They should

gently pass the log in different directions, handing over the limp body of the 'log child' to the child standing next in the square. The teacher should emphasise that the one in the middle must relax with full trust deposited on the four friends. The four protectors must concentrate, be trustworthy and responsible. Each child can come in the middle by turn.

- **Train:** Children stand in a queue silently, with eyes closed, and placing both hands on the shoulders of the person in front. The teacher guides them through available space in zigzag ways and through different surfaces - smooth and rough, closed and open, so as to experience atmospheric changes.

### E. Activating the Body

- **Freeze:** Students are called to run, walk, jump, crawl, and hop, as per the instructions of the teacher, who at intervals calls out “Freeze”, to which the students immediately stand motionless, retaining the gestures of the moment.
- **‘Simon says’:** This popular game can be turned into physical exercises by the teacher - do whatsoever ‘Simon says’, like ‘Simon says jump’. If the teacher says only ‘jump’, children should not. This game not only makes children exercise by ‘Simon’s call’, it also helps in developing alertness and physical flexibility.
- **Do the opposite:** If the teacher says ‘stand’, the children should sit down, and so on.
- **Pass the ball:** Divide the class into two groups. Give each group a ball. The balls have to be passed overhead or between the legs to reach the last child, and come back. See which group is quicker. In every round, the teacher may suggest different gestures for passing on the ball.
- **Figurative:** The class is divided into two groups. The teacher calls a number or a letter of the alphabet and asks each group to collectively make the figure.
- **Clap and skip:** The children stand in random positions. They start reciting “clap and skip and clap and skip” over and over again, while skipping across the room (or other working spaces) clapping their hands each time they recite the word “clap”. They keep changing directions while moving, and each time they come close to another child, they exchange a clap while smiling into the eyes of the other child.



Children having fun with numbers  
(NPV, New Chaukhandi, Delhi)



Understanding and developing body control  
(MCPS, Nangloi Saidan I)

- **Frogs in the garden:** The children will sit in one line, wearing their earlier made frog masks, having enough space to move and jump like a frog. There should be a gap of 10 meters between the start line and finish line. When the facilitator says jump, all of them will jump. The child/children who reach the finish line first, will be given 5 smileys; the second one will get 4 smileys; the third one will get 3 smileys; the fourth one will get 2 smileys

and the fifth one will get 1 smiley. The facilitator should have the habit of keeping a collection of smileys made by children themselves for rewarding.

## F. Games using the senses

Sense-related activities help sharpen faculties. One is a better learner with sharpened sense perception. The senses are natural faculties. But students should realise that a lot of sense perceptions are culturally determined. For example, every culture has its own food habits (vegetarian or non-vegetarian); as also every individual has their own preferences (some like sweet, others sour; some prefer chocolate, others *gol-gappas*). It is welcomed if the teachers can make children aware that one should respect culturally-determined codes of others. However, the samples of games given below are general in nature, and not culture-specific.

**F 1 Sight** — Seeing is related to eye contact, observation, ‘mind’s eye’, imagination and so on. Let’s find out who is doing what.

- **Who is behind?** All the participants move, and while moving, should keep eye contact with whosoever they meet in passing. Anyone can gesture or make a face behind one’s back, and others can warn her by communicating through eyes. The game has to be played in absolute silence. At the end, the players can discuss as to who had noticed whom doing what, and whether they could ‘read’ the warnings or not.



*Teachers of M.C. Primary Schools playing ‘Who is Behind’*

- **Detecting shapes:** Ask children to go around the room, and detect the various shapes (round, squares, triangles, rectangles, etc.) or colours in the room. Each one can write down their ‘discoveries’.
- **Make your way through:** Let the children freely move around the room/ demarcated space. The teacher will give a call of ‘freeze’ from time to time. Select one student to make a mental map of her passage through the crowd so as to reach the other end. See, if she succeeds in reaching her destination.

**F 2 Touch** — The purpose of these activities is to sensitise children about the power of touch, as if like a blind person.

- **Whose hand?** : Ask children to stand in clusters of 10 or 15. Ask everyone to have a feel of everyone else’s hands. The teacher must motivate the students to feel closely, the differences of the textures of each hand. Select one student by turn and make her stand in front of one randomly, and ask “Who is she?”

- **Magic bucket or Magic bag:** A bucket full of materials such as rubber, sharpener, earrings, bangles, *khurpi*, bells, marbles, rope, tongs or any locally available object/s should be placed in the room/on the table. With closed eyes, each child will touch the objects and identify them by touch and write the names on a piece of paper. When all have had their turns, the teacher may pick up the objects and ask students to cross-check.
- **Touch story:** The teacher can tell a story such as the following —‘You are inside a big room full of different items. It is dark. Identify the objects, feel them with your hand, and try to make out what these objects are. Try to identify if an object is soft or hard, smooth or rough, metal or wood, eatable or not, and so on.’ At the end, the students may write on a piece of paper the items they have collected.
- **Sensory stimulation:** Children can be asked to shut their eyes and move around slowly, touching different objects and feeling their textures. They can be asked to share how the body felt while touching different objects.



*Experiencing sensory stimulation – Teachers of Shillong during AIL workshop*

**F 3 Taste** — Taste is not just related to food; it can be used for preferences or choice in foods, dress, music and so on. It will be rewarding if a teacher can invent games and activities to sensitise children about appreciating the cultural and personal differences. Taste is something extremely important for extended cultural meanings.

- **Recall:** The teacher says, ‘It is tiffin time and you are in groups of five or six close friends. All of you brought something to eat and all of you are sharing your food. Before eating, you have to declare to your friends what you have brought.’ Then ‘open’ the boxes. Eat each and every item by recalling the tastes. You can add your own input if you find an item salty, dry, hot, etc.
- **Role play:** Ask students to get into small groups and be in roles of pets with their favourite foods: say cow with grass, parrot with chilli, dog with meat, etc. They eat with pleasure, recalling the taste of their favourite food and request others to try them out. What would be the reaction?
- **Tastes for real:** Ask students to actually share little samples of food from one another and appreciate the tastes and describe them. Tell them that a naughty child had mixed something that makes food taste bad. Ask them, ‘what non-palatable ingredients could you detect’ (like salt in sweet)?



**F 4 Hear** — By now we know that we hear, see, taste or touch selectively. We can pause here and ask, ‘Am I ignoring things that are important?’ You may gradually recognise that there are sounds all around us which must be recognised and appreciated. Have you carefully listened to a hawker trying to

*Children concentrating to identify different sounds (MCPS, Nangloi Saidan I, Delhi)*

sell her merchandise? Look out for the voice which tries to reach out to clients with unique voice cultures. Have you ever noticed animals, birds or natural sounds that resonate music? Hearing is so important because a child learns a language by listening to sounds from the mother and other elders. Similarly, one gets initiated into music by listening. It is very, very important to devise ways of 'listening'. One must be patient enough to 'listen' and then 'respond'. Responsible 'speaking' is possible only if one develops the culture of 'listening'.

- **Source of sound:** Let children be in the middle of the room with their eyes closed. The teacher will silently move around and clap. Let the students point to the exact direction from where the sound originated.
- **Identify the sounds:** Ask the class to sit absolutely silent and make a list of sounds that they hear in the next 5-10 minutes. You will be amazed at how long the list is. Draw the attention of the students to the fact that we hear so much but listen so little.

- **Chinese whispers:** Let the students form a circle. A secret message has to be passed through a human chain. The teacher formulates a message (For example: 'Treat others as you would have them treat you' or any common phrase or idiom of your particular region may be used as a message.) The teacher whispers the



*Master trainers having fun with chinese whispers during art training programme (Uttarakhand)*

- The teacher must set the example of speech clarity while doing so, and ask each student to be as clear as possible. The message passes through the circle, and the last child speaks out loud what she has heard. Check if it is the original message or a distorted one.
- **Respond to music:** Play instrumental music with mood and rhythm (like "Desert" by Zakir Hussain, or "Water" by Hariprasad Chaurasia). Ask children to listen to these with closed eyes. After a while, ask them to respond to the musical piece by physical movement. This is no instruction for dance, but only listening to music and then letting the body go the way it wants to move naturally.

**F 5 Smell** — Smell has also the extended meaning of saying 'smelling fishy' or 'smelling of a rat'. Here we have some straight examples, but the teacher may try out complex ones.

- **What is it?** : Students make a circle. Each student by turn comes to the centre, picks up one imaginary object with smell. Her gesture and reaction will suggest what the object is. Let others guess.
- **Recall:** The teacher may ask to recall a smell, as of a fresh rose, or a rotten vegetable, smell of a fish market, or the first rain after a long summer, and so on. Let the students recall through mimetic action.

## G. Games based on Emotions

In a way, all the sense-related games have emotional input. Below are given some examples which focus on emotions.

- **Four corners:** There are four corners in a room. Designate each corner with one emotion like, 'love', 'fear', 'hate', 'surprise'. The students will go in a circle touching all the corners. As the teacher calls out 'stop', the students in the proximity of designated corners will behave accordingly. After a while, the teacher may change the names of the corners to include more emotions.
- **Control your emotion:** All the students will be asked to sit down like lifeless statues without any emotion. They will be asked not to laugh, whatsoever be the provocation. One student will act like a provoker, going in rounds to make them laugh. Those who control their laughter till the end are the winners.
- **Notice your breathing pattern:** Ask students to respond to strong primary emotions like fear, joy, hate, suspicion, anger, etc. and ask them to notice the change in their breathing pattern with each type of emotion.



*Observing change in breathing patterns*

## H. Note how the Body Speaks

Divide the students into two teams. Everyone stands on one side of the room. Members of each team, by turns, walk to the opposite wall while balancing a piece of paper/some light object on their head. Every time a team's member reaches the opposite wall without dropping the object balanced on the head, that team wins a point. When both teams have completed their rounds, discuss what changes occurred in the body/breathing when trying to balance and walk. What happens when we are watching our team member with excitement and tension? What happens to the body when we realise we have succeeded and won? What happens when we are disappointed at losing?

Designate a corner or a space in the working area as the place where an imaginary precious object is kept. By turns, students should pretend to approach that object to steal it. What happens to the body when you are trying to approach the object without making any noise? What happens to the breathing?

## I. Games based on Communication

### I 1 Verbal communication

- **Changed connotation:** Give a sentence for students to speak in as many different ways as possible with changes in emphasis, punctuation, pause, or tonal variation, to change the meaning of the sentence. For example: "I entered the old building and found a man with a monkey cap."

- **Emotional content:** The students will be asked to speak a sentence. The teacher will then ask them – ‘Now speak out this sentence with suspense/fun/fear/disgust/affection/achievement’  
Example: “Yes, I could do it.”
- **Volume:** The same sentence as above may be in the form of reporting from one to another. Two students may be selected to communicate. At first, A speaks into B’s ear in a whisper, to which the latter will respond in whatever way she wants to. In the next, B stands at the other corner of the room, and the same reporting and response takes place. In the third, B stands at an imaginary distance, three rooms away. In the next step, B is outside the school compound and the communication is at the highest volume.



*Teachers trying to create sound by clapping two stones*

- **Gibberish:** Two students are given a theme - say, between the owner of a toy shop and a child who wants to buy one item of her choice. But the language will be gibberish, that is, syllables without any meaning.
- **Ha! hey! ho!:** This game is based on sound. The children stand in a circle. They are asked to choose a syllable each - Ha, Hey, Ho, or, anything else at all. The first child recites her syllable, the next one her, and so on. The sound relay has to be very quick. The children are encouraged to recite their syllables louder with each round. The recitation may be accompanied by action if the child is so inclined.
- **A to Z freeze game:** Ask participants to recite the alphabet in unison. Let them go on for a while until you say “Stop!” At that point, identify the letter they stopped on and ask everyone to share something they are looking forward to at school that begins with that letter. For example, if the letter

*Master trainers playing Freeze game during art training programme (Uttarakhand)*



is “R,” they might say “rice in the dining hall” or “roaming with someone cool.” Once everyone has shared, have them recite the alphabet again. Stop them on a different letter and ask participants to share a personality trait they possess that begins with that letter. If the letter is “H” they might say things like “hardworking” or “health-conscious”. Come up with different questions to ask for each letter and repeat the process.

### I 2 Communication: Non-verbal

- **Keyhole:** There is an imaginary room with a door. One child is looking through the keyhole and reporting to other children without speaking; as if secretly observing and sharing among themselves.
- **Elemental movement:** On the call, ‘Move like a bird/wind/fire/...’ Students will create their own movements. Another group of students respond, again by gesture, to create extended meaning like, ‘giving a fruit to a bird to eat...’
- **Sign language:** Two students facing each other will ‘talk’ with the whole body, trying to come to an understanding without using spoken words.
- **Mirror:** Two students facing each other, one of whom will be a ‘mirror’. In slow movement, the mirror will do exactly the things that the ‘figure’ does. The action may be ‘doing makeup’, ‘combing hair’, ‘making faces in privacy’, and so on. Make sure of the mirror image: the person’s right will be the mirror’s left.



Master trainers engaged in non-verbal communication (AIL Training, Delhi)

## J. Games based on Rhythm and Music

### J 1 Rhythm

- **Changing rhythm:** All sit/stand in a circle to clap. A starts clapping, and all others imitate the clapping and join A. The teacher gives a signal to B to change the rhythm pattern, and all change with B. The rhythm keeps changing as the leader is changed. The teacher should insist that rhythms must not be repeated.



Experimenting with sound (AIL Training, Bihar)

- **Changing volume:** Ask students to clap on four counts - first with one finger striking the palm, then with two, three, four and all the five fingers, and then reverse back to one.
- **Body orchestra:** First, ask students to explore the different sounds created by striking different parts of the body. Ask them also to explore the rhythmic sounds that can be made by manipulating the

mouth. After this exploratory part is over, divide them into groups of six-eight to create an orchestra with body sound.

- **Object orchestra:** The above exercise may be repeated, this time with objects found in the classroom (water bottle, pencil, tiffin box, bench, etc.) or in the school compound (pebbles, wooden pieces, a piece of waste paper, etc.). Ask them to create an orchestra with the collected items, again in groups.
- **Plop Plup Plup:** The children stand straight; arms raised high, palms held in the shape of flowers. The teacher recites ‘plop plup plup’ in different patterns; the flowers droop in the same pattern until the child reaches the floor position. For example, plop-plup-plup, plop-plup-plup-plup, plop-plup-plup-plup-plup, plop-plup-plup-plup-palaam.
- **Fire in the mountain:** The children form a circle and run around in it, clapping their hands to the rhythm of the words (clap, clap, clap). The teacher can call out any action, say, for example - bird, deer, lion. All of the children show their version of bird, deer, lion, etc. Recitation of the words (Fire in ----) is resumed. The children run around in a circle clapping their hands until the teacher calls out another action. The children give their version of the action, and the game continues.

## J 2 Music

- **Musical instruments - Percussion:** Children are placed in small groups of three or four. Each group is given a variety of simple percussion instruments such as *manjira*, tambourine, *damaru* and *dholak*. One child plays a rhythmic pattern on her instrument and everyone copies it on their respective instruments. The same game can be repeated with claps and foot taps.
- **Musical instruments - wind or stringed instrument:** Children love to play with musical instruments. Each time they strike a note on the instrument, they are asked to reproduce the note with their voice. They can sing their name or any other funny sound. These notes can then be strung together as ‘Sa, Re, Ga...’ For further exploration, each child can create a melody pattern using the notes which others copy.
- **Movement response to live music provided by the facilitator:** Children are asked to move to live music. The facilitator varies the pace and volumes as the children react with changes in their movement. There can be moments of sudden stillness in sound or the sound can taper off gradually at times.
- **Movement response to live music created by children:** Instead of the facilitator, the children are invited one by one to provide the live music.

## K. Creating Human Sculptures

- The children group themselves into pairs. In each pair, one partner is the ‘sculptor’, and the other partner is the material to be moulded into a statue. The sculptor places the hands,



Children enjoying live music by playing instruments themselves

arms, head, etc., of the partner according to her wish, as if designing the stature; and the child playing the statue retains each movement. When all the sculptors have finished, ask them to step back and inspect their statue and statues designed by others. Let the partners interchange roles so everyone in the class gets a chance to be a designer and a statue.

- Ask the children to stand in a wide circle. One child runs into the middle of the circle and strikes a pose. Next, another child runs into the middle and strikes a pose so that some part of the body touches the first child. One by one, all the children in the circle run in and connect themselves in some manner to the growing 'sculpture' in the middle.

#### L. Games based on Drawing and Painting

- **Scribble:** Take a small piece of card size paper. Keep your pencil ready. The teacher will count eight and the students will scribble on papers without lifting the pencils. They will stop on the count of eight. There will be many **shapes** created. Ask students to fill up those **shapes** with colours.
- **Name drawing:** Tear a drawing sheet to your liking and draw your name on that uneven surface with colours. The teacher should instruct - 'you must decorate your name most beautifully'. In the second stage, ask the students to make a collage with the uneven shapes over an even shape.
- **Rotating drawing:** Each student will have one drawing sheet of even size. Each student will start drawing with coloured pencil/crayon on an object or theme of her choice. On instruction from the teacher asking them to 'change', the students pass on the sheet to the person on their left for completing the drawing. The process will be on till the paper comes back to the original person.

*Children having fun with shapes*



- **The artist game:** Give everyone a piece of paper and a pencil. In five minutes, they must draw a picture that conveys who they are without writing any words or numbers. At the end of 5 minutes the teacher collects the pictures. Show the pictures to the group one at a time, and have them try to guess who drew it. After this, allow each of the artists to introduce themselves and explain how their work conveys who they are.

‘Bingo sheet’ (A sheet which has many statements related to day-to-day life and a little fun). Provide toffees/chocolates (according to the number of the participants).

### Bingo Sheet

I like the colour pink	I have visited Nainital	I would like to visit the US	I have never seen the sea	I want to work in films
I want to appear in KBC	Sachin Tendulkar should go for retirement	Mother is always respectable	Each individual is unique	We should not bother about Pakistan
Cricket is the religion of our country	I like greenery a lot	The mobile phone has changed our lives	My teacher really took pains for me	I do not like the monsoon
I had a love marriage	There should be no ban on plastics	Only technology can solve any issue	Brinjal should be welcomed in India	Poverty can never be alleviated
There should be a total ban on TV for children	Traditional sweets cause many diseases	I use the Internet for many purposes	India and Pakistan will become friends one day	What is the need of training after getting a job!

### Note for the facilitator

Before giving the ‘Bingo sheet’, the facilitator will provide all the necessary information to the participants.

