

**AN EVALUATION OF THE ART-EDUCATION PROGRAMMES
IN SECONDARY SCHOOLS OF KERALA**

*Thesis submitted to the
University of Calicut for the award of the Degree of*
**DOCTOR OF PHILOSOPHY
IN
EDUCATION**

By

RAMACHANDRAN. T. S.

Under the Guidance of

**Dr. P. KELU
Professor
Department of Education
University of Calicut**

**DEPARTMENT OF EDUCATION
UNIVERSITY OF CALICUT
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DECLARATION

I, Ramachandran, T. S., do hereby declare that this thesis entitled "**AN EVALUATION OF THE ART EDUCATION PROGRAMMES IN SECONDARY SCHOOLS OF KERALA**" submitted to the University of Calicut for the award of the degree of **Doctor of Philosophy in Education**, has not been submitted by me fully or partially for the award of a Degree, Diploma, Title or Recognition before.

Calicut University Campus,
15-05-2006.

T.S. Ramachandran 

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Dr. P. Kelu
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15-05-2006.

CERTIFICATE

I, Dr. P. Kelu, do hereby certify that the thesis entitled
"AN EVALUATION OF THE ART EDUCATION PROGRAMMES
IN SECONDARY SCHOOLS OF KERALA" submitted to the
University of Calicut for the award of the degree of **Doctor of
Philosophy in Education** is a record of bonafide study and
research carried out by Sri. Ramachandran. T. S., under my
supervision and guidance.



Prof. (Dr.) P. KELU
(Supervising Teacher)

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*Calicut University Campus,
15th May 2006.*

RAMACHANDRAN. T.S.

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INTRODUCTION

- 1.1 Introduction*
- 1.2 Need and significance of the study*
- 1.3 Statement of the problem*
- 1.4 Definition of key terms*
- 1.5 Objectives of the present study*
- 1.6 Methods followed*
- 1.7 Scope and limitation*
- 1.8 Organisation of the report*

1.1 INTRODUCTION

The development of human civilization is a summary of amazement and object of curiosity. Each stage of human development was characterized by the keen and sensible manipulation of human intellect. But the unbalanced growth of modern science and technology poses some severe and fundamental issues which are even threats to human existence.

At present, people throughout the world are getting concerned about the global disaster which may lead to the destruction of human civilization as well as human existence. Accumulation of power and wealth, consumerism, pollution, terrorism and use of technological development for destructive purposes are some of the social and political reasons leading to such disaster. At the same time there are psychological issues such as feeling of frustration, insecurity, depression and loneliness as well as aimlessness in life which lead to the erosion of values from our society at an alarming degree. It is found that material prosperity raise frequent challenges to our traditional morality resulting a breakdown in our value system.

As a result of this, thinkers and educationists find fault with the present system of education which focuses more on the development of individual excellence in the areas of knowledge and skill to meet the practical needs of life. It is surprising to see that more emphasis is laid on competition, material prosperity and power; and less on co-operative work, compassionate outlook, peace and tranquility, aesthetic awareness, moral achievement and spirituality. Hence the present system of education fails to achieve the target of 'self actualisation', perhaps the most important goal of human life. For this we need a system of education that gives due weightage to all levels of human experience – physical, social, intellectual, emotional, moral, aesthetic and spiritual – Educational thinkers and philosophers are now becoming more aware of such a total education that alone can prepare young generation to meet the challenges of the global crisis and can suggest remedial measures for the survival of man and his existence. In this context, Affective Domain is getting due emphasis in the educational process of all levels of education.

As modern education was implemented by Britishers, the scenario of Indian education changed tremendously. Even the very objectives of education were restated and redefined. Even after independence, we could not liberate ourselves from this system. Instead of betterment, we were at the brim of disintegration. We followed a system which was bookish and examination oriented. Development of cognitive domain was the ultimate aim of educating children. There is not much scope for the child in the present system of our education to unify the learning

experience in a meaningful and creative form. "One of the main reasons why our children do not find the school atmosphere inviting and interesting is the simple fact that there are no artistic activities in the school to hold their attention and inspire them" (The Curriculum for the Ten-year School – A Framework, NCERT, 1975).

