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#### 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

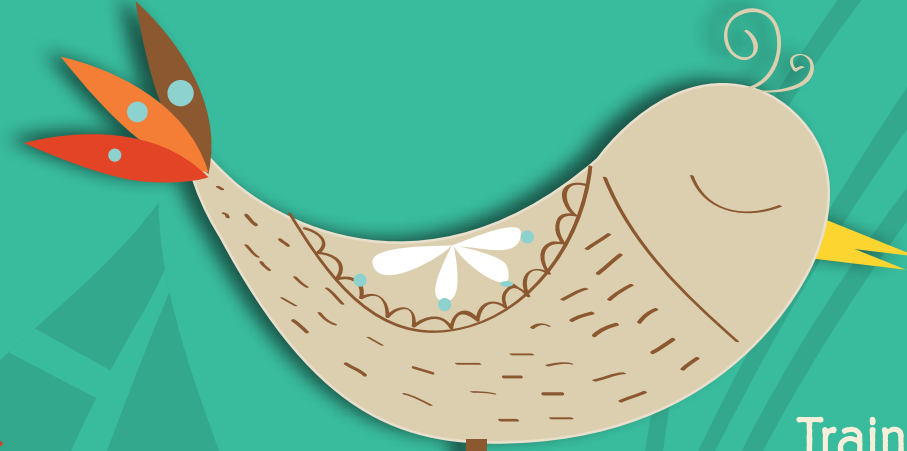
ISBN 978-93-5007-335-3 (Set)  
978-93-5007-334-6 (Vol-II)

Training Package on Art Education for Primary Teachers

Volume II



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Training Package on

**Art Education**  
for Primary Teachers



Volume II

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**Art Education**  
for Primary Teachers  
Volume II



PAWAN SUDHIR  
*Project Coordinator*

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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

**First Edition**

*May 2015 Jyaishta 1937*

**PD 3T SU**

© **National Council of Educational  
Research and Training, 2015**

**₹ 475.00 (Set)**

*Printed on 80 GSM paper*

Published at the Publication Division  
by the Secretary, National Council of  
Educational Research and Training,  
Sri Aurobindo Marg, New Delhi  
110 016 and printed at Pushpak Press  
Private Limited, 203-204, DSIDC Sheds,  
Okhla Industrial Area, Phase-I,  
New Delhi 110 020

**ISBN 978-93-5007-335-3 (Set)  
978-93-5007-334-6 (Vol-II)**

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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 performance 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

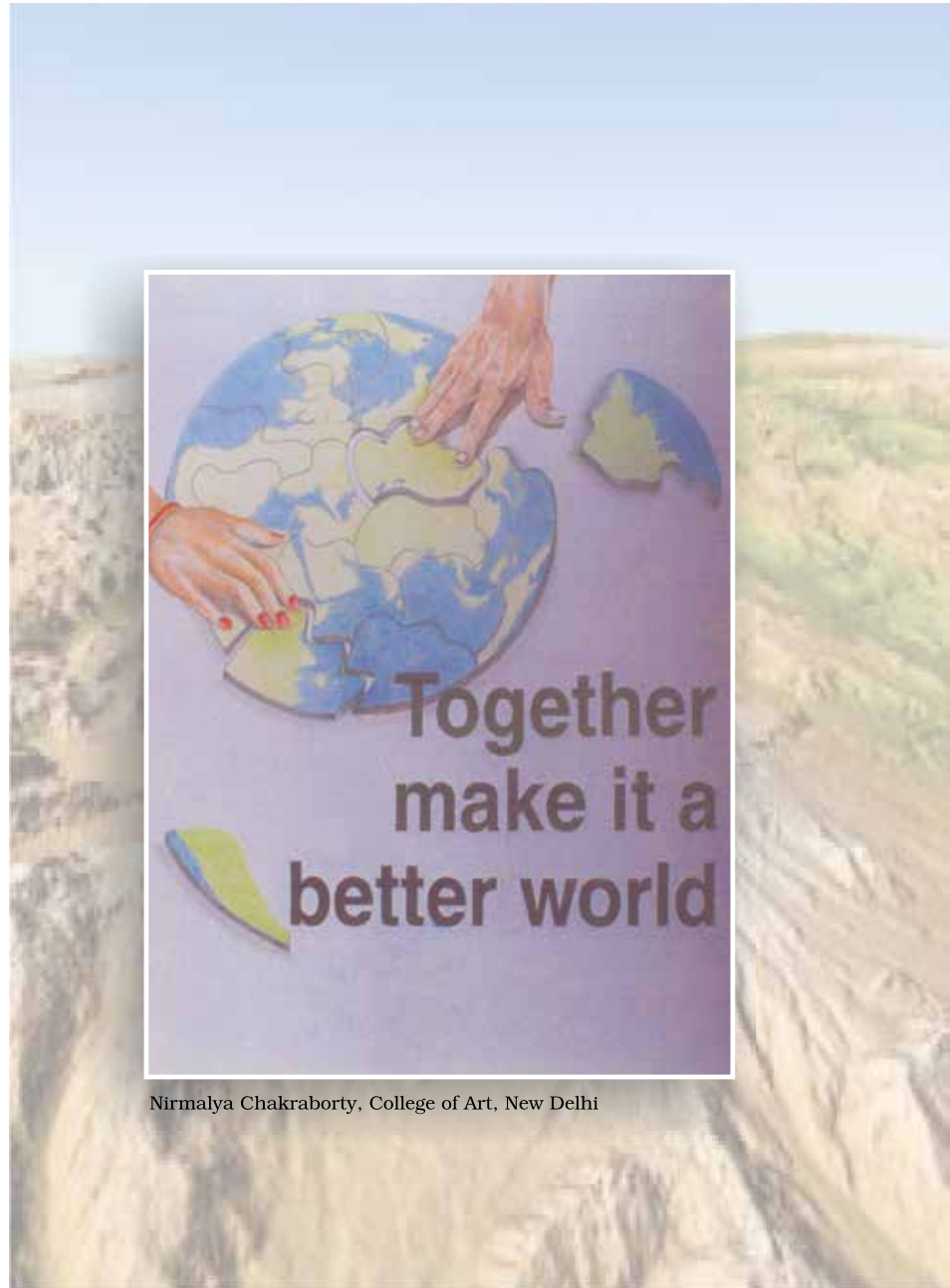
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## Acknowledgements

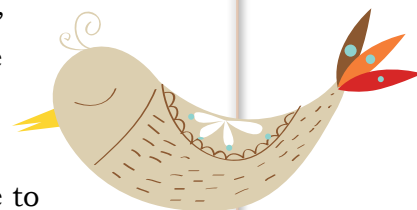
The development of the 'Training Package on Art Education for Primary Teachers' was taken up as a part of training primary school teachers in arts education. This would not have been possible without the critical inputs of a number of persons and institutions. The Council is indebted to all individuals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

It is an honour to acknowledge late Prof. Devi Prasad, an eminent art educator, for his invaluable views on art education. Our heartiest gratitude to Dr. Vivek Benegal, NIMHANS, Bangalore, for sharing his study on brain based learning for making of a video film on 'Art: A Brain Developer' and Prof. Parvin Sinclair, former director, NCERT for her timely guidance. We would also like to acknowledge the guidance and support of Sh. J.D. Virmani, an Art Educator (Former faculty of Art Education, NCERT) for his valuable suggestions to improve the quality of this publication.

We are thankful to Dr. Ashok Arora (erstwhile Principal) and his colleagues of D.I.E.T., Rajinder Nagar; Authorities of Municipal Corporation of Delhi (MCD) Education, for their active collaboration in the field testing of this package and for the launch of project, 'Art Integrated Learning' (AIL) in 20 M. C. Primary Schools of District West. It will be appropriate to mention here the timely support provided by Sh. O. P. Yaduvanshi (then DDE, West) and Smt. Kamlesh Suman (the present DDE, West) in the selection of schools and teachers for pilot study based on this package. The credit is due to all the 20 principals and 40 teachers of M. C. Primary Schools for their honest participation in the field testing of the Training Package and genuine inputs for making the document an easy to follow training manual.

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.

The National Museum, Janpath, New Delhi, is specially acknowledged for granting us the permission to add pictures from its collection, in the slide



show on 'Art in India (Appreciation of Indian Arts)' and Ms. Purnima Sampat for sharing her collection of pictures and making slide show on 'Children's Artistic Development' and 'Methods and Materials (Visual Arts)'. The credit is due to Ms. Mrinal Kulkarni for the slide show on, 'Art in India (Appreciation of Indian Arts)' and Dr. Sharbari Banerjee for her slide show on 'Methods and Materials (Performing Arts)' of the package.

The package would have never been what it is today, without the active involvement and support of the Central Institute of Educational Technology, NCERT. My heartfelt gratitude to the Joint Director, CIET and his team for all the hard work put in, in this creative venture. Training Package consists of seven video films and four slide shows as an important part of its training content and pedagogy. All video films are CIET productions and were liked by both; the experts and teachers for their appropriateness and utility. The credit is also due to the schools and school authorities (GSCERT (Gujarat), Fatehpura School of Mehsana district, Rajpura and Tintora schools of Gandhi Nagar (Gujarat)); MCPS, Nangloi Saidan-I; NPV, New Chaukhandi; and MCPS, Tagore Garden, Delhi for helping us record the process of AIL classrooms, for making these video films.

We are highly appreciative of the editing skills of Ms Shashi Chadha and Blue fish Design Limited. Besides the editing, Blue fish has put in very sincere efforts to bring the two volumes to life. No Acknowledgment would be complete without expressing our gratitude to Dr. Shveta Uppal, Chief Editor, NCERT, who has been a part of this development at different stages giving valuable advice and its final editing.

The team of Contributors and the Review Team of the Package deserves special appreciation for investing their time and efforts in shaping this publication to what it is today. We acknowledge the reference support of different internet websites, which were a huge resource of references on the subject.

We appreciate the rich and comprehensive inputs from the faculty of DEAA, DESS, DESM, DEE and CIET during the conceptual stage of this document. The acknowledgments of the publication would be incomplete without due mention of the timely assistance provided by the team of JPFs; Mrinalini Sakhuja, Vikram Kumar, Mehar Salim; and the DEAA Admin team, without which the development of the training package would have not been possible.

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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## Volume I

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*Part A*

*Part B*



## Module 4

# Art and Art Education

### **An Overview**

- Understanding the concept and meaning of art and art education and its place in the school curriculum.
- Understanding the role of arts education in learning and development of children.
- Understanding different stages of artistic development among children and designing of age appropriate art experiences for children.
- Understanding and nurturing creative expressions of children and their own.

## Art and Art Education

Duration: One Day

### INTRODUCTION

In this module, an attempt has been made to discuss the place of arts in school education. The module highlights that the major purpose of art education is to foster creativity among students. In addition, patterns in children's artistic development have also been discussed to enable the teachers to design and provide age appropriate experiences to children in arts, both visual and performing.

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 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 them find answers concerning art and art education in schools.

### OBJECTIVES

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

- describe the concept of art, art education and its place in the school curriculum;
- recognise that every individual possesses creativity, and demonstrates it in various ways;
- recognise that creativity can be enhanced;
- identify and explain different stages of artistic development among children;
- appreciate and plan art experiences for primary classes emphasizing on experiences, exploration, experimentation, rather than skills.



*Exploring creativity  
(MCPS, Nangloi Saidan I)*

**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 modeling, 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, tape, glue, etc. for every table and 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 to provide training room which is spacious to ensure space for easy movement of the participants and facilitators during 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 conduct and conclude all the activities in the given time frame.

A few activities which the facilitator could organise as part of the session/module for the internalisation of the concepts of art and art education 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, 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

	<b>Ice-breakers</b>	<b>Rapid Fire</b>	
	<b>Slide Shows and Video Films</b>		
	<b>Debate</b>		
	<b>Group Discussions</b>		
	<b>Brainstorming</b>		<b>Buzzer Round</b>



Suggested Time

## Activity 1



### ICE-BREAKER

One of the best ways for engaging the participants is a personal sharing of experiences. Since education deals with young people, it helps to encourage teachers to connect with their own learning years. Thus, spending some time to recall and share childhood experiences can contribute to building individual motivation and zeal for searching knowledge, besides creating team spirit.

### Method

The participants may be asked to sit in a relaxed posture with their eyes closed and a relaxed mind. The facilitator tries to take them down the memory lane through guided experience on similar lines as suggested below:

- Think of a memorable day or situation in your childhood. (Go into the details)
- What were you wearing that day?
- Who else was with you?
- How old were you?
- Where were you?
- What was the time?
- What were you doing?
- How were you feeling?
- Why is this day/situation so memorable?



*Down the memory lane during arts training program (Uttarakhand)*

After you finish revisiting your experience/s, gently open your eyes. Record your experience or express your feelings through art forms such as drawing, painting, collage, song, skit, dance, drama, etc.



### Follow-up activities

After the activity is over, the facilitator may ask the participants to display their visual art work in a designated area on a display board or table. Participants can volunteer to share their experiences by explaining their work.

*Display of art work (ALL workshop, Meghalaya)*

Similarly, the facilitator may then call upon volunteers from those who have chosen to express through performing arts such as song, dance, skit, poem, etc. to present and share their experiences.

The activity may be followed by a quick round of questions (Rapid Fire) which may serve as springboards for discussion and reflection. In case the answer is not complete or correct, the facilitator shall provide further clarification and information, while concluding the activity.

## Suggested Questions for



### Rapid Fire

- What was this activity about?
- What did you like about this activity?
- What was the reason for your choice of a particular form of expression?
- Why do we call them arts? Give reasons for your choice.
- How can teachers apply this particular activity in classroom situations?
- Which of the activities undertaken by the participants come under visual arts and which under performing arts?

The facilitator may ask volunteers to write responses of the participants on a flip chart. The facilitator then concludes the activity, based on the responses from the participants, and keeping in view the FAQs related to this session. The group develops some basic understanding of the concepts of arts and art education.

## Activity 2

Suggested Time



### DEBATE

Generating spontaneous responses about themes helps to keep participants involved, and reduces distraction. More importantly in the present context is that teachers reflect and review their own ideas about arts. Sharing of views builds a common understanding about arts, and discover about the hidden functions of arts. Drawings from the learners' views, the facilitator may assist them to understand the multifaceted value of art.

## Method

The facilitator can divide participants into three equal teams. One team can represent the teachers; the second team may visualise itself representing parents or the community; and the third representing the students.

Suggested themes for debate: Why art education?



*Taking spontaneous response of teams of Master Trainers on importance of arts in education*

The student group may focus on questions such as:

- Does art attract us?
- Why do we like different forms of art?
- What do we like in arts? Why?
- In what ways do the arts affect our lives?

The teacher group may focus on questions such as:

- Why should arts be included in the school curriculum?
- How does it benefit children?
- How does it benefit us as teachers/individuals?
- How does it help in teaching and learning?
- How does teaching of arts influence children's' behavior?

The parent group may focus on questions such as:

- Why should our children do art?
- How does doing art influence the study of other subjects?
- How does it influence the behaviour of our children?
- Do art experiences influence children's mood?

The facilitator should ensure equal participation of each participant in the debate exercise. One member of the team can be selected as a team leader by the group members to lead the brainstorming session, and prepare for the debate. Each team can record its responses on a flip chart. After in-house brainstorming session in groups, the facilitator may ask each team to share/present its views by participating in the debate.

While concluding, the facilitator needs to clarify that the purpose of the debate was to make the participants aware of the challenges they may face from various stakeholders. It is, therefore, important that the participants keep these points in mind and emphasise the role of arts as given in the answers of FAQs of the related module.



**Activity 3**

Suggested Time

**‘THERE IS NO GRASS IN THE SKY’  
AND ‘ART AS BRAIN DEVELOPER’**



**Viewing of film**



*Master Trainers discussing the film,  
‘Art as Brain Developer’*

*Brain Developer’* attempts to explain the role of arts as a natural brain developer.

Films are useful sources of engaging learners in searching her ideas about arts, and the need for children to experience art. The film ‘*There Is No Grass In The Sky*’ attempts to explain the natural curiosity among children to observe, explore, experiment and create as essential components of their learning and developmental process. The film ‘*Art as*

**Follow-up activity after the first Video  
(There Is No Grass In The Sky)**

A quick round of questions (Rapid Fire) to get observations from participants.

Suggested set of questions:

- What do we learn from this film?
- In what way is this approach of teaching-learning beneficial to children?
- How does it help in understanding the child?
- Does it help in overall learning at the primary level of education?
- How do you assess the role of the ‘teacher’ in the film?

**Follow-up activity after the second Video  
(Art As Brain Developer)**

A quick round of questions (Buzzer Round) to get observations from participants.

Suggested set of questions:

- What do we learn from this film?
- How does it help in planning teaching-learning exercises for primary classes?

The facilitator may think of many more such questions to initiate reflection of participants to review their understanding of the arts and art education in schools.

Let us recapitulate: ‘why should we have art education in schools?’

Young children are generally spontaneous in activities that are art-oriented. Children can communicate thoughts and feelings in art before they develop language based means of expressing ideas and emotions. Art-making serves as a precursor to literacy.



*Creating alphabets with light and shadows*

1. The arts provide learning experiences that engage minds, hearts and bodies of children.
2. The arts enable children to use multiple skills and abilities. The arts reach students who have not otherwise been reached.
3. The arts address diverse learning styles.
4. The arts give the child alternative means of communication.
5. Inclusion of the arts makes other subjects more enjoyable and thereby improves learning and increases attendance.
6. The arts help to strengthen social skills and give students the experience of working as a team. They learn to appreciate and accept the expression of others.
7. The arts use different parts of the brain and help students think and analyse.
8. Art helps in brain development.
9. The arts develop skills that help make children life-long learners.
10. The arts make the students think in a creative manner and enhance their aesthetic sensibilities.

#### Activity 4

Suggested Time



### ‘ART AS BASIS OF EDUCATION’

Video Interview of Professor. Devi Prasad

Experience becomes validated if experts are able to convey ideas in a simple manner. Identifying appropriate audio-visual materials strengthens the teacher’s views and ideas. This film presents practical wisdom of a great artist, and an ‘art educationist’, who has a vision about art in schools. His ideas may help you to validate your own experiences and formulate your views concerning education through the arts.



*Language through art in an AIL classroom*

### Follow-up activity

A quick round of questions (Buzzer Round) to take views/thoughts of participants. The facilitator may conclude the session by summarising on the basis of responses given by the teams and explain/re-emphasise on the meanings of the terms, 'art education', 'arts in education', 'arts and learning', 'arts and creativity', 'aesthetic sensibility', etc.

### Activity 5

Suggested Time



## SLIDE SHOW ON 'ARTISTIC DEVELOPMENT IN CHILDREN'

### Children and Art

During the first session, when you were involved in activities, I could see that all of you were mainly concerned with expressing your ideas with the help of materials given. You were concerned primarily about your thoughts and feelings. You were so engrossed in your work that you did not really worry much about how your work would look at the end, or whether you have the right skills to create your art.

Similarly, when a child draws, paints, or creates, it is an expression of the total self, where a child expresses directly without fear. Children become so engrossed in the work that the product shows depth of her thinking and feelings. Thus, the art of each child reflects her process of development: cognitive, psychomotor and emotional development.

As a child grows, so does her art. Children do not try to copy the world around them, as an adult would do. But just as we know, the development in a child from the time she is born, to when she can turn on her stomach, to sitting and then crawling, and finally walking independently; in the same way, the artistic development in children go through a more or less predictable pattern from the earliest scribbles to more elaborate and skillful expressions. These stages may vary slightly according to individual growth patterns, but their progression remains more or less constant. It is helpful for teachers to understand this process of development and learning as it helps teachers to plan age appropriate activities for every class/stage, and not push the child beyond her capabilities.

The facilitator can show a Slide Show (CD attached) which explains the stages that children go through in their artistic development.

In case of technical failure, a handout of the Slide Show is given at the end of this module.



**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 or read out and write on board the Key Messages from the module:

**Key Messages**

- Art education is the process by which art is created.
- Creativity is closely related to art, and children should be allowed freedom to express their creativity.
- Children should be given activities, subjects and materials according to their age and stage of development.



*Child using finger puppets during an EVS session*



**(B) FEEDBACK BOX**

Suggested Time

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

- academic inputs
- physical facilities or
- any other issue related to the programme.

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





Suggested Time

## (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 smiley's, (ii) to some extent, with two smiley's 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 great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺
5. The facilitator succeeded in creating the participants' interest in the activities	Completely To 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. Participants are encouraged to share their record sheets with others, if they feel like.

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 art?**

Art is a universal form of communication and creative expression. It is often a language that expresses our experiences and perceptions of the world around us, in varied forms. Art is classified into two broad categories: the visual arts and the performing arts. When we think of visual arts, we think of something tangible, such as a drawing, a painting, or a sculpture; the performing arts include something that can be viewed, heard, or performed, such as a music recital, a film, a drama, or a dance recital. Art, thus, is a multi-sensory language that incorporates many historical and cultural references.

Q2.

**What is art education?**

Art education is the process that encourages sensory explorations. It provides a platform to work with ideas and materials to create expression, which might not be expressed by words alone. It encourages this non-verbal expression to be brought forth, be it in the form of a song, a painting, or a performance.



*Non-verbal expression—  
ALL classroom*

Q3.

**Are 'Art Education' and 'Art' two different disciplines?**

Art education is a more broad term, inclusive of the process by which children are guided to express themselves through the arts. They form the same discipline; while one is the process, the other is the end product. Hence, teaching of art is very important as it lays the foundation for art as a discipline.

Q4.

**Why do we use the two terms arts and arts education?**

It would be better to expand the two terms using arts as 'Education-in-Arts' and arts education as 'Arts-in-Education'. Education in Arts refers to specialised knowledge of the grammar, theory and performance techniques in any one art form. Arts-in-Education, on the other hand, employs not only the grammar, theory and technique of an art form, but carries with it a complete sense of what the art form can contribute to the growth and development of the individual. Apart from knowledge in a specialised field, for example, pottery or tabla, those involved in Arts-in-Education need to be well aware of the skills, qualities and experiences they wish the learners to go through.



*Children playing theatre game  
(DMS, RIE, Mysore)*

In simple terms, art education is the experience provided by the teacher, wherein students are taught to express themselves through drawing, painting, sculpture, theatre, dance or music, their perceptions about the world around them. Sometimes a teacher gives some freedom to explore the medium before insisting on the techniques, while another teacher may think the technique is more important and may only want the product. Arts are the final products of the creative process, and these can be in the form of a painting, a drama, or a piece of music.

Q5.

### What is creativity? How is creativity related to arts?

According to Sir Herbert Read, a noted art educator, "Creation is calling into existence what previously had no form or feature." Creativity is associated with divine powers, and means the capacity to make something out of nothing. It would also mean the ability to rearrange forms that already exist in a new configuration. Thus, creativity means the process of creating or calling into existence what was not present, or creating something new from that which already exists in another form.

Robinson's definition of creativity says 'imaginative processes with outcomes that are original and of value'. In a broader sense, creativity is the process of looking at the problems from new angles, and then trying to find new solutions. Thus, creativity is considered to be the key of today's education. All art forms help in nurturing creativity. If dealt properly, arts provide the most natural process to explore one's creative potential further. Both, art and creativity encourage and result into a product or expression.

Q6.

### What is the role of creativity in education?

Creativity has already become the most coveted word around the globe in the 21st century. Therefore, it has come to the centre of education as well. Creative children have a strong self-confidence and a high sensitivity towards others. Many studies have found some common personality traits of creative people as follows:

*Teacher appreciating artistic development of her students (MCPS, Janakpuri)*



- Creative people are dynamic, daring, resourceful, hard-working and independent.
- They are willing to take risks and have the courage to be wrong.
- They are willing to express their thoughts and feelings.
- They have a sense of humour.
- They accept and trust their own intuition.
- They are interested in unusual problems, as well as solutions.
- They have the ability to make new connections and challenge traditional assumptions.
- They enjoy pushing the boundaries of their competence.
- They are motivated by the problem, rather than any kind of reward or recognition.

Thus, creative children along with creative adults, have a high scope of making a valuable contribution to a peaceful country, to a creative society.

Q7.

### Can all art activities be considered creative?

All art activities can be creative, but all art activities may not necessarily be creative. A certain kind of an atmosphere is needed to nurture creativity. Creativity is harmed by the 'anything goes' attitude, as well as the 'very structured atmosphere and authoritarian' attitude. According to Victor Lowenfeld, 'creativity must be supported, but at the same time, guided into socially acceptable channels.' If guided in the right way, all art activities can provide means by which the child can develop creative thinking, and imaginative ideas.

Q8.

### What does 'arts' include? How will we define arts in the simplest way?

Arts can be classified into two broad categories:

- Visual arts: when we think of visual arts, we think of something tangible: an artistic expression which can be seen, such as drawing, painting, sculpture, print, design, collage, mask,



*Creativity through drawing*

puppet, an installation, etc. Visual arts can be stored and displayed as it is, for viewing and for record purposes.

- Performing arts: include those art forms that can be viewed, heard, or performed such as a music recital or instrumental, drama, dance, mime, puppetry, etc.

Arts, thus, are multi-sensory languages that incorporate many historical and cultural references.



*Fun with collage*



**What do we mean by visual arts?**

An art form intended to be appreciated or perceived primarily by viewing, such as painting, photography, print-making, and filmmaking, sculpture, applied arts is termed as visual art.



**What are the elements of visual arts?**

Elements of art are the building blocks of any artwork. These are: line, shape, form, space, texture, value and colour. Let us understand a little more about these elements.

• **Line**

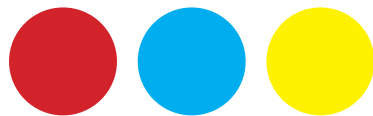
Lines can be of different kinds like thick, thin, broken, straight, curved, rough or smooth. Lines can also have different directions such as horizontal, vertical, diagonal, or zig-zag. Different lines can convey different moods in a picture. The edges of shapes and forms also create lines.

• **Shape**

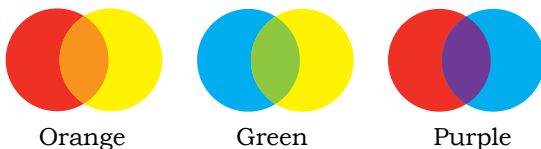
A shape is an area enclosed by a line. Shapes can be either geometric or organic. Geometric shapes are squares, circles, triangles, etc.; on the other hand, organic shapes refer to shapes derived from nature like flowers, leaves, etc. Every object, however complex, can be broken up into simpler shapes. Helping children see these shapes helps them to easily depict the object on paper.

• **Form**

Form is any shape that has a thickness or depth. Some of the forms are sphere, cylinder, cuboid, etc. You can depict a simple form by shading a shape using techniques such as hatching, smudging or stippling, to create the third dimension. Form can be illustrated or constructed.



PRIMARY COLOURS



Orange      Green      Purple

SECONDARY COLOURS



COLOUR WHEEL

• **Colour**

Colour is seen by the way light reflects off a surface. There are primary colours, secondary colours and tertiary colours. Complementary colours are colours that are opposite to each other on the colour wheel. Complementary colours are used to create contrast. Warm colours are a group of colours that consist of reds, yellows, and oranges. Cool colours are group of colours that consist of purples, greens and blues.

- Primary Colours: are those colours from which all other colours are created. Red, Blue and Yellow are the primary colours.
- Secondary Colours: are created when two primary colours are combined in equal parts. Red+Blue=Violet.

• **Space**

Space is the area taken up by a particular object. It includes foreground, middle-ground and background. There are two types of spaces: positive and negative space. Positive space refers to the space of a shape representing the subject matter. Negative space refers to the space around and between the subject matter.

- **Texture**

Texture applies to how an object feels or appears to feel. In art, there are two types of textures: real texture and implied texture. Real texture includes sandpaper, cotton balls, tree bark or animal fur. Implied texture is the way the surface on an object looks like it feels. The texture may look rough, fizzy, gritty, but cannot actually be felt. It can be illustrated or constructed.

Q11.

**What is composition? Give examples of a composition in painting.**

In any work of art, there is a thought process for the arrangement and use of the elements of design. An orderly arrangement of these elements forms a composition.



*Painting Composition*

Q12.

**What is the perspective in visual art?**

Perspective is the technique used to represent a three-dimensional world on a two-dimensional surface (a piece of paper or canvas) in a way that looks realistic and accurate, as we see it in nature. Perspective is used to create an illusion of space and depth on a flat surface

Perspective can be shown by making far off objects smaller than objects that are closer, overlapping objects, using greater detail and brighter colour in objects that are closer, and less detailed, and dull colours for objects that are further off.

Q13.



*Children using henna for creating designs*

**What do we mean by folk arts?**

This term is used for arts that are practiced by a community. They are sometimes done in groups, with the whole community taking part. For example, we have folk dances and folk songs that are performed by all the women of a village, or those in which all the men of a village might join in. We also include activities like wall painting, rangoli making, kolam making, mehndi design, etc. in folk arts.

Q14.

**What is meant by classical arts?**

An art that follows a code or set of rules is known as classical. In India, there are many arts that follow rules laid down through centuries of tradition, but in general, only a few of them are officially called classical arts. In dance, we call forms like Bharatanatyam, Kathak, Kuchipudi, Manipuri, Sattriya and others as classical dance forms of India. In music, Carnatic music of South India and Hindustani music of North India are called Classical.

Q15.

**What is the right age to introduce classical art forms to children?**

Most teachers of classical dance and music suggest that a child should be about seven or eight years old before starting to train in one of these arts.

Q16.

**What is aesthetics? How is it related to arts?**

Aesthetics is a discipline of study. It can be explained as a philosophy of appreciation of arts. It is also a study of our emotional responses to art. For example, how do we feel when we see a sad film? How do we respond when we hear someone singing a melodious song? How do we feel when we watch a funny play? All these situations depict our emotional responses to an art experience. Different scholars and philosophers have put forward different theories of aesthetics - how viewers react to different kinds of arts.

Q17.

**Are all art forms beautiful? What is the relationship between arts and beauty?**

Beauty means different things to different people. Therefore, when we see an art form for the first time, we may not find it beautiful. However, arts cover all the emotions and experiences found in the universe. Not all emotions need be harmonious and beautiful. Take feelings of disgust, or anger, or sorrow. They are not 'beautiful' in real life, but when we see someone acting so well that we believe the actor is really angry, sad or disgusted, then we enjoy the excellent acting!