- We are going to give you a sheet which is called ‘Bingo’ sheet, and comprises 25 simple statements.
- All the participants have to find out people among their colleagues (fellow participants) who agree to these statements. If you find someone who agrees with the statements, you have to ask her to write her name in your sheet under that particular statement.
- Each participant should approach as many fellow participants as possible.
- Every participant is free to give her consent for more than one statement on a participant’s bingo sheet.
- Whoever is able to finish one line, either diagonally, horizontally or vertically, she can register her name with the facilitator. If she is the first one to complete that particular line, she is entitled to an award (The facilitator may decide the kind/type of reward, but surely not money).

- Whoever finishes the full house (Whole bingo sheet) first, she will be given bumper prize! (The facilitator may decide the kind/type of reward, but surely not money).

(For the facilitator: You may use chocolates/toffees, toys, stars, etc. You can increase the number of bumper prizes and awards, depending upon the situation. But do not disclose it in the beginning. Chocolates/toffees can be enough for everyone, so at the end you can distribute them to all.)

### A QUICK ACTIVITY TO TEST THE UNDERSTANDING ON ICE-BREAKERS

#### Why Ice-breakers? A questionnaire:

• Ice-breakers help us gear up for the job at hand.	Yes	No
• Create a positive and lively group atmosphere.	Yes	No
• Help people to relax.	Yes	No
• Break down barriers either social, gender, linguistic, etc.	Yes	No
• Energise and motivate.	Yes	No
• Help people think “out-of-box”.	Yes	No
• Help people to get to know one another and create bonds.	Yes	No
• Serve as an entry point to deal with the agenda at hand.	Yes	No
• These are ‘doings’ - to ‘do’ and learn.	Yes	No
• Help break away from conventional passive learning.	Yes	No
• A two-way communication channel is opened between the teacher and the students.	Yes	No
• The ice-breaking games help increase observation power.	Yes	No
• Does it help children to ‘do’ and learn?	Yes	No
• Do you think that a new Ice-breaker every day, linked to the lesson at hand, will make children look forward to a new experience?	Yes	No
• Do you think this will make lesson transaction easier?	Yes	No
• Do you think Ice-breakers will help withdrawn children to come forward?	Yes	No
• Do you think these will discipline the hyperactive by compelling them to follow the rules of the game?	Yes	No







## Module 2

# Art in Everyday School Activities

### **An Overview**

- Incorporate arts in everyday school activities to enrich other curricular areas.
- Allow children and teachers to work as a team.
- Add quality to the social and cultural environment of the schools.
- Enhance capacity of the learner in participation and organisation of various art activities of the school.

## Art in Everyday School Activities

Duration: Three Hours

### INTRODUCTION

A number of activities are conducted in school everyday, some of which are closely related with arts and aesthetics. It is important for a teacher to understand the meaning of arts in everyday practices in the school. In this module, an attempt has been made to discuss the place of arts in everyday activities of a school, specially its role as a support to enrich curricular areas. The module highlights that the major purpose of these activities is to provide opportunity to all children and teachers to work together as a team, adding quality to the social and cultural environment of the school. Nature of arts in such activities is mostly of celebration, where students from different age groups can team up for different activities, depending upon their choice of participation in different art forms. Since these activities fall in the category of co-curricular areas of the school curriculum, teachers also are not in their usual role of teaching and evaluating. As adult members of the team, they aspire to perform better than other teams. Arts are the cross-cutting elements of all these activities.

The module is divided into two parts. The first part (Part A) is addressed to the facilitators who have to conduct the training session for the primary school teachers and second part (Part B) is to answer FAQs. In Part A, a few activities have been suggested as exemplars, which the facilitators can utilise to help the teachers to internalise certain concepts and develop relevant skills. The facilitators are free to design additional or alternative activities, if they so desire.

### OBJECTIVES

After going through this module, the teacher should be able to:

- explain the ways to make learners come to a common understanding about the day-to-day activities in schools and their relevance;
- describe the methods to sensitise the learners to the fact that art is an integral part of every school activity, whether it takes place inside or outside the classroom situation;
- discuss how to enhance the capability of learners to plan, organise and conduct various art activities in the day-to-day work of the school;
- explain how to create space for art components in day-to-day activities, realising its importance for quality enhancement in school environment.

*Celebrating Diwali in school (NPV School, New Chaukhandi, Delhi)*



## PART A

As a facilitator, you have the responsibility to transact the module during the training of primary school teachers. Please ensure that at the end of the training session, the teachers are able to realise the objectives of the module. In order to conduct the session effectively, you are expected to plan it in advance, for which you may undertake the following :

- Read the answers of 'Frequently Asked Questions' given in Part B of the module and further enrich the answers mentally or in writing in the light of your personal understanding. You may also anticipate additional questions on 'Arts in day-to-day School Activities' to be derived from the responses/ observations made by the teachers.
- Organise the required hardware and software such as DVD/video clips/ slide shows, etc., for use at the appropriate time during the session.
- Organise all the raw materials required for the activity such as different coloured chart papers, pencils, sketch pens, markers, flip charts, thumb pins, brown sheets or drafting paper, string to arrange displays, cello tapes of required width, colours, drawing sheets, clay for modelling, scissors, glue, sound producing instruments, raw materials for preparing costumes, necessary items for stage setting, etc. While organising the materials, it is advisable to prefer locally available materials.
- Make available the kit consisting of pencil, sketch pens, tape, glue, etc., for every table/group. Teachers may be required to bring their own tools such as scissors, paper knife, etc.
- Since the programme is activity-oriented, it shall be desirable to impress upon the organisers to provide a training room which is spacious to ensure space for easy movement of the participants and the facilitators during the activities.
- Wherever necessary and feasible, you may collaborate with other facilitators or master trainers for team teaching.
- A dustbin is a must for every table to avoid littering in the hall.
- The facilitator must try to complete and conclude activities in the given time frame.



A few activities which the facilitator could organise have been suggested. The time required for the completion of an activity has also been indicated. However, the day's work should begin with 'Assembly' for about 30 minutes. It is interesting to keep changing the assembly style. This helps in increasing participation and involvement of the participants.

The programme of the assembly may comprise:

- Group singing, preferably mix of typical songs from States for which CIET/CCRT cassettes may prove helpful.
- Recap: Review and short report by the participant/s on the previous day's activities.
- Announcements for the day, identifying co-facilitators, volunteers, reporters for the day.

**Note**

It is interesting to keep changing assembly style. This helps in increasing participation and involvement of all the participants.

### Suggested Activities for Facilitation

**Ice-breakers**

**Rapid Fire**

**Slide Shows and Video Films**

**Buzzer Round**

**Group Discussions**

**Presentation**

**Activity 1**

Suggested Time



### I AM NATURE

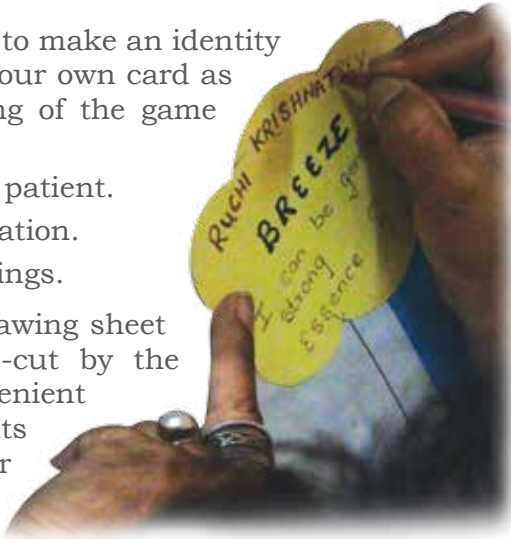
Through the game that follows, the facilitator attempts to understand the thought processes of the participants through a simple thinking exercise which uses the visual art form. The activity seeks association of participants with objects and creates a link which they share in the group. This will help them know themselves better as well as understand a variety of perspectives on how people think of themselves. Using art in simple ways helps in thinking, expressing and articulation.

## Method

Tell the participants that they are going to make an identity card of a different nature. Show them your own card as an example and a better understanding of the game such as:

- I am Kakul, a 'tree' because I am very patient.
- I help everyone without any discrimination.
- I am comfortable in natural surroundings.

Ask participants to take a piece of a drawing sheet or coloured chart, which can be pre-cut by the facilitator/s to the size of 6" x 4" (convenient size) or the facilitator may ask participants to cut size of their choice. The facilitator



*Participant making her identity card*

may show the participants some examples of identity cards previously made (if necessary). Participants are asked to find something in nature, whose characteristics they relate with. They are then asked to make an image of the chosen object/s. They are free to use any methods such as drawing, painting, cutting, tearing, collage, etc., and materials such as old magazines, paints, stickers, etc. They can be given 15 minutes, after which the facilitator may select one person randomly, from each group and ask them to explain why they identify themselves with the images they have chosen.

All the participants may be requested to wear or pin up their identity cards for the day, so that they can know each other better.

Applause for all the participants and their efforts to conclude the activity is always a motivational factor.

## Activity 2

Suggested Time



## EVENT MANAGEMENT

We have been using games as a method for developing team spirit and promoting a free and creative expression, and consequently building skills with the energy of team strength. In the following exercise, the facilitator attempts to suggest ways in which activities for children can be enriched with art experiences. Participants will be given an opportunity to explore and describe ways to conduct events for children keeping in mind local crafts, traditions and talents such as making a "kolam" an integral part for any event.

## Method

Divide the participants into five teams (find a new method to divide). Tell them that they are event managers for the day, and they are going to plan certain events in an innovative/artistic manner.

Chits are put in a bowl with event assignments written on them. Teams can send any one member to pick a slip and start working on the assignment, without delay. Time given for event planning is 30 minutes. All the teams are requested to put up their plan in the best visual manner on a chart paper, with the names of all the team members written on it. After the time is over, the facilitator can ask all the teams one by one to present their plan.



*One of the teams presenting their event plan*

Efforts of all the teams can be appreciated with a round of applause.



*Mock session on celebration (Chhat Puja) by ALL master trainers, Bihar*

Some suggestions for the events:

- Plan games for a school picnic.
- I am going to visit a remote area under our state and I don't know much about that. One of my acquaintances gave me suggestions as to how I should interact with the people there for knowing them better.
- I have a very talented friend of mine visiting me for 10 days. She is a theatre personality and also has command over dance and singing.

I have planned a schedule for her so that I can entertain her and at the same time also utilise her expertise to the best.

- Artistic display for a regional festival like *Diwali, Eid, Lohri, Pongal, Chhat, Bihu, Onam, Christmas*, etc., with active participation of the community.
- Plan a cultural evening with the regional dance/s and theatre forms, such as *Giddha, Bhangra, Tamasha, Lavani, Garba, Maach, Bhand Pahter, Swang, Mohiniattam*, Puppet shows, *Ghoomar, Bihu*, etc. Take note of the minor details related to – theme, song, steps, costumes and situations.
- Plan a full day visit to an Art gallery or Museum. Give inputs to make this visit joyful and meaningful. List out the activities that the visiting group will do at the source.
- Plan Annual Day of your school, planning participation of every student and teacher of the school.
- Plan a sports event of your region, such as *khusti-dangal* (wrestling), martial art, camel race, sword fighting, bull fight, boat race, *kho-kho*, etc. Also make a visual sketch of the place where the event is to take place.

The facilitator concludes the activity, linking it up with how an activity can be made interesting, joyful and artistic with a simple variation and the involvement of a motivated team. Also, explain what art is, or/and how many of the activities, can be termed 'art'. Suggestions from the participants may be invited on what more can be added.



### Activity 3

Suggested Time

## WHAT DO CHILDREN NEED?

At times, there are a variety of actions that school children engage in, and these pass off unnoticed. The next exercise is to understand the nature of interactions that any teacher may be noticing as part of regular school activity. These activities may be school-driven or self-chosen by children such as doodling/scribbling in notebooks. Suggest that the school is a place for complete experience, and not a 'course-to-be-completed'. It is a fun place to explore and learn together. Regular School Activities can be an experiential way (the way of the arts) to relate the school to the outside world.

### Method

Divide the participants into five groups (class-wise). Assign each group with one of the questions from the suggested ones (you can also frame new questions on the relevant topic) for brainstorming. Ask every group to enlist their outcomes, and present/share their answers with others. Time given for the activity is 10 minutes.

*Teachers and students working as a team (MCPS, Tagore Garden, Delhi)*



**Suggested questions are:**

- What do children generally do when teachers are not teaching in the class? Why do they do so?
- What sort of activities do children enjoy the most in school, and why?
- What sort of activities attract children the most while working with peers, and why?
- What are the occasions when school provides opportunities to all the children, to mix up with other children without any inhibitions of age, class, section or gender?
- Make a list of activities in the school, when teachers and students work together as a team.

Team leaders representing each group may be asked to present their answers and a summary of the discussions one by one. Time suggested for the activity is 20 minutes. The facilitators must try to complete and conclude activities in the given time frame.

The facilitators may announce that the suggestions given by the participants form a part of regular school activities. She may elaborate more on these activities/co-curricular activities, on the basis of FAQs in the module, as given below:

- |                                   |                    |
|-----------------------------------|--------------------|
| • Morning assembly                | • Mid-day meal     |
| • Zero period                     | • Bal Sabha        |
| • Special events and celebrations | • House activities |
| • Inter school competitions       | • Magazines        |
| • Field trips/visits, etc.        |                    |



**Follow-up activity**

**Buzzer Round**



The facilitator may ask questions like:

- Can you add any other activity in regular school activities?
- Identify the art component in all activities that you have planned.
- Can you suggest some important days (other than what has already been mentioned) for celebrations?
- Why do you think co-curricular activities are important?



*Working together on an art experience outside the classroom*

- Can you suggest 'out-of-routine' addition to make these activities interesting?
- Do you think these are helpful for children?
- In what way are they helping?
- Do you think these will hamper 'studies' ?
- Do you think these are too playful, and therefore shall cause discipline problems?

Try to cross check the answers given with the following posers:

- These are basically 'out-of-curricular' activities.
- These are known as 'co-curricular' activities.
- Arts can be used outside classrooms as well.
- They are regular because these happen everyday or at regular intervals or annually or on special occasions.
- Most of these are part of the school calendar.
- These can add quality to classroom teaching-learning process, thus encourage variety and experimentation within the school system.
- Take care that the activities do not settle for monotony and dead routines, as is often the case in schools where activities tend to slip into routine, and become drudgery for the learners.
- Spring at least one surprise a day for the students, through any one of the regular school activities.



#### Activity 4

Suggested Time

### *HAR DIWAS KALA DIWAS (HINDI)*

A film based on Co-curricular activities and Arts

Viewing this film on 'art based curriculum' in progress will draw together the interactions till now and help participants to generate more ideas as well as articulate the gaps within their organisations. A relaxed discussion and reaction to the film is very important. It is advisable for the facilitator to view the film (at least twice) beforehand and list some crucial 'talk points'.

#### Follow-up activity



#### Rapid Fire

Suggested Time



After seeing the film, you saw how children were involved in wall painting, gardening, landscaping and stage-setting activities enthusiastically. You have an interesting and meaningful beginning of the day with a well-planned assembly. House activities and 'zero period' activities provide equal opportunities for life-skills enhancement and free expression of artistic talent of every child. Many schools follow this method, and you are sure that your schools are also conducting similar or different activities under the umbrella of co-curricular activities. Let us move to a similar related activity.

Facilitator may ask any two questions (of the similar kind as given below) based on the film clips:

- Did you see new art component in these clips, other than those, you have already mentioned in your charts?
- Are these activities related to arts experience and artistic expression in some way? How?

Participants are given 10 minutes to reflect in the buzzer round to review their analytical interest in the process.



*Hands-on experience (MCPS, Janak Puri, Delhi)*

### Activity 5

Suggested Time



## MY PLAN (MERI YOJANA)

After the initial set of exercises, it is important that training provides teachers with opportunities to conduct innovative activities, based on the ideas explored during the workshop/programme. Every team (as divided) shall plan and conduct one event from the list developed or which fulfills the following criteria:

- It should add newness to the already conducted activity in the school.
- It should have an art component.
- It should provide an opportunity for the participation of every member of the teams.

### Follow-up activity

## Presentation

Suggested Time



Team-wise schedule of activities is prepared on a chart paper, and displayed in the training hall, along with the names of the teams. There will be an observation round on the conduct of these activities which will help in pouring new ideas on the activities. This will also help in providing space for 'out-of-box' thinking.

*Team presentation of an art experience by master trainers (AIL, Delhi)*



The facilitator must remember to appreciate all the participants and teams for their involvement in the activity, with a round of applause.

### Activity 6

Suggested Time



#### REMEMBERING THE DAY

This activity should be conducted at the end of the day. It should help the participants to check their progress and take stock of the changes that have taken place in their thinking and learning. The reflection on one's participation is a step to instill responsibility and to take corrective measures, if necessary. Besides, it should also provide some indication about the performance of the facilitator.



#### (A) SUMMING UP THE DAY

Suggested Time



The facilitator can flash/read out and write on board the **Key Messages** from the module:

- **Activities which take place in every school under the term Co-curricular activities such as: morning assembly, mid-day meal, zero period, bal sabha, special events and celebrations, house system, inter-school competitions, school magazine, etc., provide space for day-to-day art activities.**
- **On Saturdays, there is a bal sabha, where children get time to share their talents through different art forms.**
- **Every child in the school is provided an opportunity to participate in these activities. These are not classroom activities, therefore not to be evaluated like curricular activities. Rather it provides space to teachers and students for more relaxed and joyful participation.**
- **Every day is a fresh beginning and provides scope for innovation. The teacher has to play with possibilities and plan to introduce something new every day.**

#### (B) FEEDBACK BOX

Suggested Time



The facilitator may ask the participants to give their feedback based on:

- Academic inputs
- Physical facilities or
- Any other issue related to the programme.

The participants can drop their feedback directly in the feedback box or as suggested by the facilitator.





### (C) HOW WAS MY DAY, TODAY?

#### Method

Give a record sheet to each participant, with a set of five statements with three performance indicators: (i) to a great extent, with three smileys, (ii) to some extent, with two smileys and (iii) very little with one smiley, as given below:

1. I participated wholeheartedly in all the activities	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
2. I performed well in individual activities	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
3. I performed well as a member of my team	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
4. The facilitator succeeded in making the concepts clear	Completely To a great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺
5. The facilitator succeeded in creating the participants' interest in the activities	Completely To a great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺

The participants are asked to tick (✓) against those indicators, which they think are relevant to them for the day's performance. They are asked to keep record of everyday performance, which needs to be compiled on the last day. The participants are encouraged to share their record sheets with others, if they wish to do so.

The facilitator may end the session with a 'Thank you' note and a very brief introduction to the activities of the following day and a kind reminder to the participants to go through the FAQs of the next module so that they are better prepared for the next day.