If the purpose of education is to nurture the child's capacities to the full and to give our people not only a useful occupation but a full and abundant life, then the creative urge in the children must in every possible way be actively stimulated and cultivated in as many directions as possible. In addition to the development of intellectual abilities, for the complete development of an individual the Affective Domain namely feelings, emotions, attitudes, aptitudes, interests, ability to appreciate and the value system also have to be emphasized. Hence the school curriculum has to consider the teaching of Art and Music equally to other subjects. Read (1960), a longstanding student of Education, Art and Aesthetics has rightly pointed out: "It is through artistic activity that man can remain or become human and unless Art is used to maintain man's humanity, the technological society will rob him off this unique trait. An education through Art is an education for Peace" (Herbert, 1960).

"The term Art may also designate one of a number of modes of expression conveniently categorized by the medium utilized or of the form of the product; thus we speak of painting, sculpture, film making, dance and many other modes of aesthetic expression as Art and, of all of them

collectively as the Arts” (The New Encyclopaedia, Inc Britannica, Volume 1, 1989).

The Art programme in schools must reflect the ethos of the region. Artistic expression in music, drawing, painting, poetry, dance, theatre and the like have been a part of human life from the very beginning. It is an integral part of human existence. Exposure to the local environment and Arts is an essential activity of the school Art programme.

“Art Education should be treated as an important area of curricular activity for all round development of the child. The aim of Art Education should be to sensitise the learners so that they may learn to respond to the beauty in line, colour, form, movement and sound” (National Curriculum Framework for School Education – A Discussion Document, NCERT, 2000).

It is undoubtedly true that no other area of our school curriculum is as rich as the arts from the point of view of providing new opportunities to the child for effective learning and healthy development of personality. It is unfortunate that in our present system of education the Arts and other creative activities of children are being treated like other school subjects and have been reduced to a sort of manual activity for developing certain skills. Instead of helping the child to develop his creative and aesthetic sensibilities through the arts and other creative activities, the system has put greater emphasis on rigidly arranged programme of learning, leading to the development of a few artistic skills.

The main reason for the prevailing pathetic situation of our schools is the lack of appreciation about the relevance and importance of the arts in education. If the role of various arts as creative and aesthetic experience is appreciated and their importance in learning all school subjects is properly understood, it is believed that the Arts programmes in the curriculum will change the whole complexion of education and will give a new direction and meaning to school education from the very beginning stage itself.

In this context the observation of various expert committees and commissions on education deserves recognition. "In an age which values discovery and invention, education for creative expression acquires added significance. Unfortunately Fine Arts are too often regarded as neglected subjects for education because they are not examination subjects. Adequate facilities for the training of teachers in Music and Visual arts do not exist. The neglect of the Arts in education impoverishes the educational process and leads to a decline of aesthetic taste and values" (Education Commission 1964-'66).

1.2 NEED AND SIGNIFICANCE OF THE STUDY

Even though we have a noble, great and rich heritage of art, music and dance, the role of Art-Education in our school curriculum is void formal. In spite of the awareness that the experience in arts have a positive impact on the social and aesthetic development of the individual leading to the overall development of personality, we couldn't make the

programme of Art-Education as a proximity among school curriculum. The studies and observations conducted by various commissions from Kothari in 1964 to the New Education Policy in 1986 evidently show that no qualitative changes had evolved in the area in the post-independent India till date. It is a matter of extreme seriousness that we neglect what should be emphasized. It is feared that we neglect our past too. Sri Aurobindo observed, "the past is our foundation, the present our material and future our aim and summit." But it is seen that each of the above have not been given due place in the present system too. It is beyond doubt that in the fast changing world, our intellect will definitely find security in values because values convert 'Knowledge' into 'Wisdom'.

The investigator with his experience as a teacher, strongly felt that the Art-Education programme are not properly implemented in secondary schools of Kerala as envisaged in the curriculum. "The curriculum should aim at developing awareness of, and interest in a wide variety of Fine Arts both at the classical and folk level so that the learner is both the beneficiary and the performer. However, Art Education and creative expression have not got adequate attention in school curriculum so far" (National Curriculum Framework for School Education – A Discussion Document, NCERT, 2000).

Despite the valuable and timely proposals and recommendations of authentic committees, no steps have been adopted either at the organizational level or at pedagogic level by the authorities in order to

make the teaching of Art and Music lively and meaningful. The investigator feels that there are so many reasons for this state of affairs. A detailed study of evaluating the existing Art Education Programme was not conducted in the state of Kerala so far. In this context the investigator strongly felt the need to conduct a study of this kind.