Q18.

**What is the relationship between art and craft?**

Both art and craft are creative activities. Craft usually refers to making something useful and functional, such as making clay pots, carving statues, weaving textiles, etc. Art includes such skills too, but goes beyond technical skills to issues of imagination and spirituality.

Q19.

**Why should children participate in drama and theatre?**

A well thought-out drama class can develop children in all possible ways—physically, mentally, emotionally and spiritually. Drama and theatre give us the experience of expressing our thoughts and feelings by wearing the 'shoes of others'. To express what they know, feel and think, is an essential part of the development of children. Drama is the most natural form of arts that a child can associate with. To listen to a child, to let a child talk and allow children to play around forms is the basis of drama for children. Given this, they become more expressive, communicative (verbal and non-verbal), self-confident, co-operative and creative.

The children like to imitate adults—their speech, their movements and their work. This is the way they learn. Imitation, for them, is confirming their knowledge of the world. They learn to act in different situations of life. Thus, drama prepares them for life.

Drama is a composite art form. It easily combines all other art forms like dance, music, photography, etc. The inclusive nature of drama gives more opportunity to be more imaginative and creative. In drama, we deal with the lives of other people and the conditions surrounding them. This enhances their understanding towards the life around us.

Q20.

**What are the elements of drama?**

Drama tends to combine all arts, but the element of drama that distinguishes it from other art forms is 'acting' or 'enactment'. In other words, transformation of a person into a role of another person is drama. 'Dorothy Heathcote' of England speaks of six elements of drama – Speech, Silence, Movement, Stillness, Light and Darkness. One can always observe the role of these elements in a dramatic process.

Q21.

**What is theatre or drama?**

Theatre and drama are the two terms which are widely used interchangeably. But each of the term has a different connotation. When we say 'theatre', we mainly think of a play performance for an audience. 'Drama' suggests all the possible exploration of any area or subject at hand through the medium of 'enactment' or 'acting' or 'role play'. In drama, the participants (not necessarily the audience) are encouraged to raise questions and think critically about a given situation. On the other hand, drama also means a play.



*Master Trainers dramatizing a story (AIL, Delhi)*

Q22.

**How does drama and theatre help in developing team spirit?**

We generally work in groups in drama. To continue a dialogue, one has to listen to the other person first. The children have to co-ordinate with one another to execute the dialogues, and the movements in the right sequence, and in the right time. Theatre as a collective art needs co-ordination, not only among actors, but also among all others involved in the play, like musicians, set designers, lightmen and others. Each performance by a group of children binds them together. Appreciation from others makes them celebrate the success together. The sheer joy of performing together, further, motivates them to work in a team.

Q23.

**How can drama improve creative ability of children?**

Doing drama helps in breaking the physical and mental barriers of children, and soon sets the ground for children to explore their creativity. The most important element of teaching (doing) drama to children is to set them free from the fear of doing mistakes. One can never be creative with the fear of doing mistakes. Drama accommodates the thoughts and feelings of children. Their ideas get spontaneous flow in drama when they build situations from the experience of their life. Through drama, they enter into new situations of life, and prepare themselves to face the unexpected. All this tremendously helps them to be more creative.

Q24.

**What is mime?**

Playing a scene or situation with the help of body movements and facial expressions only, and without dialogues is mime.

Q25.

**Is puppetry a dramatic art? What is its importance for children?**

Whenever and wherever people and objects get transformed into some other living or non-living thing, drama is sure to happen. Transformation is the key element of drama. As soon as we give a character to a puppet, transformation takes place.

Puppetry is a very important dramatic art for children. First of all, younger children immediately make connection with puppets by taking them as a part of their toy-world. Secondly, it is often easier for the children of all ages to speak their mind out through the mouth of puppet-characters. Further, they learn many things like handling the objects, taking care of their safety, and if the puppets are made by themselves, having great artistic and creative satisfaction.

Q26.



*Creative Drama–Master Trainers,  
AIL Program, Delhi*

**What is creative drama?**

In creative drama, children get the maximum opportunity to work with their own ideas. Under the supervision of an adult, the children can make a plot of a story, write a script for a play, decide their roles and direct a drama themselves. They can do with or without audience. We, the adults with our timely intervention, can contribute to make this process more exciting and more meaningful for them. In the

beginning, we need not look for a particular structure in a story or a play. We should even welcome what at times, looks to us as 'non-sensical'. Let the children do 'no end' plays as well. The children should get space to play with their ideas and take as many creative challenges as possible.

Q27.

**Can a play be performed without a stage or an auditorium?**

A play can surely be staged without a stage. In fact, we can turn any space - a floor or a roof top - into a stage if we plan the presentation and the seating arrangement for the audience wisely. Sometimes, a part of the school premises can serve as an excellent setting for a play, like staircase, corridor, verandah with pillars, and a place with a tree or a wall in the background and so on. At times, we would find such wonderfully suitable readymade settings that no stage-setting could beat.

If we have an auditorium, we can think of using it innovatively every time. To do one part of a play or a cultural event on stage, and another part in a different setting of the school, may also make things attractive and exciting.

Q28.

**What is a street play?**

When a group of people think that there is a certain message to be taken to the streets or say, to the common man who does not have access to an auditorium or a particular place of performance, and do a play for them - such a play is known as a street play or 'nukkad natak'. The play is performed in an open area where anyone feels free to join in. In the auditorium, the audiences are in front of the stage, but in a street play, they can be on all sides.

So there the actors have to perform in such a way that the audiences on all sides can hear it, and look at it.

Q29.

**Can we do a play without makeup, costumes, music and a setting for the stage?**

Of course, we can. In fact, if we make it a habit or if we can do many presentations without any props. These aids, children will go through a deeper experience of this 'make believe' art of drama or theatre. But, we must not forget the fact that the children love to be dressed differently/decoratively, to have a new face, to sing and dance, and to move around in a setting suitable to play the game of hide-and-seek. Moreover, by using all these aids, they get added benefits related to management, co-ordination and a feeling of celebration.

Q30.

**Does drama and theatre improve the child's personality?**

Theatre engages children to participate with their body and minds. When they participate in spontaneous activities, they convey their reactions, ideas and attitudes. Theatre, largely being a team effort, allows children to experience multiple perspectives within which they see their own action. The facilitator or the teacher's guidance assists children to understand their strengths and weaknesses. Theatre, as an experience, facilitates children's overall growth, as it allows language and cognitive development, along with physical activity in an environment free from threat. If any art activity becomes a mere imitation, it can be very detrimental, as it negates the free flow of art.

Q31.

**What is music?**

We hear different types of sounds all around. They are of varied types - loud, soft, harsh, melodious, romantic, pathetic, joyful and so on. But, the type of sound which is pleasing to the ear, has melody and rhythm or Sur and Taal, has a systematic frame of an ascending and descending order, giving a variety of patterns and conveying emotions.

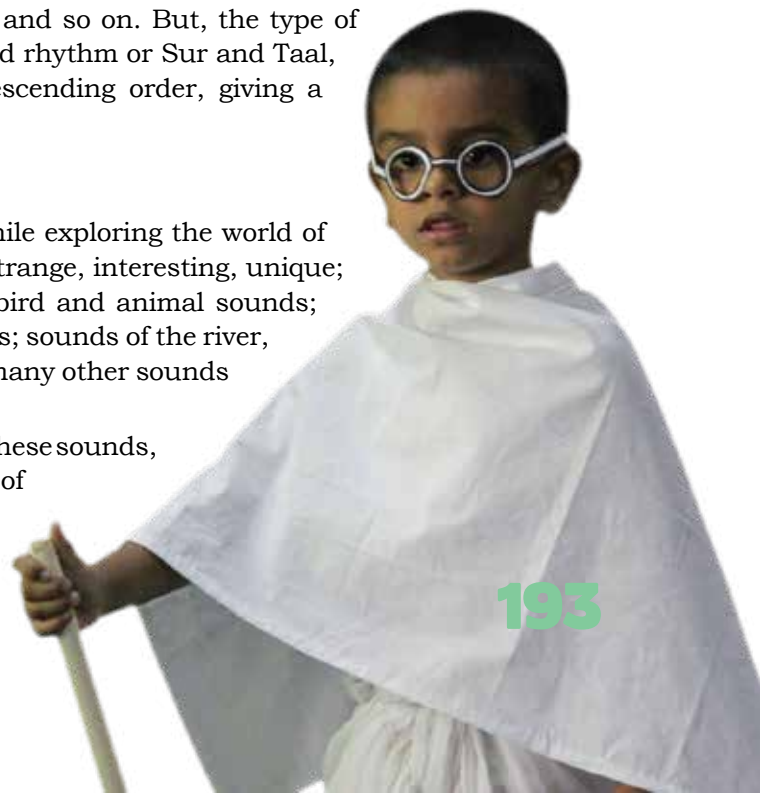
Q32.

**Is every sound in environment music?**

Music is an art form whose medium is sound. While exploring the world of sounds, one recalls any sound one has heard as strange, interesting, unique; loud as thunder; soft as footsteps on the grass; bird and animal sounds; hawkers and interesting variations in human voices; sounds of the river, rustling of leaves, pitter-patter of the rain, and so many other sounds of nature. Can one find music in all these?

The human being has imitated and reproduced these sounds, and paved the way for systematic arrangement of sound — seven notes and other notes in between; unlimited combinations creating music.

*Child playing Gandhi  
(MCPS, Pankha Road)*



The combination of sound notes has to be in harmony (that is pleasing to the ear) in order to be music, otherwise the sound risks to be noisy.

This is the journey, and thus, we realise varied types of music have been created.

*A beautiful example:* in a mela, sellers and buyers shout, circuses go on, magicians show their tricks, children run, mikes blaze, creating an apparent chaos or cacophony. This is no music. But there are elements of music in all these, provided one can arrange the chaos for an order. A musician can churn out sounds for arranging music even from such situations.



### Q33. Why is music important?

The Indian scenario is submerged totally in the ocean of music. Singing is a natural instinct of every Indian. As the sun enters our hemisphere, bringing in the rays of light, we hear chants and bhajans from the temple, *azaan* and then *namaz* from the mosques, hymns from the church, shabad from the Gurudwara, and tolls of bells from religious places and so on. This first activity seen all around reveals the first attribute of music. Music invigorates the mind. Also it is a proven and practiced fact that music enhances the following abilities:



*Teachers of CTSA from different parts of the country singing together*

- Concentration level
- Happiness
- Inspires
- Unites people
- Peace
- Refreshes a fatigued or tired body and mind
- Kindles thought and ideas

Based on research emerging from the cognitive sciences, some useful information to explain connections of music to the development of mind have shown the following - "As a result of technology which allows us to see the human brain while it is in the process of thinking, we can observe, for example, that when people listen to melodies with a variety of pitch and timbre, the right hemisphere of the brain is activated. It also 'lights up' when people play music by ear. When, however, people learn to read music, understand key signatures, notation, and other details of scores, and are able to follow the sequence of notes, then the left hemisphere 'lights up'. Significantly, it is activated in the same area that is involved in analytical and mathematical thinking."

Several studies on the impact of music have confirmed that music prompts greater connectivity between the brain's left and right hemisphere, and between the areas responsible for emotions and memory than do almost any other stimuli.

**Q34. What is the impact of music?**

Music has a universal impact. Let us consider a small example. The National Anthem is always sung in unison all over the country, all over the world. It is the pride of a nation. In Olympics, an international sports event, while presenting the medals to any individual or a group of citizens the national anthem of the respective country is played. You have observed several times that while the anthem is played many a times, tears have rolled down the eyes of a winner - it is a common sight. The emotion that comes from within on hearing one's own country's anthem truly is of immense happiness. We can be sure of one aspect if

only words of the anthem were read out the same feeling of pride and happiness would not have heightened to this level. This is the magic of the seven notes. The patterns that are woven with the seven notes create magic and are the easiest method of gaining happiness, energy and revitalization.



*Children singing and concentrating on a musical composition (NPV, New Chaukhandi)*

**Q35. What are the fundamentals of music?**

Music has many different fundamentals or elements. These are: melody, harmony, shruti, swar pitch, beat or laya, rhythm, timbre or colour, expressive qualities (dynamics and articulation), and form or structure.

**Q36. What is Melody?**

Indian music is based on melody. Melody is a series of notes sounding in succession. The notes of a melody are typically created with respect to a scale. Each note in the music system has a particular frequency, and is independent in itself, yet connects to the other, harmoniously like a necklace with beautiful beads. The elements of a melody are pitch, duration, and timbre (character).

**Articulation and Dynamics**

Articulation is expression, and dynamics are the different levels of loudness and softness in a piece of music, and the way in which a performer reproduces them in a particular performance.

**Q37. What is meant by technical terms of Indian music such as *shruti*, *swara*, *saptak* and *scale*, *pitch* and *rhythm*?**

• **Shruti**

A sound that is audible is **Shruti**. 'Shru' means to hear. Any distinctly identifiable sound which is musical is a shruti. Indian musicians have identified 22 sounds that are musical. These sounds move in an ascending order from high to low, having a regular interval between them.

- **Swara**

*Shruti* plays a vital role in the origin of *swaras*. Musicians have identified *shuddha* and *vikrit* notes from the *shrutis*.

There are two types of *swaras*:

- *Shuddha Swaras* or natural *swaras*
- *Vikrit Swaras* or modified *swaras*.

Let us understand the meaning of these *swaras*:

- *Shuddha Swaras*: the *swaras*, which have been given a fixed position on the *Shruti* table, are called *Shuddha Swaras*.
- *Vikrit Swaras*: *Vikrit swaras* are those which move from their fixed position on the *Shruti* table.

The notes *Sa* (first) and *Pa* (fifth) cannot be moved from their original fixed *shruti*; hence they are called *Achal* (immovable) *swaras*, and the rest five *swaras* are known as *Chala* (movable) *swaras*.

In the Hindustani Music system, there are seven notes and five variant notes or *vikrit* notes. Seven *shuddha* notes which are *Saa, Rey, Gaa, Maa, Paa, Dhaa, Nee*, one *Tivra*, i.e. *Maa*, and four *Komal swara* - *Rey, Gaa, Dhaa, Nee*. In the Carnatic style of rendition, there are seven notes and nine variants which are *Shuddha Saa, Rey, Gaa, Maa, Paa, Dhaa, Nee, Shatshruti Rey, Dhaa, Satharan Gaa, Antara Gaa, Prathi maa, Chatushruti Dhaa, Kaisaki Nee, Kakali Nee*. These are placed on different *shrutis*.

- **Saptak and Scale**

*Sptak* is a group of seven *swaras* arranged in a regular order, one after another, that forms a musical scale. *Sapt* means seven. *Saptak* is a systematic arrangement of seven *swaras*, placed one after another, in a regular order.

Indian music has three types of *Saptak* according to its low, middle and high pitch, as given below:

**Types of Saptak**

- *Mandra Saptak*: it has *swaras* of low pitch, and to recognise this group of *swaras*, the sign (,) is given below the *swaras*, for example, 'Sa', 'Ga', 'Ma', 'Pa'.
- *Madhya Saptak*: it has *swaras* of middle pitch, and no sign is given in the written form to recognise them, for example, 'Sa', 'Re', 'Ga', 'Ma', 'Pa'.
- *Taar Saptak*: it has *swaras* of high pitch to recognise this group the sign (.) is given above the *swaras* in the written form, for example, 'Sa', 'Ga', 'Ma', 'Pa'.

- **Aaroha**

If the *swaras* are sung or played in the ascending order of pitch, that is, from the lower pitch to the higher pitch, then such a set of *swaras* is said to be in *Aaroha*. *Swaras* in ascending order are *Sa, Re, Ga, Ma, Pa, Dha, Ni*.

- **Avaroha**

If the *swaras* are sung or played in the descending order of pitch, that is, from the higher pitch to the lower pitch, then such a set of *swaras* is said to be in *Avaroha*. *Swaras* in descending order are said to be *Avaroha*, for example, *Ni, Dha, Pa, Ma, Ga, Re, Sa*.

- **Pitch**

Pitch reflects low and high sound. Pitch is, nearly always, closely connected

with the fundamental frequency of a note. In general, the higher the frequency of vibration, the higher the perceived pitch, and lower the frequency, the lower the pitch.

At and below about 1000 Hertz, the perceived pitch of a tone gets lower as sound pressure increases, but above approximately 2000 Hertz, the pitch increases as the sound gets louder.

The difference in frequency between the two pitches is called an Interval/*Matra*.

- **Rhythm**

Rhythm is the arrangement of sounds and silences in time. Meter animates time in regular pulse groupings called measures or bars. The time or meter signature specifies how many beats are in measure, and which value of the written note is counted and felt as a single beat.

Q38. **What is dance?**

Dance is a movement that possesses rhythm and beauty. It may or may not have a theme or a story.

Q39. **Why should dance be taught to children? How does it affect the cognitive, psychomotor (head and body co-ordination) and behavioural aspects of learners?**

Dance is a celebration of life. It is joy in the ability to use movements to create beautiful rhythm designs. It is an eloquent expression of the emotions that we discover as we experience more and more in life. Exploration of the self in terms of movement control and inner feeling leads to greater self-confidence. The element of co-ordinating steps with movement and glance (a very important feature of dance) results in improved psychomotor (head and body co-ordination) wellness. Dance is also an area where emotions can be expressed freely. Pent up emotions, can be expressed without harming anyone, and we become free of them. As we create more and more beauty through dance, our aesthetic sensibility (awareness of beauty) is enhanced, and we find this affecting our lives in a very beautiful manner.



*Children enjoying dance movements in an inclusive environment (AIL classroom, Delhi)*

Q40. **What are the elements of dance?**

Movement, rhythm, design and expression are the basic elements of dance. Movement can be in rhythm or different rhythms. It can be in style (that is, different from the way one would move in real life; in dance, a walk would have to be more beautiful than it would be in real life). It could change in speed! Design would refer both to rhythm patterns made, as well as the movement patterns created. Expression refers to different emotions or feelings that are expressed through the dance.

Q41.

**How does dance develop physical strength, co-ordination and concentration in the performer?**

Dance means movement — different muscles are exercised, they get strengthened. The lungs are exercised and stretched more. Therefore, they become stronger and the intake of oxygen is increased. This results in better oxygenation of the blood, and hence healthier organs. The exercise and the increased intake of oxygen results in better stamina and physical strength.

The co-ordination between movement, step and glance can be brought about only when one dances with total concentration. The co-ordination element of dance results in improved psychomotor (head – body) co-ordination in other areas of activity as well!



*Even physical exercises are fun in dance  
(Portmore School, Shimla)*

Q42.

**What is makeup? Is it important to apply makeup while performing through 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 or kajal, eyebrow pencil, lipstick, and so on. Makeup is used to enhance the beauty and character of the dancer or performer. It also helps to enable people see and enjoy the character from distance. Makeup can also be specific to the character being shown in the dance or drama. For example, the makeup used for 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.

Q43.



*Children in self-designed costumes  
for a tribal dance*

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

Costumes in dance and drama add to the beauty of the dance; it creates a space away from real life; it can also suggest the character being shown; it 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.

Q44.

**What is the role of music and literature in dance?**

Music is an inseparable part of dance; the rhythm is provided by percussion (drum) music. When this is accompanied by melody, the dance experience

becomes very beautiful. The melody may be provided by an instrument, for example, by the *Veena*, *Sitar*, *Sarangi*, Flute, and so on, or else it may be a song, which is basically literature, which has been set to a tune. The literature gives richness to the dance when the dancer explores its meaning and expresses different feelings connected with it!

Q45.

### What is the importance of mudras in dance?

*Mudras* are hand gestures that are used to communicate with the audience through dance. We use *mudras* constantly in our communication with other people in day-to-day life also. For example, we beckon someone with our hand, or we use the fore-finger to point at something. In dance, *mudras* are used to unfold the meaning of the song/lyrics being sung. *Mudras* are also used in portions of dance, where there is no literature being danced to. *Mudras* are specific to the dance form.



Q46.

### What is a prop?

Prop is a short form for 'property': in the language of drama, a prop or property are objects used on stage to create a situation or convey an action. For example, a mirror, a *charpoy* or bed and chair would imply a home, while a child riding a stick is pretending that the stick is a horse, making the stick a prop.

Q47.

### What do you understand by the concept of choreography?

When we speak of choreography, we are speaking of the way patterns of movement are created so that they flow into one another smoothly. For a solo dance (single person dancing), choreography refers to the movement patterns only. For group dancing, it would refer to movement pattern, grouping of the dancer and the way the groups would move around in the dance space using



Children of NPV, Baprola Village performing on self choreographed folk dance

movement patterns, the previous grouping dissolving into another kind of grouping, and so on.

Q48.

**Do you think art education is equally important for differently-abled children in the system?**

The question itself sounds very discriminating. This displays that we still have a number of prejudices about the differently-abled, and we need to look at this core issue of attitude towards persons who are different. Just like the “able persons” have some limitations and strong points — like one may be good at writing, but not so good at spoken expression; another may be good at dance, but not be able to sing in tune; or another may be shy to dance, but be good at drawing, or math; while another may not be good at these subjects. Similarly, the differently-abled may have a limitation in one area, but excellent abilities in another. For example, those with visual impairment or blindness often have excellent hearing capabilities. Their capacity to move or to recognise or locate persons, based on sound alone, is extraordinary, which a “normal” person cannot do. Similarly, we often find that people with hearing impairments or deafness often have an extraordinary sense of rhythm, and an ability to move the body freely.

If we can accept that every person is equal and as having special abilities, then this question does not arise. Whatever are the needs and desires of ‘normal’ people, are also felt by the differently-abled. As we agree that arts serve a very important function in the education of the child, the question of whether the arts are important for the differently-abled should not arise.

Q49.

**How does art help in promoting inclusiveness at classrooms?**

One of the most important aspects of art is that there is no right or wrong answer. Knowledge is approached in an experimental manner. Different experiments yield different results and have varying techniques, but none of them is right to the exclusion of others. From that perspective, the arts are very inclusive. There is no need to separate the art work of the literate from the illiterate, the disabled from the non-disabled, or the boys from the girls. Similarly, those belonging to communities that suffer social ostracism can work easily alongside the others in the class, because art is a journey where no one has all the answers. It breaks barriers of language as art has its own language.



*Exploring dance movements in an inclusive class setting*

Art activities help the children engage with each other, so gradually barriers are broken, and children belonging to different backgrounds build communication and interaction.

Q50.

**What are the implications of arts education for the inclusive classroom concept?**

There is no better way of inclusion than through arts. Firstly, it breaks barriers of what is right and what is wrong. Everything can be accepted. As art is an expression of the self, it helps the disadvantaged to express their innermost feelings through their works of art.

Besides, arts can be a very good group activity. So, art activities have the potential to bring people together, overlooking the physical or other differences, and making inclusion a very smooth and natural process. More importantly, these activities will build an atmosphere of learning from each other — the non-disabled from the challenged and vice-versa. This will inculcate in the students, a healthy respect for other human beings.

Inclusion of children with special needs, those from socially outcast communities and girl children is possible through art activities.

By allowing children with special needs, or those from disadvantaged groups to participate with other children in an equal manner, the teacher helps build immensely the strength and confidence of the challenged children. Eventually, this increased confidence will reflect favorably in their academic achievements too.

More importantly the child would have made friends, which is the most important need of any child, especially those with special needs or socially disadvantaged.

Q51.

**How does education in arts help in the development of a child in the primary and upper primary classes?**

Art is the most essential element of learning for the child when compared to other disciplines, as the arts lay the foundation for holistic development of the child. The arts urge one to use all senses; hence, arts help in the use of all senses. This is important in the development of the child at the primary stage. Various art activities also help increase concentration powers and sharpen mental abilities, which are useful for children at any age.

In the upper primary section, arts can help to develop critical thinking and creative thinking in all children.

Q52.

**What is the appropriate age to introduce art education to children?**

There is no correct age to introduce art to the children. Children respond to art at all ages according to their capacity. There are certain patterns in which children react to art activities, according to children's age. Developmentally appropriate art experiences can be provided to children from the age when they can grasp a crayon or pencil, and scribble. Objectives of arts education differ at different levels of school education, which are guided by pedagogical principles, based on the artistic development among children.



*Children of IIT Nursery School,  
Delhi enjoying scribbling*

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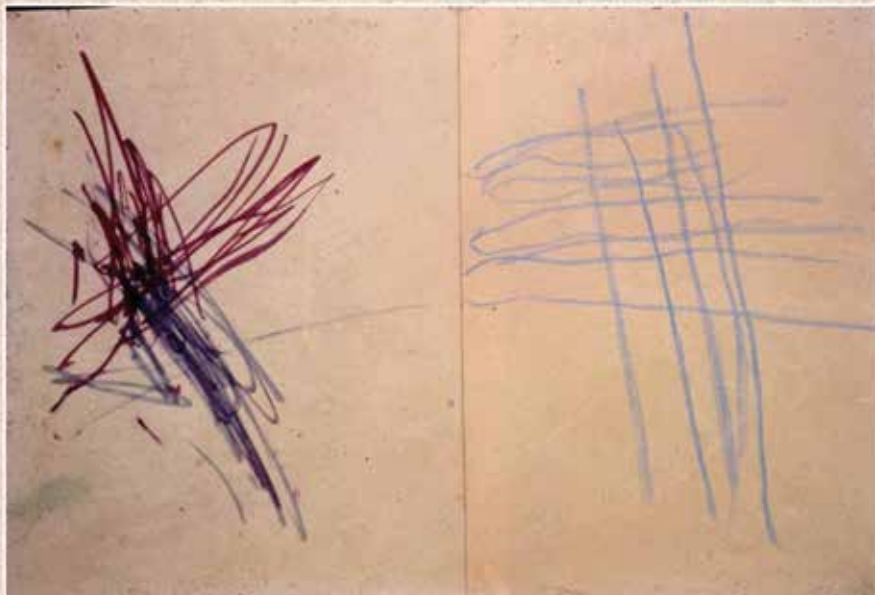
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# CHILDREN'S ARTISTIC DEVELOPMENT

## THE SCRIBBLING STAGE

2 - 4 years



There are three types of scribbling a child engages in

1. Disordered Scribbling
2. Controlled Scribbling
3. Named Scribbles

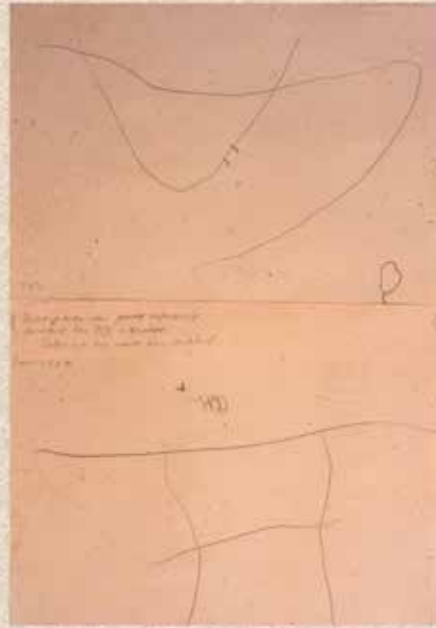
### Disordered Scribbling

- The child makes random marks on the surface.
- These lines change in length and direction.
- The child is not attempting to draw something she sees in her environment; she is just enjoying moving her arm over the surface.

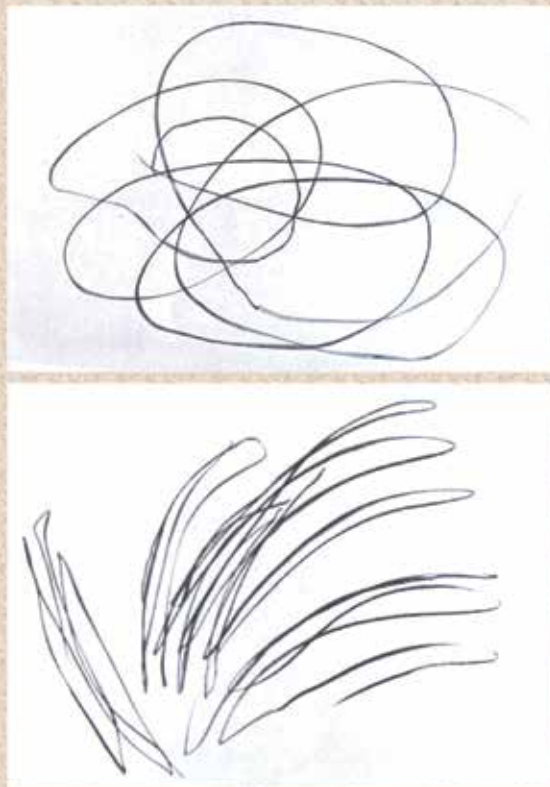


## Controlled Scribbling

- As her motor skills improve, the child **gains control** over her scribbling.
- She begins to see a relationship between her arms' motions and the marks she makes.
- She is able to draw circles and, maybe, geometrical shapes.
- Lines maybe repeated with a great deal of vigour.
- She doesn't take her crayon off the paper.
- By the age of three, she comes close to an adult grip of the crayon.



- She likes to try different colours while scribbling, and tries to fill up the entire page.
- She may find a relationship between what she has drawn and something she sees in her surroundings.



## Naming of the Scribbles

- The child begins to name her scribbles.
- This is an important milestone in a child's development. It shows that the child's thinking has changed, and that she sees a relationship between her motions and the environment.
- **The scribbles may seem unrecognisable to the adult, but they have meaning for the child, so the adult should accept them.**
- She spends a lot of time trying out new instruments.
- She spends more time scribbling.
- Sometimes, she talks to herself while scribbling—she does this in order to make sense of her surroundings through her scribbling.



A scribble titled —  
'My mother goes shopping'

## Parent and Teacher's Role

- The child takes to scribbling naturally, so the adult's role is minimal. All the adult has to do is provide the appropriate materials and encouragement.
- Scribbling should not be interfered with.
- One might find a child who is reluctant to scribble. She should be given clay to start with.
- **The adults should not search for meanings in the child's scribbling, nor should they give it their own interpretations.**
- During the first two stages of scribbling, the adult should only comment on the scribbler's movements. Comments like, "I like those lines!" or "what interesting shapes those are!" would be appropriate at this stage.

Continued..

- Once the child names her scribbles, the adult should listen carefully, and initiate a dialogue with her. For example, if the child says, “This is my pet dog”, the adult may ask questions like, “What is its name? Did you name it? What kind of games do you play with it?” etc.
- Thoughtful praise and questioning can prove to the child that you value her work. It fuels her imagination and boosts her confidence.
- During the naming stage, provide the child with experiences that increase her awareness of the world around her, and stimulate all her five senses.