## PART B

## Frequently Asked Questions (FAQs)

Q1.

**What is meant by day-to-day art activities in schools and when should these be undertaken?**

These are the activities which take place in every school under the term 'co-curricular' activities. These are considered an important part of the school system as curricular activities. Every child in the school is provided opportunity to participate in these activities. They all work in teams, without any boundaries of classes or age groups. There are some activities which are common to all schools, and are considered part and parcel of the school system. Some of these as suggested by our primary school teachers, are as follows:



*Children exploring National Museum, Delhi*

- Morning assembly
- Zero period
- Special events and celebrations
- Inter-school competitions
- Field trips/visits, etc.
- Mid-day meal
- Bal Sabha
- House system
- Magazine

Q2.

**Morning assembly is generally used for community singing, where all teachers and children sing together. Does this activity involve art education?**

Yes, this can be called art activity, but two things are to be taken care of. One is that new songs are to be introduced from time to time, in order to give some idea about the range and varieties of songs, good lyrics, and to break monotony. Secondly, care has to be taken about the *Sur* (tune) and *Taal* (rhythm), and the teacher has to monitor that all are singing in 'one voice'.



*A joyful and participatory approach towards the morning assembly (MCPS, Baprola Village, Delhi)*

Most often, assembly activities become a ritual because of its routine and repetition. In that case, it does not match the nature of art education. It has to be interesting, with adequate space for new additions, participatory and joyful in nature. Different prayers, patriotic songs, regional songs and use of cassettes may create the assembly more interesting.

Q3.

**On Saturdays, there is a bal sabha, where children get time to share their talent through different art forms. Can this activity be called art activity?**

Why not? We have already given the possible range of activities under the bal sabha. There are students, who are extrovert, and want to participate in everything.

And there are the shy ones, who need to be constantly encouraged to take part. Make sure that everyone participates.



*Bal Sabha (NPV, New Chaukhandi, Delhi)*

Q4.

**How can we evaluate the art involved in daily school practices? Is it not possible to evaluate every child individually in these activities?**

Art cannot be evaluated every day, as a matter of routine. But one can monitor progress in each child over a period of time, their level of participation, extent of observation, imagination, creativity and so on. A file can be created for each child wherein their writings, paintings, craft work and everything can be stored for monitoring progress. The teacher can maintain a diary to write her observations about children. All this can be instrumental in knowing and understanding children.

Every child in the school is provided opportunities to participate in these activities. They all work in teams, without any boundaries of classes or age groups. These are not classroom activities, therefore not to be evaluated like curricular activities. Rather, it provides space to teachers and students for more relaxed and joyful participation. These activities help in the holistic development of the child.

Q5.

**We do not have facilities (ground/money/electricity/musical instruments/support from parents, administrators, etc.) for these activities. How can we organise them?**



There are activities which can be done without spending money and buying material. Please select such activities from the module on methods and materials. You can also plan your own activities with the help of other teachers and children.

*Exploring the given space and situation*

Q6.

**I teach very small children (Class I or II). They cannot participate in these kinds of activities. How can I involve them?**

Select or plan activities that you think small children can do. What is more important is that they are involved in activities and games and provided with the opportunities to observe, explore, experiment and express. All the activities suggested in the modules are related to art experiences and enhancement of artistic skills, even though it may not appear so. For example, games on seeing or hearing. These activities enhance artistic faculties like observation and sound registration.



*Enjoying art experiences (IIT Delhi, Nursery School)*

Q7.

**What activities can be undertaken during the morning assembly?**

A list of suggested activities is given below. You can either select or evolve a new set of activities with the participation of fellow teachers and students like:

- fun exercises, yoga, mime and movements, theatre games, ice-breakers
- storytelling and recitation - presentations by teachers and students
- playing cassettes and CDs



*Conducting art experiences on a special day (NPV, New Chaukhandi, Delhi)*

- reading/performing a story
- singing solo/in a group, singing regional/patriotic/devotional songs
- listening to music - rendered by teachers/local artists/recorded ones
- display of arts - art works, photographs, videos
- reading news - local incidents from newspapers like reporting news of national and international importance relevant to the age group (primary, in this case)

- sharing of experiences by teachers and students: likes and dislikes, childhood remembrances, interesting encounters
- art experiences like: 'Once I saw a film/attended a music concert/visited an exhibition/went to a museum/attended a play being performed
- participants/winners of different activities can be rewarded in the assembly to encourage others
- sharing knowledge on some special days – festivals/days of national importance/teacher's day, etc.
- children can search the net and explore to prepare presentation.

Q8.

**In activities like the morning assembly, bal sabha, etc., almost the entire school participates together. How can we manage all of them together to do arts?**

In two ways: first, by rotation, so that every child gets a chance; each class may be given a particular week in the school calendar to conduct the morning assembly and second, by selecting activities wherein participation is possible. Group activities like singing, *nukkad natak* (street play) or small skits can be done.

Q9.

**What is a morning assembly and how to organise it?**

Morning assembly is the time when the entire school - students of all classes, teachers and the head of the institution – meets before starting the school routine. A good morning assembly can kick start the day for students and teachers alike. It is a reflection of the school's culture, punctuality and discipline. A typical assembly comprises of some light exercises, prayer/community singing, presentations by students/teachers of a particular class, house or department on a selected theme, announcements for the day by the head and the national anthem.

Q10.

**How can gardening be called an art activity? I don't see any relation between gardening and art.**

Gardening is a beautiful art activity, provided we agree that art helps in creating beauty and appreciating beauty in nature. A garden needs the artistic and skillful hands of a gardener with an eye for aesthetics. You must have seen a garden with lots of flowers grown haywire. Lovely plants and flowers can be seen, but the arrangement fails to give it a beautiful look. The same flowers and plants when planted, grown and arranged in a planned order, can turn an ordinary garden into a landscape giving a different appeal. Rows of red and purple flowers in two beds, followed by yellow and green, with hedges cut into artistic shapes and sizes and trees in the background, can create landscapes like artistic views. Have you seen gates created using creepers, in the gardens? What a sight it is. So not only gardening, but any activity can be turned into an aesthetical art activity.



**Q11. What is the scope of innovation in day-to-day activities?**

Every day is a fresh beginning and provides scope for innovation. The teacher has to play with possibilities and plan to introduce something new every day. The suggested list can be quite a help.

**Q12. How is it possible to manage so much in the limited time of 30 minutes?**

Everything need not be done every day. The idea is to present something new every day.

The must-do chorus of school assembly hardly takes 16-20 minutes, if conducted in a disciplined way. After that, within 10-12 minutes, any one/two activities may be added to enhance beauty and value to the school assembly.

For example,

- Taking positions at the assembly venue
- Prayer
- News
- -----(any activity from list)
- Vande Matram
- National anthem
- Thought for the day

The list provides scope for presenting a fresh activity as a 'surprise item' almost every day. See that every day, freshness sets in, not for the students alone, but for the teachers as well.

**Q13. How can one make zero period more interesting and artistic?**

Zero period is the time slot created in the time-table for 10-15 minutes before school closes. It can be used productively and creatively by the class teacher in the following ways:



*Teacher guiding children to revisit their experience*

- sharing one good experience in the school on the day;
- doing one activity together to create a bond - sing, dance, paint, chit-chat together;
- planning some activity together, may be for the Bal Sabha;
- 'talking stone': talking of bad and good experiences without personalizing;
- revisiting experiences – "what did I like the most today?"

Q14.

**How to plan bal sabha activities creatively?**

Planning arrangements or programmes such as dance, play, games, magic, *antakshari* (including words, sounds, *dohas*, folk songs, etc.), *paheliyan*, graffiti on paper, watching films including documentaries, invitation to community talents, etc.

Distribution of responsibilities - who is going to do what: making invitation cards, seating arrangements, sound and light, beautification and cleanliness, token prizes, anchoring by students, chief guest and observers (from among the teachers and students).

The Bal Sabha provides space for a creative and meaningful art experience. Children compose small poems, give their opinion about current affairs, draw small cards or posters, sing, dance, create drama, do mimicry, etc. Bal Sabha gives an opportunity to all children to showcase their talent.

It's appropriate to share the story of Satyajit Ray, his father Sukumar Ray, and his father Upendra Kishore Ray. There are many stories about these three stalwarts, where bal sabhas were organised inside their house or in their garden. All children in such informal sabhas tried to compose original poems, discussed rhyming meaningful words, did story making and telling, sketched funny posters with chalk on slates and so on. All these three men were stalwarts of their respective generation. Upendra Kishore Ray and Sukumar Ray were great authors who incidentally have written a lot for children. Satyajit Ray went on to become an author, film maker, lyricist, music director, painter who sketched all backdrops in his films and also designed costumes. They invited family and friends for bal sabha, and together from a very young age, published children's magazine with illustrations and writings of children.

Q15.

**What are the special days and events the whole school can celebrate?**

Children's day, teacher's day, or any other special days - like earth day, environment day, non-violence day, etc. National festivals - Gandhi Jayanti,



*Involvement of every child on 'Environment Day' (NPV, New Chaukhandi, Delhi)*

Independence day, Republic day, etc. or events such as - Holi mela, Diwali mela, Onam, Baisakhi, Eid, Christmas, Ganesh Chaturthi, Gurupurav, Sawan, Basant Utsav, etc. which provide tremendous opportunities to express themselves through different art forms.

There can be as many events to celebrate as you wish. We promote school and community participation by taking schools to communities and communities to the schools. Cultural activities are the best source to strengthen these links.

These activities help schools preserve and conserve our cultural and artistic heritage, which is affected due to many influences and reasons.

Q16.

### **Where is art in a sports meet?**

It depends on the interest and creativity of those involved in organisation. There is decoration and marking on playgrounds, souvenirs, badges, cultural programme, banners and posters before the events, etc. There can be an endless list of art activities for any and every occasion one can think of. To create a joyful and quality learning environment in school enthusiasm, the spirit of artistic expression and celebration is required.

Q17.

### **Can school magazines and project work be considered under the category of art education?**

School magazine: both wall and printed magazines have lots of space for arts. Content areas such as poems, stories, reports, jokes, life incidents, photographs, paintings/illustrations, cartoons, fair reports, editing, layout and design of the magazine provides unlimited opportunities for visual arts, specially. There is healthy tradition of doing projects in schools. Those who are doing it in a planned manner are known for quality education in their regions.

Projects can be house-wise or for the entire school. It can be theme-based. It can cover aspects/dimensions such as research, writing, enactment, music, dance, painting, photography, designing, filming, collection of different articles and displays, etc. The whole school can participate in projects, if planned so.

Themes such as independence and freedom, ecology and environment, disaster management - can reduce/avoid disasters, child rights, etc., collecting and making local toys or musical instruments, local stories, songs, dances, etc. for exhibitions or staging.

Q18.

### **How is the house system related to arts?**

Houses are to create healthy competition within the system. Houses are divided, providing vertical participation, for example, all children from Class I to V or VIII are divided in six, seven or n number of houses, dividing talent and students of different ages and stages in equal number, to have fair competition to show their talent. All houses are attached with teachers to help in organising activities. They are on duty from time-to-time, taking care of the management as well as cultural activities. Schools have liberty to create their own systems to plan house activities and functions efficiently.

The process of forming houses, *sadans*, etc. needs to be democratic, with defined responsibilities for elected representatives as Ministers (Case study of Rajpura School). Conducting morning assemblies, *bal sabhas*, projects,



*Colourful display by one of the groups  
(MCPS, Janak Puri, Delhi)*

celebration of special events, distribution of mid-day meals, etc., display boards and beautification of the campus by turn, utilising walls of the school for creative expression, creating activity spaces in the school campus - play space, especially designed with sand and clay, sound corners with easily available instruments, objects, etc., living corners - plants, visiting birds by offering food and water, making a tank with foliage and fishes, wormiculture as regular activities, preparation of I-cards, etc.

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## Suggested Readings

- DAS, S.K. 1986. *The Educational System of the Ancient Hindus*. Gian Publishing House. New Delhi.
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- PRASAD, D. 2001. *Rabindranath Tagore: Philosophy of Education and Painting*. National Book Trust. New Delhi.

## Suggested Websites

- [www.ccertindia.gov.in](http://www.ccertindia.gov.in)
- [www.wallacefoundation.org](http://www.wallacefoundation.org)
- [www.edutopia.org](http://www.edutopia.org)
- [www.homeblarge.net](http://www.homeblarge.net)
- [www.learninggamesforkids.com](http://www.learninggamesforkids.com)
- [www.savethechildren.org](http://www.savethechildren.org)
- [www.nyteacherswordpress.com](http://www.nyteacherswordpress.com)
- [www.icafe.org](http://www.icafe.org)
- [www.educationcloset.com](http://www.educationcloset.com)
- [www.insea.org](http://www.insea.org)
- [www.artseveryday.org](http://www.artseveryday.org)
- [www.creativeportal.com](http://www.creativeportal.com)





## Module 3

# Methods and Materials

### **An Overview**

- Understanding and creating an appropriate environment for organising art experiences (visual as well as performing) everyday.
- Developing skills and of identifying and using locally available (preferably waste or low cost) materials.
- Exploring different materials and learning new methods and techniques of visual and performing arts through hands-on experience.
- Learning to appreciate such exploration and experimentation by the children.

## Methods and Materials

Duration: Half Day

### INTRODUCTION

This Module includes suggestions for teachers to create an appropriate environment for facilitating participation in art activities by using different methods, techniques and materials. The module aims at providing opportunities to teachers for hands-on experience of using art concepts and building the desired skills. There is an emphasis to recognise and appreciate the individuality of each participant by creating space for self-expression in varied ways.

The module is divided into two parts. The first part (Part A) is addressed to the facilitators who have to conduct the training session for the primary school teachers. In this section, a few activities have been suggested as exemplars, which the facilitators can utilize to help the teachers to internalize certain concepts and to develop relevant skills. The facilitators are free to design additional or alternative activities, if they so desire.

The second part (Part B), which is addressed to the teachers, makes an attempt to help the teachers find answers to the questions which frequently arise in their minds concerning methods and materials for art and art education in schools.

### OBJECTIVES

After going through this module, the teacher should be able to:

- appreciate that art in the primary schools does emphasise experiences, exploration and experimentation rather than skills;
- provide a variety of art experiences in different art forms to the children of primary classes;
- identify and use locally available materials for organising art experiences in visual arts;
- appreciate that children like variations in choice of art methods and materials;
- facilitate children for experimenting with a wide variety of mediums and techniques confidently.



*Art experience through clay*

**PART A**

As a facilitator, you have the responsibility to introduce and interpret the module during the training of primary school teachers. Please ensure that at the end of the training session, the teachers are able to realise the objectives of the module. In order to conduct the session effectively, you are expected to plan it in advance, for which you may undertake the following :

- Read the answers of 'Frequently Asked Questions' given in the Part B of the module and further enrich the answers mentally or in writing in the light of your personal understanding. You may also anticipate additional questions during the session and prepare yourself to answer the same.
- Organise the required hardware and software such as DVD/video clips/slide shows, etc., for use at the appropriate time during the session.
- Organise all the raw materials required for the activity such as different coloured chart papers, pencils, sketch pens, markers, flip charts, thumb pins, brown sheets or drafting paper, string to arrange displays, cello tapes of required width, colours, drawing sheets, clay for modelling, scissors, glue, sound producing instruments, raw materials for preparing costumes, necessary items for stage setting, etc. While organising the materials, it is advisable to prefer locally available materials.
- Make available the kit consisting of pencils, sketch pens, tapes, glue, etc., for every table/group. Teachers may be required to bring their own tools such as scissors, paper knife, etc. Since the programme is activity-oriented, it shall be desirable to impress upon the organisers to provide a training room which is spacious to ensure space for easy movement of the participants and the facilitators during activities.
- Wherever necessary and feasible, you may collaborate with other facilitators or master trainers for team teaching.
- Last day of the programme is scheduled for understanding and application of evaluation in arts. Self-evaluation exercise, attached with everyday training schedule of this programme, is an important part of the continuous and comprehensive evaluation process. The participants will have the opportunity to review themselves and the programme and contribute for quality enhancement of the programme. All the participants are requested to display and preserve their art work. The participants are requested to keep a record of everyday self-evaluation done by them, on the format provided, as the same will be used to evaluate the complete programme at the end.
- Ask the participants to drop their suggestions in the 'Feedback Box' for improvement in the training programme. They can also drop their expressions and compliments on the quality of the programme, if they feel so. The feedback box may be placed near the door, towards the backside of the training hall or wherever it is most convenient for the participants.
- A dustbin is a must for every table to avoid littering in the hall.
- The facilitator must try to complete and conclude activities in the given time frame.

A few activities which the facilitator could organise as part of the session/module have been suggested.

The time required for the completion of an activity has also been indicated. However, the day's work should begin with 'Assembly' for about 30 minutes. It is interesting to keep changing assembly style. This helps in increasing participation and involvement of the participants.

The programme of the assembly may comprise the following:

- Group singing, preferably a mix of typical songs from States for which CIET/CCRT cassettes may prove helpful.
- Recap: Review and short report by the participant/s on the previous day's activities.
- Announcements for the day; identifying co-facilitators/volunteers, reporters for the day.

**Note**

It is interesting to keep changing assembly style. This helps in increasing participation and involvement of all the participants.

### Suggested Activities for Facilitation



Ice-breakers



Practical Work



Mock Sessions



Buzzer Round



Group Discussions



Slide Shows and Video Films

## Day 1

**Activity 1**

Suggested Time



### ICE-BREAKER

This is a basic activity to create a participatory environment and to explore the participants' knowledge and interest in various forms of arts. It also functions as a facilitative interaction.

One of the best ways for involving the participants is to ask them to recall different stages of their life and to re-experience different situations. It helps to encourage teachers connect with their childhood experiences and to recall how they used to react to different situations.

## Method

The facilitator divides the participants into five teams based on the class they teach. Each team takes a round of the room and looks at the materials placed on the tables.

The participants are asked to make a list of art activities they have done at any given time of their life. Using these materials, for example, they may have made a poster with paints, or a card for a friend by cutting and pasting, or they may have used clay to model an object. Time given for the activity is 10 minutes, after which they hand over their lists to the facilitator. The participant enlisting highest number of art activities will be at the top and so on. The teams encourage one another with a round of applause for all.



*Master trainers enlisting art activities they have done so far (AII, Bihar)*

## Activity 2

Suggested Time



## Wow!!! We KNEW IT!!!

This is a team-based exercise to use the process of art for making a product. Before the teams engage in actual art work, they exchange some ideas about their previous experiences and five teams of painters, sculptures, print-makers, designers and craftsman are created by grouping of people of similar interests. The teams work on different tables and spend the next hour exploring, experiencing and creating with different materials laid out.