1.3 STATEMENT OF THE PROBLEM

The problem of the present study is entitled as **“AN EVALUATION OF THE ART EDUCATION PROGRAMMES IN SECONDARY SCHOOLS OF KERALA.”**

1.4 DEFINITION OF KEY TERMS

Evaluation

“The process of ascertaining or judging the value or amount of something by use of a standard of appraisal; includes judgements in terms of internal evidence and external criteria” (Good, 1973).

In the present study, ‘Evaluation’ denotes the evaluation of the Art Education Programmes existing in Secondary Schools of Kerala state, viz. the Objectives of Art Education, Curricula and Scheme of Study, Methods adopted for Curriculum Transaction, Competence of the teachers dealing the discipline and the System of Evaluation followed.

Art Education

“Instruction and practice in the visual and spatial arts as carried on in the schools” (Good, 1973). In the present study, the term ‘Art Education’

denotes the Art Education Programmes already in Secondary Schools of the state of Kerala which includes the teaching of Drawing and Painting as well as teaching of Music.

Secondary School

Classes VIII, IX and X that come in the general schooling in the State.

1.5 OBJECTIVES OF THE PRESENT STUDY

The following are the objectives of the present study.

1. To critically evaluate the existing secondary school Art-Education Curriculum based on the objectives of teaching Art and Music.
2. To examine the existing secondary school Art-Education programme in the light of objectives formulated and content selected.
3. To examine the system of curriculum transaction followed in the context of teaching of Art and Music.
4. To examine the professional competence among Art-Education teachers at secondary level.
5. To assess the evaluation system followed while teaching Art and Music at Secondary level.
6. To gather necessary suggestions from practicing teachers and experts in the field for improving the Art Education programme.

1.6 METHODS FOLLOWED

The investigator selected descriptive method for the conduct of the present study. In order to collect the necessary data for the study, the investigator followed survey method.

1.6.1 Sample used

To collect and compile information regarding various aspects of the Art-Education programme in schools, the investigator took samples from the population of Art-Education teachers, administrators, educationists and eminent artists by following stratified random sampling technique. The investigator has finally selected 360 Art-Education teachers, 120 Administrators and 40 eminent Artists in the respective fields. The sample was taken from 9 districts of the State.

1.6.2 Tools Selected

To collect detailed information regarding the various aspects of the programme of Art-Education in secondary schools of Kerala, the investigator used a detailed questionnaire, an interview schedule and an observation schedule. The questionnaire was intended to collect information from the sample of teachers scientifically selected for the purpose. The investigator used the observation schedule to check the trustworthiness of the data collected through the administration of questionnaire. The interview schedule was intended to gather information from the administrators, artists and experts in the field.

1.6.3 Statistical Techniques used

In order to ascertain and compare various aspects of the programme of Art-Education, the investigator used percentage analysis.

1.7 SCOPE AND LIMITATION

The present Art-Education Programmes in Secondary Schools deals with different Art forms under two heads namely Visual and Performing Arts.

They include Drawing, Painting, Clay Modelling, Music, Dance, Mimicry and Action.

But the present study is confined to certain well-defined Art forms already included in the Art-Education Curriculum in Secondary Schools of Kerala State. The investigator selected the teaching of *Music*, *Drawing* and *Painting* which come under the Art-Education programme of secondary schools of Kerala. This is mainly due to paucity of time, financial constraints and other practical difficulties.

Regarding the above limitations, it is to be noted that such limitations are not unusual in a study of this kind. The investigator hopes that the findings of the present study will be of use to educational authorities, planners, administrators, teachers in general and Art-Education teachers in particular.

1.8 ORGANISATION OF THE REPORT

The present report has been divided and presented as follows:

- Chapter
1. Introduction
 2. Review of related literature
 3. Art Education – An overview
 4. Methodology adopted for the study
 5. Analysis and interpretation of the data
 6. Summary, conclusions and suggestions.

The concluding chapter provides the major findings, conclusions, educational implications and also suggestions for further study.

CHAPTER – II

REVIEW OF RELATED LITERATURE

- 2.1 Studies conducted abroad*
- 2.2 Studies conducted in India*

This chapter deals with the studies conducted in the area of Art Education in India and abroad. The term Art Education in general covers art, music, dance, sculpture, relief sculpture, mandala design, wood block prints, textile design, painting and the like. But the studies conducted in many of the areas are found to be scanty. Most of the studies are focussed on Music Education. The details of the review of related literature are presented below in the following headings.

(i) Studies conducted abroad

(ii) Studies conducted in India.