### **The Meaning of Colour in the Scribbling Stage**

- Colour plays a subordinate role in scribbling. The child only scribbles for the pleasure of moving the crayon on the paper.
- Research shows that children use colour in a sequential order — there is no emotional reason behind the choice of colour, she merely uses the one closest to her.

## Art Materials for the Scribbler

Art materials must fit their needs and should provide free expression without technical difficulties.

### Suitable

- Big black crayons
- White chalk
- Black felt pens
- Thick poster paints
- Clay
- Collage

### Unsuitable

- Water colours
- Pencils

## Scribbling as a Developmental Process

- Children raised in visually enriched atmosphere develop faster.
- Interaction between the child and her environment needs to be increased. She should use all her senses to make this interaction meaningful.
- A study found that children who were easily distracted had parents who offered ready-made solutions.
- A teacher can provide alternate suggestions, give encouragement, and make the child feel that her end product is worthwhile.

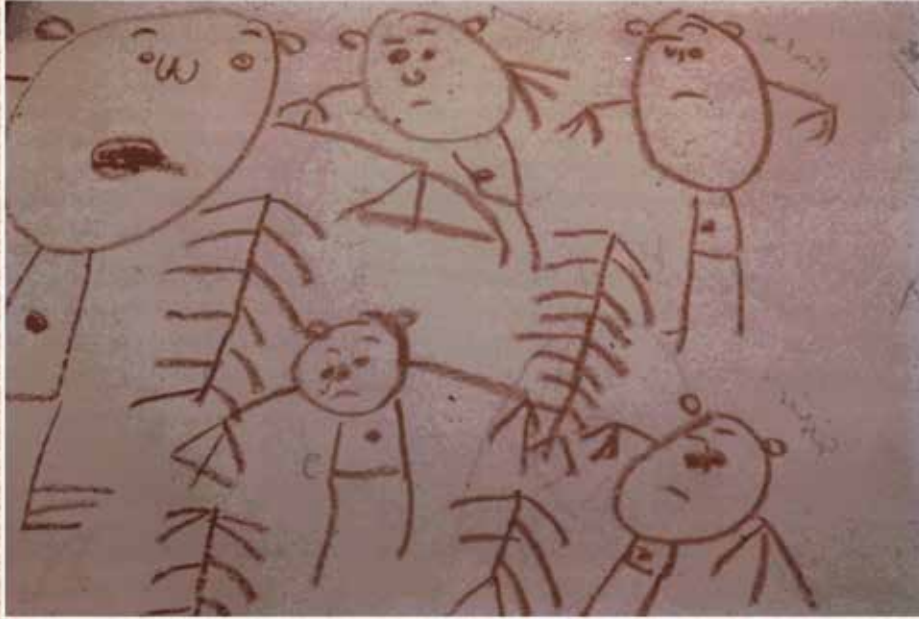
### **The Scribbling Child and her Environment**

- Direct relationship between a child's scribbles and how she relates to the rest of her environment.
- If the child seems to be repeating herself in her scribbles, it is a sign of low self confidence.
- Exploration of a variety of tactile sensations can stimulate a child.
- Projects that develop dependence upon adults, which are too difficult for a child, undermine the confidence of the child.

Art activities such as pasting, folding, cutting designed for a particular end product such as snowmen or Christmas trees are worthless and should never be included for the scribbling child because they are at a level which is foreign to their understanding and ability.

## THE PRESCHEMATIC PHASE

4 - 7 years



- The child consciously makes forms that have relationship to the world around her.
- Marks and scribbles have lost relationship to bodily movement.
- Parent/teacher can now record a child's thinking process.
- The Artwork provides clues about what is important to the child.
- By the age of four, the child is making recognisable forms, which by the age of five, are distinguishable as people, houses, or trees.
- By the time she is six, the shapes and forms have evolved into clearly recognizable pictures.
- Several factors influence the kind of drawing done at any particular moment.

## Characteristics of Preschematic Drawings

- This stage develops naturally after the scribbling stage.
- Usually, the first symbol is a man.
- Typically, man is drawn with a circle for head and two vertical lines for the legs.
- This same 'head-feet' figure will be used to represent different people, without making any visual distinctions between the figures.



- The child tends to ignore certain parts of the human body.
- To draw the child's attention to a part of the body which she tends to ignore while drawing, the teacher should engage her in a physical activity that uses that particular body part, for example, if you wish to make her aware of her hands, perhaps you could play a game of throw ball with her, and then ask her to draw the human figure.
- Head-feet representation gradually becomes elaborate with arms sticking out.
- By the time the child is six, she has a fairly elaborate drawing of a man.



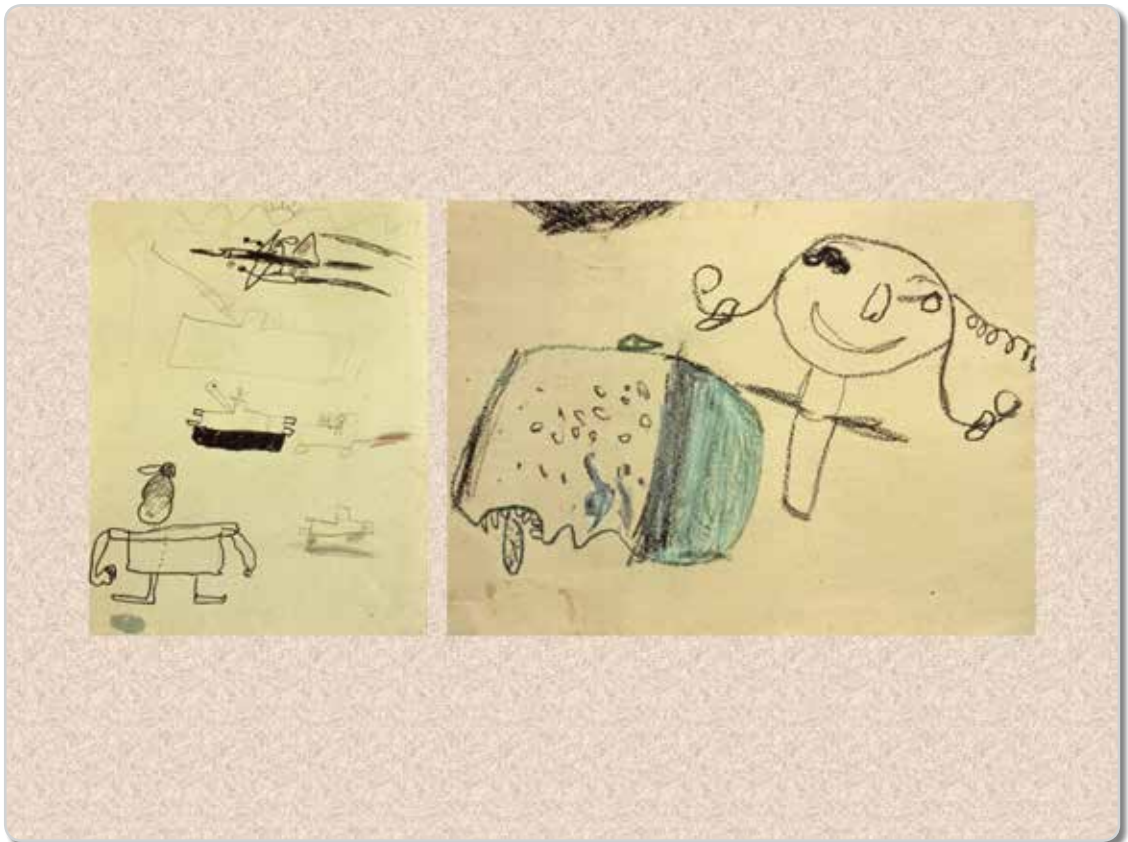
## The Meaning of Colour

- There is little relationship between colour and object.
- Reasons for the selection of colour maybe emotional or mechanical.
- Criticising a child's use of colour or pointing out the correct colour of objects, interferes with her freedom of expression.



## Spatial Arrangement

- The way a child portrays space in her work is intimately tied up with her whole thinking process.
- The child portrays space in a way that is considered 'incorrect' by adults.
- The child has no concept of ideas like perspective and distance. Her figures seem to float in space. This is completely acceptable at this stage in her development. The adult should not try to 'correct' the child.
- The kindergarten teacher can understand from the child's work, whether or not the child is ready to understand space as a more complex concept.



### Drawing as a Reflection of Growth

- A child's art is a reflection of herself.
- She should not be expected to draw or paint like someone else.
- Teaching of artistic skills or techniques is of no value at this stage, as she is using art to understand herself and her surroundings.
- The more capable a child is to differentiate between different forms, the more intellectually developed she is.

- She exaggerates things or parts of her body of which she is very aware, or which are very important to her — for example, the hands in the waving figure below.

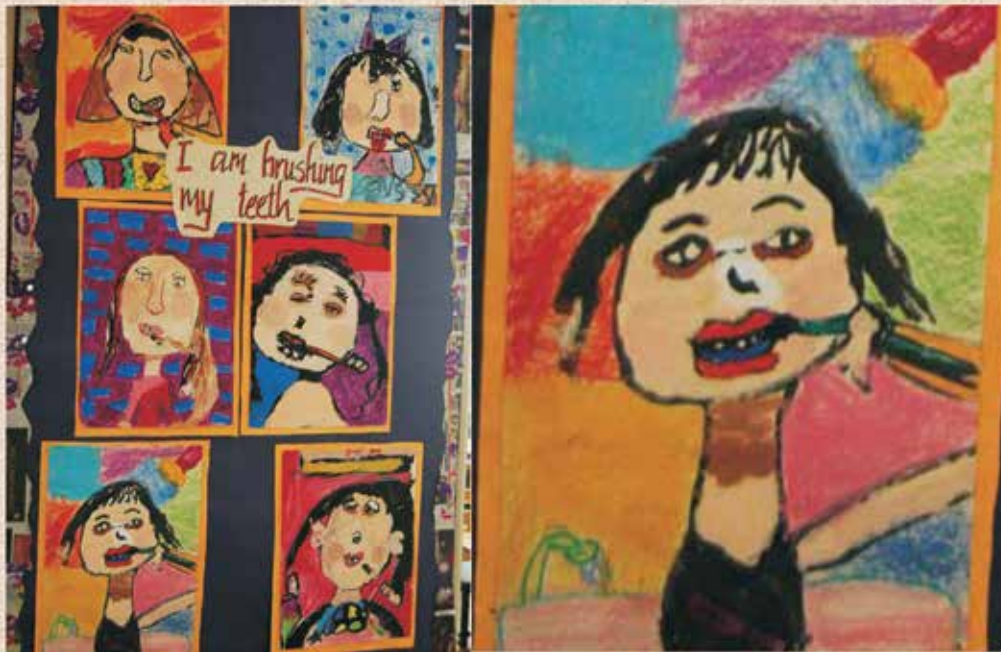


- The way things are represented is an indication of the type of experience the child has had with them and it changes as she becomes more aware of it.
- Copied symbols are usually repeated in a stiff inflexible manner.



## Art Motivation

- Should stimulate a child's thinking, feeling and perceiving.
- Should stimulate awareness of the environment.
- Make her feel that the activity is very vital.
- Attitude of teacher is vital to the learning experience.
- Child should identify with the art experience; any art activity should start directly with the child herself; related to "I" and "my."
- Start with the function of the various body parts.



Continued...

- Engaging the child in an actual experience to increase her awareness of her mouth, make the child brush her teeth, or eat sweets.
- It can be a short discussion.
- Motivation can be concerned primarily with the material itself i.e., allowing them to engage and play with the material.
- Motivation can be based on recall of an event in which the child may have been involved. Topics should include first the *where* and *when*, second the *what*, and third the *how*.

## Subject Matter

- Topic should be meaningful to children.
- Subject matter should be related to the child herself.
- A greater awareness should evolve for body parts, size and emotional relationships.

My mother and I

My family and I

I am brushing my teeth

I am drinking my milk

I hurt my knee

I am at the dentist

I am picking flowers

I and my doll

I get a birthday present

## Art Materials

- Allow the child to master the material; do not constantly introduce new material.
- Art material should be truly an art material, not something “cute”.
- Thick poster paint on large absorbent paper is great for developing freedom.
- Low flat tables, if space permits.
- Good quality coloured crayons.
- Pencils can be given when more detail is desired.



“Animals” drawn with a felt-tipped pen by a seven year old girl. This material lends itself to a bold, direct presentation of thought. Every art material has its own characteristics and specific values.

Other materials suitable at this level:

- Coloured chalk
- Fiber-tipped pens
- Coloured papers
- Collage materials
- Clay

A teacher should not be concerned with mass-producing little stereotypes for holidays or seasonal events because such activities make the child feel inadequate and reduce her confidence in her own expression.

### Summary of Growth Characteristics

- Art is a direct reflection of oneself.
- Drawing provides a means for better understanding of the child.
- The art motivation concentrates upon the experiences the child herself has had.
- A child is not a miniature adult nor does she think like an adult.
- Art can provide not only the opportunity for growth in several vital areas, but also the opportunity for a child to investigate, invent, explore, make mistakes, have feelings of fear and hate, love and joy.

## THE SCHEMATIC STAGE

7- 9 years

### Schema

- The child arrives at a **schema** — which is a definite way of drawing an object she sees in her surroundings. She will develop different schema for a person, a house, an animal, etc. Every child develops her own individual symbol system, different from that of her peers.
- Most children arrive at this stage at the age of seven.
- The schema is determined by how a child sees something, the emotional significance she attaches to it, her touch impressions of the object, and how the object functions.
- Whenever there are modifications of the schema, we know that the child has portrayed something of importance to her.
- The schema of an object is the concept at which the child has finally arrived, and it represents the child's growing knowledge of the object.

### Characteristics of Schematic Drawings

#### The Human Schema

- The child draws the human figure in many different ways.
- By the age of seven, it is a readily recognisable symbol. The human being is depicted with greater detail. The child may include details like hairstyles, finger nails, etc.
- She will repeat this schema to show different people, without making variations, like in the drawing to the right.



## Spatial Arrangements

- A 'Baseline' develops. This is the bottom edge of the paper, which symbolises the floor.
- The child will line her figures up on this all important baseline.
- The child has no concept of three-dimensional space.
- The upper edge of the paper becomes the sky-line.
- The space in between symbolises air.



**Gradually, multiple baselines begin to develop.**



## STAGE OF REALISM

8 years onwards

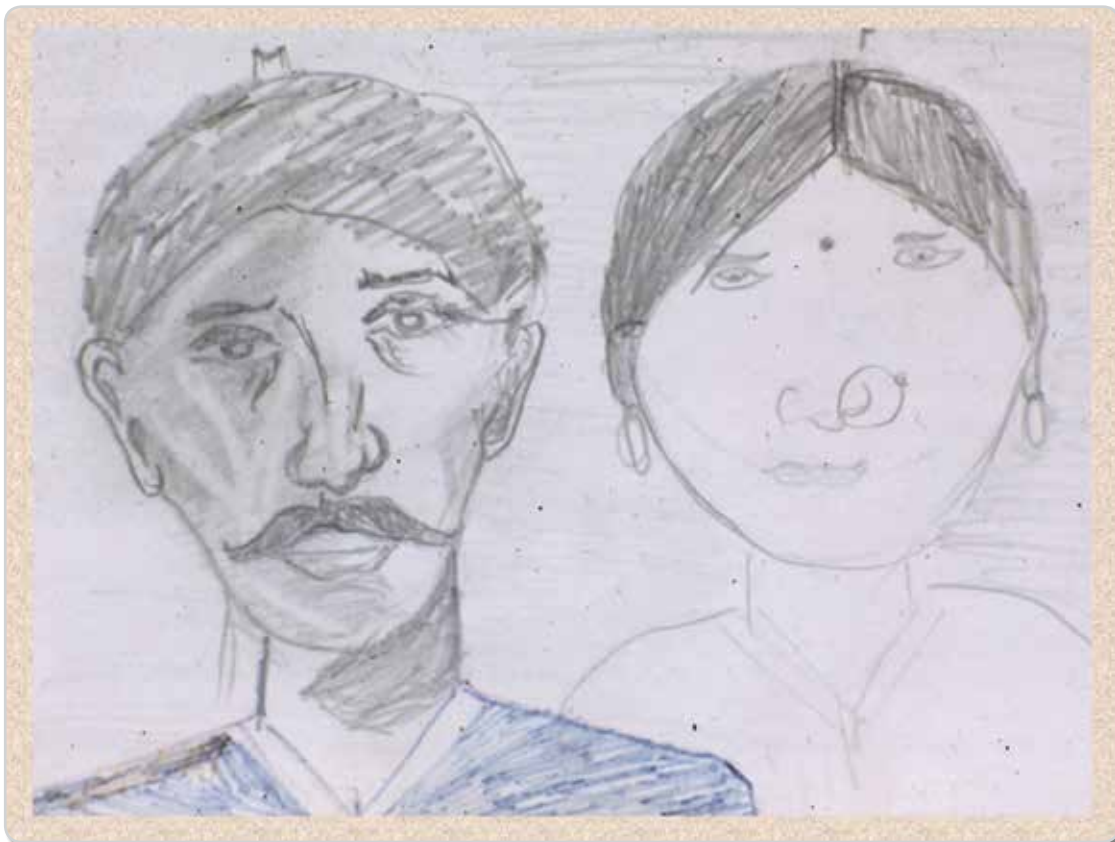


- The child is now more aware of the things around her.
- The schema she has developed no longer depicts her surroundings to her satisfaction.
- While drawing, she becomes concerned with depicting things more realistically. Her drawings of people show an attention to proportion, inclusion of details like the joints, lips, hairstyles, fingers with fingernails, etc.
- There are attempts at using different shading techniques to show light and shade.



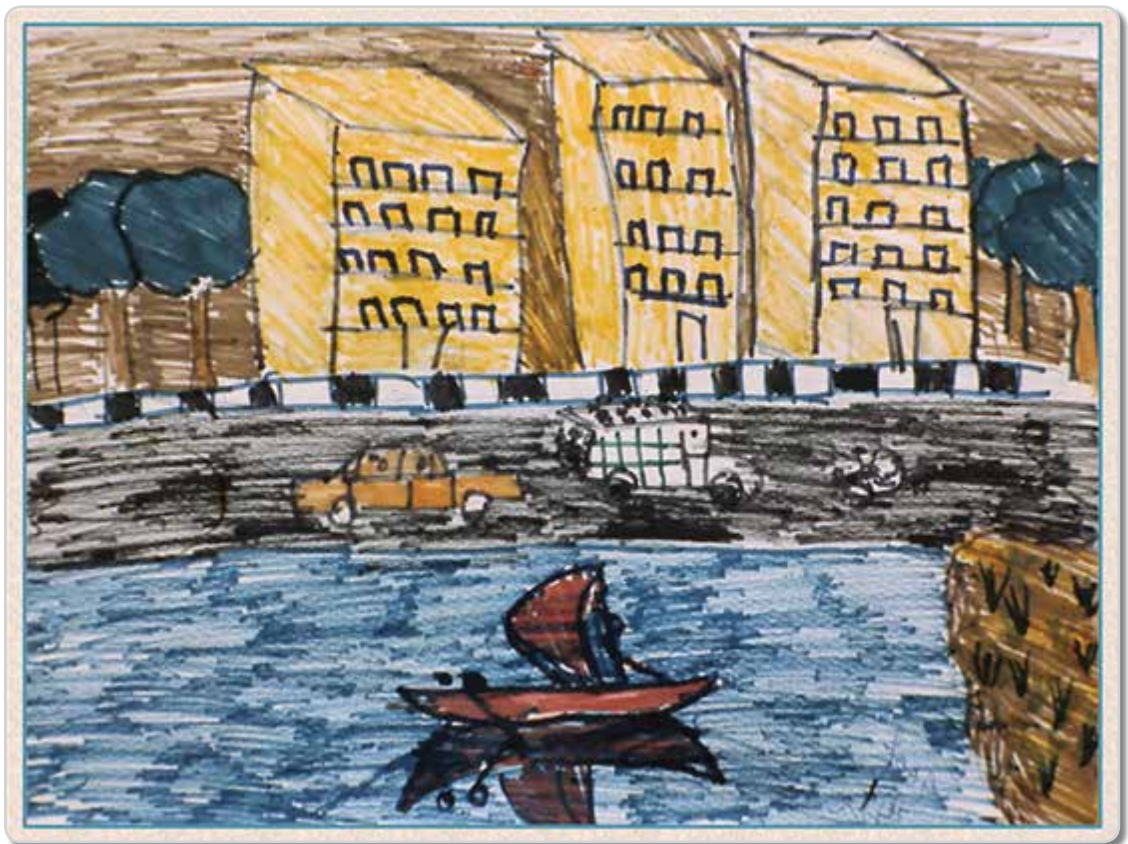
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- She strives to make her drawings more adult like, and gets frustrated when her drawings fall short of her expectations.
- Providing the students with assignments for observational drawing, to improve their skills will be beneficial at this stage.
- However, it is important that the child understands that drawings are not supposed to be photographic replicas of the real world. Art allows the child the opportunity to observe the world in her own special way, and to express this creatively.
- The adult must create a good balance between the above two concepts.
- Exposing them to the artworks of different artists who have both a realistic and imaginative approach to painting is a good way for them to understand this concept.



## Spatial Arrangement

- Objects are no longer arranged side by side on the baseline.
- The child arranges objects and changes their size in relation to each other.
- She overlaps objects.
- Being aware of the concept of perspective, she uses it to depict distance in her paintings. She now understands that objects that are closer appear larger and those farther behind are smaller.
- As the students grow older, they grow capable of abstract thought. They have the ability to assign symbolic meanings to objects. For example, a child aged between 10-12 years can understand that a lion symbolises courage and strength, and a horse can symbolise nobility and grace.





## Module 5

# Integration of Arts with other Subjects

### **An Overview**

- Understanding the value of arts education as a pedagogic tool and its impact on the holistic learning and development of every child.
- Learning the skills of planning and organising age-appropriate art experiences for different classes.

## Integration of Arts with other Subjects

Duration: Two Days

### INTRODUCTION

Integration of arts with other subjects means that arts become the medium of teaching and learning, that is, drawing and painting, dance, drama, music, etc. become an integral part of classroom processes. It also implies adopting an art-integrated curriculum, where art forms become the basis of classroom learning. Art, at the centre of the curriculum, helps in clarifying concepts. Art-integrated curriculum can provide means to bridge the content of different subjects in logical, child-centered and meaningful ways. Subjects such as mathematics, science, social studies and language skills can easily be correlated with arts, and the abstract concepts within each one of them be concretised and learnt effectively with arts at the centre. Learning by this method becomes holistic, joyful and meaningful. This module highlights, with examples, how arts can be integrated with different subjects.

The module is divided into two parts. The first part (Part A) is addressed to the facilitators for further training of the primary school teachers. In this section, with the use of a few activities as examples, the facilitators can help teachers to develop relevant skills to integrate arts for better learning and comprehension. The facilitators can 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 teachers find answers to their questions concerning different teaching strategies that they employ.

### OBJECTIVES

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

- share several exemplary practices of art-integrated lessons across the curriculum;
- explain how art-integrated lessons lead to more holistic and complete learning for the students;
- facilitate teachers in strengthening their skills to incorporate integrated lessons in their classrooms;
- plan or organise art experiences where participants can observe, imagine, explore, create and express themselves freely, and thus be able to develop and evaluate various art-integrated lessons;
- facilitate participants to explore and work with various art forms and to internalise the concept of art education as pedagogy at the primary level of education.

*Using Puppetry to explain EVS concepts  
(AIL, North East Region)*



## PART A

As a facilitator, you have the responsibility to plan and transact the module during the training of primary school teachers. 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 need 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, for your personal understanding. You may also anticipate additional questions during the session and prepare yourself accordingly to answer the same.
- Organise the required hardware and software such as Video clips or Slide Shows, etc. for use at the appropriate time during the session.
- Organise classwise textbooks being used for Classes I to V for the group work on integration of arts with other subjects 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 modeling, 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 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 to the participants and facilitators during 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 conduct and conclude all the activities in the given time frame.



*Sharing art experience in a mock session  
(Master Trainers, AIL Program, Himachal Pradesh)*

A few activities which the facilitator could organise as part of the session/module have been suggested with hints on possible methods.








The time required for the completion of an activity has also been indicated along with the activity plan. 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 and 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

	<b>Ice-breakers</b>	<b>Rapid Fire</b>	
	<b>Mock Sessions</b>		<b>Buzzer Round</b>
	<b>Group Discussions</b>		
	<b>Slide Shows and Video Films</b>		
	<b>VIPP (Visualisation in Participatory Programmes)</b>		

**Activity 1**

Suggested Time



**ICE-BREAKER**  
**CHECK YOUR DISTANCE**

This activity facilitates interaction, and encourages dialogue which is helpful in breaking formal barriers. Classroom demonstration helps teachers to reflect on innovative classroom processes and makes comprehension easy. This exercise displays using visual art to demonstrate time and distance, besides breaking inhibitions.

## Method

The activity is proposed to be conducted in teams. Each participant makes an aeroplane with the papers provided (Provide paper of different kinds, for example, newspaper, magazine paper, used chart paper, etc.). They are asked to write information such as their name; the name of their state; special features; etc. on the aeroplane, after applying colours of their choice on it. Fly it and see whose aeroplane covers the most distance.



*Use of paper aeroplane for learning measurement (Master Trainers, AIL Program, Delhi)*

## Follow-up activities

Suggested Time



Team leaders can measure the distance covered by the first five planes of their team, by the method of estimation. Team leaders may decide their own method for estimating the distance and announce the distance covered by certain planes along with the names of their creators. A round of applause for the winner/s would be encouraging.

The facilitator may ask teams to share the experiences and learning from the activity by conducting a 'Rapid Fire' round. Suggested questions for the Rapid Fire are:

- What did you like about this activity?
- What was this ice-breaker about?
- What did you learn from this activity?
- What do you think are the possible reasons behind aeroplane 'A' going a longer distance than aeroplane 'B'?
- What could be the possible methods of measuring the distance?
- Did you see any connection between this activity and education? If yes, what?
- How do you think this particular activity can help in classroom teaching?
- Did this activity help you to have a different viewpoint on the subject?
- How did the activity influence the environment in the classroom? Positive/Negative/No difference.
- Can you identify different art forms that have been integrated in this activity?





**Activity 2**

Suggested Time

**EXPLORE YOUR RESOURCES**

One of the objectives of education is to sharpen thinking, observing and expression of experiences. In our everyday life, we encounter many situations which can become an important resource for educational purposes. How can this be made a part of the content and pedagogy?

This exercise helps us see the rich pedagogical value of these art filled situations, and how we can link it with our teaching-learning process.

**Method**

The facilitator can prepare six chits (pieces of paper), each with a different situation for different teams. The teams will plan arts experiences based on the given situation. This planning may integrate one or more of the topics/ subjects they teach in their classes.



*Role-play for sharing visit experiences*

**Situations written on the chits**

- You have the opportunity to take students to a nearby Bank or Post office. What art experience will you think of organising before or after the visit? (Situation for teachers of Classes III and IV)
- Your students collect different kinds of leaves, flowers, pebbles, feathers, buttons, toys, etc. What art experiences can be organised using this material? (For teachers of Classes I and II)
- All children have one or the other kind of experiences during the summer vacations; some go to visit their relatives, some go for sight-seeing, some attend special classes, camps, places, etc. (For teachers of Classes I and II)
- Students of your class visit the zoo, what are the possible art experiences that you can plan for them? (For teachers of Classes IV and V)
- Playgrounds and parks are common places for every child. How can you utilise their observations and experiences in different art forms? (For teachers of Classes I to V)

The facilitator may ask teams to present their plans one by one and invite observations and suggestions from the other teams.

**Follow-up activity**

Suggested Time



Suggested questions for the Buzzer Round to get their feedback.

- What did you understand from this activity?
- Did you see any links between this activity and education? If yes, what kind?

- How do you think this particular activity can help in quality classroom teaching and learning?
- How did the activities influence the environment in the classroom? Positive/Negative/No difference.

The facilitator may ask similar questions for discussion to create thinking and reflecting environment among participants.

The facilitator concludes the session on the basis of their responses/ points and clarifies ‘integration of arts with other subjects’.



Suggested Time

### Activity 3



## VIEWING OF THE VIDEO FILM ON INTEGRATION OF ARTS WITH OTHER SUBJECTS ‘YEH SAMBHAV HAI’

Films are records of particular experiences. The set of video films on ‘Integration of Arts’ with mathematics, environmental studies and languages clarifies art-based learning in schools. Watching the practical use of arts in education can provide teachers with the practical know-how of organising art experiences and linking it with other subjects.

The facilitator needs to ensure complete silence during this activity, and must conduct a follow-up discussion after the film.

### Follow-up activity

#### Method

The facilitator can use VIPP cards for getting the feedback on the integrated activities shown in the film. The participants are provided with coloured cards/papers for their feedback on the written statements. The suggested statements will be displayed in the room, either in the shape of a chart paper, or projected through a slide. After completing the VIPP card, participants are requested to display their cards/papers on the display board. Volunteers will then read the written statements from the VIPP cards.