*Involved in paper crafts – AII, Meghalaya*

## Method

The facilitator may ask the teams of painters, sculptors, print-makers, designers, craftsmen, etc., questions related to their choices such as - 'Who all in your team have done painting?' Or 'Who all in your team have experienced print-making?' Or



*Exploring clay – master trainer,  
AIL, Bihar*

‘Who all in your team have done clay modelling or sculptures before?’ The facilitator can ask questions covering as many areas of visual arts as possible, and form teams of painters, sculptors, print-makers, etc.

The participants go to their area of choice—such as those having interest in painting, go to the painting table; participants interested in clay work go to the clay table and so on, and new teams of painters, sculptors, print-makers emerge.

These teams will form and represent different art camps, such as (i) Painters camp, (ii) Sculptors camp, (iii) Print-makers camp, (iv) Craftsmen’s camp, (v) Designer’s camp, etc. They make boards with the name of their camp and display on their table. Everyone in the team creates artworks with the given material. They can make as many as they can in the given time and display them on the tables or at a space specially marked for the displays.



*Involved in printing*



*Enjoying the process of marble printing  
(AIL, Meghalaya)*

The facilitator and the teams may join and look at the exhibits of each camp, and ask questions about what they have made and how? They can ask any question they have, related to that art form and its educational application. (Please do not forget to appreciate and applaud the efforts of all the teams.)

Thereafter, the facilitator makes announcements regarding the viewing of a film.

**Activity 3**

Suggested Time



**VIEWING OF VIDEO FILM**  
**BILLI KA PUNJA**  
**CIET/NCERT PRODUCTION**

This film attempts to explain that there is a natural curiosity among children to observe, explore and experiment with different materials to create new forms.

The content of the film is self-explanatory on suggestive methods of organising art experiences of different kinds for children of primary classes.

**Follow-up activity****Rapid Fire**

Suggested Time



The facilitator may ask questions to motivate teachers for analysing the content of the film. However, subsequently, the questions linking the content of the film to broader issues in art education may be asked. Some questions are suggested below:

- What did you like about the film?
- Do you think there is only one way to teach arts?
- What is the role of a teacher?
- Do children really need to purchase special art materials?
- Do you think these activities will help children learn better?
- Do you think you can play the role (as demonstrated) of a facilitator?

A round of applause is needed to mark the completion of this activity, and move to the next.

**Activity 4**

Suggested Time



**SLIDE SHOW ON**  
**METHODS AND MATERIALS (VISUAL ARTS)**

This activity is to enlarge and widen the scope of different medium being explored by the teacher-participants. It helps to familiarise the participants with the terminology, techniques and methods of using different materials. The discussion that follows helps participants clear any doubts they may have regarding the same.

**Method****Slide Shows and Video Films**

Participants are shown the slide show, on the various ways of using methods and materials of arts in a classroom situation. At the end of the presentation, they are requested to ask any question they may have for better understanding of the subject. Through this presentation, participants can learn the correct terminology which will be helpful while teaching in the class.

**Activity 5**

Suggested Time

**REMEMBERING THE DAY**

This activity should be conducted at the end of the day. It should help the participants to check their progress and take stock of the changes that have taken place in their thinking and learning. The reflection on one's participation is a step to instill responsibility and to take corrective measures, if necessary. Besides, it should also provide some indication about the performance of the facilitator.

**(A) SUMMING UP THE DAY**

Suggested Time

The facilitator can flash/read out and write on the board the **Key Messages** from the module:

- **Method is a procedure, technique, or a way of doing something in a systematic or logical manner.**

*Children expressing their creativity through wall painting*



- **Materials are the substances, raw ingredients, or tools that are utilized by an artist to create a work of art. In visual arts, at the primary level, these would include pencils, crayons, paints, brushes, clay, and paper among others.**
- **Materials in performing arts would include makeup, costumes, ornaments, masks, props, stage-setting, sound-producing instruments, puppets, audio-visual aids, films and photographs.**
- **Drawing, painting, collage, modelling and construction, print-making, paper crafts, etc. are some of the means of expression through visual arts.**
- **Dance, music, puppetry, mime, theatre, etc. are broader areas of performing arts which are further divided into various methods.**
- **The teacher must encourage the use of locally available materials and equipments for organising art experiences.**
- **Involve community resources to ease the financial pressures and increase the availability of materials.**
- **The teacher, while organising the art experiences, should provide children with space to explore, experiment, imagine, create and express to help them refine their senses.**
- **The teacher must also pay attention to develop strategies, keeping in mind the age of the children, availability of time, space and material.**

### (B) FEEDBACK BOX



The facilitator may ask the participants to give their feedback based on:

- Academic inputs
- Physical facilities or
- Any other issue related to the programme.

The participants can drop their feedback directly in the feedback box or as suggested by the facilitators.



### (C) How was My Day, Today?

#### Method



Give a record sheet to each participant, with a set of five statements with three performance indicators: (i) to a great extent, with three smileys, (ii) to some extent, with two smileys and (iii) very little with one smiley, as given below:

1. I participated wholeheartedly in all the activities	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
2. I performed well in individual activities	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
3. I performed well as a member of my team	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
4. The facilitator succeeded in making the concepts clear	Completely To a great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺
5. The facilitator succeeded in creating the participants' interest in the activities	Completely To a great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺

The participants are asked to tick (✓) against those indicators which they think are relevant to them for the day's performance. They are asked to keep record of everyday performance, which needs to be compiled on the last day. The participants are encouraged to share their record sheets with others, if they wish to do so.

The facilitator may end the session with a 'Thank you' note, and a very brief introduction to the activities of the following day, and a kind reminder to the participants to go through the FAQs of the next module so that they are better prepared for the next day.

## Day 2

### PERFORMING ARTS

On day 2, a few activities which the facilitator could organise have been suggested.

The time required for the completion of an activity has also been indicated. However, the day's work should begin with 'Assembly' for about 30 minutes. The programme of the Assembly may comprise:

- Group singing, preferably a mix of typical songs from States for which CIET/CCRT cassettes may prove helpful.
- Recap: Review and short report by the participant/s on the previous day's activities.
- Announcements for the day; identifying co-facilitators/volunteers, reporters for the day.

#### Note

It is interesting to keep changing assembly style. This helps in increasing participation and involvement of all the participants.

### Suggested Activities for Facilitation



Ice-breakers



Practical Work



Mock Sessions



Buzzer Round



Group Discussions



Slide Shows and Video Films



For performing arts, the facilitator needs to ensure that all the furniture in the training room is moved to one side, and there is space for free movement during practical sessions.

*Classroom arrangement for creating free space (ALL classroom, New Chaukhandi, Delhi)*



### Activity 1

Suggested Time



## ICE-BREAKER

**Warm-up exercises:** Based on ideas of dance as movements, the exercises serve as opportunities for free movement. Claps and other similar rhythmic sounds provide beats for the group. Moving in circles, imitating animal movements, encourages the participants to feel free and loosen up their bodies. Despite lack of training, the participants shed their inhibitions through dance movements in the classrooms and gain confidence. Those who have training in dance are likely to value movement also as a resource for participatory interactions.



*Ice-breaker encouraging free movement (AIL, Meghalaya)*

### Method

- Participants are guided to walk or move around the room freely, ensuring they do not touch any other participant. While moving, they can just smile at the person and move on. The facilitator can provide the beat by clapping in a rhythmic manner. The facilitator then asks the participants to stop.
- Participants are again told to move around the room, this time saying 'hello' to the person they meet along the way. They will continue to move around until the facilitator says 'statue' when they freeze in the position they are in. The facilitator claps – either in a slow rhythm or fast – the participants begin to move again.
- Turn around and take a partner. You will now be doing mirror movements. One partner does a movement which the other person will copy like a mirror image. After one minute, the other person starts the movement and the first partner will mirror it.
- Can you guess my name? One partner may write her name with a body movement. The other partner imitates the action while guessing the name of the first. The roles can now be reversed.
- For a few minutes, each participant may be asked to act like an animal of her choice. Each participant can imitate the animal's sound, movements and characteristics, and move around in the hall as if they all are in a jungle.

The facilitator may ask for a round of applause for the participants after each of the above activities.

**Note**

The facilitator must conduct and conclude all the activities in the given time frame.

**Follow-up activity****Method****Buzzer Round**

Suggested Time

- Have you done anything like this before? When?
- How did you like the activity?
- How did you feel when you started the activity?
- Did you feel hesitant when you were told to do any of the activities?
- How did you feel at the end?
- How are these activities connected to dance, music, puppetry and drama?

The facilitator can conclude the activity by summing up the points given by the participants. She can also explain how these activities are linked to the performing arts like dance, music and drama.



Suggested Time

**Activity 2****IN THE MEMORY LANE**

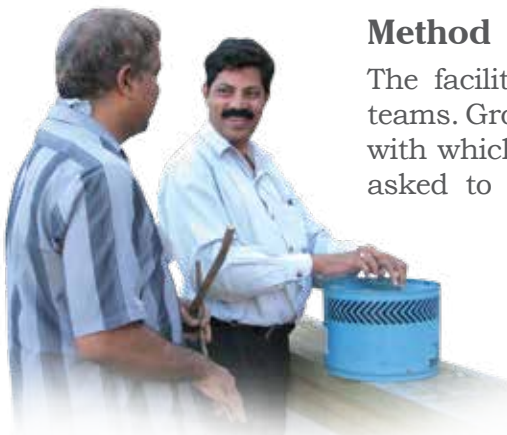
The next part of the training is for experimenting with “innovative” processes that can be simple and imaginative. The activity also lays emphasis on using local specific materials and materials from the environment. Such interactions with children, besides providing artistic experience can help them to look for novel ways to deal with everyday routines.

**Method**

The facilitator may divide the participants into four teams. Group one and two go outside and collect objects with which they can create different sounds. They are asked to create music and form their own bands/orchestra. These bands/orchestra will provide background music for performances by teams three and four. The teams need to be given a situation for better results.

Suggested situations:

- ‘Pretend to be a 10 year old child. Think of a happy moment in your life and express your happiness through music.’



*Creating music with available objects  
(Master trainers, ALL, Mysore)*

- Team three needs to perform on the same subject/theme through the medium of dance and team four can perform on the same subject/theme through the medium of theatre/puppetry.
- All the teams are given approximately 20 minutes to plan and perform their task. They are motivated to use any locally available object as a prop during their performance.
- After 20 minutes, each team can be invited to perform. Each team will be given 10 minutes to perform. The facilitator may ask for a round of applause after each performance to create an appropriate environment.



*Enjoying process of art experience (AIL, Bihar)*

## Follow-up activity



### Group Discussions



Suggested Time

Suggested questions for discussion:

- Did you enjoy the activities? Which ones did you enjoy the most? Why?
- Have you seen children do anything like this? Describe.
- Explain the difficulties that you face during the activity?
- How do you think it can benefit the children?
- What is the educational implication of this exercise?

During discussion, the facilitator needs to explain to the participants that they could perform considerably well, even without any formal training. Children, similarly, are capable of performing dance, music, puppetry, drama without any training. Children of Classes I to V should be performing just to express themselves. What they need is an appropriate environment and ready acceptance from the facilitator. For children who have liking and talent in a particular field, there can be more specialised skill building exercises.

### Activity 3

Suggested Time



## DANCE AND MIME

### Method

The participants can be divided into five teams. Each team can be given a topic for better involvement of all.

Suggested list of topics:

- A group of dancers have applied henna on their feet and are ready to perform. It starts raining and thundering, and the ground is filled with

water. The dancers have to carefully make their way through the flooded ground, making sure they do not spoil their costume.

- The children are woken up in the morning to go to school. They go through their morning rituals and get ready for school.
- The children are watching television very intently. The mother asks them to help with the household work as she is expecting guests. But the children are not ready to give up their entertainment.



*Pretending to apply henna  
(Master trainers, AIL, Delhi)*

- The family is getting ready for a ceremony at home or in the community. The mother/elders give children various tasks to help with the preparation of the ceremony.
- Children are calling all their friends from the neighborhood to visit a fair (*mela*) that has just come to their village/town.

Each team is given an opportunity to perform a dance or mime on the chosen or given topic.

All the performances need to be appreciated.

**(The facilitator must conduct and conclude all the activities in the given time frame.)**



*Art experience through mime – ET Pupil  
Teachers (DIET, Rajinder Nagar)*

#### Activity 4

Suggested Time



## SLIDE SHOW ON METHODS AND MATERIALS (PERFORMING ARTS)

### Method



### Slide Shows and Video Films

Participants are shown the slide show, on various ways of using terminology, methods and materials of performing arts in a classroom situation. At the end of the presentation, there can be questions from participants for clearing their doubts. Through this presentation, participants will come to know the correct terminology which will be helpful for their classroom activities.

The facilitator can conclude the session by pointing out that “just as you have expressed through different forms of arts without any training, so also children can express without any formal training. This kind of experience will sharpen their perceptions and will result in richer expression”.

**Activity 5**

Suggested Time



**REMEMBERING THE DAY**

This activity should be conducted at the end of the day. It should help the participants to check their progress, and take stock of the changes that have taken place in their thinking and learning. The reflection on one’s participation is a step to instill responsibility and to take corrective measures, if necessary. Besides, it should also provide some indication about the performance of the facilitator.



**(A) SUMMING UP THE DAY**

Suggested Time



The facilitator can flash/read out and write on board the **Key Messages** from the module:

**Key Messages**

- Children of Classes I to V need to explore and express themselves with confidence and joy.
- The teacher should not be judgmental about the efforts of the children, rather she should be encouraging and open-minded.
- The teacher needs to keep this in mind that every child is not capable of performing or expressing through every art form with the same expertise. Some



*Exploring sand  
(IIT Delhi, Nursery School)*



*Creating images through shadows  
(MCPS, Nangloi Saidan I, Delhi)*

children might be good at painting, while others might be good at music.

- Wherever possible, teachers should use locally available material for art experiences/activities.

## (B) FEEDBACK BOX

The facilitator may ask the participants to give their feedback based on:

- (a) Academic inputs
- (b) Physical facilities or
- (c) Any other issue, related to the programme.

The participants can drop their feedback directly in the feedback box or as suggested by the facilitators.



## (C) HOW WAS MY DAY, TODAY?

### Method

Give a record sheet to each participant, with a set of five statements with three performance indicators: (i) to a great extent, with three smileys, (ii) to some extent, with two smileys and (iii) very little with one smiley, as given below:



1. I participated wholeheartedly in all the activities	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
2. I performed well in individual activities	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
3. I performed well as a member of my team	To a great extent To some extent Very little	☺ ☺ ☺ ☺ ☺ ☺
4. The facilitator succeeded in making the concepts clear	Completely To a great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺
5. The facilitator succeeded in creating the participants' interest in the activities	Completely To a great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺

The participants are asked to tick (✓) against those indicators, which they think are relevant to them for the day's performance. They are asked to keep record of everyday performance, which needs to be compiled on the last day. The participants are encouraged to share their record sheets with others, if they wish to do so.

The facilitator may end the session with a 'Thank you' note, and a very brief introduction to the activities of the following day, and a kind reminder to the participants to go through the FAQs of the next module, so that they are better prepared for the next day.

## Frequently Asked Questions (FAQs)

Q1.

### What do you mean by methods and materials in art education?

The dictionary meaning of the word **method** is: a procedure, technique, or way of doing something in a systematic or logical manner. It is a systematic procedure by which a complex task is accomplished. Therefore, if you are drawing a portrait in pen and ink, then the technique to draw it would be hatching, cross-hatching, or stippling, which would be the procedure by which the complex task of drawing a portrait would be accomplished.

**Materials** are the substances, raw ingredients, or tools that are utilised by an artist to create a work of art. From the point of view of the primary child, these would include pencils, crayons, paints, brushes, clay and paper among others.

In performing arts, materials would include makeup, costumes, ornaments, masks, props, stage-setting, sound-producing instruments, puppets, audio-visual aids, films and photographs.

Precaution needs to be taken to use only child-friendly, inexpensive materials that are not harmful or toxic for the children.

Q2.

### Are there different methods and materials in visual arts and performing arts?

Yes, there are different methods and materials of expression in visual arts and performing arts. Some of the methods or means of expression through visual art forms are:

- **Drawing:** This is the method of putting marks on paper, or any other surface. The marks can be made with any material such as pencils, crayons, felt pens or chalks.

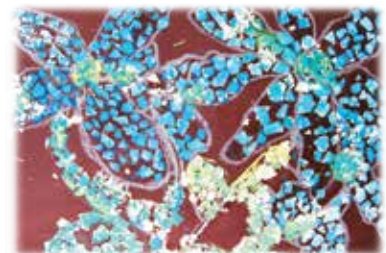


*Drawing*



*Painting*

- **Painting:** This is a practice of putting pigment on a surface. The pigment can be paint, crayon or any other material. Children enjoy painting with colour and water as water play comes naturally to children.



*Collage*

- **Collage:** This is the art produced by gluing different objects to the surface. Materials used could include newspapers, ribbons, coloured paper, photographs, fabrics, or any other found object.

- **Modelling and construction:** These are three-dimensional art forms that can be created using clay, papier-mache, wire, cardboard boxes, or plaster of paris.



*Modelling and construction*



*Printmaking*

- **Printmaking:** This is the art of producing multiple images from one plate. For primary children, these can include simple methods and materials which are discussed later.

Dance, music, puppetry, mime, theatre, etc. are broader areas of performing arts which are further divided into various methods. In music, the methods involve exploration of different sounds, rhythms and expressions; in dance, the methods involve using the body to express the subject through movement; in theatre, it is a combination of sound, movements and dialogues.

It is important to understand the creative use of the materials and freedom of expression. However, as a teacher, it is necessary to know specific details of the methods and materials.

Q3.

**Can we practice different visual art forms at the primary level or should we stick to drawing and painting only?**

Children in the primary grades can practice all the visual art forms mentioned above. Thus, they can express themselves through collage, construction, clay work, and they can be engaged in puppetry as well. Every form of art will encourage them to express themselves and explore the medium better.

Q4.

**What are the different techniques of drawing?**

**Drawing from Observation:** In the primary grades, children need to be encouraged to draw from personal experiences and observations. Later, they can be introduced to drawing from imagination.

The most popular medium for children's art is **wax crayons** and **oil pastels**. Children should be encouraged to apply pressure on the crayon to get a rich, waxy effect. A padding of newspaper kept below the drawing will help in getting a richer effect. Pencils should not be used for preliminary drawings, as the detailed, fine lines cannot be covered with the blunt crayons. Later on, these crayon drawings can be covered with diluted paint to get a wax resist painting.