2.1 STUDIES CONDUCTED ABROAD

In a study conducted by Stankiewicz and others (1985), they developed a monograph at Indiana, US, compiling the story of achievements and struggles of a number of women Art Educators from the past. The study was given the title "Women Art Education II". In this monograph the stories were set in both formal and informal educational

settings, and were documented. There are two recurring themes in this collection of fourteen essays:

- (i) A focus on individual educators in more traditional academic settings.
- (ii) The role of women folk artists or traditional woman craft artists in their native culture.

“Adelaide Pearson of Blue Hill, Maine” presents the life of an art teacher and social reformer whose life was shaped by the Progressive Era at the beginning of the twentieth century. “Mary Huntoon: Artist, Teacher and Therapist” outlines the background of an artist, art educator and administrator, and one of the first U.S. art therapists. “Maud Ellsworth: Art-Educator and Master Teacher” deals the career of Ellsworth, the chair of the Art-Education department at University of Kansas and a leader in the Art-Education movement of the nation.

Indaho State Department of Education, US (1989) conducted a study on music education under the title “Indaho Elementary Music Course of Study: A Guide for Excellence in Music Education.” Designed to present the content requirements needed to satisfy K-8 proficiency experiences in music for the state of Idaho. This course guide identifies four overall goals for students to strive to achieve. In goal 1, students will perceive and understand the elements of music, including rhythm, melody, harmony, tempo-dynamics, form, and timbre. Goal 2 states the students will develop skills in performing, creating, and listening to music. Goal 3

declares students will gain an understanding of mankind's rich heritage of music and its development through history. In goal 4, students will grow in appreciation, enjoyment, and discrimination of music. In each grade and for each goal and goal subpart, different objectives are put forth to help students at a particular grade level achieve the goal. The four overall goals also have been used to structure the scope and sequence plan for teaching music to K-8 students. A number of appendices are included: (1) condensed glossary, (2) general glossary, (3) resource materials--24 items; and (4) state songs.

A study was conducted at California, US, by Asian Art Museum of San Francisco (1990). The title of the study was "Literary Themes in the Arts of China, Japan and India." The packet was designed to reinforce the approach to literary art themes introduced at the "Arts of Asia" workshop, sponsored by the Asian Art Museum. The packet contains: (1) selected reading passages from the Chinese Composition, 'The Peach Blossom Spring,' the Japanese Novel, "The Tale of Genji" and the Indian myth, "Krishna Defeating the Serpent Kaliya", (2) The suggested vocabulary lists, (3) Background information about the reading selections, (4) Information about the corresponding art objects in the museum, and (5) suggested activities and discussion topics for the classroom.

Marschalek (1990) at Wisconsin, U.S. prepared a spectrum containing six articles devoted to the theme of helping teachers develop multicultural teaching methods by examining the relationship of art, culture,

and art education. In "Multi cultural Art: A Learning Process", Linde Kreft addresses the problem of cultural biases that children acquire over time. Patricia Stuhr in "Wisconsin's Native American Visual Art" presents a rationale for studying the art of other cultures, in particular the art of Wisconsin Native Americans. The third article, "Chicago Murals: A Continuing Cultural Tradition" by Ronald Neperud and Rochelle Robkin outlines the communication function of murals in Chicano society. In "An American Art Teacher Indian Educational Travel as a Cultural Resource: Vicki Samulyk describes India's educational system and the events and philosophies that shape art education in another country. Richard March's paper, "Close to Home and Close to the Heart: Exploring Folk Arts in Education", profiles three Wisconsin folk artists. The final paper, "Art, Culture, and Vital Issues: A Middle School Art Program" by Rae Prescott, describes a middle school art programme that fosters team teaching, student peer-teaching, and an interdisciplinary approach to cultural learning.

Reimer, Bennet (1991) studied the need and influence of discipline in Music education. This considers the implications of Discipline Based Art-Education (DBAE) for music education. Recounts the historical shift in Art-Education that produced DBAE. Identifies DBAE's characteristics. Explore the influence of the Getty Center for Education in the Arts upon DBAE. The study urges further discussion of incorporating DBAE ideas into music education.