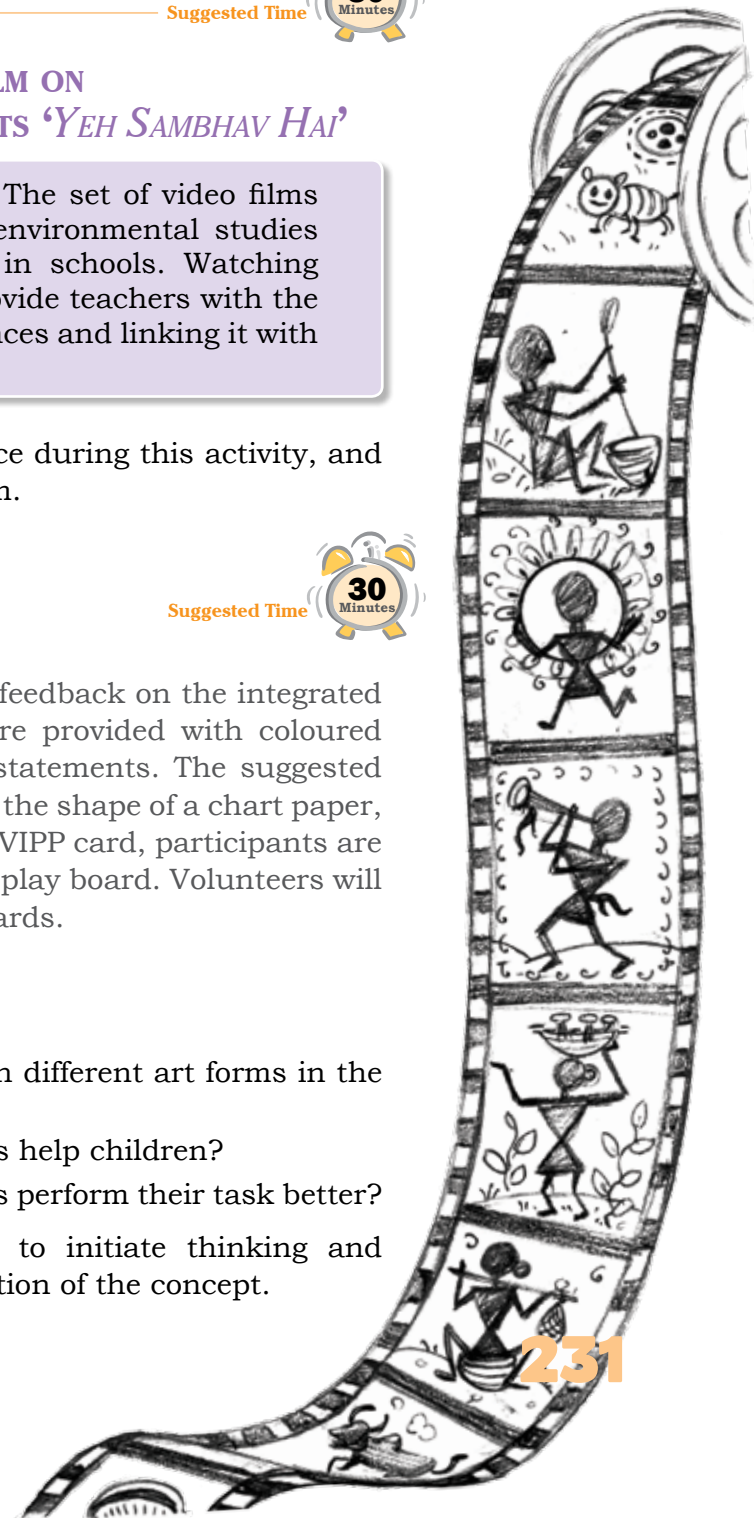


Suggested Time

### Suggested questions for VIPP cards

1. What are the subjects that were integrated with different art forms in the film?
2. How does this kind of teaching-learning process help children?
3. How do you think this method can help teachers perform their task better?

The facilitator may add similar statements to initiate thinking and reflecting among the participants, and for integration of the concept.



The facilitator then concludes the session on the basis of their responses, and further clarifies 'integration of arts with other subjects and its pedagogical importance'.

(For theoretical background and guidance to the participants, please refer to FAQs of this module.)

#### Activity 4

Suggested Time



### VIDEO FILMS ON ART INTEGRATED LEARNING (BAATCHEET EK ADHYAPAK SE )

#### Method

The facilitator will share exemplary practices on art integrated learning through a video presentation.

After the presentation, the participants can be asked to review and re-examine their activity and plan (Activity No. 2 of this module). All the teams are given 10 minutes to revisit their plan. The facilitator may conduct buzzer round to take observations of all the teams/participants.

Conclude the activity with a round of applause (or any other appreciation techniques evolved by the facilitator/s or participants) for all the teams.

#### Activity 5

Suggested Time



### MOCK SESSION



*Mock session on concept of windmill (Master Trainers, AIL Program, Himachal Pradesh)*

Training should ensure a reality check of arts and its possible connections with the subject content. The teachers need to identify curricular content of their classes, and explore the role of arts in enhancing content comprehension.

The design, planning and execution by the participants as a group are very helpful and essential. Mock sessions provide hands-on experience of the 'art integrated learning' within the training space. The facilitator can guide and lead a critical and constructive discussion on presentation by the teams. Since, the use of arts in daily rhythms is a matter of approach and change in attitude, the participants will need a lot of encouragement and appreciation. The teachers are largely driven to "finish the syllabus" as they are monitored by school calendars. Hence, the facilitator needs to enthuse a joy for learning and emphasise the fact that arts do not slow the speed, rather gears it up by enhancing the level of comprehension.

## Method

Divide the participants in different teams, based on the classes they teach (in this case, Classes I-V) i.e. teachers teaching Class I as team number one, and teachers teaching Class II, as team number two, and so on. The participants will select any one unit from the curriculum of their classes and plan art integrated activities with other subjects. The participants need to be encouraged to explore different art forms and mediums of expression such as collage, clay, painting, *rangoli*, wall-painting, singing, dancing, movement, puppetry, etc. The time given for preparation is 2 hours.

After the given time for preparation, each team can be asked to conduct a mock session on the unit planned. Members of the other teams observe and give their feedback.

This process helps in a better understanding of the concept of integration and developing skills of planning and organizing art experiences in the primary classes.

## Note for facilitators

The facilitator and co-facilitator need to observe the groups without interfering in their developmental process. In case of queries, please do not dictate or make it easy for them. Let the groups come out with their own designs.

**The purpose is to understand that no two teachers think alike or do the same activity or follow the same steps.** What matters is the appropriateness of the activity, and its seamless integration with different subjects.

The facilitator has to observe and manage the timeline to complete the training as per the plan. In case, there is a group which is lagging behind due to internal consensus or indecisiveness, ask the one, who has completed on time to present their work first. This creates healthy competition and time discipline among the participants and orients them on how to conduct and facilitate their students in such situations.



*Exploring glove puppets for explaining concept  
(Master Trainers, AIL Program, Meghalaya)*

After every mock session, ask for a big applause. The facilitators need not comment on any one presentation, rather they should make note of all the presentations, and conclude the session. It is important that she asks participants to give their observations on the presentation.

It is necessary to provide the participants with sufficient time to explore, discuss and finalize the activities for the selected unit.

Conclude the session with key messages for planning of art education activities, and integration of arts with other subjects. For theoretical background and guidance to the participants, please refer to FAQs of this module.

It is recommended that the facilitator has a chart with these key messages in the training room.

**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.



Suggested Time



**(A) SUMMING UP THE DAY**

The facilitator may read out and write on board the Key Messages from the module:

**Key Messages**

- **Integration of arts with other subjects does not mean using arts as teaching aids.**
- **The purpose of focussing on art experiences is giving the children enough time to think, imagine, observe, explore, construct, create, express, verify, etc.**
- **Efforts should be made to integrate different art forms, and not focus on any one of the art forms because children appreciate change, newness, challenge, and new materials.**
- **All children do not have the same interest in any one art form. One child may feel more comfortable and be natural in one art form, and not that comfortable in the other. Therefore, exposure to different art forms will provide an opportunity to every child to create, learn and develop.**
- **Non-judgmental behavior of the facilitator plays a key role in building a conducive environment for art experiences, and facilitates free expression.**

Suggested Time



**(B) FEEDBACK BOX**

The facilitator may ask participants to give their feedback and suggestions 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 smiley's, (ii) to some extent, with two smiley's 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 feel like.

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 is integration?

The dictionary meaning of integration is, 'the act of combining or adding parts to make a unified whole.' In the context of the present unit, integration means 'combining arts with the teaching of different curricular areas.'

Q2.

### Is it possible to integrate art forms with other school subjects?

Yes, 'Integration of Arts' with other school subjects is not only possible, but a pedagogical need too. The main objective of this training module is to enable general teachers to understand the arts as a pedagogical tool. Although there are many challenges to this approach, with planning and awareness, this is not only possible, but also desirable. If this integration is done keeping the arts at the centre of the curriculum, then it provides a link that bridges the contents of different subjects in logical and meaningful ways. These aspects of education are actually one, and if compartmentalised, they would certainly cause harm to one another.

Q3.

### What does Integration of Arts with subjects mean?

Subjects such as the languages, social studies, sciences and mathematics can be made to correlate with art. Sometimes, arts can clarify science concepts with ease. Thus, the abstract concepts within the subjects can be concretised using different art forms. Learning in this way helps to increase knowledge and understanding of the subject area, and also fosters a greater appreciation of the arts. This is what is called holistic or complete learning. Art provides a language for expression. This expression can be visual or in the form of a performance.

Another aspect of integration of arts with subjects is of its learning process. While doing arts, learners go through different stages, such as observing, thinking, imagining, exploring, experimenting, deducing, creating, recreating



*Learning about habitats (NPV, New Chaukhandi)*

and expressing. These stages need actual involvement of all the three domains: cognitive, psychomotor and affective. Hence, it leads to holistic development of the child. The benefit of such experiential learning creates a basis for better learning in other subjects.

For instance, when children express ideas about people, neighbourhoods and events can be linked to social studies. Similarly, expressions about techniques and materials can be used to teach science and technology. Visual expressions, theatre and mime can be used to bring alive a literature lesson. Thus, art is a part of the real world, and can be used to teach almost all school subjects.

**Classroom Example:** Using movement to explain the planetary movements can be a good enactment. One child denotes the earth, another the sun; the third child, the moon. The sun-child stands still, while the earth-child moves around the sun-child, rotating around itself. Children can be made to note the point of starting the rotation, facing the sun and starting the movement around the sun. One complete rotation marks the day while one round around the sun marks a year. The moon moves around the earth. Details to show the eclipses can be worked out. Use of rhythm and beat can make the enactment interesting.

Q4.

**What is multidimensional and interdisciplinary approach to education? Can Integration of Arts with other subjects be considered interdisciplinary?**

Yes, integration of arts with other subjects is considered an interdisciplinary approach as it integrates many disciplines. In integration, we work with the arts at the centre of the curriculum. Similarly, other approaches can be taught using other subjects, such as mathematics, or science at the centre of the curriculum. It is also multidimensional as it brings new and multiple dimensions to the teaching and learning of a theme. Subject separation into quantities of information, compartmentalized by textbooks and marked on tests, has separated knowledge into small boxes. Artists have understood this wholeness perhaps better than most people. Throughout the ages, artists have drawn the content of their art from the entire world of knowledge. Let us look at some past examples.

- Cave painters studied the anatomy and movement of animals they drew.
- The Egyptians used accurate mathematics in the construction of their pyramids.
- The Greeks' study of anatomy and their logical perfection of its proportions using the Golden Mean, demonstrate their fusion of logic and mathematics in their art.
- The Impressionists' search for colour as reflected light paralleled the scientific understanding of the nature of light rays, visible and invisible.

Religion has been the inspiration of the art of every culture. And, in turn, art has been an inspiration for religion.

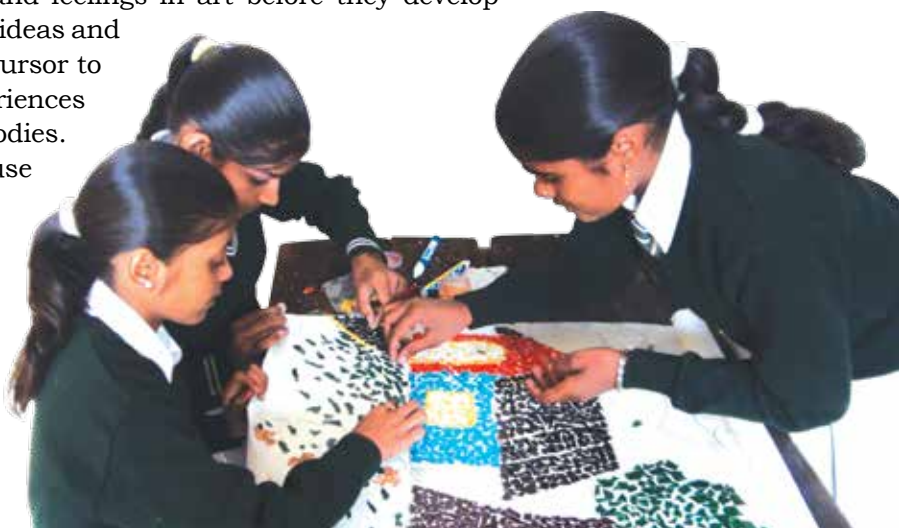
A good educational program should be interdisciplinary, and one which can draw their content from all subject areas.

Q5.

**What are the benefits of integrating Arts with other subjects?**

Young children are generally spontaneous in activities that are art-oriented. Children can communicate thoughts and feelings in art before they develop more conventional means of expressing ideas and emotions in words. Art serves as a precursor to literacy. The arts provide learning experiences that engage their minds, hearts and bodies. The arts enable the children to use multiple skills and abilities. Thus, the arts reach students who have not otherwise been reached. The arts address diverse learning styles and

*Children experiencing team work*



give the child alternative means of communication. Inclusion of the arts makes other subjects more enjoyable, and thereby improves learning, and increases attention span and willingness to attend. The arts help to strengthen social skills, and give students the experience of working as a team. They learn to appreciate and accept the expression of others. The arts use different parts of the brain, and help students think and analyse. The arts develop skills that help make children life-long learners. The arts make the students think in a creative manner, and enhance their aesthetic sensibilities.

Q6.

### Can art integrated teaching be planned?

When considering linking art with other content areas in the school curriculum, it is important to remember the relationship of the arts to other school subjects. In order to design an arts-integrated unit of study, teachers of the primary section need to plan and collaborate with one other. It is suggested that teachers of the school (classwise) meet once a month, and discuss the topics that are required to be covered in that month. Together, they can brainstorm ways and means by which those areas of the curriculum could be better explored through the arts, in a way that leads to greater understanding. In case there are different teachers for the arts and academic subjects, the art teacher and the subject teacher can use these correlations to teach the topic where the students can have greater participation, enthusiasm and understanding of the concept. The same system can be adapted with an entire year's curriculum being planned well ahead at the beginning of the school year. This, of course, would depend upon the methods used in individual schools.

Q7.

### Can an 'Integrated Art Experience' be organised?

Integration of art into the learning experience does not necessarily mean, to illustrate a poem, or copy a work of art created by another civilisation. This sort of integration does not help either of the subjects, and becomes a superficial experience and can have a negative impact. True integration takes place when individual subjects lose their identity, and the learning experience becomes a meaningful whole. The children should be able to identify with the experience. Motivation, in this case, becomes an important part of the lesson, and the teacher should provide the right environment for such an experience. Below are some guidelines to organise integrated lessons:

- Teacher/s should consider aspects such as the course content for their class, facilities in hand, number of students, and material and time available.
- Next, consider the art forms that children are familiar with, and plan art experiences that can be directly linked with the course content.
- Give the children time to explore the content that goes beyond the textbook.



*Replicating currency to understand mathematics concepts*

- Experiences planned should be multi-sensory, and should include observation, exploration, experimentation, and creation.
- First, get together some ideas from content for integration.
- Consider timetables and schedules for planning time.
- Brainstorm ideas that relate content from all subjects to be integrated. Wherever possible, exchange and discuss content material with colleagues, for better understanding.
- Outline and develop a lesson that will teach all subject content.
- Look for expertise available in the community (parents, artists, professionals) and invite them as needed to make the lesson interesting and connect it to the real world.
- Develop clear assessment techniques that are appropriate to all subjects. (For details on assessment and evaluation, refer to the module on Evaluation in Arts)
- Wherever there is a specialised teacher for art, the art teacher and teachers of other subjects need to work collaboratively to create the lessons, so that they have a better likelihood of success.
- At the end of the year, a record can be kept of all the integrated lessons, which can be passed on to the teacher, teaching the following year. In this way, a bank of lessons can be collected.

Q8.

### Is integration of arts with other subjects more like teaching aids?

Visual images can also be used as a tool to clarify complex concepts in various subjects. For example, the famous artist, Leonardo da Vinci was the first artist to document a child in a womb (connections to science/biology); the horse in Indian art can be seen only after Alexander came to India (history); the colour blue is rarely used in Indian paintings as the mineral used to create it,

Lapis Lazuli, was not available in India (natural history); metallurgy started early in India, as seen in the dancing girl of the Indus Valley Civilisation. The teacher needs to explore these kinds of images, which would connect to the subject matter taught. Thus, teaching with art does not mean to make a chart about the process of pollination. It would mean teaching it through the arts. The topic of pollination could be taught with music and movement, wherein physical movement is set according to the process of pollination. They could hum the sound of bees while doing this. Student involvement is greater when they are physically involved in learning, and thus the retention of a lesson taught in this manner is longer. This method, then, becomes pedagogy, rather than a mere teaching aid.



*Revisiting a period in history,  
looking at the artefacts*

Q9.

### How do we evaluate arts in integrated approach?

In order to evaluate integrated art experiences, it is necessary to specify the goals of the lesson at the outset. What is the topic we are teaching? What subjects can we integrate? What do we want the students to know, in both the subjects, at the end of the lesson? What are the desirable outcomes? Has the art experience helped to clarify the concepts introduced in the lesson?

Based on these and other questions, the teacher can create an evaluation criterion to assess learning outcomes in art. The evaluation can also be planned along with the teacher of the other subjects, in case there is a separate teacher for teaching arts. This can be then used as a joint assessment. The evaluation can be in the form of a reflective statement, a journal, a drawing or an oral quiz.

Q10.

### Are there any studies or data to support the effectiveness of the pedagogy of education through arts? Please give examples of different art forms.

According to a recent study conducted by Harvard's 'Project Zero', integrating the arts can lead to overall academic improvement because the arts allow self-expression and apply the knowledge of other academic subjects in creative ways. The relationship between drama and the development of literacy skills among young children is well documented. A study by Ruppert (2006) on how the arts benefit student achievement showed that using drama to enact a lesson can measurably enhance story understanding, reading and writing skills. Even for gifted students, studies have shown that the arts can advance their creative abilities and cognitive functioning. (Hetland, 2000; Seeley, 1994; Walders, 2002; & Willet, 1992). Goertz (2002) has stated that art instruction increases the skills of observation, abstract thinking and problem analysis. Research has proved that music instruction develops spatial reasoning, which substantially aids the understanding of mathematical concepts.

**Individual case:** Pankaj, a boy who was enrolled at a local private school in Noida, showed low attendance and total apathy to learning when he was in Class III and IV. He would often bunk classes. Vidya & Child, an N.G.O. that provides after-school support to marginalised students whose parents are not literate and unable to help their children with their studies, took in Pankaj. Apart from subject tuition, the child was exposed to the Tabla to which he took an instant liking. He participated in several Vidya & Child presentations. His eagerness to attend school increased. He became regular with his studies. His focus, attention and concentration improved. Today, he is a student of second year of Engineering.

**Woodrow Wilson** is a pre-kindergarten to eighth grade school located in Union City, New Jersey. One of the most densely populated cities in the United States, the school has developed a rich curriculum that uses the visual and performing arts to help students learn, engage them academically and foster their higher-order thinking skills. This unique program develops their individual creative strengths and talents while giving them the confidence and problem-solving abilities they need to succeed in a challenging new century. The results that they have obtained through this method are given below:

#### Results

- In 2009, the overall school reading and mathematics proficiency rates averaged 92 per cent, while overall state averages were 74 per cent.

- In 2009, proficiency scores were at 100 per cent for Grade three mathematics, Grade 8 science and Grade 8 language arts literacy. (<http://www.learningfirst.org/arts-integrated-curriculum-helps-students-overcome-challenges-poverty>)

**Q11. In view of the integration of arts with other subjects of primary and upper-primary level, what is the justification of special classes for art education?**

As explained, using arts with other subjects is to use arts as a teaching-learning resource. The medium becomes a tool to search meaning, and make the subject



*Children dressed up to act as stars  
(NPV, New Chaukhandi)*

matter more engaging and appealing in content. If the students do not develop any techniques of the artistic media, arts for education remain incomplete.

**Q12. Can we take help of art teachers and subject experts to plan and organise art activities, for our classes?**

Definitely, art teachers or drama teachers could work together with subject teachers to plan, and make the content more attractive. There is a great need of adequate public awareness about the role of arts in learning and the holistic development of the child.

**Q13. If parents oppose the importance given to arts and crafts in our schools, how can we tackle it?**

We need to educate the parents and community on vertical linkages of the subject. What matters the most is clarity and conviction of the teachers and head of the school; rest of it is a matter of sincere dialogue. Parents can support the cause if they know future implications of the subject.

Q14.

**At present, I am teaching drawing to my class. Is that not enough for Art Education?**

As mentioned earlier, the definition of art does not restrict itself to drawing alone. It includes other faculties of art such as sculpture, collage and puppetry among the others. Moreover, art education also can be integrated with other curricular aspects, such as drama to learn history or work with clay to learn geography, to enrich the curriculum. Then, just the periods designated for art may not be sufficient, and teachers would be required to work as a team with art teachers.

Q15.



*Creating story based on drawings*

**How many periods of Art Education should be there in a day/week?**

The number of periods for art education in a week can be the same as the school practice permits; ideally it would be around one hour per week that is dedicated to learning art skills. However, for an integrated art experience, the arts need to be at the centre of learning, i.e. most of the school subjects can be enriched

by using activities such as dance, music and the visual arts to enhance learning, and provide a holistic experience. Keeping that in view, there can be no designated number of periods for the arts. Each teacher would use time and periods as the planned activity demands.

Q16.

**How can art be integrated with language learning?**

When studying feelings like being angry, scared, happy or sad, students can be given magazines and asked to look for photographs of people who look sad, or happy, or those showing other feelings. These can be pasted along with the picture to aid word recognition and, thus reading. They can be asked to relate an incident from their life when they felt sad or happy.

Students celebrate grandparents' day in school, when grandparents are invited to participate in the activities with their grandchildren and tell them grandmother's tales. The students perform some of these tales for their grandparents. At the end of the day, the children present them with a book that they have written, illustrated and created. The book contains images and writings about aspects like, what I love about my grandmother; how I spend time with my grandfather; etc. The grandparents would feel delighted with the books and treasure them.

Give children a literature response activity. After reading a story, ask students to draw a picture of their favorite character or moment in the story. If the students have writing ability, let them write a key sentence with the picture. If these are very young students, ask them to tell you about the picture and write their words or labels for the picture.

Children of Class I use clay to construct letters to write their name or their friends' names. Apart from learning language, this also benefits development of motor skills.

Students of Class II develop puppets and narrate a story from their Hindi textbooks. This allows a simultaneous focus on creating, performing, and/or responding to the arts while still enhancing language skills. Students from Classes I, II and III are given a story-line, which they further develop into a presentation. Three groups are formed depending on whether the children wish to sing, dance or play the drums (can be clapping patterns also). The group that wishes to dance creates a dance based on the story given. The group that wishes to sing chooses known songs or creates its own song, or hums a tune to the dance created. The third group provides a rhythm to the dance, and then the three groups come together to present the work created. The result is very interesting, and one gets a chance to learn so much from the children. The sense of participation and communication within the groups is at a high. It is wonderful to see how committed they are to doing their best because the work is something that is their creation.



*Enactment on self prepared cut-outs on a language lesson (NPV, New Chaukhandi)*

Q17.

### How can art be integrated with the teaching and learning of science?

Students of Class IV cut out pictures of healthy and unhealthy food from magazines and paste them onto a paper plate. They also make models out of clay, of food items, which were classified as proteins, carbohydrates, vitamins, etc. They are taken to the local market for shopping, each one being given a specified sum of imaginary money. They have to spend this wisely and get the maximum benefit. This enhances mathematics skills in a fun way. Children make a portrait in the style of Arcimboldo with pictures of fruit and vegetables, while learning their names.

Children of Class V learn about wild and domestic animals and visit a stable, where horses are being washed, fed, and their shoes are being fitted. They pat the horse to feel his skin and muscles, understand why horse shoes are necessary. They ask many questions and make detailed drawings of the horses. These drawings are then converted into paintings and clay models. Concepts such as herbivorous animals, farm animals can be integrated for young children. For older classes, the introduction of horses as animals for war and travel by Alexander, and the history of the period, the anatomy of a herbivorous animal, his feeding habits, concepts such as horse-power can be interesting. You can choose to use the animal that is frequently seen in your neighbourhood for a similar lesson.

Children create imaginary inventions for solving some problems they face in their daily life. This robot is created out of empty cleaning liquid bottles. It can help to clean the floor.

#### Further Suggestions

When dealing with topics on animals, insects, worms, etc., many imaginary situations can be created, which would set the children thinking about the

world they live in, for example, a worm's eye-view, habitat loss, etc. Here, students have taken the impressions of the bark of a tree and using clay, made an insect on it.

Many themes in science can depict the constructive and destructive use of sciences in the life of man.

The arts can develop certain scientific attitudes in children. Teachers can help students think of new and original ways of making use of limited resources like fuel and water.

The theme of wild animals can be taught by taking them to the natural history museum or the zoo and observing and sketching the animals, act their walk, imitate their sounds and slowly develop a story of a jungle, using the details about the animals and their habitat, and even ecological issues through fun. They can be engaged in developing a zoo. If aquatic animals have been selected, then the students can develop an aquarium or a pond with the help of a painting or construction.



### How can art be integrated with Social Studies?

The best way to learn about any culture is through the arts. The arts are the universal language spoken and understood by everyone. They blur the boundaries between individuals from different cultural, economic and educational backgrounds. And it is through the arts that every subject can be brought to life, since it has the capacity to turn abstract concepts into concrete reality. Thus,



*Providing space for artistic and creative expression—  
children of NPV, New Chaukhandi celebrating  
15 August*

learning through the arts can result in greater academic success.

The area of social studies at the primary level can provide a rich material for imaginative thinking. If discussion and other techniques of motivation are successfully arranged, every child will be mentally stirred to respond in one or another form of artistic expression. Although the child has to learn many of the things factually, there is much scope for introducing arts to relieve

the child of the burden and drudgery in learning social studies. Sketching, drawing and painting may infuse new life into the subjects. Similarly, an appreciation of how man has grown on this earth, and where his destiny can lead him, can be better accomplished through art.

On Independence Day, some students investigated the Indian flag and the significance of the colours and symbols on it. They then designed flags using the same colours, and other symbols related to Indian history. They also designed stamps based on the lives of great Indian men, which involved doing research on their lives.

**Q19. How can art be integrated with mathematics?**

Introduce students to music, to better understand beats and rhythm. They are shown images of singers and the instruments used in the composition. They are asked to develop a collage or drawing depicting the process of sound creation in those instruments.

So, the students will develop a creative imagination. At the same time, they will also learn the basics of mathematics and physics. Children can be encouraged to create musical instruments out of everyday material and play them, using a predetermined beat and rhythm.

In a school collection, where children are raising money and counting the donations or giving back the change, they are still doing mathematics.

Topics such as symmetry, where there is scope for creating designs that fulfill the standards of aesthetics, as well as mathematic instruction, students use the understanding of shapes, patterns and divisions and combine it with creativity to make artistic works.

Students can be made to make different geometrical shapes in clay, and then cut them the way they want, and re-arrange them. In this process, they will not only learn the shapes, but they will also learn symmetry, composition and the relationship of weight and gravitational force.

**Q20. How can I organise performing art activities in primary classes?**

Teachers can play an important role in incorporating music, dance and drama into classroom teaching. Each performing art can inform us about different methods and techniques for use in classroom activities. This is a skill area. Different performing arts can help enhance your skills for performance as a teacher. Be dynamic in your movement in the classroom (dance); use your voice in range, tonality, volume, and punctuation while speaking, reciting or telling stories (musicality); and play your role (drama) as a teacher-facilitator to face emerging situations in the classroom.

Music is one of the easier and effective modes of engaging young children because it is a natural and enjoyable part of their everyday lives. Children hear

*Learning about animals through an action song  
(NPV, Baprola Village)*



music or sing while playing, watching television, travelling in a bus/car/train, at school, etc. Sometimes they create their own songs and incorporate music in their play. They learn to recite the alphabet by singing the ABC... Researchers have also found that music can help children in learning multiplication tables, and improve early literacy skills. Many of us still remember lessons connected to music from our childhood.

Similarly, a few other suggested methods in performing arts at the primary level would be:

- involve the children in 'dramatising' a story from the textbook or day-to-day situation, and also ask some children to play some background music by humming or drumming on the table.
- ask the children to make their own songs describing events, body parts, family members or their ownself and so on.
- encourage the children to make their own musical instruments using empty cans and cardboard boxes, pots, spoons, wooden blocks, etc.
- asking the children to change the words of their familiar songs helps in boosting the creativity and also enhances their vocabulary.
- in the primary classes, extremely simple action songs, marching songs, folk songs, national songs, community songs should be taught.

Q21.

**How can we relate performing art activities with literature, social science classes?**

#### Integration with Subjects

Relating literature or social sciences with performing arts can sensitise the child to the beauty of language, help imbibe the essence of the subjects, help to achieve the general objectives of the subject and eventually help them to become responsible citizens.



*Puppetry in a social science class*

Describing a story through tableau formation (through statue formation), enactments, musical drama, dance-drama, mime, etc. helps to achieve the above.

For example, Mahatma Gandhi, the great patriot and father of the nation, who motivated the people of our country to strive for independence from the British, rekindled faith in self by believing and singing songs like 'Vaishnav jana to tene kahiye', 'Aikla chalo re', etc. So much so,

that we associate the philosophy of this man with these songs, and in reverence and prayer ceremonies held in his honour, these songs are specifically sung. Another aspect which comes to the fore when we think of the Mahatma is the unity and 'satyagraha' factor he taught the world. There was hardly any bloodshed in this entire triumph of getting independence. He taught the world to practice truth, non co-operation for righteousness and active non-violence. The words of 'Aikla chalo re' echo the same thoughts.

As all the art forms do not provide a single solution or answer to any problem, students learn to deal with multiple solutions and these results in a multi-dimensional process of learning. The focus of learning shifts from just cramming to pass the exams, to an inquiry based learning, where basic questions like why, how and what develop a logical understanding of the subject. It also cultivates a positive attitude towards the learning process.

The arts provide an alternative language used to express ideas. These, as we have seen, can be linked with social studies, sciences, mathematics or language skills. The arts also involve fine and gross motor skills, linking them to physical education. And knowing and comprehending the immense role of the arts in learning, the question that arises is – “Why should we deprive our children of an integrated education – a connectedness of knowledge – by dividing up the curriculum into slots and keeping the arts at the periphery?” By delving into this rich source of knowledge, we strengthen both the arts and the learning of other subjects. The breaking up of learning into individual subjects, to be taught from the quantity prescribed in the textbook, gives students the idea that there are no connections among social studies, science, mathematics, history or languages. A good curriculum should be based on interdisciplinary teaching and learning and have content that is drawn from all areas of knowledge.