**Coloured chalk** is a material that can be used by young children to draw. Chalk is dusty and frustrating, because it smudges easily. Children can dip the tip of the chalk in water or liquid starch, which will make it adhere to the paper. A good idea is to work on coloured paper.

**Crayon Etching:** Children can be given other unusual materials to



*Coloured chalk*

draw with. For example, they can draw with black paint mixed with fevicol, and use it from a nozzled tube. When the fevicol dries, it becomes transparent, so you have a raised black line, within which the children can colour. Alternately, they can also draw with gum and then sprinkle dry sand over it. Excess sand can be removed and the picture can be painted. The sand gives a texture to the painting.



*Crayon Etching*

Q5.



*Children creating designs with blow painting*

### What are the different techniques of painting?

Painting experiences should be regularly provided to young children. Poster paints are most suitable for primary school children. For slightly older children, water colours can be used. When children start using paints first, they should use only one colour. Slowly you can increase the number of colours given to the children, as they become more proficient in the use of the medium. Many techniques can be introduced, such as blot painting, straw blowing, sponge painting, hand painting, brush painting, etc.

Q6.

### What are different techniques to work with clay and papier-mache?

These are the easily available and prepared materials for exploring and experiencing modelling and sculpting activities at primary levels of education. The different techniques are as follows:

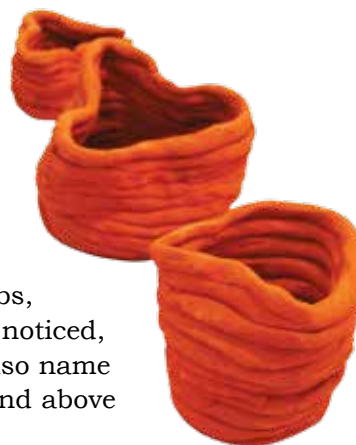
**Modelling** is the process where one builds up a form from materials such as clay. It is a process of adding, pinching, pressing and subtracting material.

**Carving** is done with material such as stone or wood, where the basic form is chipped away to create the sculpture. It is a process of shaping by subtracting. Constructing consists of attaching different material like found material, junk, wood pieces, etc., to create the final form.

**Clay Modelling:** children of every age enjoy playing with clay, but it is the most preferred material of modelling for children of primary classes. They make objects and also like to create and tell stories about them.

**Round shapes:** In the exploratory stage, children mostly prefer to make balls of different sizes. Later on, they use these shapes to carve out objects from. Children have passion to create fruits/vegetables, birds, animals, human figures, etc.

**Make coils:** Roll a piece to make cylindrical shapes of different thicknesses and pretend it to be snakes, moustaches, reptiles, etc. At a slightly upper stage, as 7 to 9 years of age, children can make use of these coils to create small pots/containers by placing and joining coils of same size.



**Press and pinch:** Children enjoy the tenderness of the material, and like to make impressions with their thumbs, fingers and other objects, on the created shapes. It has been noticed, that most of the times, they explore and experiment. They also name their creations after look-alikes. Children of 7 years of age and above start making eyes and ears using this method.

**Slabs:** Patting with hands to make slabs, children start making designs and patterns on slabs, taking impression of small objects. At a later stage, children explore the use of slabs to make different objects like pots, containers, houses, animals, etc.

*Objects with coil method*

### Wood Modelling

Wood carving is not considered suitable for young children of Classes I to V, but they can make sculptures by gluing together scraps or pieces of wood. Children of Classes VI and above can be given wood carving activities as they have developed skills of handling tools and materials by then. The method and techniques to be taught should be chosen keeping the age of the children in mind.

### Process in Clay Modelling

Clay for modelling can be prepared in the school or can be procured from potters in the community. If preparing in the school, please make sure that it does not contain stone/grass, or pieces of materials other than clay. It can be prepared as soft as dough.

Modelling in clay requires a few tools, and can be done by the hands. Children in the lower grades can be given clay to squeeze, stroke, pinch and pat. They can pull out shapes, and can be taught to join two pieces of clay using slip. In the primary classes, children can learn to make flat slabs of clay with the palm of their hands, roll the clay into a thick coil, a thin coil and make coil pots and other forms. They can make pinch pots and learn to roll and cut slabs, and join them to make structures such as houses. Clay need not be fire-baked.

It is the experience of working with clay that is most important. For relief sculpture, children can be made to roll out slabs of clay, which can then be cut into a tile.

On a given theme, children can add clay shapes to their tiles to make a relief sculpture.

### Paper Sculpture and Papier-mache

**Paper Sculpture:** paper can be used as a medium for sculpture at all levels of education. Children can be made to explore different kinds of paper, and be allowed to play with it to understand its qualities. Paper can be folded, curled, twisted, rolled and scrolled. It is an ideal medium for experimentation.

*Paper sculpture*



**Box Sculpture:** The simplest kind of paper sculpture can be made by using an assorted collection of boxes. Children can glue, stick, or stack the boxes to make their structure. They can use tape or glue to join their boxes. These can then be painted or decorated using coloured paper.

**Papier-mache:** Tear newspaper into small pieces. Soak the paper in water overnight. In the morning, mash the paper by manually grinding it to pulp and add glue to it. Children can model this papier-mache into fruits, vegetables or any other form. These forms can be painted once they are dry. Acrylic paints are the best for this medium. Papier-mache can also be layered on a basic armature like a balloon to create a mask.



*Papier-mache*

Before the children work with clay or papier-mache, it is essential to protect the work surface (table or floor) with plastic sheets or newspapers.

Q7.

**What are the different techniques of mixed collage?**

Collage is a term used for artworks, created by sticking different materials on the paper/board/canvas. The materials used can be different kinds of paper like newspaper, coloured paper, magazine paper or other found objects such as fabric, buttons, feathers, etc. For younger children, who cannot use the scissors, the teacher can provide pre-cut shapes.

Q8.

**What are the different techniques of simple printing, specific to this age group?**

Print-making can be as simple as pressing your thumb onto a stamp pad, and then pressing it onto a paper to make a finger print. It is fascinating to make multiple prints of an image to make an all-over pattern. There are many simple print-making techniques that children of the primary classes can use:

- **Stamp pad prints:** Children can press their fingertips onto a stamp pad and make a print on a paper. They can use felt pens to convert it onto an animal or a person.



*Leaf Printing*

- **Leaf prints:** A leaf or a fern can be covered with paint. Paint is usually applied on the back side of the leaf and pressed on the paper. In a similar manner, prints can be made with a feather or an old piece of weathered wood.
- **Potato and vegetable prints:** Potatoes can be cut into half and pressed onto a newspaper to remove moisture. Then, they can be painted and pressed onto the

paper to make a print. The prints can be made to form a pattern and can also be overlapped. In case of overlapping prints, children can use water colours, as their translucent quality will allow the layers underneath to be seen as well. After printing, children can imagine these prints to be either heads of people, or car bodies, or centres of flowers, and add other lines and shapes to complete the picture. Other vegetables that can be used for printing are onions, cabbage, capsicum or cauliflower.

- **Eraser prints:** Small erasers can be carved with a pencil point and inked on a stamp pad to make a repeat pattern.



*Eraser printing*

### Block Printing

- **Found object printing:** Children can look for different objects in their environment which they can use for printing on paper. The backgrounds can then be coloured in with crayons.
- **Monoprints:** A simple monoprint can be made by dipping a finger into thick paint, and drawing with it on a sheet of glass or a washable table top. Once done, a fresh paper is pressed onto it to get a print. In this method, one can get only a single print and that is why it is called monoprint.

Q9.

### What are the different techniques in construction activity under visual arts, specific to this age group?

Construction in arts is the creation of three-dimensional objects, using different materials. These creations can either be installed independently, or used in a mobile way. Construction activities at primary level may consist of:

- **Toy making:** Birds, animals, insects, human figures, aeroplane, ship, boat, car, train, sound making toys, etc.
- **Wire sculptures** are made using flexible wire as basic material, folded and covered with jute, paper, thread, cloth, etc. to create desired shapes/sculptures. These can later be painted using poster paints.
- **Assemblage of different objects:** Different three-dimensional structures can be created with the help of empty match boxes, kitchen roles, old toys, clothing/dress, old hats, spectacles, household objects, etc. They can also create tableaux in old shoe boxes.

Q10.

### What is installation?

Installation is another form of art. It is related to an artistic arrangement of objects to create an environment. This is not new to children. They do see their family, community, shops, fairs, etc. where different things, objects, furniture, drapery, artefacts, etc. are displayed



*Installation of different objects*

or placed with a purpose and style. In the classroom, the teacher can provide various artistic experiences to children for practicing installation of things and art objects.

Q11.

**What can be the different activities for children of primary classes under installation as an art form?**

Placing or organising objects/things in a selective manner is a very common activity for every human being. We all have an eye to arrange things in order. Someone may do it more artistically than others. This is an art, which can be taught and learnt through intentionally organised experience and exposure. Some of the opportunities that can be provided to children at school level are:

- Classroom arrangements through periodic change.
- Arrangement of flower pots/plants in the school (corridors, classroom, near the gate, ground, etc.).
- Displays and exhibitions of their productions/art work.
- Frequent display of children's art work based on themes such as: city/town/water-well/zoo/market/bus and railway stations/aquarium/fairs and festivals, etc., in the classroom/corridors or on display boards.
- Stage-setting and arrangements for performances in school: bal sabha, annual functions, local festivals, etc.
- Planning installation of two-dimensional and three-dimensional art works in corridors and grounds, different rooms/staff rooms, halls, etc. on different occasions/events.



*Display on the wall in an AIL classroom (NPV, New Chaukhandi, Delhi)*

Q12.

**What are the different techniques in crafts, suitable to specific group of 5 to 10 years of age?**

The different kinds of crafts that can be taken up in the primary classes are given below:

**Paper crafts** - origami, paper folding, paper sculptures, stencils, mobiles, decorative hangings, doll making, kites, flower making, etc.

**Paper weaving** - simple stitches and embroidery, weaving work with paper strips/jute/thread/cloth-waste or old cloth, etc.

Q13.

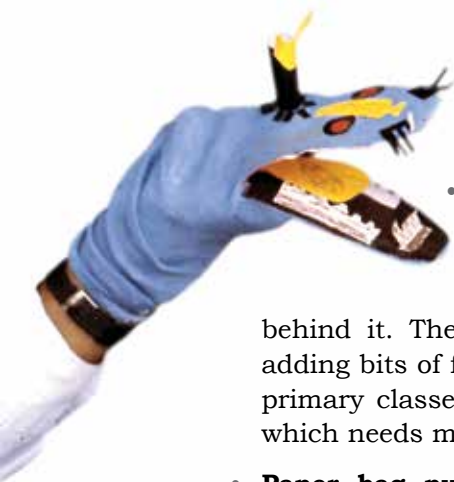
**What are the different techniques of mask-making and puppet-making?**

Children enjoy making masks and puppets, and also like to perform with them as props. Children at the primary level can make simple masks and puppets out of ordinary materials and play with it. There are different techniques of making simple, but very effective puppets. Some common techniques for this level are:

- **Finger puppets:** This can be as simple as tying a piece of cloth on the finger and creating a character by painting the eyes, nose, mouth, etc., on thumb and fingers. There can be simple finger puppets made of paper to be worn on finger tips and played.



- **Glove and sock puppets:** As per the name, these puppets are made in glove style to be worn on a hand using the thumb and two fingers.
- **Stick puppets:** Any drawing of people or animals can be converted into a puppet by simply cutting it out and gluing or stapling a flat stick or wood or an ice cream stick behind it. The drawing can be made more decorative by adding bits of fabric, wool, sequins or fur. Children of upper primary classes can make three-dimensional stick puppets, which needs more skills to make and play it.



- **Paper bag puppets:** Children can stuff brown paper bags with torn newspapers and tie up the top to create the head of the puppet. This can be embellished with buttons, wool, fabric or paper scraps. A stick should be inserted into the bag before tying up the head. A piece of gathered fabric can be attached to the stick at the base of the head.

- **Mask Making:** Just as puppets can be made from various materials, similarly, children can use their imagination to create masks out of a variety of materials. Some of the materials suitable for primary children are:



- Paper masks: They can be half face masks or full face masks. Features can be made using colours or by pasting papers of different colours.

- Papier-Mache masks: These can be made on a bowl turned upside down or on a balloon. Strips of newspaper dipped in paste can be applied (layer by layer) to the bowl and allowed to dry. When dry, the mask can be removed and decorated with paints or by pasting other found objects/ materials.

- **Paper plate puppets:** Paper plates can be folded into half to form the mouth of a puppet. A strip of paper can be glued to the top and bottom of the folded plate to hold in the fingers. Paper and other scrap material can be used to create hair, teeth, eyes and other features. While manipulating the puppet, the hand can be covered with a handkerchief or any such fabric.



Q14.

**What are the different techniques we can use for wall paintings and murals at this level?**

Teachers can organise mural making as a fun and creative activity. Children prefer to draw and paint objects and subjects of their liking from the immediate environment. They can be given a theme/topic from their textbooks or otherwise. Suggested methods and materials are:

- **Relief mural** using clay or papier-mache and jute (such as mud and mirror style of decorating walls in Gujarat).
- **Direct painting on walls** following traditional painting styles (like *warli*, *madhubani*, *sanjhi*) or any other folk wall painting style with cow dung, mud and locally available natural colours.
- **Mosaics** with glazed and terracotta tiles, and locally available, waste/unused materials.

Q15.

**What are the different techniques of rangoli?**

Rangoli is the traditional floor decoration of India. There are different kinds of decorations practiced in different States such as Kolam, Mandana, Alpana, etc. It is considered auspicious and is mainly done by women everyday in the morning, or on special days and occasions. Rangoli



Rangoli

materials differ from state to state; usually it is made with dry powder colours and rice paste. At some places, they use flour paste on mud applied on the floor/ground. But children can use different materials to make rangolis such as flowers, leaves, sand and stones, saw dust, diyas, etc. The significance of rangolis in different States can be explained to the children.

Q16.

**How to organise the materials/equipments for all these methods and techniques of visual arts?**

It is suggested that the teacher encourage the use of locally available materials and equipments for organising art experiences. This can be done better by involving community resources. This will help in keeping away the financial pressures on one hand, and increase the availability on the other.

It is important to plan and keep all your materials organised. You can keep small trays in the centre of each table/floor which contain pencils, felt pens, crayons, rulers and scissors for the students. If you cannot have the children sit in groups, arrange all the supplies in trays in a corner, and have children come and pick up what they need. You can have a cardboard box to store unused, cut-out portions of coloured paper after an activity on cutting and pasting. Glue can be given out in small bowls, or plastic lids, with a wooden stick to be used as an applicator. In order to store the wet paintings, you can have a clothes-line stretched outside the classroom, or in the lobby, and use clothes pegs to hang the wet papers till they dry. There can be old cloth bags to store and arrange art materials in every classroom.

Q17.

**How much time should be given for teaching-learning of different methods and techniques of arts in primary classes?**

The time set aside for art for the primary grades should be regular and frequent. Some very young children can be given time for art every day. As their attention span is short, this experience would last for just 5 to 10 minutes, and can include drawing, painting, print-making or clay modeling activities. Children of Classes I and II like a change in activities, therefore it is suggested that different art forms be integrated with one another and with other curricular areas.

Experience with different mediums and art forms should be repeated so that children get more confidence in using them.

Q18.

**What should be the teaching-learning strategies in arts for students of primary classes?**

The teacher, as a facilitator of the art, should include ample opportunities for the children to have art-related experiences through observation and imagination. The teacher is responsible for structuring and organising the art experience. She should provide children with space to explore, experiment, imagine, create and express and structure exercises to help them refine their senses. The teacher must also pay attention to develop strategies, keeping in mind the age of the children, availability of time, space and material.



*Age appropriate activities increase motivation levels*

Q19.

**What would be the appropriate method of teaching and learning arts at the primary level: individual activity method or group activity method?**

Different activities require different methods, so it is not possible to generalise what kind of method the teacher should use. Certain topics can be taught as group activities, for example, children can be asked to find out about sea creatures and paint them individually. Then, a wall can be covered with blue paper for the sea, and their sea creatures can be pasted on it to make a wall mural, which then becomes a group activity. Similarly, they can create a garden, village, market, road crossing, forest, zoo, etc.

Q20.

**I have never performed dance, music or acted in drama, how will I incorporate these art forms in my class?**

To be a facilitator in organising art experiences for the children of classes I to V, what you need the most is the understanding of Art Education, and its role in the holistic development of these children, and not necessarily be a performing/practicing artist yourself. To facilitate art experiences for this level of children, you need to understand their pedagogical needs for doing

arts, the need of exploration, experimentation and free expression; the need of observing, imagining and creating their own world; the need of having space and time to construct their own knowledge.

As a facilitator you need to help in their natural process of learning.

**Dance** can be initiated by asking children to imitate nature. For example, clouds floating in the sky, dancing flowers, birds flying high in the sky, trees swaying to the breeze, a pond with a lotus with a bee hovering over it, a river in flow, a rabbit hopping around – all of this is dance. A simple rhythm can be given through clapping, changing the tempo of the claps to suit the mood of what children are showing. Children in the early primary level respond very creatively to simple rhythm. Later, the dance experience can be connected to their day-to-day experiences, for example, decorating a home for a festival, say, *Deepavali*, or playing *Holi*, or stringing flowers together, and carry the garland to the temple for worship. It can also be connected to happenings mentioned in mythology. Children just love to dance *Maakhan-Chori* or *Matki-Phori*, or be Radha and Krishna on the *jhoola*!

Similarly, **music** can also be created. The children can imitate sounds from nature, and put them into a tune, or else create any tune that they want. They can be asked to hum a tune to any of the dances that they have created or they can be asked to sing their names in three different tunes! They can also play with some popular songs or melodies that they have heard and are fond of!



*Children making use of various props*

**Drama**, too, can be incorporated into the art-activity very easily. With just a little bit of observation, we can, again by imitation, or imagination, create different moods and actions. The children may either be given a story-line to enact, or even better, should be encouraged to come up with their own story (individual or group effort). They should be encouraged to opt for roles, or else, distribute roles among themselves.

It is important to remember that a finished end-product is not what we are looking for. The process should help the children explore their imagination, increase their vocabulary, and inculcate in them the confidence to share whatever that comes to their minds. Class III onwards, the children can slowly be guided towards creating finished products, helping them to look for more and more beauty and perfection, but there should always have to be room for them to explore on their own!

Q21.