**Case Study 1** Always keep in mind that when a student joins school, she is not coming as a clean slate; she has some experiences from her home, locality, and village. She has observed various things which she may not be able to tell you clearly, but the moment you engage her in the activity, she will be able to relate to it. This is the first lesson you can ingrain in her mind that make observations as the base for developing knowledge. I remember an incident when I asked students to draw and define clouds. They were told to go outside and see the clouds, and use any colour to draw clouds. Most of them used simple pencil line drawing for representing clouds and defined clouds as huge, round, irregular in shape, like cotton soft and fluffy and some of them tried to see other shapes like that of an elephant, a bird and so on in clouds. Some of the kids painted clouds in blue or gray; when they were asked why they painted in these colours, they said these clouds will bring rain. That means these kids have observed that when dark clouds come, rain happens and when white clouds, come there is no rain. From these simple observations, one can move ahead and tell them about the process of cloud formation and rain. Relate them to the games usually children play like “*Paani baba aaja kakadi bhutta laja*” so they will learn about the fruits that grow in the monsoon season.

**Case Study 2** I remember in a school they had asked all their students to bring their regional food in their tiffin boxes. They were also told to ask their parents about how it is prepared, on which occasions it is usually cooked, in which seasons it is usually cooked and is there any symbolic meaning of the food. The kind of information they got was a fantastic way of teaching the multicultural character of our country, and they observed that, within a state, the preparations and the connotations of the food items were also different, and many times, it is due to the geographical condition of that region. The festivals

and the food cooked on those occasions mostly had a relation to the harvesting like we eat *til* (sesame seeds) and *gur* (jaggery) on the occasion of *Sankrant/Uttarayan*. The other aspect they found that in all the regions, the New Year food always includes all the tasty foods like sweet, sour, bitter and salty. Thus, they learn how certain foods give warmth during the cold winter season, and some foods help to cool the body during the hot summer months.



*Experiencing tastes of different eatables*

**Case Study 3**

I would like to illustrate another example. A student in my fourth grade class had a grandmother, who had been a victim of the partition between India and Pakistan, after India gained independence in 1947. I invited this lady to come and share her experiences with the class, on the occasion of



Independence Day. She gave a very insightful talk, which was filled with vivid personal details of her trauma. The class was very interested and asked many questions. They had read about the partition in their history texts, but what they heard now was a personal encounter which covered incidents about them fleeing secretly from their homes by night, gathering only minimal possessions, traveling for days in the discomfort of a truck, living in refugee camps with thread-bare amenities. These details helped them form a mental image, so strong, that the effect was vividly noticed in their paintings, which they did the following day. This gave the children a lesson which could never have been learnt in a history class. Not only that, but the curiosity it generated, encouraged them to scour the library for books on the freedom movement. I believe that this lesson had achieved its objective because the main goal of education is and should be used to arouse curiosity which leads to more self-initiated learning.

**Case study 4**

Some years ago, I had conducted a workshop on the Indus Valley Civilisation (IVC), a lesson that is taught in the fifth grade. Several activities had been organised for the same. The session began with a visit to the Prince of Wales Museum (Mumbai), which has an extensive section on the IVC. Children sketched the dancing girl, the bearded man, toys, etc.; they also looked at jewellery and the architecture.

Back at the workshop, students created individual buildings, which were combined to make the town, they excavated remains (which I had buried earlier) in the sand pit, while learning about the work of archeologists, and created toys and jewellery, based on the inventions of that time. At the end of the workshop, parents were treated to a slide show, where children presented their findings of the civilization. But the most satisfying moment came when a parent walked up to me, a few months later at an art gallery and said- “You should have such workshops for all the chapters in their books. I want to tell you that my daughter never needed to open her book to study that chapter, and she did so well at her history exam.”

**Case Study 5** When you ask a child at the end of a literature lesson or a story to illustrate it or make a diorama (a three-dimensional model, either in miniature or as a large-scale museum exhibit), the project becomes just an “add-on” and does not have any value as an integrated project. The arts should be central to the lesson’s meaning. For example, the teacher can show students how the story has been illustrated in different publications. Students can be encouraged to research about the author, read his other stories, and then design a cover for a collection of stories by the author. In this way, they demonstrate their understanding of the author’s central theme, genre and style of writing. They also understand that the cover of a book shapes expectations of the reader. And lastly, they learn to employ artistic techniques to express their understanding of the writer. And in the process, they learn how artists and writers think.

**Case Study 6** Class V studies *Renewable* and *Non-Renewable Resources*. We talked about how the trash generated by a person speaks a lot about the lifestyle of the person. A group of children also researched, and made a list of the trash generated in the house of a rural person, some family living in the far off suburbs. As an arts integrated project, students were asked to make a table, and make a list of the trash generated in their house for every day of the week. They also collected dry trash and brought it to school. All of this was put together to make an installation of the city. The project helped to raise awareness about the trash, taught them about graphing information and brainstorm solutions about how to reduce, reuse and recycle trash.

The regular curriculum and testing limit understanding by asking questions with only one “right” answer. Arts integration, on the other hand, encourages stretching and exploring in our thinking.

**Case Study 7 Visualise history**

The seventh grade students were given excerpts from stories from the history of India. Students had to visualise the situations, and add their knowledge of history to make a painting of the same. The following instructions were given:

Read the stories. Do these stories confirm or contradict your ideas about the subject? What images stick in your mind? What emotions do you experience when you read the stories? Do they shock you? Do they disgust you? Do they interest you?

Pick one of the stories to explore visually. You have three options  
 (a) You may choose to illustrate literal events depicted in the story.  
 (b) You may choose to interpret the story by creating an image that best expresses its meaning for you. (c) You may choose to react to the story by showing the feelings it caused you to experience.

A reaction or an interpretation may take the form of an abstraction.

Make three preliminary drawings and one final work that meet the following requirements:

- Have a border of ½” x ½” x ½” x 1” at the bottom.
- Break all four sides of the picture plane.
- Overlap a minimum of six shapes.
- Vary the scale of shapes so that some are large, some are medium, and some are small.
- Achieve a good distribution of positive and negative space.
- On the final work only, use tints and shades of a minimum of three colours.
- After completing the three preliminary drawings, select one to develop as a final work to be executed on 22” x 15” paper.

### **The First Battle of Panipat**

The battle started at six in the morning. Sultan Ibrahim Lodhi advanced rapidly. At about 400 yards, Babar’s cannons opened fire; noise and smoke from the artillery terrified the Afghans and the attack lost momentum. Seizing the movement, Babar sent out his flanking columns to envelop the Sultan’s army. Here the Afghans met for the first time, the real weapon of the Mongols ‘Turko-Mongol Bow’. Its superiority lay in the fact that it was the weapon of the nobles, of the finest warriors. Such a bow in the hands of a Mongol warrior would shoot three times as rapidly as musket, and could kill at 200 yards.

Attacked from three sides, the Afghans jammed into each other. Elephants hearing the noise of cannon at close range ran wildly out of control. Ibrahim Lodhi and about 6000 of his troops were involved in actual fighting; most of his army stretching behind up to a mile never saw action. The battle ended in about three hours with the death of Ibrahim Lodhi, who was at forefront.

And in place, where the fighting had been the fiercest, among the heap of Mongols slain of his sword, lay the vain but courageous Sultan Ibrahim Lodhi. His head was cut off and taken to Babar. Ibrahim Lodhi’s tomb is still present in Panipat. When Afghans fled, they left 20,000 dead and wounded. Losses to Babar’s army were heavy - 4000 of his troops were killed or wounded. Had Sultan Ibrahim survived another hour of fighting, he would have won, as Babar had no reserves, and his troops were rapidly tiring in the Indian mid-day sun. Babar observes in his autobiography, “The mighty army of Delhi was laid in the dust in the course of half a day.” In the words of Rushbrook Williams, “If there was one single material factor, which more than any other conduced to his ultimate triumph in Hindustan, it was his powerful artillery.” The elephants trampled their own soldiers after being frightened away by the explosion of gunpowder.

Two weeks later the victorious Babar entered Agra, where he was presented with the famous diamond ‘Koh-i-noor’. Babar celebrated his victory in a lavish manner and occupied Delhi and Agra.

### Partition of India

In March 1947, Lord Mountbatten was sent to take over as the Viceroy of India, and encountered a situation in which he feared a forced evacuation of British troops. He recommended the partition of Punjab and Bengal in the face of a raging civil war. Gandhi was very opposed to the idea of partition, and urged Mountbatten to offer Jinnah leadership of a united India, instead of the creation of a separate Muslim state. However, Nehru would not agree to that suggestion. In July, Britain's Parliament passed the Indian Independence Act, which set a deadline of midnight on 14-15 August 1947 for "demarcation of the dominions of India." As a result, at least 10 million Hindus, Muslims and Sikhs fled their homes to seek sanctuary on whichever side of the line was favourable to them. The ensuing communal massacres left at least one million dead, with the brunt of the suffering borne by the Sikhs, who had been caught in the middle. Most of them eventually settled in Punjab.

**Case Study 8** Students of Class IV and V have a unit on the city, Mumbai. For the architecture component, the students were taken for a walk around the Fort district, which has a maximum number of Gothic buildings, built during the British period. To understand the structures, students observed the characteristics of the buildings — pointed arches, stained glass windows, stone buildings and gargoyles. Children sketched outdoors, and then back in class, they created their own buildings using the characteristics of the buildings they had seen. They also made stained glass windows with designs from their own lives, and finally, created a scary gargoyle from paper-mache. All this ensured that they did not forget the lesson for a long time.

**Case Study 9** After a lesson in Geometry, on the circle, where students learnt about the centre, radius, diameter and circumference, students of Class V created an abstract art, using all the concepts they had learnt.

It was a fun way of reinforcing the learning, at the same time creating a beautiful work of art. The students were instructed to:

- Find the centre of the paper.
- Draw a circle.
- Draw another circle, using the compass, with a radius of 5 cms. Designate the radius by adding a line from the centre to the circle's edge.
- Draw this circle anywhere on the paper.

- On the centre, make a circle of diameter 4 cms. Make this circle inside the first circle.
- Make other circles between 4 to 8 cms. You may make them anywhere.
- Use primary or complementary colours, to colour your drawing.
- Consider the use of positive and negative spaces, and work towards creating a balance in your design.



### Case Study 10 Creating harmony with nature

As responsible students, how can we achieve harmony in balancing our coexistence with animals, respecting their needs as well? The students look at some artworks which show animals living in harmony with nature and analyze them. They understand that animals and nature do not compete with each other, in fact, they live in harmony. Students will work in teams, and each team will plan and design a layout for the creation of a local or national park, or public garden where animals and people can live in harmony.

Start a class discussion based on different types of environments, locations, settings, etc. where animals can survive, and live in close harmony with man and nature. Have teams decide on the type of project they would like to work on, and then let students in each team choose their role in planning the layout for that environment.

One person can be the landscape architect, who will allot spaces and indicate areas where various elements will be situated: footpaths and facilities, play areas, streams, fountains, benches, flowerbeds, natural habitats for animals, etc. The experts in small animals will list what species will survive and the necessities for these animals to live in their environment. Choices might include small animals such as squirrels, rabbits, turtles and ducks.



The experts in birds, butterflies, fish and insects will provide habitats in which these creatures can best survive. The botanists will design the flowerbeds and choose trees, shrubs and other plantings.

Provide groups with large sheets or paper and drawing materials. Students draw a visual plan for the layout of the environment they have conceived. Plan their layout from a bird's-eye view, using simple graphic symbols to represent and indicate the placement of the architectural structures, plantings, ponds, playground areas, and so on. For example, squares might represent habitats, circles and dots could be plantings, etc.

**Case Study 11** Students in Class IV learn about the food web in science. Students first talk about the different types of organisms, for example, plants, animals that eat plants, animals that eat other animals. Cards are made with the name of any one organism on it. Students select any one card and read it. The students who have a card, with the name of a plant on it, make a circle in the centre. These are autotrophs, which mean that they make their own food. The next circle is formed by the students who have cards with names of animals who eat plants, known as herbivorous animals. The outermost circles are the students

who have cards with names of animals who eat other animals, and animals that eat both plants and animals.

The students then form a circle with their cards displayed around their neck. The teacher now takes

a ball of wool and gives it to any one child. The child holds one end of it, and passes it to any person who is a food source for him. This child does the same and so on till all the children have the wool. This forms the food web. The children then look around and see that all food sources can be traced back to plants. Now the teacher creates a habitat disruption, for example, a drought, so that all the plants die. The animals dependent on them also die and so on. Finally, students find out that if plants are destroyed, we disrupt the entire eco-system.



**Case Study 12** Students of Class V researched Indian history. They worked with stories like the Jallianwala Bagh massacre, Sepoy Mutiny of 1857, etc. They made their puppets after researching the costumes of the time. The students sat together to write out a script for the situation. This incorporated language arts. The students learnt their respective dialogues, while also learning to manipulate movements to express various moods. For the Independence Day celebration, the students put up the show for the rest of the school.

After this show, we had organised a trip to Mani Bhavan, the home of Gandhiji, when he was in Mumbai. There we saw exhibits of stories from his life and pre-independence movements. Students, who had made the puppets and performed the show, were very enthusiastic and involved in the exhibition. They noted every detail and looked for characters that they had made. Their learning was totally internalized. In contrast, other children who had not performed the show were just casual visitors, who walked through the exhibits without much involvement.

**Case Study 13** Class IV studies the different States of India. We decided to put up a puppet show for children to learn about the States. The children were divided into groups, and they selected one state to represent. They made life-size puppets, using paper-mache and cloth. These puppets were used in the final performance as dancers of their States. For the show, students worked with a story that incorporated the Republic Day parade, with one puppet, dressed as Dr. Manmohan Singh, giving the speech.

**Case study 14** The child's mother works in a factory, and father is a vegetable vendor. Devrani's mother feels very strongly that Devrani should study further so that she can be financially independent in future. Devrani is a student from Vidya & Child, Delhi.

She had moved from the village where she had not been exposed to any form of schooling. At the age of eight, when she started studying with us, we started with the alphabets. Recognising and writing each alphabet would take a month. There was no eagerness to learn, spending time by idling in the by lanes of the community was a favourite past time. We were at a loss on how to ignite an interest in her studies.

She started participating in a lot of activities, learnt folk dances, performed in various Annual Days. Devrani started learning Kathak four years back. Kathak gave her the support that she needed so that she could be more grounded. Kathak gave her the skill to concentrate to relax and focus her boundless energy constructively.

Devrani cleared her Class X exams and is now studying in Class XI. Learning an art form has increased her self-confidence, has given her the strength to overcome her weaknesses and focus on her strengths.

**Case study 15** For a science project for Class II on animal homes, the science teacher and the music teacher collaborated to create a song for the children to perform before the rest of the school.



to perform before the rest of the school. The song chosen as a base was 'In the Jungle', from the 'Lion King', and seven new verses were improvised and added about other animal homes.

The lyrics were written on a poster and stuck on the wall, with each animal's name in CAPITAL letters. The verse was broken into two lines, to make each line shorter for the children, and the second line of all the verses were identical, but for the name of the animal. This similarity concentrated the reading effort in the first line.

For each verse, a different color chart paper was used, the same color in which the animal itself was illustrated. These animal illustrations were cut out, and pasted up in different parts of the room, for the children to look for. Later, the color of the chart paper would be a clue in recognising the animal in the verse.

*In the jungle, the mighty jungle, the LION sleeps tonight (2)*

*In a nest high up on the treetops, the PARROT sleeps tonight (2)*

*Under waves in the salty ocean, the DOLPHIN sleeps tonight (2)*

*On the side of the muddy river, the CROCODILE sleeps tonight (2)*

*Standing up in the sandy desert, the CAMEL sleeps tonight (2)*

*In a den in the snowy forest, the GREY WOLF sleeps tonight (2)*

*Nice and snug in his mother's pouch, the JOEY sleeps tonight (2)*

*In a web hanging from the ceiling, the SPIDER sleeps tonight (2)*

The beginning of each verse differed, but the four-note interlude between the verses was sufficient for the teacher to read out the first

three words as a prompt to help the children. Alternatively, the teacher would pause and ask; ‘What colour?’ to make sure that children with reading problems knew which verse the class had reached.

The chorus between the verses is the Zulu word a — wimoweh, from a hunting song, repeated eight times, during which the children would relax and dance as they sang.

The outcome of this project was a review of a science lesson as well as very focused reading practice, getting the children to use top-down strategies on the text (besides the more standard bottom-up decoding strategies). The singing was a pleasant bonus.

**Case study 16** Under the integrated approach, in order to maximise the learning of a concept, by using arts as a core, and to connect it with various other disciplines, help link various subject disciplines into an integrated lattice, wherein the child can see the connecting patterns, and internalise the concept in a holistic manner. As the approach includes various different activities, it subscribes to the theory of multiple intelligences, and therefore caters to different kinds of learners.

- In the study of Asia, for instance, it begins with an introduction of its physical features and its political divisions by the social science teacher.
- Atlas study and map work are taken up in detail to understand the features with clarity. In the library and technology classes, each child researches in depth about a particular country along definite parameters given by the teachers.
- In the art class, the children are shown a Slide Show on Asia and its various monuments.
- The children are paired off and they create a three-dimensional model of the monument chosen by them. They work on it meticulously to produce an exact replica. In the process, the child learns about the architecture and the religious influences that shaped its construction, and the culture of the country where the monument is located. When these models made of cardboard or clay have been painted upon, they are exhibited, and the children explain the various features of the model, the details of the country, and the whole process they have been through to all those who view the exhibition.
- In the western music class, the salient facts of Asia are set to tune and the song so composed is sung by the children on stage.
- In the dance and drama class, the customs and dances of different countries of Asia are woven into dances and dramas, and are enacted on stage.
- In the Hindi language class, the folk tales from different Asian countries, written originally in english, are narrated in hindi.
- A comprehensive study of Japan is done in Hindi in collaboration with the Japanese Embassy.
- A food festival organised in school helps the children appreciate the cuisines of different Asian countries.
- During the festival, children make a presentation on the different cultural aspects of the countries of Asia.

- In English, the children write an essay titled "I am Asia" to give expression to all the learning that they have internalized about this continent.

**Case Study 17** Designing of a Newspaper: a group of 15 children, in the age group of 9 plus, were working on computers, and accessing the internet to read stories of the day. One of the children struck upon the idea of noting all that the group does in the whole day. *Diyas* (the facilitators as they are called) suggested that they create a newspaper, as the newspaper brings news of the day from all over.

This newspaper would focus on the world of these children, the design, writing skills, imagination, etc. It is with the use of ICT, along with exploration of different art forms for making cartoons, art work and layout design for the paper, they wrote poems and stories, and interviewed people. They covered reports of all the school art activities of the day in the paper. This activity alone has given unsizable space for enhancing their creative thinking skills, along with artistic skills, writing skills and other life skills.

Drawing, painting, clay, collage, pottery, music and dance form an integral part of the daily timetable of primary classes. Integrating these experiences with the early language learning of children is a natural part of the teaching-learning process in the classes. In the social sciences, children take integrated projects which help acquaint them to the different arts and crafts in India.

**Case study 18** In the State of Rajasthan, in Udaipur, a very creative project was taken up by Vidya Bhawan, Udaipur, Rajasthan, as part of quality improvement in education, and an outlook of children. The project was 'Making handmade paper and products' in a classroom project for all children of upper primary classes of *Kachhe Basti* area (an economically weaker section). These children were deprived of even the simple activities of arts in school, hence giving no exposure or experience of arts.

These children were asked to bring old newspapers to schools, and the machines for preparing pulp out of these papers were provided by the organisation. An expert in this area facilitated the children in the making of hand-made paper from the pulp. After the paper was ready to use, children prepared different utility items with these papers. The prepared objects were also decorated using different materials by the children, and displayed as exhibition and sale for the community.

This project helped children understand and apply the basic concepts of mathematics and science in the making of pulp, and designing of products, and gave adequate space to their urge for creation and beautification. The increase in the level of confidence and happiness was very visible. Their first-hand experience and hands-on-skill gave them courage to talk to, and explain the whole process to others.

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## Module 6

# Role of Museums in Education

### **An Overview**

- The museum and its role in school education to gain an appreciation of artefacts and to explore relationship of the past with the present.
- Exploring the use of the collection of local museums and their link with the school curriculum.
- Encouraging conservation of artistic and cultural heritage among children and community.

## Role of Museums in Education

Duration: One and a Half Day

### INTRODUCTION

The Module on the role of Museums in Education aims at teaching the concept of art appreciation and familiarizing participants with various ways of appreciating a work of art. Through the various exercises suggested in this module, the teacher can develop an understanding of the museum as a space for learning, and using the objects therein in the context of school education.

Museums display art from different times and places. The objective of this module is to link museum objects with the existing curriculum, thus enriching it and making it interesting for the children. Objects in the museum can be used to teach social studies, languages, mathematics, or any other school subject. By seeing the artworks first-hand, the lessons come to life and enhance curiosity in the children. The module further explains how schools can develop their own mini-museums to preserve and conserve their own artistic and cultural heritage.

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 utilise to help the teachers to internalise concepts and 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 facilitators, makes an attempt to help teachers and teacher educators, find answers to their questions concerning Museums and School Education.

### OBJECTIVES

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

- use the local museums and their collections effectively, and link them to the classroom curriculum;
- gain an understanding and appreciation of different art forms;
- explain the relationship between the past and present;
- encourage the involvement of students in the process of conservation of artistic and cultural heritage;
- facilitate the development of a museum of one or the other kind in every school.

*Students of NPV, New Chaukhandi during their study trip to the Crafts Museums, New 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 given above. 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 transportation, refreshment, free entry passes for the participants in advance.
- 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 modeling, 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, 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 facilitators during 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 conduct and conclude all the activities in the given time frame.

A few activities which the facilitator could organise have been suggested with hints on possible methods.

The time required for the completion of an activity has also been indicated along with activity plan. 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, reporters for the day.

**Note**

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

## Suggested Activities for Facilitation



**Slide Shows and Video Films**



**Documentation of experiences and materials related to the museum visit**



**Presentation**



**Guided tour to museums**



**Group Discussions**



**Activities/worksheets on museum**

## Day One

### Activity 1

Suggested Time



### VISIT TO THE MUSEUM

This activity introduces participants to the museum collection and helps them to understand how to use the museum for further education.

Museum visits will open many windows to create links with teaching-learning, as well as bring art in sync with curricular content. The facilitator can encourage teachers to identify ways to connect the displays in the museums



*Understanding the miniature painting section of the National Museum, New Delhi (All Master Trainers, Delhi)*

with the classroom teaching and chapters in textbooks. They need to view some worksheets created for learning through the museums, and finally be able to create their own worksheets, which may be compiled into a learning resource by the facilitator.

How to appreciate a work of art:

The facilitator can orient participants by showing them any one artwork in the museum and can initiate a discussion based on it. This activity illustrates the importance of using real objects of art for the learner to understand the features of appreciating art. The method below highlights how this can be done.

### Method

The facilitator shows either an art work (sculpture, painting, mask, puppet, craft work, etc.) or a video clip (picture where more than one art form is visible) to the participants and asks them to share their views. The facilitator can use rapid fire method of taking expressions of the participants to save time.

### Suggested questions

- What do you see in this work of art?
- Can you describe its form/the shapes you see in it?
- What are the materials used to create this work of art?
- How do you think this was used?

- Can you identify who could be the maker of the object?
- Do you like this work? If yes/no, why?
- Have you seen or listened to similar kind of work earlier?
- What would you call this art form?
- Where do you find collections of all kinds of art works?
- Give four examples from your curriculum that could be linked to museum displays.

### Follow-up Activity

Suggested Time



The facilitator can then show some examples of worksheets created for museum education. She will brainstorm different activities that can be included in the worksheet, for example, match the following, puzzles, etc. She will emphasise the need for the teacher to visit the museum prior to taking the children, so that she can decide which objects she wants the children to see and also prepare the worksheet and activities to be conducted at the museum.



*School children doing worksheet activity by exploring different sections of the National Museum*

After this initial activity, the facilitator may introduce the structural details of the museum, details of the museum collection and basic facilities. If possible, arrange for the guides or the subject experts from the museum to facilitate the visit, so that the participants have a

meaningful experience. The facilitator needs to arrange for special facilities in case of differently-abled participant/s in the group.

The participants can organise themselves in pairs (better with the ones who teach the same class) for the task/s to be completed during the visit. The facilitator can assign any one collection/object from the museum to each team, who can study it, and plan activities to be done with children, related to it. On the basis of these activities, the teachers can also create a worksheet.

**(Some suggestions for activities that can be included in the worksheet are given below. The teachers are free to develop additional ideas for inclusion in the worksheets.)**



Suggested Time

## Activity 2

### WORKSHEET

Task in the form of Worksheets

This activity is aimed at enabling participants to plan/develop museum related activities for the children. The aim of these activities should be to engage children with the museum pieces in a way that they can deduce information from them. Keeping this in mind, facilitators may create worksheets that children can complete at the museum itself.



*Children engaged in studying Indus Valley Civilisation in National Museum, Delhi*

### Method

Each pair of participants is given the task to plan around 20 - 25 activities related to their collection, keeping in mind various aspects, such as size of the class, age of the children, exposure and course content of the class. They may finalise three-four activities, and create a worksheet. On the last section of the worksheet, the participants may give information about the class/grade for which this worksheet is made, and the course content to which it connects. The participants can try different methods to create and sustain interest of the participants in exploring and learning from the collection.

### Suggestions for Worksheets on the Museum

Teachers are given one exemplar worksheet for the group to go through (worksheet to be attached as annexure at the end). They understand that students need to engage with the collections in the museum, and learn from them through fun activities. Activities in the worksheets can include 'match the images', 'complete the picture', word puzzles, etc. The museum selected for this activity, can be a historical museum, a natural history museum, coin museum or any other museum found in the area. In case there is no museum in the immediate vicinity, teachers can create their own museum with objects collected from different colleagues, parents, or display prints of objects. It is important to see that the teacher relates the learning of past objects with the present in which the student is living.

Below are some starting points for exploring collections in the museums.

#### 1) National Museum

- Identify the 'Pasupati' seal in the Indus Valley collections. What are the images that you see? Why do you think this person is called 'Pasupati'?



*Children studying the image of Mahatma Buddha facilitated by the curator from the National Museum*

Now look at the section on Chola bronzes. Can you see similar images in them? Where? How are these images similar/different?

- Look at the jewellery in the Harappan civilisation. What do you think it is made of? What is the material used for jewellery today? Would you like to wear this kind of jewellery? What does it tell you about people in those times?
- Look at the image of the Buddha. How does he look? Angry/calm/peaceful/irritated? What in the image makes you say this? How would you identify the Buddha? Look for the following attributes in the image — long ear lobes, curls on the head and half closed eyes.
- How many different forms of the Buddha do you see? How was the Buddha represented in structures, when not in human form? Why were these symbols used? What do they represent?
- How will you identify Vishnu and Shiva image? Write and draw the attributes.
- How many avatars of Vishnu are there? Illustrate them through different sculptures of Vishnu.
- Do you know any Jataka story? Select a painting or sculpture depicting that Jataka story. How are the stories illustrated? What are the different forms of the Buddha that you see in them?
- Look at the palm leaf manuscript paintings? What are they made on? How do you think they made such fine lines? What are the subjects depicted on the paintings?
- What are the stories depicted in manuscript paintings from Rajasthan? How are they painted? How can you identify the main characters in the story?
- What are the themes depicted in Mughal miniature paintings? How is the dress of those times different from the dress we wear today? What animals do you see in the paintings?
- What are the different materials used to make sculptures? Which of these materials do you think were most durable? Why? How were the bronze sculptures made?
- Here are some folk art images. Find the regions where they are created. On a map of India, identify the regions and draw a symbol for the art styles in the correct regions.
- You are a jewellery designer. Look for different styles and designs of jewellery from regions such as Rajasthan and Hyderabad. How are they different/similar? What material are they made from? Who do you

think they were made for? Inspired by the collection, design a piece of jewellery for the bride to wear on her wedding day.

- Find the different modes of transport used in ancient times in India. Which of these is still used today? Which of the modes do you think were used by the royal people? Design a chariot for modern day use.

## 2) Crafts Museum

- Identify the craft forms found in the museum and match them with the region from where it comes. What are the rituals of that region that you can see depicted in their art?
- In which part of India are Madhubani paintings found? How do you think these paintings are made? What is special about these paintings? Do you know what the colours are made from?
- What story does this Worli painting (wall painting from Maharashtra) tell? Are there any divisions from one part of the story to the next? How are the scenes divided? What is the setting of most of the stories? Can you tell the main profession of the painters from these paintings?
- Look at the toy section. Can you recognise the toys? How are they different from the toys you use today? Why were these toys made?



*Children identifying and appreciating regional crafts on display (Crafts Museum, New Delhi)*

The participants are asked to complete their worksheets and activities by drawing visual images along with the factual information on the assignments. Worksheet and assignment may be collected by the facilitator after its completion. The visit may end with appreciation to the participants for all the exploration and development of worksheets by them.

## Day Two

### Activity 1

Suggested Time



### APPRECIATION OF ART

Depending on availability of time (day after the visit), the facilitator may ask participants to share their experiences at the museum.

The facilitator/s may ask questions related to the museum and education in rapid fire mode.

## Suggested questions

- How can display of art works facilitate the learning process?
- Should there be criteria for selecting objects for display?
- Can a school create its own museum?



*Sharing on art appreciation during alectdem  
(AIL Master Trainers in National Museum)*

The facilitator while concluding the session, explains what is appreciation of art. How to appreciate a work of art? What is the role of a museum? How can we introduce museum collections to children in an interesting manner? How does appreciation of art forms help in enhancing creative sensibility among learners?

This conclusion needs to be related to the next activity, that is, the slide show on Appreciation of Art.

## Activity 2

Suggested Time



## SLIDE SHOW ON ART IN INDIA (APPRECIATION OF INDIAN ARTS)

In many traditional societies, art is a natural part of everyday living. In India, especially in rural communities, every custom, festival, days have special visuals which have their unique form such as Worli or Madhubani painting. The following activity explains briefly the history and appreciation of art processes to the participants. Through a slide show and related questions, participants are facilitated to understand the origins of art, how art forms have evolved and their significance in education.