**In performing arts, where should one start, and how?**

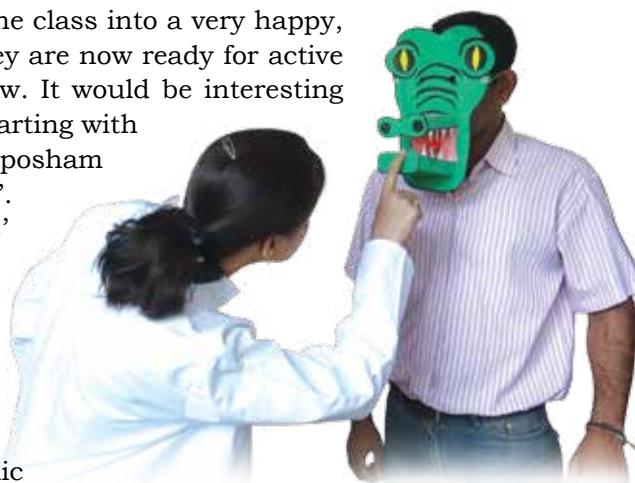
In the initial stages, children should be made aware of music in nature and asked to imitate the sound and rhythm; for example, whistling of the wind, chirping of the birds, and pitter-patter of the rain and the clap of thunder. Children need to listen carefully before they start using their voices

to sing. Children may be asked to move and swing around, jump, twist, clap their hands and tap their feet. They can create movement patterns that follow a rhythm. **This is dance.** Children can be asked to tell stories and express their feelings through body movements, gestures and facial expression. **This is drama.**

Q22.

**What are the basic methods of conducting performing art activities in our classes? How can I include performing arts in my subject classes?**

Begin with ice-breakers to get the class into a very happy, lively mood of togetherness. They are now ready for active participation in what is to follow. It would be interesting to make an easy group dance starting with a game like “Posham pa vai posham pa...” or “Ring around the roses”. These are actually ‘dance games’ because the children have fun while doing movements to a rhythm. You can ask them to choose some other movement patterns with a different song, and create a dance performance. Even without organising a public performance, you can get the children used to the idea



*Learning about animals through role play (AIL Training, Delhi)*

of facing the public by dividing the class into groups. Give each group an assignment, for example, to work with one movement of the hand and one movement of the leg, and set it to different patterns. Let the groups work on their own for a while, then call everyone together. Each group then performs its assignment, while the rest of the class becomes the audience.



*Maths through role play in an AIL classroom*

Telling a story with action and expression is drama. Children can be asked to express common feelings like love, anger, sadness, joy and so on, using body movements and facial expressions. They can be encouraged to act out a story that they like.

**Music** is a natural part of children’s experience. They listen to music while watching television, or while travelling in a bus/car/train, or at school. Sometimes, they create their own songs when at play. They learn to recite the alphabets by singing it. Researchers have found that music can help children

in learning multiplication tables and improve early literacy skills. It is very interesting for children to create work that involves more than one performing art. Involve the children in “dramatising a story from the textbook or

day-to-day situations, with some children playing some background music created by humming or drumming on the table.

The children can be asked to make their own songs describing events, body parts, family members or their own selves.

The children can be encouraged to make their own musical instruments, using empty cans and cardboard boxes, pots, spoons, wooden blocks and so on.

Subject teaching becomes very interesting when performing art is used to illustrate the topic. Once the children have experienced the subject through their own action/song, they are able to learn it much better, for example, the seasons can be acted out, or sung about, or danced. Now, they will be imprinted in the mind forever.

Q23.

**Can we find the relation of music, dance and theatre with the day-to-day life? If yes, how do we explore it?**

There is a deep relation between performing arts and daily life. Music in day-to-day life would be the chirping of birds, the sound of the breeze blowing through the trees, the sound of falling rain, the sound of the ocean or river, and so on! We can listen to these sounds carefully and reproduce them through our vocal chords. Other sounds that can be created are the sounds of a moving train, the clip-clop-clap of a galloping horse, etc.

When we are happy, we break out into spontaneous rhythm and spontaneous movement. It seems that everything in nature, dances. Bits of paper flying in the air are again a form of dance. Leaves swirling in the breeze are another dance. These movements can be imitated. On festive occasions, music and dance form an important part of the celebrations.

Theatre is happening all around us constantly. We are very much a part of it. A frequent example is that of a child who has not done his homework. When the teacher comes in, the child bends down, holding his stomach, pretending to have a stomachache. **This is theatre.** In community life, theatre is a very important tool for experiencing joy as well as a vital channel for educating the communities. Many important messages can be given to society by enacting drama on stage.

Q24.

**What do you mean by listening/observing and imitating sounds and movements? Do these sounds and movements help in music, dance and theatre education?**

Art is generally perceived as an imitation of nature. Nature has abundant sounds, for example, the song of the birds, water flowing through rocks and pebbles, children clapping their hands in excitement, and so on. Human beings have imitated such sounds, and that's how music has evolved over the



*Action song on animals in an AIL classroom (Baprola Village)*

years. When we hear the sound of the *koel*, we are mesmerised by it, and most of the children try to imitate it. This can gradually evolve into songs or compositions. Similarly, the shape of a tree, the flight of a bird flapping its wings, the movement of a deer, have all been observed by human beings and expressed through dance and theatre. Therefore, while we cannot say that every sound is music, or every movement is dance, we can certainly say that the commonly occurring sounds and movements in nature form the basis of dance and music.

Q25.

**What is the difference between sound and music and how do we organise sound to produce music?**

Music is an art form whose medium is 'sound'. While exploring the world of sound, one experiences the sounds one hears as strange, interesting, unique, loud or soft. The sound could be that of a bird, an animal, a hawker, the river, rustling of leaves, pitter-patter of the rain, many interesting kinds of human voices and other sounds in nature. Music can be found in all of these.

There is, however, a difference between music and sound. Whatever we hear, is sound whether it is in shouting, in banging, in clapping, in singing, in screaming, in striking, or in knocking. A combination of sounds becomes music only when it is smooth, pleasant, and in harmony (pleasing to the ear). Otherwise, the sound is just noise.

We can organise sound to produce music. For instance, when we strike a single cup with a stick, we get a noise. If, however, we take a series of cups of different sizes, and put different quantities of water into each cup, and then strike them in succession, it will be noticed that the sound produced from each cup has a distinct note. Different tunes may be played on such a collection of cups with water - as we see in the case of the instrument known as *jal taranga*.

Q26.

**How can different sounds separately created be formed into an orchestra?**

We hear various musical groups around us. In a religious celebration in a temple, we hear the *tabla*, *harmonium*, *manjeera*, *naal* and the *chimta*. In a church, we find an organ or a guitar being played along with the choir. An orchestra comprises different types of musical instruments played together. Every musical instrument has its own melodic tone. In an orchestra, there has to be a proper synchronisation of notes. The resulting impact is very appealing.

Q27.

**How to organise movements to develop a dance composition or a drama?**

Dance may be purely rhythmic, where a beautiful sequence of movements is done to some rhythm pattern. In this case, there is no meaning being conveyed. Another aspect of dance is to base it on some story or theme, in which case, the movements used, have to unfold the meaning of the story. Drama does not have a rhythm pattern. Movements of the body, gestures, or full body language are used to convey the story. Drama also uses dialogue (spoken word) in a big way! The process should use simple steps to enable new entrants to explore these options confidently, through practical sessions.

Q28.

**Can we include reciting a poem in music?**

Yes, definitely. A poem has stanzas, metre, rhyme, couplets, etc. It possesses a measured time cycle, which is common to music as well. If the poem is set to a tune, the poem becomes a song. Children would love to render it.

Q29.

**Can you suggest different techniques to explore different sounds, movements in our surroundings?**

**The World of sound**

- **Exploring sound:** Exploring sound from the surroundings; imitation and reproduction of sound; recognising voices of your friends; producing a sound by holding on to a note and letting others follow.
- **Recall:** Any sound you have heard as strange, interesting, unique; bird and animal sounds; hawkers and interesting variations in human voices; sounds in nature.
- **Rhythm and tempo:** From a simple walk to a variety of footsteps, and the meanings these convey; from simple to complex units of *taal*; group activity on rhythm and tempo.

**There is so much to listen to**

- **Listen to music:** Music of different kinds - from classical to experimental, from popular to seldom heard.
- **Responding to music:** Play some music (preferably instrumental music), and ask the students to listen and respond physically; rhythmic music for free movement, basic music for simple choreographic movement. Choose music which appeals to you, for its sweet melody or its peppy rhythm, or for the different instruments played in it. If you respond to the music, the chances are the children will respond even more enthusiastically.

**Creating sound**

- **Recitation:** The art of reciting a poem, with a sense of music and rhythm can also be used to inspire visualisation of the meaning of the poem.
- Observe different qualities of sound by striking different objects together: two hands, the hand and the table, the feet and the floor, the twang of a rubber band across a box, two spoons and so on.

**Music in life**

- Popular/film music and its roots in our folk and classical traditions.
- Music for all occasions: birth, marriage, festivals, rituals, and seasons.

Q30.

**What is the difference between movement and dance? How does movement become dance and acting?**

When you move any part of the body in any manner at all, it is movement. Movement, when done in a rhythmic



Children performing Himachali folk dance (Portmore School, Shimla)

pattern to create beautiful lines in space, can be termed dance. When movement is done using action, accompanied by feelings, to convey a meaning, it may be termed acting.

Q31.

### How can we empower our listening and observing capacity?

The children can be asked to sit with their eyes closed, and listen to different sounds. The sound could be that of the leaves of the trees trembling with the breeze; it could be birds twittering; it could be the gurgle of the brook; the tinkle of cowbells while cows graze in the fields; it could also be the sound of distant traffic. They can try to identify these sounds and also reproduce them.

To enhance their observation skills, they can be asked whether they have observed the number of bangles their mother is wearing; how many legs does the spider have; how many buttons are there on their shirt; etc. If there is a staircase leading up to the classroom which they climb every day, they could be asked whether they know the exact number of steps in the staircase. They can check to see if their observation is correct. They could be encouraged to observe the number plates of vehicles around them, observing milestones, and so on. They can be given a time-slot (let us say, one minute) to observe things around them. They can then be asked to recall as many things as possible from what they have heard or observed!

Q32.

### How can we ensure that everyone can sing in tune?

Let the class be silent for some time before starting to sing. Then start singing in a moderate scale (not very low, not very high). Guide the class to sing very softly at first, listening to each child, and matching tones and rhythm. You will, generally, find everyone singing in tune. The volume may now be increased. Group singing is a very joyful experience. *Shabads* in the gurudwara, *bhajans* in the temple, and hymns in the church sung collectively are a divine experience, and very pleasant to the ears.

Q33.

### I am a teacher of fifth standard, I have both boys and girls as students in my class. Can I conduct all kind of warm-up exercises or movement together?

This would be a very healthy practice for children to remove gender bias among children. Just make sure that the children are aware of the rule that each child has to have enough space around her to work in without banging against anyone else.



Children involved in mirror activity as a warm-up exercise

Q34.

### Is it important to do warm-up exercises before dance and theatre?

Dance and theatre involve use of the body. There is a need to exercise all parts of our body before we undertake these activities. The blood circulation gets stimulated. The enthusiasm of the participants builds up. The quality of the interaction is greatly enhanced. In dance, especially, the body is more likely to receive injury, if it is not warmed up.

Q35.

**Should we keep in mind what to do and what not to do while doing these art activities?**

While doing dance or drama activities, it is best to involve yourself in the activity spontaneously, and enjoy the process, rather than think about the do's and don'ts. Care, however, has to be taken so that the chances of physical injury that could result from clash of performance space are ruled out.

Q36.

**There is no separate hall in my school where I can conduct performing art activities. What can I do?**

Suggestions to organise classrooms or other spaces where no separate hall is available:

- Rearrange the desks and chairs to create some empty space in the classroom or get access to an open space. The children should remove their shoes, and put them outside in a proper row. They should sit in circles, or as desired by the teacher.
- A proper electric power point should be functional in a classroom. This would enable the use of a tape-recorder/computer (whichever is available). Let them listen to music or watch some CDs on dance/theatre.
- When the weather is pleasant, you can conduct these sessions in the school grounds also. In outdoor sessions, you can take advantage of the trees and flowers, using them as a backdrop for the activity being done. The children can also imitate elements of music, dance and theatre that they find in nature.
- Activities carried out, under the umbrella of the blue sky, always make children participate happily.

Q37.

**Do we need expensive instruments, costumes and jewellery to conduct these art activities?**

No. We do not need expensive instruments, costumes and jewellery to conduct performing art activities. Many types of materials, commonly available, can be used like a string of beads, paper jewellery, an ordinary traditional saree or dress material, ordinary colour and paper for making different backdrops, commonly played instruments (can be region specific); jewellery made out of flowers, leaves, wax and clay, etc. Papier-mache can be used to make masks, jewellery and other objects. Crepe paper can also be used to make decorations for dresses, props, and so on.

Musical instruments fascinate young children. Children should be encouraged to make their own instruments by using blocks, spoons, stones, pots, cans, or other things. Moreover, clapping of hands or tapping on the table can also be used for rhythm.

By encouraging the children to create their own jewellery, costumes and musical instruments, the teacher can make the music and dance activity more lively, interesting, meaningful and wholesome as a learning process.

Q38.

**Can we make our own musical instruments, costumes and jewellery for our classroom activity?**

Yes, we can make our own musical instruments, costumes and jewellery. Drums can be made by using empty cans and small tins. A guitar can be made

with the help of a shoebox, some rubber bands and a piece of wood. Eight glasses filled with different quantities of water can be set up as a *jal taranga*.

We can make jewellery by using flowers, leaves and feathers. Small bangles can be used to make earrings. Cardboard, glazed paper, glitter and sequins can also be used to make beautiful and inexpensive jewellery.



*Jewellery made with waste paper*

More sophisticated musical instruments can be made only under the proper guidance of local artisans.

For costumes and jewellery, there are innumerable artists and craftsmen in every region who can be identified, and proper guidance can be taken for learning the above skills.

Q39.

**What is makeup? Is it important to apply makeup while performing dance and theatre?**

Makeup means highlighting the facial attributes, for example, the skin, the eyes, the eyebrows, the lips, the nose, by the use of foundation, rouge, talcum powder/eyeliner/*kajal*, eyebrow pencil, lipstick, and so on. Makeup is used to enhance the beauty and character of the dancer/performer. It also helps people to see the stage character from a distance. Makeup can be specific to the character being shown. For example, the makeup used for Lord Rama would be restrained and dignified, but that for Ravana would be much more pronounced, with thick bushy eyebrows and wide *kajal* around the eyes.

Q40.



*Selection of easily available materials for portraying sea life*

**What is the importance of costumes in dance and drama?**

Costumes in dance and drama add to the beauty of the dance; they create a space away from real life; they can also suggest the character being shown. Every costume needs to be comfortable to dance and act in. It is also an indication of the social environment that the dance or drama form hails from.

Q41.

**How can we use props creatively?**

Props can be put to manifold use. For example, a veil (*dupatta*) fluttered overhead can suggest the breeze; pulled across the face, it can suggest a *ghoonghat* (a woman's veil); pulled from both ends, it suggests a rope; held endearingly in the cradle of your palms, it suggests a baby!

Q42.

**What preparations should a facilitator undertake while teaching performing arts?**

- A proper space in which to do the activity.
- A wide collection of songs/poems/stories that can be used for singing, dancing or acting.
- Songs/dance/theatre may be based on classroom topics like nature, shapes, balance or measure.
- Simple musical instruments (even those created by children from local materials), other property such as dupattas (veils), sticks, pebbles and painted backdrops to use in the presentation.
- Enough study of the subject to be able to answer any question that the children might ask.
- A computer/projector to be organised beforehand for study of video clips.
- Screening the video clips before using them in class.

Q43.

**Do we (teachers) have to take special care while organising art activities for children with special needs?**

Absolutely. While organising any art classes, it is important for the teacher to be sensitive to the needs of differently-abled children. The teacher should identify the talent and other abilities in differently-abled children, and assist them in polishing that talent. It is good to group them with other children.

Care needs to be taken in the classroom while doing dance and theatre activities:

- Ensure that the work space is clear and free of obstacles like tables or open doors/windows, which the children could accidentally bump against and hurt themselves from.
- If there is any floor covering like mats/carpets, make sure the children are not in danger of tripping over them while moving.
- Keeping differently-abled children in mind, try to ensure that you begin with movements that everyone can take part in.
- If there are children who are unable to stand without help, try movements in a sitting position such as moving the arms, torso, head, etc.
- For visually impaired children, you could begin with activities that emphasise sound and rhythm, like striking the ground with the feet, clapping the hands, patting the table, or snapping the fingers and so on.