*During a slide show on art appreciation  
(AIL Master Trainers in National Museum)*

## Method

The facilitator presents a slide show of selected art works from India and other cultures, and explains what makes these works of art unique. What are the factors involved in its creation? Who is the creator of these artworks? When was this art work created?

The facilitator can ask questions related to that section to make the session more interactive.

## Follow-up activity



### What does this object tell you?

The facilitator places one or more (depending on the number of participants) objects on the table. She can ask the participants to silently observe the object and through self-examination, understand the object. The participants are then asked to write a brief paragraph or a few points about the object.

The facilitator may ask volunteers (two or three) to read out their appreciation on the given art object. The session may conclude with a round of applause.

## Activity 3



### CREATING A MUSEUM

This is an activity to help participants reflect on the different kinds of museums, and their purpose. The attempt is to further think about the various kinds of museums that could be possible, and use their imagination to brainstorm ideas for other kinds of museums, and how these can be useful to society. In groups, they will be asked to prepare a plan for the creation of a museum. Such an activity of creating museums on a small scale would be useful educationally.

## Method

### Group Discussions

Task (i) List as many kinds of museum as you can think of: for example, historical, art, science, natural history. Also try to create a list of museums that we do not commonly find, but which would be interesting to create. For example: a museum dedicated only to masks, textiles, kitchen utensils, writing instruments, etc.

Task (ii) The teams are asked to discuss and prepare a plan for developing a museum (of any kind) in their school/village/town/cluster. Also give ten reasons on the importance of developing that particular museum.

## Follow-up activity



All the teams are requested to present their 'List of Museums' and 'Plan of Museum' one by one.

Efforts by the teams may be appreciated with a big round of applause.

**Activity 4**

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.



Suggested Time



**(A) SUMMING UP THE DAY**

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

**Key Messages**

- Museums are collection of objects from the past, and can be used effectively to teach classroom subjects.
- Teachers can prepare worksheets and activities based on the museum collections to enable the children to focus on the details of the collection.
- A basic understanding and appreciation of different forms of art can develop an artistic sensibility which is beneficial in the long run.
- In the absence of a museum that is accessible, teachers can create their own museums in the classroom.
- It is recommended that the teachers visit the museum prior to the class visit, to enable them to pick out the necessary points they wish to cover during the visit.
- Post-visit activities, related to the subject, can be planned out to further enhance the understanding of the topic.

Suggested Time



**(B) FEEDBACK BOX**

The facilitator may ask participants to give their feedback and suggestions 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/s.





### (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 smiley's, (ii) to some extent, with two smiley's 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 great extent To some extent	☺ ☺ ☺ ☺ ☺ ☺
5. The facilitator succeeded in creating the participants' interest in the activities	Completely To 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. Participants are encouraged to share their record sheets with others, if they feel like.

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 is appreciation of art?

Art Appreciation is the awareness and understanding of creative activities of human beings. In a world, where human beings have created all kinds of artificial walls, understanding each other's culture, art is a way of unifying and inspiring humans to more constructive goals. We become more evolved as human beings when we learn about art from different eras, regions, beliefs and social systems.



*Understanding is the first step towards appreciation*

Q2.

### Is it limited to the community of artists?

While all human beings are endowed with creativity, some people due to circumstances beyond their control lose this ability. As such, they may also become unaffected by beauty. It is important, therefore, to cultivate one's sensibilities and grow to appreciate art by interacting with creative people and their creations.

Q3.

### Can we teach appreciation of art? How?

Yes, we can teach art appreciation. From reading books on art to visiting concerts, museums and being involved in creative activities, each and every human being can remain alive and sensitive. Beauty is everywhere. In places that do not have access to institutions of art; communities develop their own aesthetic engendering activities such as dance, community performances and music. Houses are decorated with local materials and village artisans manufacture beautiful objects of daily use. It is important to remain responsive to this beauty.

The easiest method of teaching appreciation of art in schools may be through the exposure of different kinds of arts in museums and in the community, to the children and by incorporating art and aesthetics into their daily living.

Q4.

### What is the importance of art appreciation in school education?

With the diversity of our cultural heritage, it is very important that we imbibe sensibilities of one another to live in harmony and grow as human beings. The school is the first place that makes a space for this diversity to come together under one roof. We therefore, first and foremost, must develop a more inclusive school education system, that gives representation to a wide range of cultural experiences. However, art appreciation should not just consist of information about visual facts, but be a way of keeping the spirit of curiosity and enquiry alive in children. Much can be achieved by way of giving space for free expression.

During art appreciation classes, students are made to interpret and draw conclusions from various pieces of art. This strengthens their interpretation skills, and they can use the same in other subjects as well as in all other aspects of life. Art appreciation teaches us that there are various ways of looking at an issue, as well as there are different approaches to solve any problem. So, it helps students to develop multiple thinking processes.

Q5.

### How is art appreciation related to aesthetics?

Along with music, dance and theatre, the visual arts are based more on feelings, rather than on facts. Feelings are the very core of aesthetic experiences, and this help students to develop a strong sense of social and environmental responsibility.

Art appreciation is considered the first step to aesthetic sensitivity. Teaching of art appreciation regularly may improve the aesthetic sensibility of students.

## Museum and Education

Q6.

### What is a museum?

Museum is a building or an institution that keeps and conserves artefacts, historical objects, scientific objects, natural objects and makes them available for public viewing through exhibits that may be permanent or temporary. Most large museums are located in major cities, and more local ones exist in smaller cities, towns and even the countryside. In these smaller museums, one can see that they concentrate on the local culture and tradition. The Hindi word for museum is 'sangrahalaya'.

Q7.

### What can be included in a museum?

In recent times only, museums are called 'Sangrahalaya' in Hindi. Otherwise, earlier people called them 'Ajayabghar' or 'Jadughar'. These old terms take us to other aspects of a museum as a house of curiosity. It means a place which collects and exhibits things that are not common, but interesting.

As in India, we still have living folk traditions and visual culture; so various different kinds of museums developed. These museums do not exhibit only old, ancient things, but existing folk traditions, craft traditions and ritualistic art forms, where they provide direct experience to the visitor. These museums concentrate on the interactive relation between the visitor and the performer/crafts-person.



Children exploring collection of coins  
(National Museum, Delhi)

In our context, we can also include folk theatre traditions like *Nautanki*, *Jatra*, *Yakshgana*, *Ramlila*, *Raaslila*, *Tamasha*, local fairs, local festivals, local haats, heritage sites, galleries, Jain *bhandars*, temple *bhandars*, etc. under the category of extended museum. In our country, museums are not familiar to the people, as they feel museums are places to walk through the galleries, it's like a picnic. So, through these extended museums, we can bring museums to the local culture and environment and make them a familiar experience.

Q8.

### How can a museum be a place of education?

Museums are often related to lifeless objects, but they are the roots of our future because future and present can be built only on the strong foundations of the past. Museums are the ideal place for relating the future, and the present to the past. Museums also bring in focus certain aspects and objects of our culture which are very much present in our time, but we are not aware of their significance. Like doorways of houses, beautifully embroidered dress materials, vessels, etc. of any place.

Museums provide the perfect opportunity to make subject learning in a dull classroom environment more interesting, and add drama, and colour to the learning process. In the process, students connect their own imagination with the subject, and the present situation. Such experiences at museums will leave a permanent impact on children's memory because audio-visual experiences are more effective than listening to dull lectures.

Now-a-days, museums also have several educational programmes for different age groups. Museum visits have become a necessary part of the present curriculum; so museums also conduct educational activities accordingly.

Q9.

### What activities are conducted by museums?

Now-a-days museums are becoming more visitor-friendly, and interactive, so they conduct workshops, audio-visual presentations, cultural activities, quizzes, painting competitions, film shows, seminars, other varied short term courses, free guided tours, etc. For these, museums also provide transport facilities and materials for various activities. Some museums provide these facilities free of cost, and some charge a very minimal amount.

These activities are conducted in the museum premises, so that parents also go around in the museum galleries, and learn much better about our past, so that they also can help their children to acquire knowledge of the vast world.



Children engaged in art and craft workshop

Activities are conducted by experts, folk and traditional artists/performers, etc.

Workshops are not directly related to the artworks exhibited in the museum, but they develop activities related to those artworks. For example, a workshop on mask-making will teach children how to make a mask, and also narrate to them, the history of masks through the

evidence from the museum pieces. We can connect the history of masks from the Pashupati Seal of the Indus Valley to present-day masks of Madia tribes from Bastar.

Audio-visual presentations mainly concentrate on the details and historical information about the exhibits.

Quizzes conducted at a museum make dry historical information into a playful game activity. For example: What are the sites of the Indus Valley Civilisation? What is miniature painting? What is folk painting? Which is this musical instrument? *Kuchipudi* dance originated in which state? etc.

Museums, sometimes, conduct painting competitions according to the age group of the children. These are focused on the artefacts in the museum. For example, there could be a painting competition on dance figures, on the Buddha image, etc.

Museums can also conduct a guided tour by narrating different stories related to the artefacts.

Museums do not allow visitors to touch the artefacts, but they do create replicas of these artefacts to impart the tactile experience to students as well as show the making process.

Q10.

### How are educational activities at a museum useful for students?

In today's times, when the Internet and satellite communications have brought people closer from across the world, people want to get knowledge and information about the world. Without knowledge and information, a person feels isolated and lacks the confidence to move ahead. We know that self-confidence is a major factor in the development of the personality. A museum offers us first-hand knowledge and experience of topics that our everyday life may not provide us. For example, we do not all come from artists' families, so we may never get to see an art form unless we go to a museum. Similarly, children of this generation did not experience the Independence era. We have never seen a real dinosaur. However, museums help us to get an audio-visual experience of times and places we have never actually lived in.

Education is the main source to develop knowledge. But the moment we think about education, we tend to confine ourselves to textbook knowledge. This knowledge is not enough to lead life, which is constantly changing. We learn something or the other at each step of our life. There are various changes happening in our surroundings related to our culture/heritage. Unless we widen our scope of experience by moving beyond textbooks, we find ourselves unfit to understand basic concepts such as the character of our culture/heritage in the past and in the present, or what were the value systems and how they have changed, or how our ancestors learned through their experiences and gave shape to the future.



*Interacting with facilitator to understand Harappan civilisation better (National Museum, Delhi)*

In this context, the role of museums becomes very important. These kinds of educational activities help a lot to know and relate ourselves with our past as well as our environment. Through these activities, textbook knowledge, which is two-dimensional, gets an emotional and tactile quality in the museum surroundings.

At the same time, these educational activities add various dimensions to the child's personality. Certain myths or pre-conceived notions can also be corrected. For example, sometimes people think that everything from the past is undeveloped or underdeveloped, whereas everything created in the present is highly developed. By visiting a museum and understanding our own ancient cultures and those of other countries, we come to understand that many ancient cultures lived in harmony with nature and the environment, and common concepts from those times are considered 'modern science' today. We also get to know how vast our culture is, and that India has not one, but many different kinds of cultures that have co-existed for centuries.

Q11.

**How can museum-based education be conducted for differently-abled children?**

As educational activities in museums concentrate on experience-based knowledge, it is an ideal mode of education for specially abled children.

Earlier museums did not have a friendly environment for the specially abled, but now museums pay more attention to these kinds of special needs. That is why museums have adopted the concept of 'Museum for All'. Buildings are made accessible to all kinds of disabilities, with ramps, lifts, wheelchair facilities, sign-age, information in Braille, special audio and visual gadgets.

Museums organise educational activities for specially abled children, like allowing children to touch and understand the work of art through holding replicas, and guided tours with guides who are trained in special education.

Q12.

**How can museum-based education be conducted for all?**

For children from weaker economic backgrounds, who may not be able to conveniently reach a museum, museums also conduct activities on the lines of 'education for all'. They provide transport as well as refreshments, and keep materials like paper, colour, pencils, etc. ready to be distributed so that children can take part in the museum-related educational activities. As the children learn new things and develop their knowledge, they connect themselves with the society. That's how museums become 'Museums for All'.

Q13.

**What are extended museums?**

Till now we were talking about the museum as an institution, but as our culture has continuing traditions of various cultural activities, rituals, fairs, etc., we can expand the aspects of a museum. These kinds of museums are referred to as extended museums, as they are very much a part of our day-to-day life. At the same time, they present the object in different perspectives.



*Children appreciating rural life on display (National Museum, Delhi)*

Let's take an example of a farmers' village. The farmers have tractors to plough their land. So the plough they used in earlier years by connecting it to their bullocks now lies in the backyard. If we take that unused old plough and display it under a spotlight, the role of that plough changes from an unused object to a storyteller. It now tells the story of the development of farming from plough to tractor. By being displayed in this way, it has become a museum artefact.

#### Q14. Can students build their own museums?

Yes, students can build their own museums. For this, we do not need a big building/space or any special equipment or training, because here we are not talking about creating big institutional museums/galleries. We are talking about the extended form of the museum which can be possible easily with available resources. It is easily done by everybody. They can also utilise the village *panchayat ghar*, or a room from any house, etc.

These school museums need not have permanent exhibits. They can change the exhibits as per the needs of the curriculum and other activities. Changing the exhibits from time to time will keep up their enthusiasm, develop observation and a sense of design as well as help teach them how to care for different kinds of artefacts.

This museum-making activity need not be confined to the school premises only. Students can go out and connect themselves with the cultural activities of their own locality. So it will not be restricted only to looking and enjoying the events, but it will also engage students in observing and documenting, by drawing or collecting pictures of the costumes, jewellery, makeup, musical instruments, props, rituals, etc.

Museum-making activity can also involve the local community, as they also will be happy and proud to display their local culture in a museum which will be open for all.

#### Q15. What kind of museums can students build?

Students can build various types of museums from their day-to-day activities at school, as well as at home. Children have a natural tendency to collect various objects and keep in their bags, under desks. Even these things can be converted into museum objects with basic information. For example, different types of stones, sand, leaves, flowers, stamps, coins, etc.

Teachers can ask students to collect and arrange their own art works created in classrooms and convert their own classroom into an art gallery.

Students can also be encouraged to bring unused objects from home like lanterns, lamps, shells, etc. and arrange them with basic information in written form.

For cultural programmes of the school, students create costumes, jewellery, props which can also become part of the museum.



*Creating sea life using picture cut-outs*

Pictures of heritage sites, historical personalities, costumes, etc. cut from magazines or any other sources can also turn into museum objects.

If it is difficult to get a particular object for the museum, they can also use the photographs/drawings/replicas/miniature model of such objects.

Q16.

**Can we involve differently-abled children in museum making activity?**

Yes you can involve differently-abled children in the museum making activity. You can organise the art activity in such a way that you are able to create objects in relief work, cone work, relief by using your nail, etc., which can then become part of the museum.

Museum information can be displayed in Braille with the help of experts.

Q17.

**What is the role of a teacher in making a museum?**

Teacher will be the facilitator to the students in collecting, and arranging the exhibits for the museum. To do this activity, the teacher has to broaden her knowledge and perspective about the local culture and available material to be used in a museum.

Teachers can also play a role as communicators between the community, school management and children.

Q18.

**Do teachers need special time and training to create museums?**

No, teachers need not have any special training or spend time to create a museum as her knowledge and sensitization is enough to create this museum. The teacher can also take help from resource centres/Internet/museums in this regard.

Q19.

**How shall we take students to a museum?**

First find out about the various museums in your own town. You can talk to museum authorities regarding transport facilities. Some museums provide transport, but some museums may not provide this facility. In case your school also cannot provide transport, then there are other agencies like INTACH and Adharshila, who arrange this kind of excursion free of cost.

Q20.

**Museums do not have any information for primary level students. Then why should I take my students to a museum?**

Visit to a museum is not merely to go and see the objects. It is the best way to inculcate cultural awareness from childhood. For this reason, it should not be a once-in-a-year affair, but should become a regular feature.

As children have visual memory, they will never forget these experiences at museums. It will help students widen their way of observing things around them, understanding and learning about their surroundings. It will strengthen the foundation of future study.

Q21.

**There is no museum in my town/village. Where will I take them? How will I show museums to them?**

To inculcate heritage awareness and to relate with history, there is no need to go to a big museum. Our day-to-day life is a living specimen of our culture

and heritage. Therefore, here the concept of a museum also includes a fair, a *pashumela* (animal fair), festivals, performances of Nautanki, Tamasha or any other local event, or a look at local architecture or a personal collection.

Q22.

**How can we find extra time for students visit to a museum?**

Museum visits can be accommodated with a picnic, or on a half day school or on a school holiday.

Q23.

**How can museum visit be related to the curriculum?**

Museum visits are a part of the curriculum. This is because it involves an integrated approach to learning in which logical, visual, and audio faculties of learning get activated and alert.

Museums have learning materials for every subject. Every subject teacher can relate the classroom teaching to the exhibits of the museum.

Perhaps, it would be a good idea to include, at the end of the museum visit, an open-ended discussion on the topic.



*A team of students and teacher understanding civilisation (National Museum, Delhi)*

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# ART IN INDIA

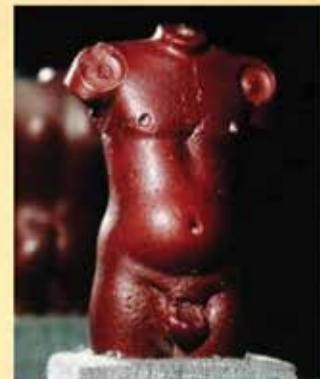
## (APPRECIATION OF INDIAN ARTS)

### An overview through images

#### HOW DOES ONE APPRECIATE “INDIAN ART”?



- Can we define “Indian Art”, considering how vast the subject is and how open-ended and porous cultural practices are?
- It is possible only when we recognise art as a practice that results from a circuit of exchanges, rather than something that has a single origin?
- A Taoist way of explaining art compares it to the definition of a mountain, which can be only grasped when one climbs it in a spiral manner; thereby collecting many views along the way and then synthesizing them to develop a complete view.
- Understanding art too requires such an approach, with multiple viewpoints being put together to complete a picture.





Outlined below are some questions we need to ask in order to understand art practices in India:

- What are the conceptual underpinnings of art in India?
- Are there really some common characteristics that appear across time and space, making art in India different from art practices elsewhere?
- When did “art” originate and how do social, geographical and political factors affect art making?
- Was art in India isolated, or did it imbibe various influences from around the world and influence the art of other regions as well?
- What is the concept of beauty in Indian Art?
- Is art in India anonymous or were there well known artists in the past?
- From which period do we start getting to know the names of artists who created works of art?

This presentation will attempt to answer some of these questions with images from various historical phases, citing examples from “folk art”, “tribal art” and “classical art” along with examples of performing arts and literary sources.



## TWO LEGENDS ABOUT THE ORIGINS OF ART

To begin with, let us examine two myths related to the origins of a work of art.

According to Greek legend, art originated in the mimetic trace of a shadow of a person.

**Artist:** JEAN-BAPTISTE REGNAULT (French 18th century artist)  
**Title:** The Origin of Painting: Dibutades - Tracing the Portrait of a Shepherd,  
**Date:** 1785 (A painting based on a story from 600 B.C.)  
**Technique:** Oil on canvas, 120 x 140 cm

Pliny, the Elder; A.D. 77-79 relates the legend of Dibutade from Corinthia, who drew the profile of her lover's shadow as he was about to go for war. Her father, Butades, later made a clay portrait from the shadow trace, and this, according to Greek Mythology, is the first work of art. The period at which Dibutade and her father lived is unknown, but has been put at about 600 B.C.



**According to Indian Mythology,** Art originated when Urvashi was created by Narayan, a powerful sage.

He drew an image of unsurpassed beauty on his thigh with a mango leaf. This was done as *Indra*, the king of gods sent *apsaras* (celestial beauties) from the heavens to disturb *Nar* and *Narayan* as he did not want them to acquire divine powers through meditation. Apparently Urvashi's beauty was so overwhelming that the other Apsaras simply gave up. After his mediation was completed, the sage gifted Urvashi to Indra's court.

**Urvashi was completely created from imagination!**

**The *Nar - Narayan tapasya* panellate Gupta period.**

***Dashavatara* temple, Deogarh, Uttar Pradesh, A.D. 500.**



## Earliest examples of the Arts in India

- The earliest examples date back to the pre-historic period.
- Some of the finest examples of pre historic art can be found in Bhimbetka, Madhya Pradesh (8000 B.C.).
- Proto-historic cultures appear around 3000 – 1500 B.C. in the Indus valley region and across the Indo Gangetic plains.
- Some concepts of socialising, ritual worship and visual representation developed during this period continue to exist in some form or the other even today.
- The Indus valley civilisation exhibits a high degree of complexity with technologically sophisticated use of tools, urban planning and the emergence of a proto script.
- Seals and seal impressions provide evidence of an advanced trading culture.



- Some images on the seals reveal rhythmic arrangements of human figures, perhaps indicative of a dance performance or theatrical enactment.
- We also find evidence of string instruments in the shape of harps depicted on some seals.
- Various wheeled objects, sculptural representations of animals, and sound producing rattles suggest that the Harappans also made recreational toys and game.
- The discovery of numerous terracotta female figurines dating to this period implies that the Harappans engaged in the worship of a Mother Goddess; a sign of fertility and plenitude.
- They seem to have developed sophisticated technology to process and use metals to fashion objects in various alloys.
- Numerous beads have been found in the region, a testimony to the great craft skills of the Harappans. There is enough evidence to indicate that these were widely traded. This industry, in fact, continues to exist even today.



**Indus Valley Seal Mohenjo-Daro.**  
A figure standing in a tree is being worshipped by a kneeling figure. A Bovine/Human composite figure, stands on one side. Below we see seven figures performing a ritual. Is it a dance?



**Ithyphallic figure from Mohenjo-Daro**  
depicting a meditative figure surrounded by animals. (2100-1750 B.C.)



## Female Figurines

This slide shows one of the biggest female figurines found in Harappa. Many of these figurines wear heavy ornaments and have prominent sexual characteristics because of which they have been interpreted as "Mother Goddess figures". Many of these figures have a small pannier shaped head dress which might have been used for lighting lamps and, therefore these figures are seen to be of cultic origin.

Approximate dimensions  
(W x H x D): 7.8 x 14.0 x 5.8 cm.

## Two Well Known Stone Sculptures from the Indus Valley

We also cannot be sure if this is of Indian origin or imported. This is because the stone with which this torso is made is not locally available. What is puzzling is that in the same time-span, no other cultures, except perhaps Egyptian, had achieved this degree of naturalistic representation either.



**Male Torso**  
Indus Valley,  
Harappan  
(2100-1750 B.C.)

The "Priest" figure below is now considered to be a part of a relatively common typology, as recently, more such sculptures have been found.



"The Priest", Harappan Civilisation, showing a meditative figure with a patterned cloth on the shoulder



These terracotta objects from the final phase of the Harappan site were probably used for puppet shows and masked performances as we can see small holes for thread or some other type of fastener on the rim of the mask in the centre.

**Material:** Terracotta

**Dimensions:** 5.5 cm height, 12.4 cm length, 4.3 cm width.



Ox or water buffalo-drawn cart with driver from Harappa

Some processes invented in the Indus period, continue to be used even today such as the lost wax process. It is used for *Dhokra* casting in Bastar and contemporary artists like Meera Mukherjee use it as well.



An artefact found in Mohenjodaro, for many years interpreted as a "dancing girl"



*Dhokra* Sculpture, Bastar

**Uptill now, we have looked at images from the Pre-historic and Proto-historic periods.**

(Before written records were kept or even if a script existed as in the Indus valley, it is not yet been concretely deciphered.)

Once written records begin to be maintained, we can attempt to understand art objects in a more complex manner, using the following frames of reference:

- **Historical Factors**
- **Social Factors**
- **Theories of Aesthetics**
- **Religious Factors**

Instead of looking at images in a chronological manner, we will take up case-studies to see how these factors affect the making of art.



## Factors Shaping Art in India

Instead of using a chronological narrative, we will turn to historical and social factors, religious influences and concepts of aesthetics as they evolved, to broaden our understanding of art practices in India. **All four categories, however, of course also overlap with each other.**

**Historical Factors** – Dynastic rule. Patronage and the patron's religious and political concerns, war, conflicts and environmental specifics.

**Social Factors** – Social organisation of communities; how or why art becomes a tool of social stratification; factors affecting agency of individuals and how art can affect change; trade and commerce.

**Aesthetical Factors** – Cultural ideas and attempts to understand nature of beauty; the formation of art canons; how to understand the varied textures of human experiences that shape art.

**Religious Factors** – Religious and ritual beliefs, iconography and symbolic representation of spiritual and religious beliefs.



- Art of the Kushana Period

- Art of the Mughals
- Art during the *Swadeshi* Movement/ Independence struggle

## Case-studies of Art determined by Historical Factors



## Art Shaped by Historical Factors

### Case-Study I

## ART OF THE KUSHANA PERIOD

The *Kushana* Dynasty (A.D. 1st-5th century) ruled over the kingdom of *Gandhara*, which stretched over a large geographical area.

The political boundaries of the kingdom changed constantly due to war and conquest; as was common during the ancient period. However, the main site of the kingdom was the Peshawar valley (now in Pakistan).

The sculpture produced during this period shows remarkable influence of Greek Art.

This is because three hundred years earlier, during the reign of Alexander (the Greek empire builder), we see the beginnings of an extraordinary cultural diffusion of Greek art across his entire domain. The descendents of his soldiers and generals settled down in diverse parts of this territory and spread the taste for Grecian artefacts.

These in turn were influenced by local religious and social beliefs which leads to an interesting blend of visual forms.

This phase is referred to in Art History as the "Hellenistic phase".



#### Compare the two images:

One from *Sanchi*, and one from the *Kushana* Dynasty in *Gandhara*

Note how the influence of Greek art leads to the development of the image of the Buddha in an anthropomorphic (human) form, instead of being substituted by a symbol.



**Built and rebuilt between 3rd century B.C. to the A.D. 12th century, at the Sanchi Stupa, we see the earliest phase of Buddhism in which the Buddha was represented through fixed symbols. Here, in this high relief from Sanchi, the Buddha's first sermon at Sarnath is represented in the form of a wheel.** Surrounding the wheel are his disciples and below them are wild deer.

In this image from the *Kushana* period (A.D. 3rd century, *Gandhara*) showing Buddha's **First Sermon at Sarnath, we see the Buddha in a human form**, surrounded by his disciples and seated near his feet are two deer. The influence of Greek art is clearly visible.

**Gray schist**  
11 1/4 x 12 3/4 in.  
(28.6 x 32.4 cm)





**Gandhara Buddha**  
(A.D. 1st-2nd century)  
Now in the collection of  
the Tokyo Museum

**Here are two sculptures:**

**On the left is an image of the Buddha from *Gandhara* region and on the right is a Roman copy of a Greek sculpture**

Note how, under the influence of Greek art, the Buddha appears dressed as if wearing a Greek Toga (a loose draped dress). The Greeks put a lot of emphasis on the representation of the human body and therefore, we find that in the *Kushana* period, the Buddha comes to be represented in human form. The *Kushana* image shows the syncretism between Zoroastrian, Buddhist and Greek iconography.

Statue of Eirene  
(personification of peace),  
A.D. 14–68;  
Roman copy of a Greek  
bronze statue by  
Kephisodotos



**Now here you see two images of the Buddha from two regions: Mathura and *Gandhara***

Both are from *Kushana* Period, but the *Gandhara* image exhibits a syncretism of Buddhist, Zoroastrian and Greek deities. Whereas, in the Mathura Buddha, we see a continuation of stylistic elements of early Mauryan sculptures.



**The Buddha and Kushana period, A.D. 2nd century, Katra mound, Mathura region**

Mathura speckled sandstone, H: 71cm.

National Museum, New Delhi

In this sculpture, we see the use of attributes such as the *ushnisha* (top-knot). There are *yantras* etched on his hands, and his divine status is echoed through the use of a halo. Flying *gandharvas*, in the sky testify to his divine status that accompany him.

**The custom of making images of the Buddha only started about 400 years after his death.**



Standing Buddha offering Protection, India (Uttar Pradesh, Mathura), late 5th century.

Red sandstone: H. 33 11/16 in. (85.5 cm) The Metropolitan Museum of Art, New York

The Buddha wears a plain draped cloth worn by monks. He has a large halo and the *lakshanas* of auspiciousness are clearly visible.

## Art Shaped by Historical Factors Case Study II ART OF THE MUGHALS



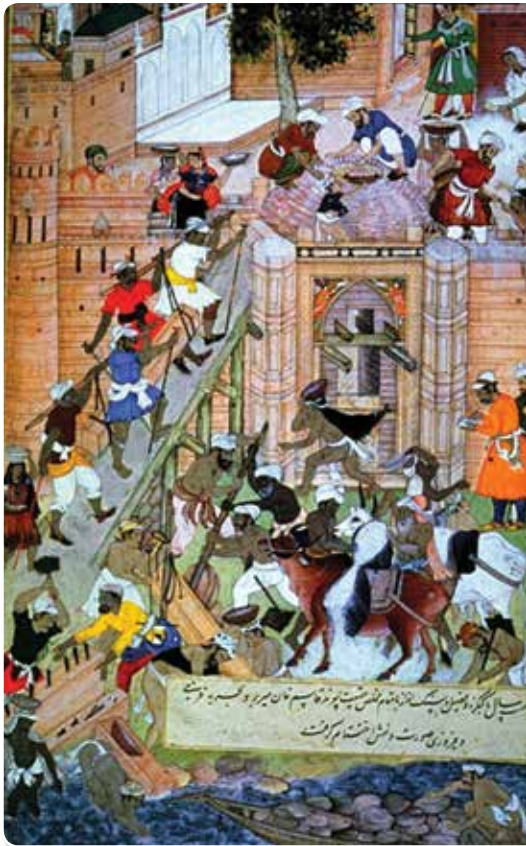
The Mughal dynasty began in 1526. Descendents of Tamburlaine, the early Mughals were politically close to the Persian Safavid court of Shah Tahmasp I. The second Mughal emperor, Humayun who reigned over India from 1530–1540 and 1555-1556, spent the intervening years in Persia where he learnt to appreciate miniature paintings.

When he returned to India, two talented Persian artists, Sayyed Ali and Abdus Samad, came with him.

The style of painting they developed, combined existing styles of painting in India with local schools of miniature and one of the major projects that each emperor undertook was to have his own history documented.