*Children enjoying dance movements  
(DMS, RIE, Mysore)*

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## Suggested Websites

- [www.arteducators.org](http://www.arteducators.org)
- [www.ccertindia.gov.in](http://www.ccertindia.gov.in)
- [www.edutopia.org](http://www.edutopia.org)
- [www.learninggamesforkids.com](http://www.learninggamesforkids.com)
- [www.nyteacherswordpress.com](http://www.nyteacherswordpress.com)
- [www.icafe.org](http://www.icafe.org)
- [www.educationcloset.com](http://www.educationcloset.com)
- [www.artseveryday.org](http://www.artseveryday.org)
- [www.insea.org](http://www.insea.org)
- [www.creativeportal.com](http://www.creativeportal.com)
- [www.brhaddhvani.org](http://www.brhaddhvani.org)



# METHODS AND MATERIALS

## VISUAL ARTS



**DRAWING  
FROM  
OBSERVATION**



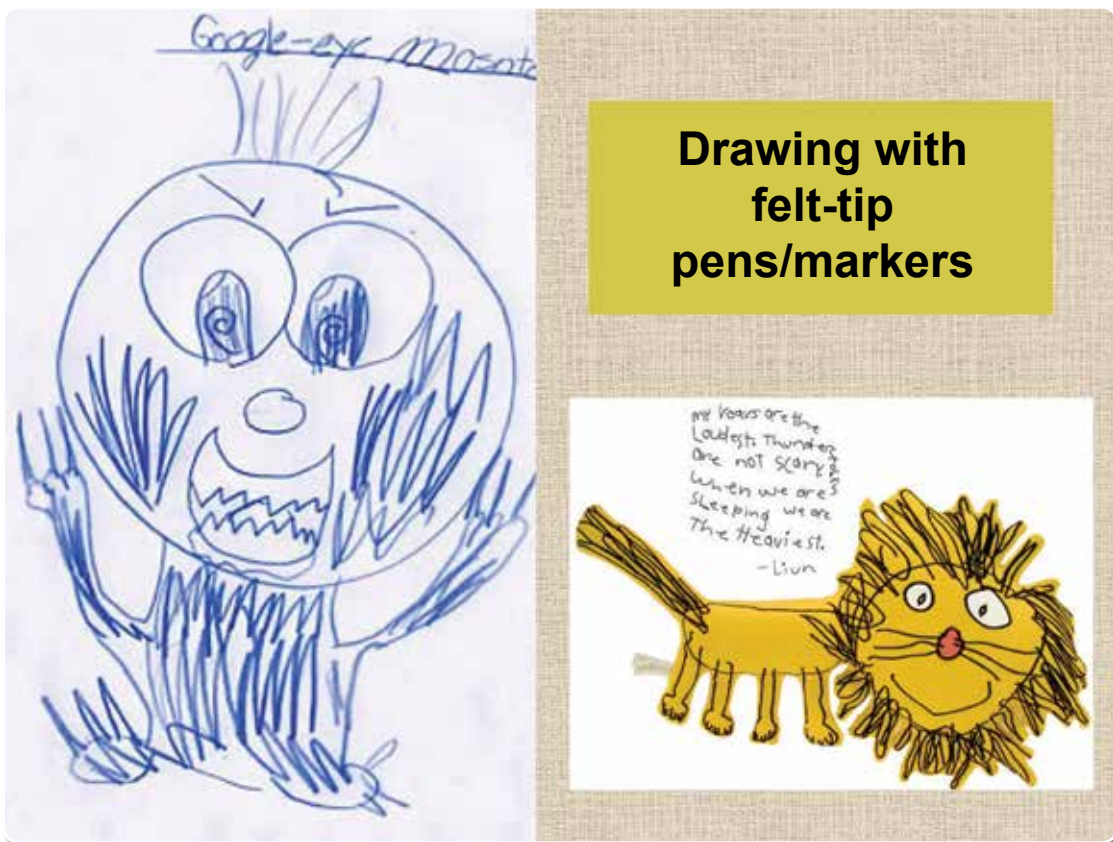
**Projects based on observational drawings**



**DRAWING**

**Drawing and colouring with crayons**







**PAINTING**



## TECHNIQUES



Paper Batik

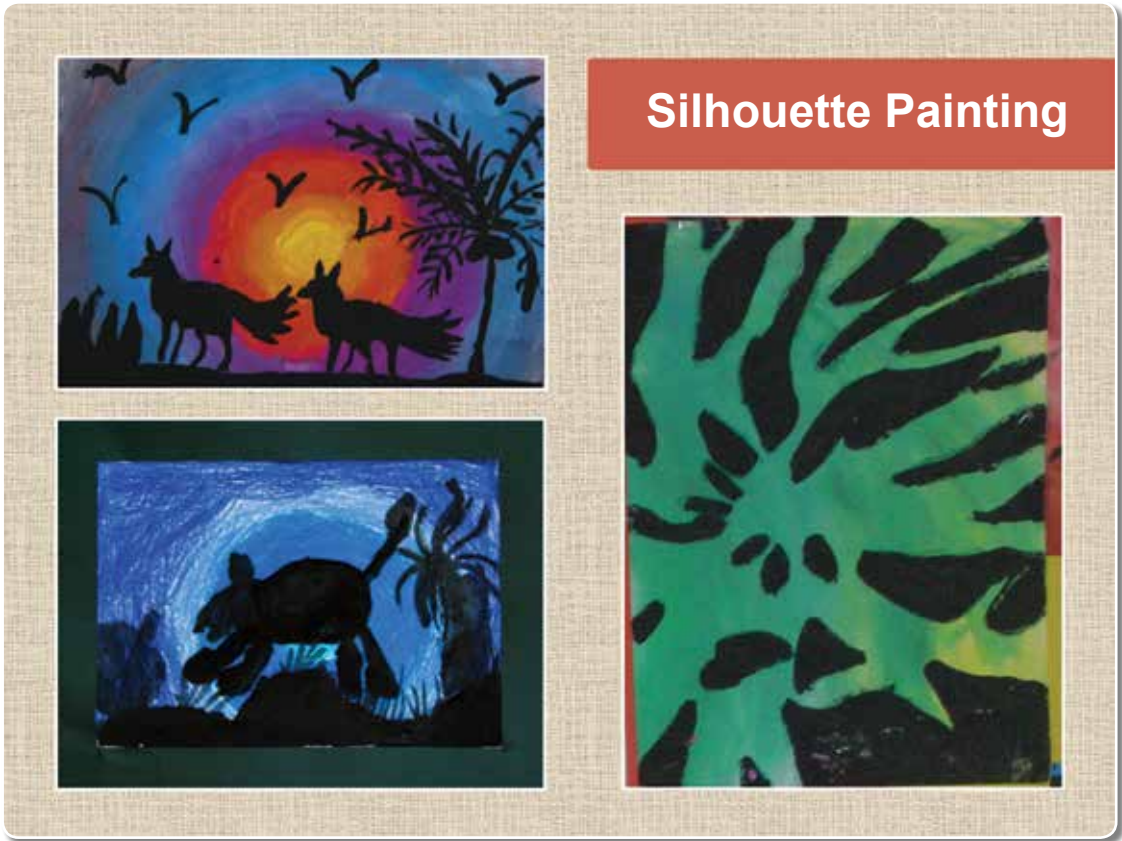
Wax Resist



Crayon Etching







**Silhouette Painting**



**Straw Blowing**

**Blot Painting**



**Sand Painting**

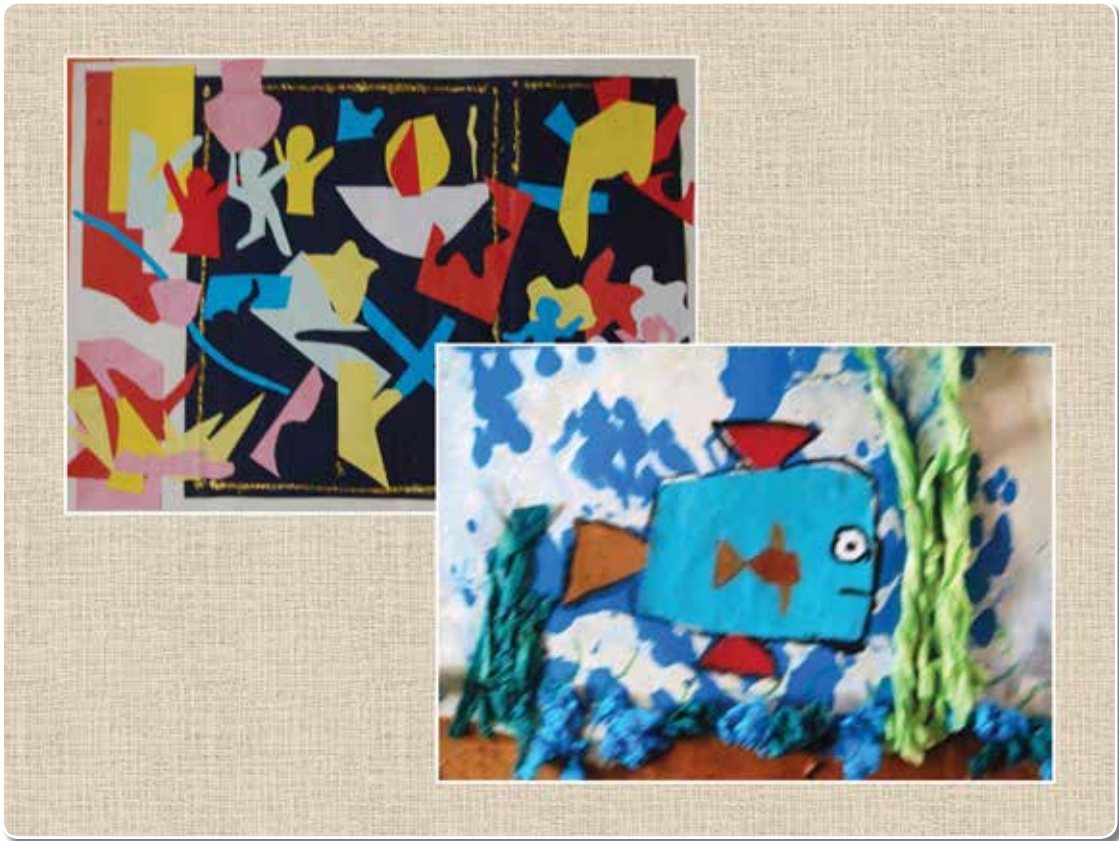


**Paper Mosaic**

## **COLLAGE**

Using different kinds of paper





Painted Paper Collage

Newspaper Collage

## COLLAGE USING DIFFERENT MATERIALS

**Film Strip Collage**



**Egg Shell Mosaic**



**Ice-cream  
stick  
Collage**



**Scrap paper  
Collage**

**Fabric  
Collage**





**Corrugated Card Collage**



This section features two examples of collages made from corrugated card. On the left is a large, stylized figure of a person with a crown, constructed from brown corrugated card strips and mounted on a red background. On the right is a vertical collage depicting a group of diverse people in various colorful outfits, with buildings in the background, all made from cut pieces of corrugated card.



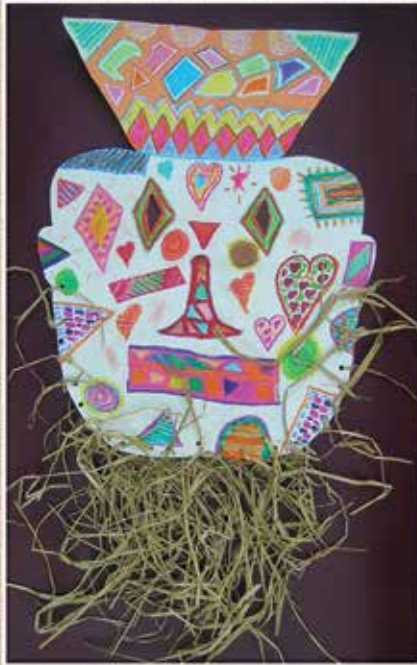
**Woven Paper Collage**



**Magazine Paper Collage**

This section features three examples of collages made from woven paper. On the left is a collage of a green face with red cheeks and various colorful elements, mounted on a purple background. In the middle is a collage of an underwater scene with a yellow fish, a red octopus, and yellow coral, mounted on a blue and white checkered background. On the right is a collage of various magazine cutouts, including floral and abstract patterns, mounted on a purple background with the text "Expanded Shapes" written at the bottom.

## MASKS AND PUPPETS



**AFRICAN  
PAPER MASK  
WITH STRAW**

**Mask with waste/throw  
away Material**



**Brown Paper  
African Mask**

**Oil Can Mask**



**Cylindrical Paper Sculpture Mask**



**Papier-mache Masks**



**Puppet-making**



**Plastic  
Bottle  
Puppets**





**Brown Paper Bag Puppets**



**Finger Puppet**

**Wooden Spoon Puppet**



**Sock and Brown Paper Bag Puppets**

**Paper Plate Puppets**



**Life-Size Puppets with Papier-mache Heads**

# MODELLING AND CONSTRUCTION



**Tissue Paper  
Food on Woven  
Table Mat**



**Box  
Construction**



**Pinch Pot**



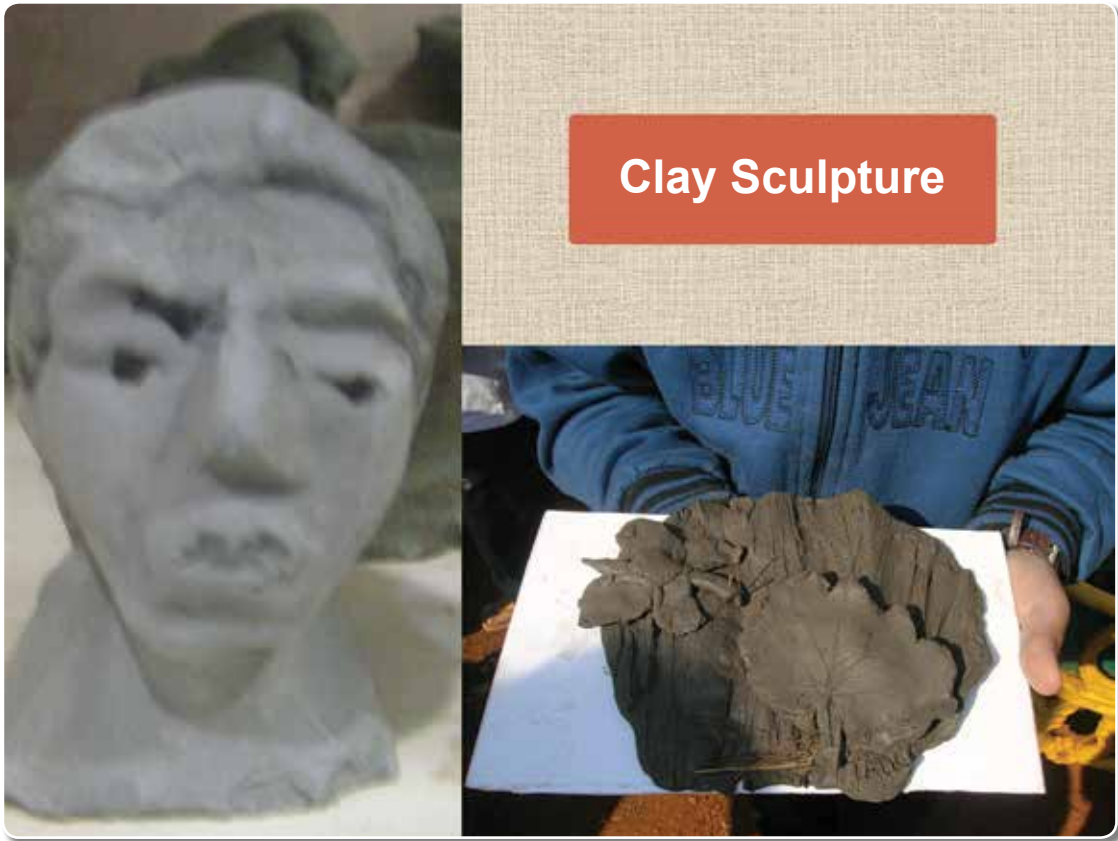
**Coiling**



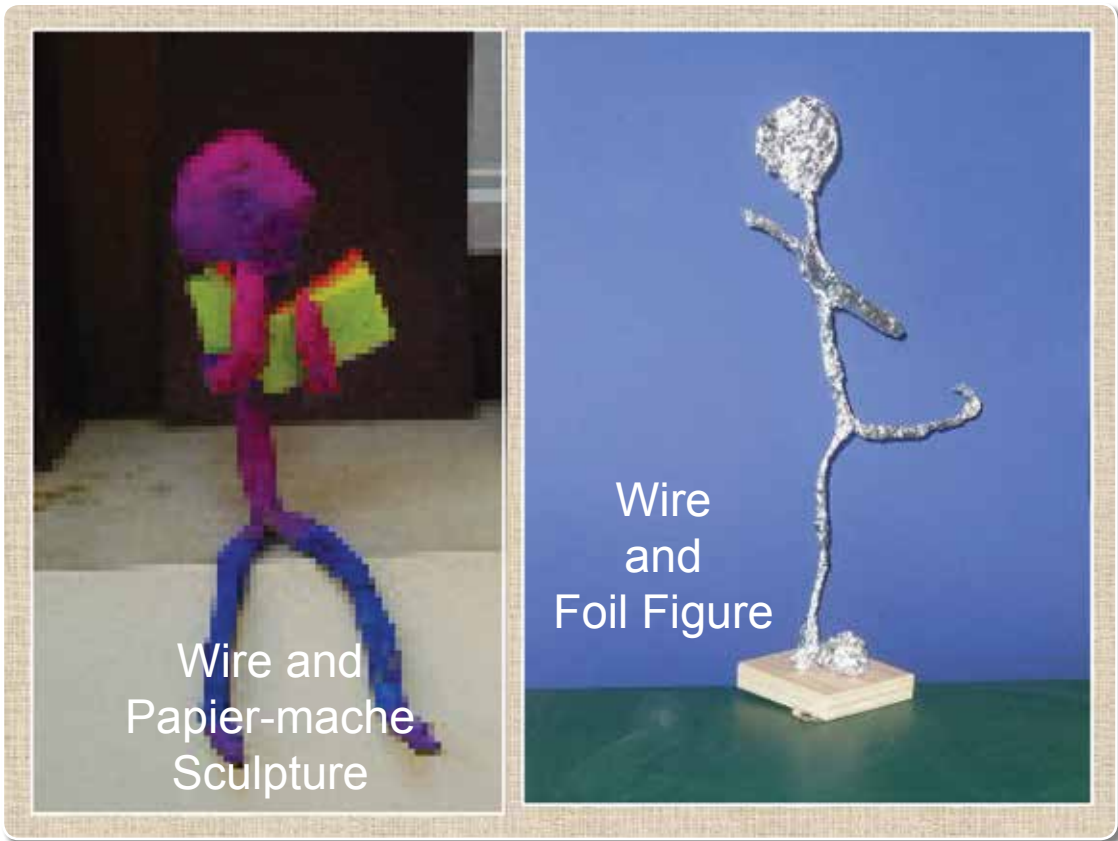
**Slab Method**



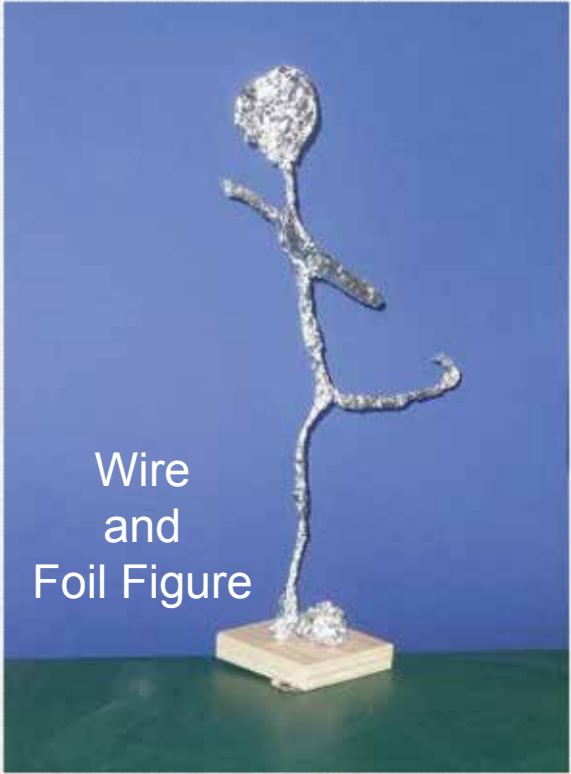
**Clay Modelling  
Methods**



Clay Sculpture



Wire and  
Papier-mache  
Sculpture



Wire  
and  
Foil Figure



**Dioramas**



**Shoe Box Construction**

**Plaster of Paris Carving**



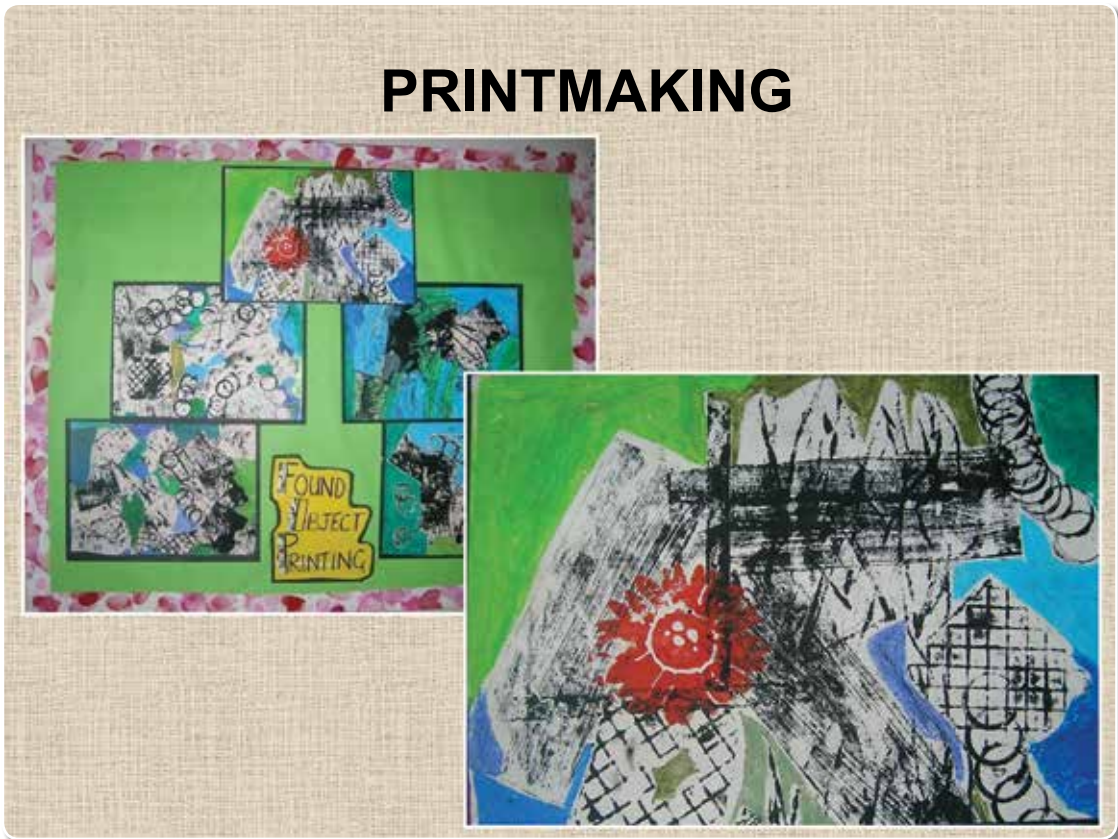
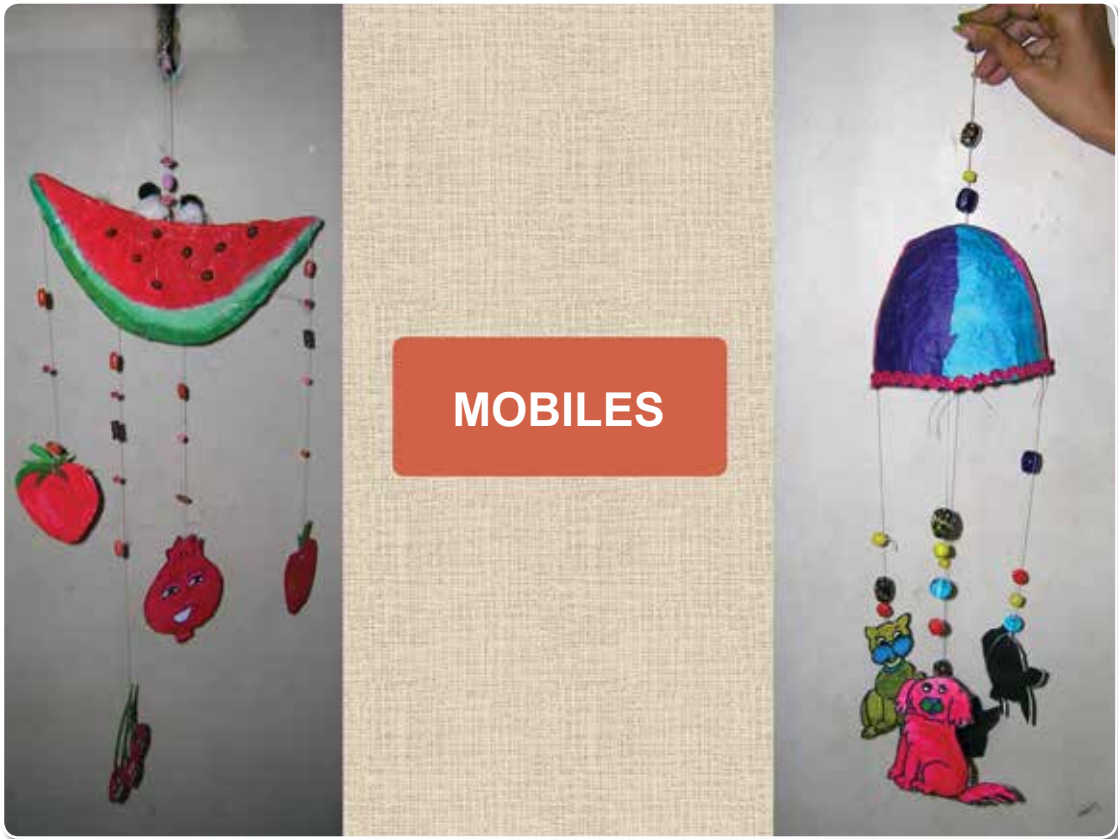


## RANGOLI



## Fabric Tie and Dye







**Leaf Printing**

**Eraser Printing**



**Hand Printing**





# METHODS AND MATERIALS

## PERFORMING ARTS

### TEACHERS

Start early  
Make it mandatory  
Provide little instruction  
Give more choices  
and  
Support it throughout a student's education

# MUSIC



Music is a form which  
is abstract

Listen



Enjoy



Music has elements of  
*Swar* (Tune)  
*Taal* (Rhythm)  
*Shabd* (Words)



All children and adults love music,  
so participate...



## Scientific Aspects of Music

- Music is a great medium for facilitating sensorimotor connections
- Links memory to specific learning tasks
- Rhythmic patterns are effective memory tools for learning.

## The Effects of Music on Brain Development and Learning



“Music excites inherent brain patterns and promotes their use in complex reasoning tasks.”

### Scientific Research suggests that music taps other parts of the brain and it:

- Facilitates reading
- Facilitates awareness and discrimination of sounds
- Enhances visual-motor skills
- Regulates stress
- Enhances memory systems

- Eric Jensen, *Arts with the Brain in Mind*

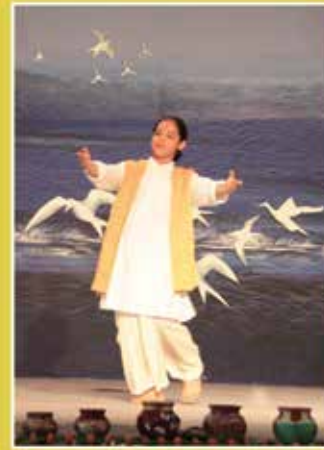
### Types of Music in India

- *Lok Geet*
- Regional Songs
- Prayer Songs
- Patriotic Songs
- Modern Album Songs
- Film Songs
- Classical Music – Small compositions/  
*bandishes* of *ragas* and *sargam*

**LOK GEET or REGIONAL MUSIC of all states is important as they give images of different aspects of life in particular regions**

They have great variety:

- *Bhakti* (Devotion)
- Seasons
- Different occupations (agriculture, fishing, etc.)
- Birth to death songs
- Traditional rituals



## PRAYER SONGS

Film Songs

- *Itni shakti hamey dena data*
- *Humko man ki shakti dena*

Traditional songs sung by family members and others

- *Shlokas* of Hanumaan ji, Ganesh ji, etc.
- Hymns sung in church
- Qawwali or sufi

## Hindi Film Songs and Modern Album Songs

One has to choose from

Examples:

- *Teri hai zameen*
- *Allah tero naam*
- *O palan haarey*
- *Merey desh ki dharti*
- *Ishwar allah tero naam, etc.*

## Sargams in classical music

Patterns give idea of series in Maths and sharpens memory skills

*Saa rey gaa gaa rey saa*  
*Rey gaa maa maa gaa rey*  
*Gaa maa paa paa maa gaa*  
 and now sing reverse  
*Gaa maa paa paa maa gaa*  
*Rey gaa maa ---- -----*

CDs from C.I.E.T. are available in 60 ragas:  
*Raga Rasa Barse*



### Music is Vocal and Instrumental

**Vocal**

**singing**

**Instrumental**

**playing instruments**

### There are four types of Musical Instruments

- Idiophones (Percussion) *Ghana - vadya*
- Chordophones (String instruments) *Tat - vadya*
- Aerophones (Wind instruments) *Sushir - vadya*
- Membranophones (Skin instruments)  
*Avanaddha - vadya*



## IDIOPHONES (PERCUSSION)

### Ghana - vadya



Ghanta



Ghungroo



Khartaal



Ghatan/Noot



Mandira/Clappers



Types of Ghungroo



*Noot and Shankh*

## CHORDOPHONES (STRING INSTRUMENTS)

*Tat – vadya*

Some string instruments like *Esraj* are played with a bow



*Santoor*  
Some string instruments are played by striking with small sticks on the strings



*Swarmandal*  
Some string instruments are played with fingers



**AEROPHONES – (WIND INSTRUMENTS)**  
*Sushir - vadya*



*Bansuri*

A Reed instrument:  
*Clarionet*



## MEMBRANOPHONES (SKIN INSTRUMENTS) *Avanaddha - vadya*



*Khol*



*Timki*

### Playing traditional instruments



*Hudka*



*Thavil*



*Tabla*

**Many objects have beautiful sounds which can be utilised for Music**

- Iron and Steel pipes
- Bamboo
- Glasses, cups of different sizes
- Plates of different metals
- Hollow wood pieces, etc.

These are basic raw materials which are further developed to make musical instruments.

### Creation of Orchestra with Objects Producing Sound



### Children Enjoying Music



## DANCE



### Virtues of Dance

Dance is a form of art where the body is used as a medium of communication.

The heritage of Dance is believed to be atleast 5000 years old. Wall paintings of Ellora, Ajanta, Bhimbetka, etc., stand as evidence to the above belief.

**Children are happy when they dress up and dance**



**What it is all about?**

Movement  
Music and Rhythm  
Expression  
Creation  
Words  
Musical Instruments  
Costumes  
Makeup

## Movement involves

Hand Movement

Feet Movement

Body Movement

Co-ordination

Solo

and

Group Movement



**Dance  
of  
Various Genres**



**Movement**



## Music and Rhythm



**EXPRESSION**



*Raudra*

*Shringaar*



**CREATION**  
Impact of Masks



**CREATION**  
**Impact of Colours**



**CREATION**  
**Yoga and Dance**



*Yoga and Dance*

## CREATION

Using old tin drums for sound and rhythm



*Using Sticks/Lathi for Formations*

## CREATION With the Body



All dance forms are structured around nine *Rasas* or Emotions (*Navras*)

*Hasya* (Happiness)

*Raudra* (Anger)

*Bhibasta* (Disgust)

*Bhayanak* (Fear)

*Veer* (Chivalry)

*Karun* (Compassion)

*Adbhut* (Wonder)

*Shant* (Serenity)

*Shringaar* (Beauty and Devotion)

All dances show some emotions

*Hasya*



*Veer*

## Adbhuta



Hand movement involves  
*Mudras* with the palm -  
hand gestures or *Hastabhinaya*





*Pataka* — Striking, joy, pride, etc.

**Mudras of blessings,  
exhilaration, playing flute**



### Types of Feet Movement



### Co-ordinated Group Movement



### Costumes and Makeup



**Costumes add to expressions**



**Jewellery made out of silver and gold ribbons, coloured paper, *gotaa*, etc.**



## Integration of Dance

### Music, Movement and Visual Arts



## Rich Treasure of Dance in States

India has innumerable types of dances and each form represents the culture and ethos of a particular region or a group of people, e.g. Raas of Gujarat, *Kalbeliya* of Rajasthan, *Bihu* of Assam, *Gidda* and *Bhangra* of Punjab and so on...

So let's celebrate all local specific forms with our children and restore tradition.

Promoting regional dance is essential for children to learn their own culture



Folk dance of Punjab



Folk dance of Punjab



Folk dance of Bihar

## Balance in Dance



**Mythology  
can be taught through dance**



**Mass participation  
should be encouraged**



## MUSICAL INSTRUMENTS



*Bansuri*



Duff



Rabab



*Khol*

### Primary Need

- Let children dance spontaneously
- Exposure is important
- Technique or skill from Class IV onwards
- Involve local resource persons to know dance and the inter and intra relations of dance with other art forms and subjects.

# THEATRE



## What is Drama or Theatre?

- Theatre is a form of 'doing'
- Enjoying by overcoming mental and physical inhibitions
- Discovering oneself (introspection)
- Capacity building
- Sensitivity towards human emotions, circumstances, consequences, social issues, etc.

## Overcoming Physical Inhibitions



## Expressing Freely



## Why drama?

Human beings need 'play'.

When we observe artists, they play with colours and lines; others with sound and rhythm; still others with words and metaphors; and the list is unending. This playing ultimately paves the way for all art forms and helps in the development of children.

## Drama provides all young learners...

- Interactive and experiential learning
- Wide range of expression
- Sensitivity towards varied human emotions
- Knowledge through role play of various people, occupations, etc.
- Interest, so the child wants to continue.

### Playing with Colours and Creating Backdrops and Sets



### Knowledge through Role Play



### Wide Range of Expressions



At the core of drama is **Transformation**.

We transform ourselves for playing roles.

We transform natural elements for creating decor, props, light and sound so that the characters find themselves in an 'authentic' atmosphere.

We transform an empty space into a locale, and transform time — historical or futuristic — into present continuous.

**Why do we do all this?** Simply said, we play drama because we enjoy, we realise, we feel. We like to do all this because we 'see' realities and dreams 'come alive' as if it is happening **here and now**.

## TRANSFORMATION



## Imagination and Transformation



## Transformation and Enjoyment



### Objectives of Drama at the Primary Level

- Enhance imagination and support self-discovery;
- Realisation of the inner self through better introspection and dialogue;
- Understanding of human behaviour and reason for conflicts;
- Power of observation;
- Concentration in children;
- Develop a sense of organisation;
- To help children create and organise their own ideas and perceptions;
- A tool for establishing peace and harmony in the school.

## Awareness and Realisation



## Peace and Harmony



## Create a Sense of Organisation



## Elements of Drama

- Observation and imitation
- Self-expression
- Improvisation
- Enhancing senses and emotions
- Creativity
- Life skills
- Conceptualise
- Contextualise
- Group work and management

## SELF - EXPRESSION



## Enhancing Senses and Emotions



### Creating Pyramids



### Life Skills



## Group Work and Management

Group work makes children happy and helps in social/emotional development



- Self awareness
- Confidence
- Expression of feelings
- Communication of ideas
- Relationships
- Respect
- Understanding of others
- Living in community

## Working in Groups



## Working in Groups



### How to implement drama naturally?

- **Breathing exercises** and physical movement of the body (with music and without music)
- **Reading aloud** stories and reciting poems with appropriate expressions for children and by children
- Basic understanding of different **kinds of sound**, rhythms, clappers, creating sounds from human voice with variations of pitch, note, etc.
- **Miming** games, and
- Using **props or masks** made out of available materials.

### Theatre involves Narration and Recitation



### Using Props and Masks



**We observe in the pictures that drama integrates all art forms: Music, Movement, Visual Arts**



- Music gives language and life to drama
- Movement symbolises in action varied moods, characters, themes, etc., and
- Costumes, backdrops, stage-settings are visuals

**Hence, drama naturally integrates all other art forms.**

## Different kinds of theatre games based on

Observation  
Concentration  
Trust  
Responsibility  
Imagination  
Vocabulary and Language

### Exposure

- Simple performances of short plays and skits
- Visits to a local theatre show/performance, its appreciation and evaluation
- Children should be encouraged to get information about their own traditional and local forms of theatre, and
- Motivate children to watch performances like *Ramleela*, *Rasleela*, *Aata Paata*, *Jatra*, etc. in their own region.

### Involving All

Since drama involves both individual and group work, all work should be mainly through workshop mode, where each child gets a chance to participate in all that goes on in a drama class individually and as parts of a group.



Children involved in group discussion for teamwork



# *Do You Know*

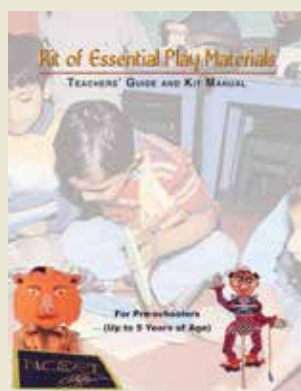
According to the 86<sup>th</sup> Constitutional Amendment Act, 2002, free and compulsory education for all children in 6-14 year age group is now a Fundamental Right under Article 21-A of the Constitution.

**EDUCATION IS NEITHER A PRIVILEGE NOR FAVOUR BUT A BASIC HUMAN RIGHT TO WHICH ALL GIRLS AND WOMEN ARE ENTITLED**

*Give Girls  
Their Chance !*



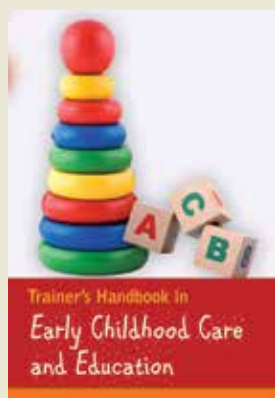
## Some other NCERT Publications



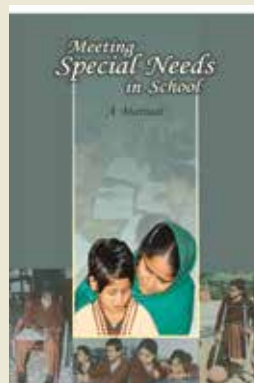
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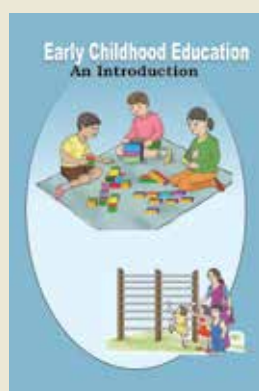
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