Each subsequent Mughal ruler had his own interests and the Mughal school acquired different stylistic qualities and thematic under the changing circumstances of patronage.





**Painting under the patronage of Akbar**  
(Reign: 1556–1605)

It is said that Akbar was dyslexic because of which he never learnt to read.

He established a painting studio and had many literary works translated into Persian and illustrated so as to understand their narratives. He employed many local Hindu artists who fused the Persian style with the local.

He was deeply interested in the arts and built up a considerable library of books which would be read to him by his courtiers.

**He was interested in having his own history documented, a task which was entrusted to Abul Fazl, and illustrated by artists in Akbar's studio. This painting illustrates an episode from the Akbarnama (History of Akbar).**

**Akbar supervises the building of the Fort at Agra; an illustration from the Akbarnama.**



Akbar had Sanskrit works translated into Persian of which the *Razmnamah*, a translation of the Mahabharata is the best known. He was keen on looking for universal truths in religion.

**The aftermath: life in the forest, from the *Razmnamah*, 1598**

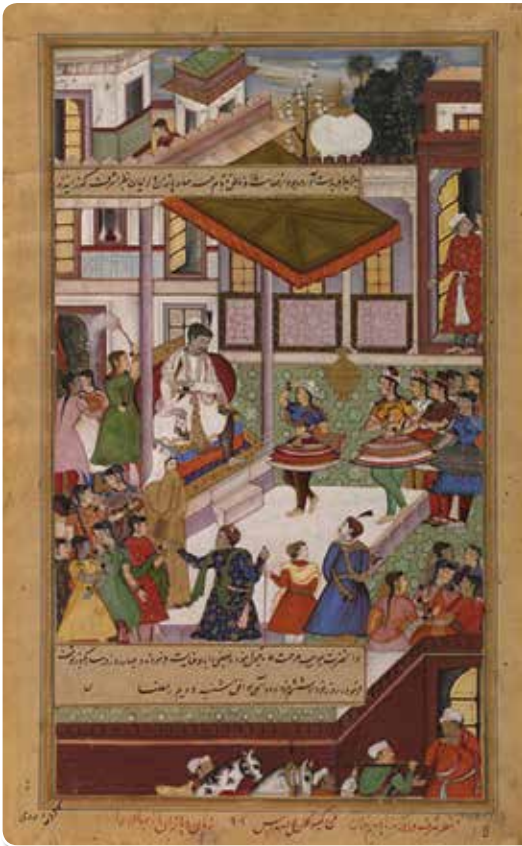
The painting shows Kunti helping the old and infirm Dhritarashtra and the blindfolded, Gandhari.

A miniature painting from a 16th century manuscript of part of the *Razmnamah*, the Persian translation of the Hindu epic, *Mahabharata*.

Title of Work: *Razmnamah*

**Author:** Naqib Khan (translator).

**Illustrator:** Dhanu.



Akbar also had details of everyday life at the court recorded. The painting on view shows a dance performance in progress.

It seems like a Kathak performance. We can also see a woman playing a *Dhol* (drum).

The painting is an illustration from the *Akbarnama* (Book of Akbar), painted by court artists Kesav Kalan and Dharmdas.

The dancers shown were actually the court dancers of Baz Bahadur, the Muslim ruler of Malwa in north central India, who Akbar defeated in war. (A.D. 1556–1605).



**Whereas, Akbar was interested in mythological stories, Jahangir had a strong interest in scientific enquiry.**

***Nilgai* (blue bull): Leaf from the Shah Jahan Album, 1620, Mansur.**

The album was painted in Jahangir's reign, but several pages were added to it during Shah Jahan's own reign later. Ink, opaque water colour and gold on paper. H. 7 1/8 in. (18.2 cm), W. 9 1/2 in. (24.2 cm).

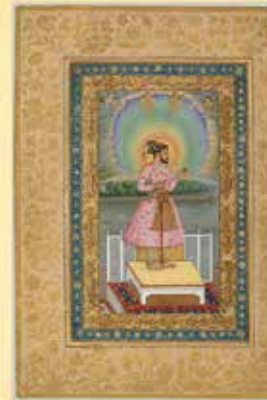
**Jehangir was extremely interested in Natural History and the painter, Mansur was his constant travel companion. Note how accurate the painting is; it even records the broken horn of the animal.**

On the left, we can see a portrait of Jahangir seated on an hour glass; a sign of the passage of time. He is also shown preferring the company of wise men rather than politically powerful kings. On the right, Shahjahan is shown standing on a globe on which, sleeping next to each other are a lamb and a lion. This is suggestive of peaceful existence between people during his reign. During Jahangir's reign we see how due to trade contacts with the west, he becomes familiar with western realism and Christian imagery and winged angels begin to appear in paintings. These paintings in turn thus become historical material for the study of the Mughal dynasty.



Emperor Jahangir Preferring  
The company of a Sufi sheikh to Kings  
1620

**Jehangir also  
had portraits painted.  
But it was Shah Jahan  
who gave it greater  
importance.**



Shah Jahan on globe, mid 17th century.  
Mughal dynasty, India. Colour and gold on  
paper. Date mid-17th century.  
Smithsonian Institution, **Author:** Hashim



The painting depicts an intimate moment between Shah Jahan and his son Dara Shikho, who plays with a peacock feather and jewels.

This is a painting from The Shah Jahan Album initiated by the Mughal emperor Jahangir (A.D. 1605–27), and later added to by Shah Jahan (A.D. 1628–58). Painted by Nanha.

The Metropolitan Museum of Art Ink, opaque watercolour, and gold on paper.

## Art Shaped by Historical Factors

### CASE STUDY III

## Neo Traditional Art or Revivalism in the 20th century



As many historians have argued, traditions have often been reinvented by colonised people as acts of cultural opposition to colonial rule. In the early twentieth century for example, we see several attempts to “revive” art by artists of the Bengal School. When western academic realism was introduced in India through the British established art schools, artists like Abanindranath Tagore and later Nandalal Bose opposed it by turning to “traditional” forms such as miniature paintings and “folk” paintings to create a “Bengal Renaissance” or rebirth of art was a product of the process of de-colonization that had started stemming at the beginning of the 20th century. However, the aesthetic values that were evoked were often “gendered images of purity of Indian culture and tradition”, where the female figure came to embody the symbol of the nation.



Painted in 1905, as a protest against the Partition of Bengal. Originally the painting was called Banglamata and renamed Bharat Mata. It evokes an idea of a cultural nationalism rather than a political nationalism.

**Abanindranath Tagore**

**Bharat Mata**, water colour (Mother India as a Bengali Lady, the creation of a nationalist icon).



**Tagore, Abanindranath: Sita in captivity in Lanka.** Signed in Bengali. Water colour and wash on paper (1907).

33.9 x 25.2 cm (13.3 x 9.9 in)

Note how the captivity of Sita becomes a metaphor for the colonisation of India.



**Tagore, Abanindranath**

The Last Days of Shahjahan

(Oil On Wood) 35.5 x 25.5 cms.

(1903)



**Relief sculpture from Brihadisvara Temple in Thanjavur, showing the Bharatnatyam *Karanas***

Of the total 108 *karanas* in Bharatanatyam, 81 of them are sculpted in low relief in the chamber above the sanctum of the Brihadisvara Temple in Thanjavur. Shiva, the great lord of dance is shown performing these steps.

**We see a similar move in the development of the dance form Bharatnatyam.**

Customarily, the dance was performed by *Devadasis*, or temple dancers. It was called *Sadir* and the dance was a part of temple rituals and courtly culture. The great dancer Mylapore Gowri Amma from the *Devadasi* community passed on the knowledge of the form to Rukmini Devi Arundale, who established Kalakshetra, the dance school in 1936.

**The *Sadir* dance was transformed from a temple dance to a concert performance dance and came to be called Bharatanatyam.** The main repertoire of the dance form is, however, based on the standardized version developed by four brothers from Tanjore-Chinnayya, Ponnayya, Vadivelu and Sivanandam.



**The legendary Balasaraswati (1918-1984)** was a seventh generation performer from Tanjore, a temple dancer who eventually became a renowned international artist.

*Karanas* are basic dance movements. The ancient text, *Natya Shastra* describes 108 such steps of which 81 have been illustrated in Thanjavur in the form of low relief sculptures.



**The danseuse, Rukmini Devi Arundale,** changed the form of Bharatnatyam to suit the climate of her times. Some critics say she made it into a middle-class dance form, instead of the temple form that it was conceived to be originally.



## Religious Factors

- India being the hub of various religions that have flourished and waned or else thrived through the centuries, religious centers, whether they are temples, monasteries or mosques, have been major patrons of the arts.
- There are various cults and developments in religious iconography at different historical junctures and these changes are aptly depicted in the art forms of that time. Certain images even evolve into different images as the time demands.
- We will examine this through case studies of Architecture from different religions and some transformations in cultic images.

Architecture for religious functions aims to set apart a space for reflection and veneration of “sacred beliefs”.

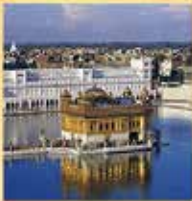
Whereas, theological beliefs play an important role in religious architecture, historical and geographical circumstances (patronage, shifting cultural influences, building materials available, etc.) are perhaps just as significant.

Construction of sacred spaces differ from religion to religion, defined by the nature of the acts of worship. This is often associated with rituals involved in worship and the governing principles of particular religious beliefs.

Most religious structures have conduits and paths for performing of a journey towards “divine presence”

Spaces for gatherings to listen to sermons and prayers.

A communal space for socialising designed for gatherings and spaces of intimacy for private contemplation.

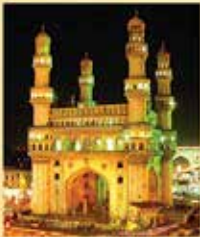


Golden Temple, Amritsar

**Sacred spaces are among the most permanent ever created, and cultures often set aside considerable resources for their religious architecture. Places of worship and sacred spaces are among the most inspiring and enduring buildings created by humanity.**



Basilica of Bom Jesus, Goa



Charminar Mosque, Hyderabad

However, in religious architecture, there is certainly a correspondence of ideas of endurance, of continuity through time, of demarcating a separate distinct sacred space from the profane outside world

Lingaraj Temple, Bhubaneswar



Jain Temple, Mount Abu



Stone markers, Mawphlang Sacred forest, Meghalaya

Sanchi Stupa



## The Hindu Temple

It is a representation of the macrocosm (the universe) as well as the microcosm (the inner space).



**Meenakshi Temple - North and inner gopuras view, Madurai**

A.D. 15th - 20th century

1600-1699 B.C.

Meenakshi Temple (Granite, brick)

Brahmanical affiliation



**Meenakshi Temple Madurai**

There are several deities housed in the complex. However, the Shiva shrine gains importance because of its central location. The Meenkashi shrine is on the left of the Shiva shrine and is sculpturally less ornate.

Hindu religious beliefs place a lot of importance on an individual's personal relationship to divinity and therefore, the architecture becomes progressively intimate as one moves to the place where the deity is kept — the *Garbagriha*.

Note how big the Gopuram gates are and the Shiva Temple is in the centre of the complex, which is relatively smaller.



Arunachaleswarar Temple, Thiruvannamalai – Tamil Nadu, India



Jama Masjid in Fatehpur Sikri, Agra

## The Mosque

In the century after the death (A.D. 632) of Prophet Muhammad, his early followers who were mainly nomadic with few examples of built heritage, developed a unique style of architecture by synthesizing the arts of the Byzantines, the Copts, the Romans, and the Sassanids.

The great strength of Islamic art as a whole lies in its ability to synthesize native design elements with imported ones, as we see during the Mughal period as well.



Jama Masjid, Fatehpur Sikri

**Abstract decoration** of the surface is an important factor in every work of Islamic art.

As a religion that requires people getting together for Mosques, often have large courtyards with the mosque placed on one side.

It was believed that, like the Koran, which, when written, could be beautified through embellishments to express emotions, art and architecture, mosques could also be used to give form to feeling. Mosques, therefore, use a lot of surface decoration.



**The Christian Church** makes use of lofty spires and large windows to let in light in order to make divine presence felt. In 1914, when the region was in the grip of a famine, Walker Prosnet, the head of the Christian community, collected funds to build the church and give employment to people. A massive structure; it can accommodate up to 5000 people in one single congregation. There are wide aisles for circumambulation and an alter on one end of the church from where sermons are delivered.



## Social Factors

Societies that have developed cultures based on travel, trade and inter-cultural contact because of their proximity to trade routes, have been important sites of diffusion of ideas.

At times, societies become rigidly structured and social divisions become deeply rooted. In such a case, art can become a tool of social stratification. But art can also bring social revolution and change in the world as artists often offer a critique of society.

- To create a social memory, social icons of religious, political and social change are also often evoked in art.
- Often aesthetic forms, such as dance, are about social relations, usually performed as collective activities and are also associated with rituals.
- Dress, jewellery and other forms of body adornment have great symbolic meaning as well in society.

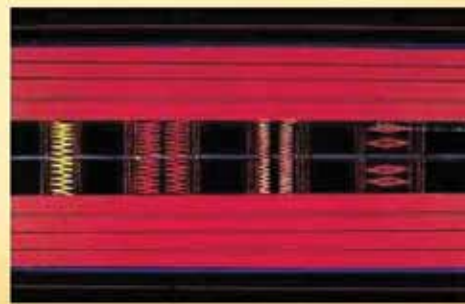
**Many regions in India have living folk art practices.**

Tribal and folk arts usually stem from collective community needs and are expressive of a shared cultural identity.

Folk artists do not go through formal training, but learn in informal community settings by becoming apprentices of older artists.

However, as scholars have pointed out, to define who is a folk painter and who is not is very difficult, as often the same painter who worked in a spontaneous “folk” manner, would also paint for wealthy merchant and aristocratic patrons.

If he was paid well and spent more time over his painting, the same painter could produce very finished, polished individualistic work.



**Warli Painting**

The Warli tribals largely live in the foothills of the Sahyadri mountains in Maharashtra. Etymologically, Warli means a piece of land.

The Warli farmers were shifting agriculturalists till they were forced to settle down during the British colonial rule. Their paintings use a basic vocabulary of geometric shapes. In the centre of many paintings is a square called the “*chaukat*”. Inside the *chaukat* is usually painted the simplified image of their fertility goddess, the Palaghata. This figure is surrounded by images of villagers going about their daily tasks of food gathering through fishing and hunting. We also see scenes of farming and community festivities such as collective dancing.

The language of the paintings is very simple with just white and red colours being used.

Most dance practices are also community-oriented. Festivals of various religions also seek community participation through group involvement.

If one looks at performances of *Chhau* dance, *Yakshgana*, *Ramlilas* and *Jatra*, or religious practices such as *Tazia* processions, and so on, we always see the community take precedence over the individual.



The **Chhau** dance is practiced in Odisha, Jharkhand and West Bengal. It is considered to be a martial dance with the *veer* and *bhayanak rasa* as the dominant moods.

In Folk theatre forms, the performers and the audience members intermingle.



**Naga Dance, Kisama, Nagaland**

Naga dances vary from marital war dances to dances celebrating ritual festivities such as marriages and harvest.

**Bhangra** is a dance associated with the farming community of Punjab. It is usually performed at the time of the harvesting season to celebrate a good crop. The accompanying *Bhangra* music is very lively and based on strong drum beats.

The *Bhangra* dance moves mimic the act of farming practices.



The **Bihu** dance from Assam is performed by men and women, usually to welcome the new year. The lyrics of the accompanying music have references to the local history of Assam, as well as social satire, besides the standard references to agriculture and harvest.



*Kathaputti, Rajasthan*

Puppetry is another form of creation in which the creator as well as audience share the same experiences.



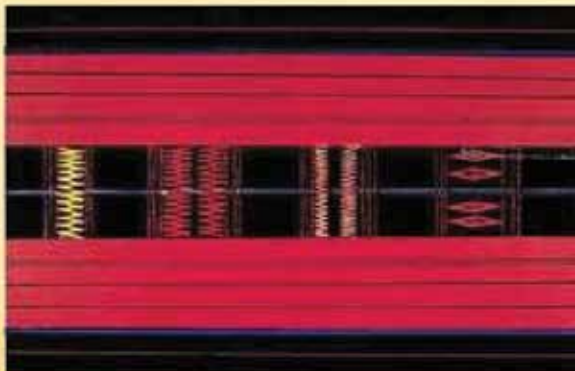
*Bomlatta,  
Tamil Nadu*



*Tholu Bomlatta, Andhra Pradesh*

Social factors affecting the arts of a community can be understood through the textile arts of the Nagas who have a very developed dress code.

Each ethnic group adheres to specific cloth designs and colour combinations and within each tribe, once again, those who earn a high social position through their courageous exploits or social actions, earn the right to wear special ornaments and clothes. Weaving is however an exclusively female activity.



The Yimchunger Nagas have a great variety of shawls. One of the most attractive shawls is called the *rongkhim*, which can be worn only by a warrior of great renown. The red colour in the shawl symbolizes the blood of the enemy.



**Sema/Naga**

Nagaland, North-Eastern India

Warrior's shoulder cloth/blanket

Cotton, red wool or dyed dog's hair, cowries

57.5 in. X 37.25 in.

**REINVENTION OF RELIGIOUS SYMBOLS FOR SOCIAL COMMENTRY**

The reinvention of Buddhist symbols has a lot of significance in contemporary context.

The Buddha image has often been used to symbolize icons of India.

Dr. Ambedkar

Mahatma Gandhi



If you look at both the images carefully, you can see the sculptor who made Gandhiji's Sculpture surely had Buddha's image in his mind as both of them represent peace and non-violence.



This is a colour lithograph by B.G. Sharma of Dr. Ambedkar, the great social reformer, shown juxtaposed with the image of the Buddha.

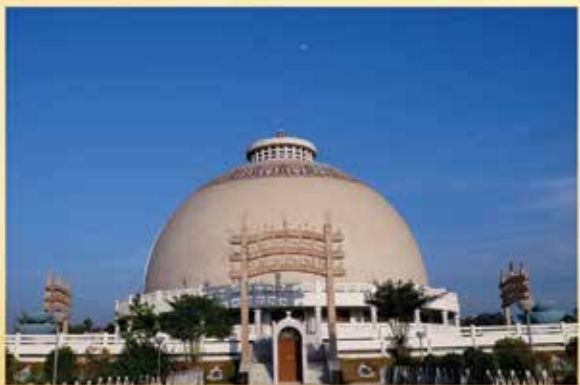


Statues of the Sakyamuni Buddha and Dr. Ambedkar at the entrance of the Tarodi village, Nagpur

Communities that have recently embraced Buddhism and sought to transform their lives through the teachings of Dr. Ambedkar and the Buddha, often erect their sculptures in public places or put chromolithographs on their walls.



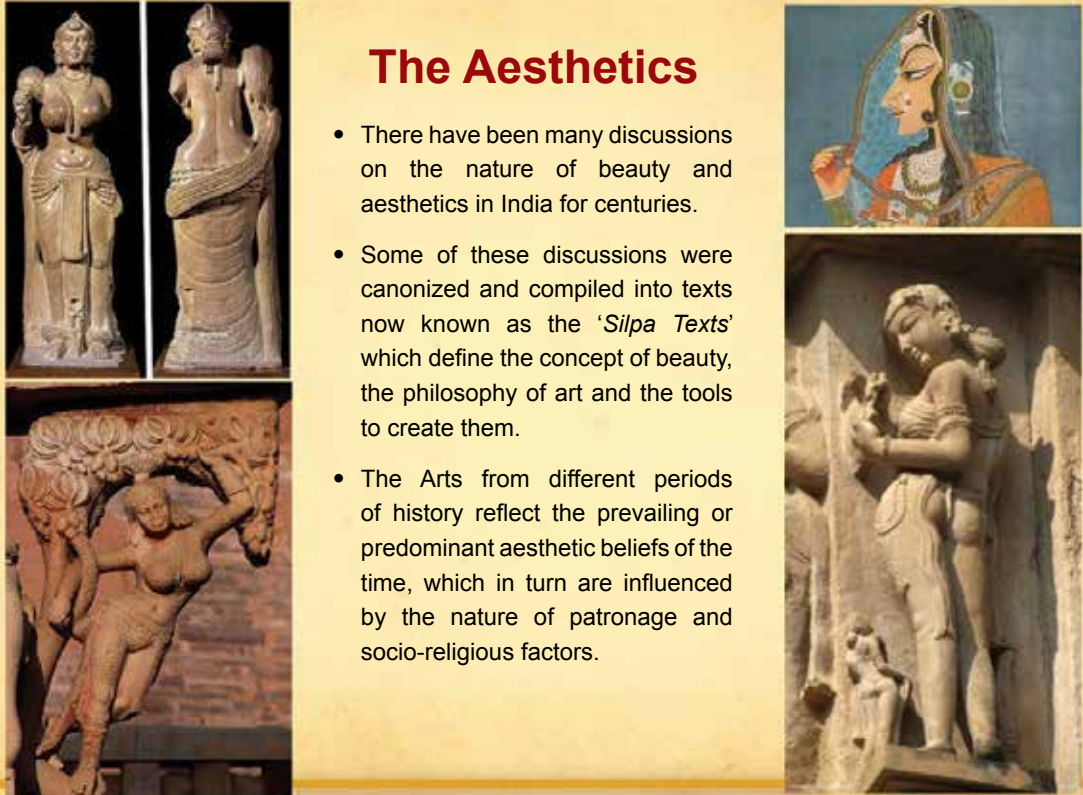
Sanchi Stupa



Deekshabhoomi Stupa in Nagpur where Dr. Ambedkar converted to Buddhism.

Note how the monument draws inspiration from the Sanchi Stupa.

The Stupa architecture, here, turned into a community centre for people to meet.



## The Aesthetics

- There have been many discussions on the nature of beauty and aesthetics in India for centuries.
- Some of these discussions were canonized and compiled into texts now known as the '*Silpa Texts*' which define the concept of beauty, the philosophy of art and the tools to create them.
- The Arts from different periods of history reflect the prevailing or predominant aesthetic beliefs of the time, which in turn are influenced by the nature of patronage and socio-religious factors.

## AN INTRODUCTION TO AN IMPORTANT AESTHETIC THEORY: THE CONCEPT OF RASA

## Let us also examine the important aesthetic concept of *Rasa* and its place in Indian Art



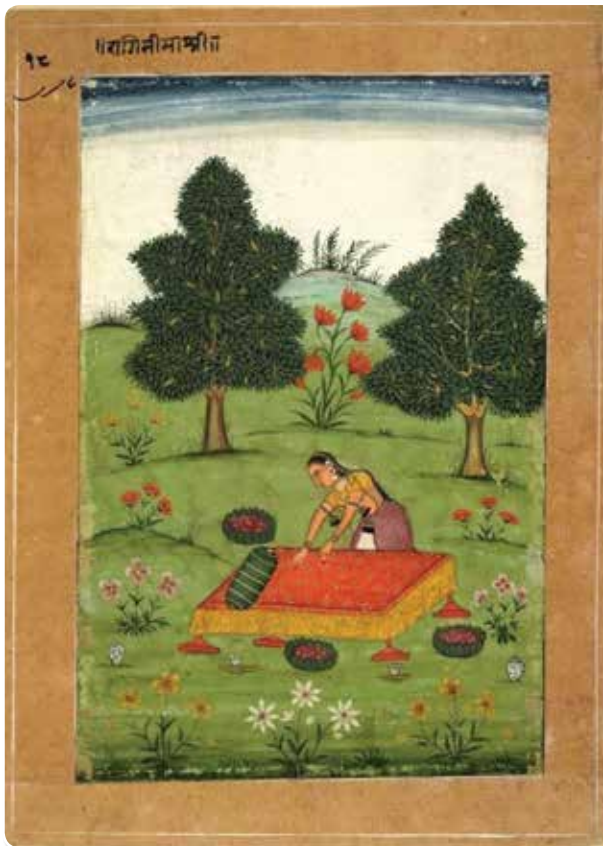
- *Rasa* (Sanskrit रस) is what a person experiences when viewing a work of art. A work usually has a main emotional theme which creates a similar mental state in the viewer or the “*Rasik*”.
- While the theory of *rasa* is central to almost all art forms in India such as painting, sculpture, dance, music and theatre, its usage varies and there are several regional variations in the way it is applied to express emotions.



Bharata Muni, who authored the *Nāṭyasāstra*, around 400-200 B.C. outlined *eight Rasas* or states of emotion. The *ninth Rasa*, *Shant* was proposed by Abhinavagupta (approx. A.D. 950 – 1020).

Sanskrit	Term Principal Meaning	Further Meanings and related emotions
<i>Shringaar</i>	Love	Beauty, devotion
<i>Hasya</i>	Humour	Joy, sarcasm
<i>Adbhut</i>	Wonder	Curiosity, mystery
<i>Raudra</i>	Anger	Irritation, stress
<i>Veer</i>	Courage	Pride, confidence
<i>Karun</i>	Sadness	Pity, sympathy
<i>Bhayanak</i>	Fear	Anxiety, worry
<i>Bhibasta</i>	Disgust	Depression, self-pity
<i>Shant</i>	Peace	Calmness, relaxation





1

### ***Shringaar Rasa***

Love  
Beauty, devotion

Malasri Ragini, Ragamala, Rajasthan. A.D. 1620.

Ragamala paintings evoke a musical mood. In this depiction, we see Malasri Ragini, a wife of raga Bhairava.

Here, she prepares a bed for a love tryst, scattering the sheet with flowers. We can see baskets made of leaves holding the petals placed on the ground.



1

### ***Shringaar Rasa***

Love  
Beauty, devotion

The Khajuraho temples built between A.D. 950 to 1150 by the Chandela dynasty is famous for erotic sculptures on the exterior walls. The sculptures show acts of love play and body adornment.

As there is no erotic art inside the temple, these are not deities, but ordinary people engaged in love-making.

There are many interpretations of the erotic carvings. It has been suggested by scholars that as the sculptures are only on the exterior walls, they suggest that human desires be left behind before entering the sanctum. Some have suggested that these are tantric sexual practices. Some scholars give these sculptures symbolic meaning as many erotic sculptures are at the juncture of architectural joinery, suggesting strengthening of the architectural structure.





1

**Shringaar Rasa**

Love  
Beauty, devotion

A *Nayika* stands under a tree in a posture similar to that of a **Salabhanjika**, a stylised feminine figure standing near a tree and grasping a branch. The name of these figures comes from the Sanskrit word, *śālabāñjika* meaning 'breaking a branch of a sala tree'. They are also known as *madanakai*, *madanika* or *shilabalika*. Even in dance form, one can see the implied presence of a Sala tree.



Love can be of different kinds.  
E.g. the love of a mother for her child, also called Vatsalya.

India (Tamil Nadu, Pudukkottai and Tanjavur districts).

Chola period. Early 12th century.

**Krishna's Foster-Mother,  
Yashoda, with the infant,  
Krishna.**



2

**Hasya Rasa**

Humour  
Joy, sarcasm

**Gagonendranath Tagore**

The Modern Marriage Market in Bengal.

The cartoon mocks the practice of child marriage and dowry.

It shows a sad widower whose mother is pulling out a new child bride from a pot for him. The child bride holds a pot with dowry and in the other hand, she desperately clutches her school slate.



2

**Hasya Rasa**

Humour  
Joy, sarcasm

*Dastangoi* performance by Mahmood Farooqui and Danish Hussain

The performances narrate the life of Amir Hamza, Prophet Mohammed's uncle, who was a warrior. *Dastangoi* derives its name from the Persian words for epic (*Dastan*) and telling (*goi*). Many of these stories are filled with humor, which is a part of the performative act.



2

**Hasya Rasa**

Humour  
Joy, sarcasm

Brass image of the infant Krishna, stealing the butter ball. **Krishna as butter thief (Maakhan Chor)** is one of the humor evoking pranks from his childhood.

Place of Origin: India (south)

Date: 19th century A.D.



2

**Hasya Rasa**

Humour  
Joy, sarcasm

One of the most successful films of late, **Three Idiots**, makes very effective use of humour to make a strong critique of the problems with our education system.

3

**Adbhut Rasa**

Wonder  
Curiosity, mystery



**The Kalpasutra (Book of Rituals)**

Deals primarily with the early life of the Jain saint, Mahavira.

In this painting, we see *Harinaigameshin*, the antelope or goat-headed emissary of *Indra* take away the fetus of Mahavira from the womb of the Brahmani Devananda. As per Jain mythology, this fetus was to be implanted in the womb of Trishala Kshatriya or warrior cast woman, who would eventually give birth to him. Brahmins being the priestly cast and the Kshatriys being a warrior community.

Now lets see the depictions of 'Birth of Buddha' and the 'Birth of Mahavira'. In both the stories, the mothers dream of an elephant entering into the womb as a child. As per astrological beliefs of the time '*gajakesari*' *yog* was considered to be the time in which an intellectual or the king was born. Here the *Gaja* (elephant) indicates knowledge and *Kesari* (lion) indicates royal power.



Dream of Maya Devi  
Bharhut, 2nd century B.C.

3

**Adbhut Rasa**

Wonder  
Curiosity, mystery



Dream of Mahavir's mother.  
Jain Miniature Painting, A.D. 13th century



4

**Raudra Rasa**

Anger  
Irritation, stress

Painting

Date: A.D. 1590-1595 (painted)

Artist/Maker: Miskin (artist) and Shankar (artist).

In this painting from the Akbarnama, Akbar commands his men to throw his foster brother Adham Khan to death from the walls of Agra as punishment for murdering his favorite general, Ataga Khan. People below, run away horrified as the dead smashed body lies on the floor.



4

**Raudra Rasa**

Anger  
Irritation, stress

Shiva kicking the God of Death (*Yama*) enacted by a dancer of Sri Devi Nrithyalaya.



5

**Veer**

Courage  
Pride, confidence

Tamil Nadu  
16th century A.D.  
Bronze

Here we see Krishna, astride a defeated Kaliya, holding aloft the tail of the snake demon.

As he carried out this feat while still a child, Krishna is shown as a naked child, adorned with a few ornaments.

Krishna's right hand is in the reassuring "do not fear" *Abhay mudra*.



5

**Veer**

Courage  
Pride, confidence

Tamil Nadu  
16th century A.D.  
Bronze

**Ramkinkar Baij**  
Santhal Family  
1938



5

**Veer**  
Courage  
Pride, confidence

This sculpture from Mahabalipuram shows Durga, the warrior aspect of the feminine force Shakti, the divine feminine energy. According to Hindu mythology, Durga was created to fight Mahishasura, a demon who had let loose a reign of terror across three realms — earth, heaven and the nether worlds. As he had been endowed with the ability to remain undefeated by any man or god, Durga, the feminine strength was called upon by all to destroy him.



5

**Veer**  
Courage  
Pride, confidence

Durga  
Madhubani Folk Painting  
Place of origin: Bihar  
Date: 1973  
Artist/Maker: Devi, Sita (maker)  
Materials and techniques: Ink and coloured paints on paper



6

**Karun Rasa**

Sadness

Pity, sympathy

In this painting from the caves at Ajanta, we see a painting depicting the sadness of *Sundari*, the wife of King Nanda, who is about to renounce his throne and become a monk at the behest of the Buddha. She is shown fainting at the receipt of the news.



6

**Karun Rasa**

Sadness

Pity, sympathy

**M. F. Husain.** *Mother Teresa as pieta.*

From the NGMA collection



7

**Bhayanak**

Fear  
Anxiety, worry

Here, Vishnu is portrayed in his lion-headed *avatar*, the *Narsimha*. He is ripping apart the stomach of the demon king, Hiranyakashipu.

Prahlad, the son of Hiranyakashipu and a great devotee of Vishnu sits at his feet.

Hoysala Temple, Belur, Karnataka

Built by Vishnuvardhana in A.D. 1117, to commemorate his victory against the Cholas.



7

**Bhayanak**

Fear  
Anxiety, worry

Indian (Kangra). Shiva and his family at the Burning Ground. 1810. Opaque water colour on paper, 9¾ x 5⅞" (24.8 x 14.9 cm).

Here, Shiva is shown along with Parvati and their children in a cremation ground with dead bodies and skeletons strewn in the foreground.



8

**Bhibasta Rasa**

Disgust  
Depression, self-pity

Kalighat paintings were a satirical style that emerged in late 19th century in Calcutta. Many paintings were a commentary on contemporary life. This painting depicts a murder of a wife by a man. Such cases of domestic violence were often taken up in Kalighat paintings.



8

**Bhibasta Rasa**

Disgust  
Depression, self-pity

**Dhanraj Bhagat**  
(1917-1988)

Many artists who came of age during the partition of the sub continent into India and Pakistan made works that represented the sadness of the time.

Burden  
Material: Reinforced concrete, 1953



Despair  
Material: Wood, 1953



8

**Bhibasta Rasa**

Disgust  
Depression, self-pity

Satish Gujral too was deeply affected by partition

Title: Desolation 1956

Oil on Board, NGMA



9

**Shant**

Peace  
Calmness, relaxation

Buddha standing, Abhayamudra, Sarnath.

Location: Sarnath, Varanasi, Uttar Pradesh, India

Date: A.D. 4th-7th century

400-499 B.C.



9

**Shanta**

Peace  
Calmness, relaxation

Here, we see the absolute calmness with which the Jain Jina Parsvanatha triumphs over the raging storm sent by the cloud prince, Samvara to destroy him.

The thunder storm is beautifully depicted with hands beating on drums.

Parsvanatha is in the meanwhile sheltered by the serpent king, Dharanendra who opens his hood to protect him and his consort, Padmavati gives additional shelter by lifting an umbrella.

Parsvanatha  
Object : Sculpture  
Place of origin : Madhya Pradesh  
Date : 7th century B.C.

## Acknowledgement to the National Museum, New Delhi

“The Department of Education in Arts and Aesthetics, NCERT, New Delhi acknowledges the National Museum, New Delhi for granting us the permission to add pictures in our PowerPoint Presentation that have been taken from their collection displayed at the Museum.”





## Module 7

# Evaluation in Arts

### An Overview

- Learning and imparting arts education and its comprehensive evaluation,
- The importance of process over the product in arts education at the primary level of school education.
- Identifying different tools/tasks and techniques of evaluation for assessing holistic learning and development of children.
- The skill of communicating the assessment of children to their parents.

## Evaluation in Arts

Duration: One Day

### INTRODUCTION

The techniques and criteria of evaluation in arts need a greater variety, just like the teaching of arts requires that the teacher use a great variety of teaching methods. This module will introduce participants to the various criteria, and techniques – conventional and unconventional – that can be used to evaluate the progress of children.

The module is divided into two parts. The first part (Part A) is addressed to the facilitators who are going 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 utilise to help the teachers internalise concepts and develop relevant skills. The facilitators are free to design additional or alternative activities, if they so desire and deem necessary.

The second part (Part B), which is addressed to the teachers, helps them find answers to their questions concerning evaluation in arts and arts education.

### OBJECTIVES

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

- explain the term evaluation, and its implication in art education in the context of primary education;
- devise appropriate methods of evaluating children's progress in the arts and art integrated learning;
- apply the three-tier method of evaluation, i.e. self evaluation, peer evaluation and teacher evaluation.



*Appreciating the process  
of an art experience  
(IIT Delhi, Nursery School)*

**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 modeling, scissors, glue, sound producing instruments, raw materials for preparing costumes, necessary items for stage setting, etc. While organizing the materials, it is advisable to prefer locally available materials.
- Make available the kit consisting of pencil, sketch pens, tape, glue, etc. for every 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 to the participants and facilitators during 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 conduct and conclude all the activities in the given time frame.

A few activities which the facilitator could organise have been suggested with hints on possible methods.

The time required for the completion of an activity has also been indicated along with an activity plan. However, the day's work should begin with 'Assembly' for about 30 minutes. It is interesting to keep changing assembly style. This increases 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/reporteurs for the day.

**Note**

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

### Suggested Activities For Facilitation



**Buzzer Round**



**Mock Sessions**



**Morning Assembly**



**Announcements for the day, appointing volunteers for the day**



**Group Discussions**



**Short report on the previous day's activities**



**Reviewing the stars for the previous day in their own groups**



Activity 1

MY OPINION

 Ice-breaker

Evaluating the progress is difficult and needs careful structuring and handling. It is important that participants know the importance of the process of creating and evaluating a product. This unit makes an attempt to make evaluation an experiential process.

The first exercise creates a relaxed environment to look at strengths and weaknesses in individuals. The idea of evaluation is initiated in a playful manner. It is evaluation of the self by others which provokes reactions and provides food for thought for evolving or selecting appropriate tools and methods of evaluation.

The participants will prepare an artistic sheet of A-4 size, with their name written on top of it, in a statement manner (suggested format) such as:

**Note for Facilitator:** this is a suggested format only. The facilitator can create her own formats.

‘DEAR ASHA, WE APPRECIATE YOU, YOU ARE A GOOD TEACHER’

This is how we feel about you:

1. \_\_\_\_\_
2. \_\_\_\_\_

\_\_\_\_\_ continued.

They can wear it on their backs before starting ‘My Opinion’ game. The participants are requested to stand forming two circles, one on the inside and the other, outside, with participants facing each other. Music will be played, and the inner circle of participants will move around in a clock-wise manner until the music stops. At that point, the person who is facing the participant can

write one sentence about her as a team member on the sheet. They are given only 15 seconds to write it. Again, the music begins and the inner circle



Master Trainers in a process of peer evaluation  
(AIL Training Programme, Delhi)

starts moving. After all the participants in the inner circle have taken their turn, the outer circle starts moving, in an anti clock-wise direction, while the inner circle remains static. In this way, all participants get an opportunity to write about each other on the sheets pinned up for the purpose. This sheet will remain with the concerned participant as a memory of the training programme.

After the activity is over, the facilitator may have a quick round of question-answers such as:

- How did you like this ice-breaker?
- Which part of the activity was most interesting? Why?
- How would an activity like this impact students in your class?
- When do you think it is appropriate to use this activity in the classroom situation?

The facilitator can write these responses on the board or flip chart in points and conclude stating, “We all like to read or listen to complimentary things written or said about ourselves. So also, while evaluating children, we should avoid being too harsh or judgmental as this discourages children, and prevents them from putting in their best efforts. These things need to be kept in mind while evaluating children’s performance in art.”

## Activity 2

Suggested Time



## LOOKING BACK



### Buzzer Round

In this activity, the facilitator helps the participants to recall the assessment done by them during the course programme. They put together the record sheets (for example, How was my day?) of all the days to see how they have been faring. They learn to plot their own graphs on process and product, i.e. how they marked themselves as participants, and their reactions to the processes, as well as the end product.

### Method

The participants make a summary on the basis of daily record feedback sheets. The facilitator can explain that this is a method of self-evaluation, since the participants had evaluated themselves and the programme for the activities held on different days. They will now be able to gain a better understanding of the process of their learning and performance over a period. They can also study that continuous evaluation is an integrated part of the teaching-learning process.

## Suggested Questions for the



### Buzzer Round

- What did you gain from this activity?
- After you reviewed the feedback sheets of your previous day, did it bring any change in your performance? If yes, what?
- Do you think this activity has relevance in a classroom situation?
- How would you use it in your classroom?
- What are the benefits of this method of evaluation?
- What other methods of evaluation can you think of?

The facilitator can ask other such questions which will bring out the relevance of evaluation in teaching and learning of the arts.

### Activity 3

Suggested Time



## A TO Z OF EVALUATION



### Group Discussion

The evaluation happens at many levels. In this exercise, the products are viewed comparatively, and participants look at the materials in comparison and contrast to a collection of items. In this process, the participants learn multiple perspectives, and the wide ranging impact of training on different individuals. The group display helps to open the range of possibilities, and may provide incentives for individuals. The facilitator encourages participants to review evaluation done by them before leading the group to enlist what comprises evaluation.

The facilitator will divide the participants into groups of five. Each group may be given a set of questions for group discussion. All the groups will discuss the given points and prepare a chart or a Slide Show of the agreed answers for the purpose of presentation. Time given for discussion is 30 minutes. This activity is for the basic understanding of evaluation



*Group discussion to finalize activities/tasks for art based evaluation (Master Trainers, AIL, Delhi)*

in arts among the participants. After the group discussion is over, each group will make a presentation of their innermost thoughts.

**Note**

If there is shortage of time, the facilitator may give only one or two questions for discussion to each group.

**Suggested points for discussion**

- Why do we need evaluation in arts?
- What is the difference between evaluation and assessment?
- Who should evaluate the art experiences/activities of children?
- What should we evaluate? Product or process? Why?
- What are the criteria for evaluation?
- What are the different tools of evaluation?
- How should we communicate the evaluation to children and parents?

After the presentations are over, the facilitator needs to conclude the session, by summing up the points evolved from the group discussion and from the knowledge given in the FAQ section. The facilitator is requested to take help from FAQs for answering on evaluation.

**Activity 4**

Suggested Time



**LEARNING TREE**

Any training or team work must benefit from the presence of a collective. This exercise provides freedom to the participants to pin their hopes and desires, along with achievements and skills on a visual form. The free flow of interactive energy will sustain sparks of innovative ideas. The group experience of learning from others and developing evaluation skills as part of a group, is an important learning and contributes to generating multiple perspectives in looking at the process, impact and gaps.



**Method**

The facilitator may ask participants to create a learning tree of big size, using materials available to them in the room. The tree may be developed adding individual leaves and fruits made by different participants. The participants are requested to write their achievements

*Learning Tree created by one group of ALL Master Trainers, Delhi*



## Frequently Asked Questions (FAQs)

Q1.

### What is evaluation?

Evaluation is the process of determining the worth or value of something. This could involve assigning values to the thing or person being evaluated. It is the process of finding out the extent to which the desired changes have taken place in the performance of the child. The evaluation process is very broad. Multiple techniques need to be employed for assessing children's performance. The teacher can also devise her own method of evaluation, based on the objectives of the lesson, at the primary level.

Q2.

### What is assessment?

Most fundamentally, assessment seeks to support and improve student learning. Assessment is an on-going process of setting realistic goals for student learning, and measuring how far those goals have been met. When there is continuous assessment, it gives an opportunity for the student and the facilitator to reflect on the learning and work towards improving it. Assessment is often divided into formative and summative assessment distinctions for the sake of convenience:

- **Summative assessment**—Summative assessment is generally carried out at the end of a course or project. In an educational setting, summative assessments are typically used to assign students a course grade. Summative assessments are evaluative.
- **Formative assessment**—Formative assessment is generally carried out through a course or project. Formative assessment, also referred to as “educative assessment”, is used to aid learning. In an educational setting, formative assessment might be done by a teacher or a peer or the learner, providing feedback on a student's work, and would not necessarily be used for grading purposes. Formative assessments are diagnostic.

Q3.

### What is the difference between assessment and evaluation?

The overall goal of assessment is to improve student learning. Assessment provides students, parents and guardians and teachers with valid information concerning student progress and their attainment of the expected curriculum. Assessment should always be viewed as information to improve student achievement. Assessment is based on the levels of achievements and standards developed for those curricular goals that are appropriate for the grade. Assessment and evaluation measure whether or not learning and/or learning objectives



*Observing the process of art experience (AIL Class)*

are met with. One could look at assessment and evaluation as the process (assessment) versus the product (evaluation).

Assessment requires the gathering of evidence of student performance over a period of time to measure learning and understanding. Evidence of learning could take the form of dialogue, journals, written work, portfolios, and tests, along with many other learning tasks. Evaluation, on the other hand, occurs when a mark is assigned after the completion of a task, test, quiz, lesson or learning activity. Effective teachers will use both assessment and evaluation techniques regularly, and on a daily basis to improve student learning and to guide instruction.

Q4.

#### Why do we evaluate or assess the child?

One reason to evaluate is to improve what we do. Everything we do and everything that affects us, should be evaluated. We evaluate the way we perform, the performance of others, the products that we use in our lives and the food we eat. Everything we do is evaluated. In the early primary classes (Classes I and II), it is not only the child's progress that needs to be evaluated, but the perception of joy and involvement in different art related activities. Her perception and understanding of different art techniques and the learning which takes place during the later primary classes (Classes III, IV and V) are important. Evaluation is a part and parcel of the teaching learning process.

Since all of us are concerned about children's learning, and providing quality education to all children, the reasons as to why assessment is undertaken in primary classes will be varied. Some of the important reasons to assess are as follows:

- Find out how learning has taken place in the child over a period of time in art related activities, and what changes have occurred in the child's personality.
- Identify individual and special needs and requirements.
- Plan teaching-learning situations in a more suitable way.
- Help children understand what they can or cannot do, and what interests and what does not interest them.
- Find out to what extent curricular expectations and syllabi objectives have been achieved.
- Improve teaching-learning processes in the classroom.
- Provide evidence of children's progress so as to communicate the same to parents amongst others.
- Do away with the fear of an assessment (prevailing examination) among children and ultimately encourage each one to assess herself objectively.



*Teacher's participation for guiding and assessing the process*

- Support and improve every child's learning and development.
- Encourage confidence and accomplishment amongst children.

Q5.

### What is Continuous and Comprehensive Evaluation (CCE)?

Continuous refers to regularity in assessment. The 'continuous' aspect of CCE takes care for 'continual' and 'periodicity' of evaluation. Continuous assessment is done on a regular basis, while the lesson or project is in progress, and is done in order to improve student learning.

Comprehensive refers to the final grade assigned to the work of the child at the end of the session. It also refers to assessment of all domains of child's personality, that is, psychomotor, cognitive, social and affective. It covers both curricular and co-curricular areas including personal- social qualities, interests, attitudes, and values.

CCE is a regular assessment of all the aspects of pupil growth and development.

Q6.

### When should we assess the child in arts education?

Since arts education is based on activities which are conducted during the school hours in the presence of a teacher, evaluation has to be continuous. The teacher can keep a record of all activities of children, and convey the state of progress or decline to the child and parents from time to time. However, the evaluation scheme at this stage should be flexible, and schools should not insist on giving grades or marks since qualitative statements to convey assessment is more appropriate.

Closely related to what needs to be assessed is the critical question expressed by most of us as to when or how often should a child's learning and progress be assessed? Assessment of the outcomes of learning goes along with the teaching-learning process in a continuous manner. In order to undertake a holistic assessment, all aspects of learning need to be given due recognition. The manner and modalities however may vary. While teachers are regularly observing the progress of children, some periodicity would be necessary. It implies maintaining a profile for each child. This is required in order to reflect upon, derive feedback, plan and implement measures to enrich and enhance children's learning. Thus assessment may be on:

Daily basis—interacting with children and continuously assessing them

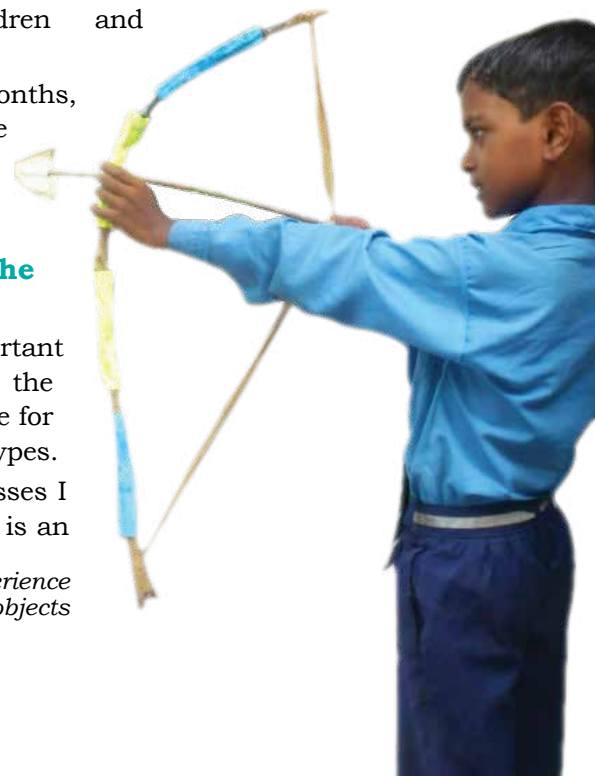
Periodic—once in every three to four months, teachers may check and reflect on the information collected.

Q7.

### While evaluating, should we pay more attention to the process or the product?

At this stage, the process is more important than the product or the outcome. Rather, the art-making and the activity should be more for enjoyment, and not for perfection or stereotypes.

During the early primary classes (Classes I and II), children's participation in the arts is an



integrated experience, assessment should also be holistic. For this, assessment of the process of art-making is essential to understanding the child's learning. At this stage, the five senses and their responses are more important than what the child achieves in the form of a product. This is not the right stage to develop the skills, but the emphasis should be on multi-sensory development.

In the upper primary classes, the focus shifts slightly from sensory learning to skill-based learning. Thus, it is important to evaluate the process that the child goes through, and this is especially true in the primary classes. On the other hand, assessing the product gives an insight into the skills learnt and becomes important for a child to know how she has performed.

Q8.

### How should we assess students' performances in art activities?

While assessing art, the teacher should keep the following three modes in mind:

#### Criteria, Methods and Tools of evaluation

Criteria for evaluation should be based on the objectives set for that lesson. If the objective is creating an animal from junk material, the criteria should be: has the child been able to find a variety of junk materials? How creatively has she been able to put them together? What problem-solving skills has the child used to make the sculpture stable? Has she shown observation skills in her depiction of the detail in the animal? The originality of the idea used? In group activities, an additional criteria can be how well the child works in a group, and how much contribution she has made to the group.

Method is the kind of evaluation used, which can be formative or summative, along with continuous and comprehensive evaluation.

Tools are the various ways in which the teacher would check whether the criteria have been met, and to what extent. Tools for assessment can be in the form of observation of the child, interview or interaction, reflective statement, journal work, or any other tools the teacher may think fit for her activity.

Q9.

### How should we assess a child in group activities?

You can evaluate the individual child in a group activity by focussing on certain qualities that are important for individuals to work in a group. Using these qualities, the teacher can make a rubric, as given below and assign three, two or one star according to the quality of the individual in performance. In this manner, the teacher will have an objective evaluation of every member in the team. The qualities given here are indicative, and the teacher can design a rubric with qualities which may be important to evaluate as per the task assigned. Stars can be replaced with qualitative statements.



*Creating composition in a team*

Quality	3 stars	2 stars	1 star	Stars/Marks
Takes Responsibility	Takes on complete responsibility for the task.	Takes responsibility sometimes.	Does not take up responsibility.	
Team Spirit	Works with the strengths and weaknesses of all members.	Works well with the members.	Does not work well with other members of the team.	
Leadership Qualities	Leads the entire team well. Motivates members of her team.	Takes on leadership roles occasionally.	Does not exhibit leadership skills.	
Striving for excellence	Is always striving for excellence.	Works well to finish the job.	Is indifferent to the quality of the work.	
Cooperation	Is very co-operative and helpful.	Gets along with some members of her group.	Does not co-operate with other members.	
			<b>Total Stars/Marks</b>	



### What should be the tools and techniques of evaluation?

Observation, oral questions, interactions and interviews, diary for every child's display, presentation and performance, etc. are some of the methods of assessment.

- **Observation:** This technique involves observing the child during work, so as to gather relevant information about her work habits, involvement, progress, etc.

**Advantages:** It is useful to observe the child without her constantly feeling that she is being assessed. It is also useful to understand the thought process of the child, her ability to work consistently, and her interactions with her peers. The teacher can facilitate the child better by providing her support instantly. The evaluation can be given as per need and does not need to include the entire class. It can vary from child to child.

**Situations when it is effective:** This tool will be effective when children are working on a project, either individually or in groups, after the teacher has initiated the lesson. Any kind of art activity can be assessed through observation.

- **Project or small activity:** A project or a small activity can be given at the end of the unit. It can be a project that sums up the learning of the unit.

**Advantages:** This method is useful for assessing how well the child has understood the entire unit. It assesses the learning that has occurred and its application in real situations. It helps to recap all that has been learnt.

**Situations when it is effective:** This tool is effective when many different lessons that have been taught are related to each other, and where the learning builds from previous knowledge. The teacher gets an overview of the child's understanding of the concepts taught through the project.

- **Portfolio** is a collection of the work done over a longer period of time, maybe a term or a year.

**Advantages:** This kind of assessment provides a cumulative record of the child's performance. It also shows how the development of the child has occurred over the period, and which areas have been consistently weak and need improvement. It tells the teacher how the child constructs knowledge, and this can help the teacher decide on further strategies for teaching

**Situations when it is effective:** This method can be used for year-end or term-end assessment, when the teacher has to look at the overall performance and assign a grade.



*Studying learning and development of every child through portfolio*

- **Checklist** is a systematic way of recording specific action that can help focus attention on particular aspects of an assignment. Checklists are a list of criteria that the teacher thinks are important to observe in a child at a particular time.

**Advantages:** It is quick and easy to implement, and provides specific information about specific objectives.

**Situations when it is effective:** This tool can be used either for self-evaluation, or when the teacher has set objectives which she wants to assess in an objective manner.

- **Rating Scales** have the same use as observation checklists. They record the degree to which the presence or absence of a particular knowledge, or skill are found. It is used to record and judge the quality of a child's work against specified criteria. Holistic rating scales require a single, overall assessment of a piece of work.

**Advantages:** You can assess various aspects of development in a single assessment. It is useful for both individual as well as group work.

**Situations when it is effective:** This tool is effective in understanding the overall performance of the child, as also the way the different aspects of the assignment have been approached. It gives the teacher an insight into the strong and weak areas of a child's performance. It is effective when an assignment requires various levels of work, thinking, analyzing, creating, etc.

- **Anecdotal Records** refer to written descriptions of a child's progress that a teacher keeps on a day-to-day basis. It provides observational, narrative records of significant incidents in a child's life.

**Advantages** provide a wealth of information across different developmental areas. It provides an insight into the social and emotional development of the child, her strengths and weaknesses.

**Situations when it is effective:** This tool can be used to make reports of the child's overall development over a period of a year. The narratives give a clear idea about the child's choices, interests and relationships, etc.



Children appreciating display of their own creation

- **Displays** can be in the form of wall mounts or table top installations, etc. They can display the work done by the student for a particular project.

**Advantages:** This tool allows the child to display her work, and thus ensures that the work is of good standard. It helps the student to feel pride in her work. It is also advantageous as the rest of the class gets to learn from displays of one another, and thus learning is expanded.

**Situations when it is effective:** This tool can be used when group work has been assigned, or each group has been assigned a different aspect of the lesson, which can then be shared with the rest of the class. This kind of a lesson can be assessed by peer evaluation.

Q11.

### What is a rating scale?

A rating scale can be applied to assess the level at which the criteria has been met on a scale which may have 3 to 9 points. This will make the assessment more objective and transparent.

Rating scales rely on a numerical, verbal or graphic system for translating judgments of quality or degree. They are particularly appropriate for examining problem-solving processes, evaluating skill levels, attitudes and motivation. The teacher can develop rating scales based on what aspect of 'doing' art she wants to capture.

Some commonly used terms for evaluation:

A	B	C
Excellent	Very Good	Good

Q12.

### What is the importance of interaction with the child in the process of evaluation?

Interaction with the student will provide you with an insight into the understandings, feelings, attitudes, interests, motivation, and thinking processes of the child. For example, asking a child to demonstrate how she organises the different groups of objects in a drawing, or the reasons for mixing materials such as clay, wood, paper, etc. will reveal the child's particular learning and communicating style. Through interaction, the teacher will come to know about the thought processes of the child, and thus would better appreciate her work.

Q13.

### How do we report progress of child's work?

Observational data can be captured and recorded using a number of assessment techniques as given above.

At times while assessing the work done by students, we adopt a critical and judgmental attitude and give comments which may hurt them. Thus, we have

to be very careful in giving remarks or comments on their work. Let's see what we can tell them or what we should not!

To Do	Not to Do
Assess child's own individual progress	Do not compare one child's work with other children's work
Provide qualitative inputs to the child while she is doing the art work	Do not give casual comments or ridicule the child
Give specific feedback on what the child needs to work on	Do not unnecessarily praise; it might demotivate others
Use quantitative information as part of the summative report	Do not use words like 'good' or 'bad' as it says very little about the child
Preserve children's work until the assessment process is complete	Do not throw away or discard children's work
Interpret children's work in their own terms and language	Avoid personal ideas and limitations to enter into the interpretative process
Communicate results of assessment to children, parents, and others.	Do not keep the information secretive as art is a culturally-determined activity; it will help the teacher to gain deeper insights into the child's style of executing art works.

Q14.

### How do we communicate the assessment to the child?

Since children produce a lot of art work over a span of three to four months, it would help if teachers collate information and evidences from different art works, and record them in a qualitative way in the report card. If children are being taught by more than one teacher, then information from all teachers about children's learning needs to be reflected in a simple and lucid way. Since art is being taught in an integrated way, the progress in learning will not only be reflected in the child's use of art materials and mediums, but also in the way she articulates ideas through language, the way she manipulates numbers, makes connections between ideas and activities learnt in the classroom and the way she encounters such ideas in real life situations.

Teachers can provide feedback to children to make them aware of what part of the learning process they have been able to accomplish and what parts they need to work on in the future. However, the



*Communicating appreciation after an EVS activity–AII class*

feedback needs to be precise so that the child clearly understands the areas that need her attention and improvement.

**Example 1**

If the teacher observes that a particular child has been engaged in the discovery of accidental patterns for a whole term, then she might display ten to twenty of the child's drawings, and ask the child to critically respond to it and ask the following questions:

- “What do you like most in these drawings?”
- “What parts of it would you like to work on more?”
- “If you were to make more drawings, would you like to include some aspects of these?”
- “Do you think you could have expressed your ideas better if you had used different materials?”

**Example 2**

The teacher observes that a child in Class III has been copying pictures from books and newspapers, or has been repeating certain images such as Hanuman, Ganesha, Mickey Mouse, or a scenery. Then the teacher allows the child to go through her portfolio and later go through the portfolios of a few of her friends who have experimented with different materials, and ask her the following questions:

- “What do you find most fascinating about the pictures that you have made?”
- “Are they your own imaginary pictures?”
- “I am sure that there are things that you feel strongly about, and I am sure that you have a unique way of expressing your idea and you possess a rich visual experience and skill level. You might want to let your impressions come through in the artwork. Your ideas, your thoughts, your understanding, your experiences will bring in a new dimension to the art that you make”.



*Encouraging self evaluation in an AIL classroom*

- “Come let us make a list of all the interesting things that you like”. The teacher makes a list with the child's help.
- “Can you indicate some items that you want to explore in the coming days?”
- “Can you also indicate what materials you will be using?”

The examples given above highlight some of the methods by which a communication with children regarding their own work may be established. This is only an example, and you can develop your own methods looking at the type of activity and kind of group of children in the classroom.





## 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**

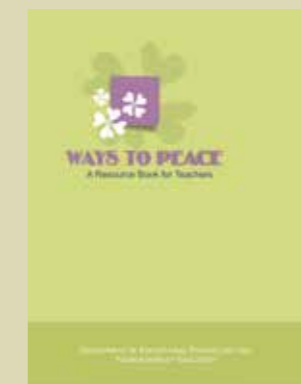
*Give Girls Their Chance!*



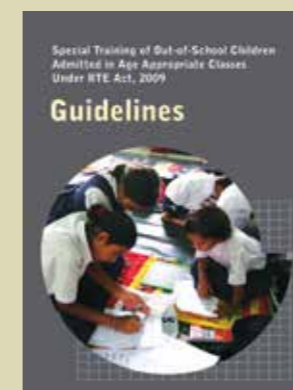
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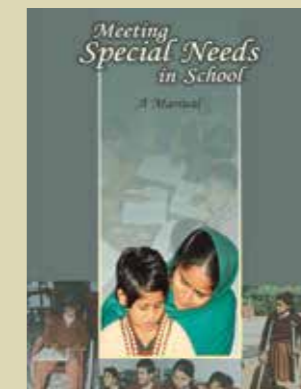
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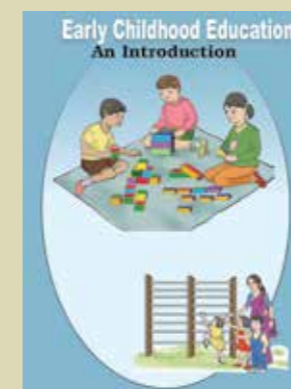
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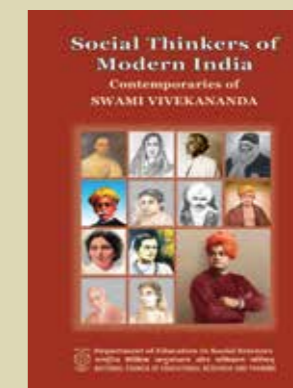
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