Cowart (1992) examined the parental involvement in Music Education. The study was conducted at Florida, US and the title was "Increasing the Involvement of Parents in Music Education of Fourth and Fifth Grade Students through Improved Communication." This practicum was designed to increase the involvement of parents in the music education of fourth and fifth grade students. A delivery system was developed to provide parents with activities, resources, and materials relating to the student's music education. Parents received the materials at no cost. The researcher developed a brochure and monthly newsletter; recorded an audiocassette and videocassette to encourage musical activity in the family; administered a post survey to all participants; and prepared a handbook of musical resources for the child and parent. Analysis of the data revealed that the participants were more apt to involve themselves in their child's musical experiences when given information and materials. All parents involved in the project rated the project as beneficial to their children and conveyed the belief that parental involvement in a child's music education is important.

Daniel and Thomas (1992) examined the statistical power in music education at US, Alabama. This was done by taking an in-depth look at quantitative articles published in the "Journal of Research in Music Education" between 1987 and 1991. Of the 109 articles of the period, 78 were quantitative, with both parametric and non-parametric procedures considered. Sample sizes were those reported by the authors. Effect sizes

were estimated according to the guidelines developed by J. Cohen (1988), and his power analysis tables were used. The overall median power for the articles was 0.13 for detecting small effects, 0.64 for detecting medium effects, and 0.97 for detecting large effects. Implications of these findings, limitations of the study, and suggestions for future music education research are discussed. Six tables and eighteen references are included.

Stowarsen (1993) examined the school curriculum of Music Education in Australia under the title "Music Education and the School Curriculum: A Question of Survival." The study asserts that music-student learning outcomes need to encompass the development of general and transferable cognitive, technological psychomotor, affective and social skills as well as musical achievement. Also discusses the ways that research can help integrate this approach into the curriculum. In addition to this, the study briefly reviews the national goals outlines in the Hobart Declaration on Schooling (1989).

Burnsed, C. Vernon (1993) conducted a detailed study in order to develop a clear awareness regarding the significance of music education at schools. The findings intended to help the elementary classroom teacher to develop an understanding of why music education is important, how music education works, and how music can be a powerful force for the teacher. Based on realistic expectations, the teacher does not need music theory or performance skill in order to understand the content of the

book. The elements of music are presented through classroom activities very similar to those that occur in typical elementary music classes. The text does not attempt to persuade the classroom teacher to teach music, but focuses on developing a broad perspective of elementary music education. The book illustrates how classroom teachers may use music as a powerful learning tool. A major emphasis of the text is that classroom teachers can utilize music to enhance the overall learning environment of their classrooms. Suggestions, class descriptions, and lesson plans are given for using music for routine activities, whole language, integrating music into language arts and social studies, and using music to develop the cultural literacy of students. The material in the text is presented in five sections: (1) music education philosophy and practice; (2) understanding the elements of music; (3) child development and learning theory in music; (4) contemporary approaches to elementary music education; and (5) music to enhance the learning environment. When possible the material is validated by the results of contemporary research in music education. Most songs and materials are provided. In many instances specific resources are suggested. A sequential arrangement of folk songs is presented at the conclusion of the text.

The details of the study conducted by Jorgensen, Estelle, R (1993) was published in a journal "Bulletin of the Council for Research in Music Education." The study was on building Social Theories of Music Education. The study contends that, as a social enterprise, music

education constitutes a perfect relationship between student and teacher. Concludes that, although a satisfactory conceptual framework for empirical research does not exist yet, there is a basis for dialogue about the nature of musical participation.

Russel and Deirdre (1993) examined the curriculum, facilities and other organizational problems in music education at Faculty of Arts, University of Southern Queensland, Australia. The study was given the title "Where is Music Education in Our Primary Schools?" This study, criticizes the state of primary school music education in New South Wales. This shows a bleak picture of a school system lacking adequate facilities, resources, and teacher training, and burdened with an outdated curriculum. It was seen that the reform movements initiated in the 1980s have failed to correct these deficiencies.

Dumond, Chari (1994) studied about the global arts with special reference to India. This unit provides an introduction to global arts with a focus on the arts of India. Through analysis of artistic works, students develop an awareness of individual expression which addresses the elements of art. A background of Indian history is presented, along with the arts of India including painting, sculpture, relief sculpture, mandala design, woodblock paints, textile design, and Rajput painting.

Goolsby, Thomas, W. (1994) conducted a study on the music Education in the Republic of Indonesia, which was treated as a model of cultural pluralism. Based on formal and informal observations of

classrooms at all levels of government and private Islamic schools, as well as formal and informal interviews with students, teachers, administrators, and parents, this paper was the result of experiences as a Fulbright-Hays lecturer in Indonesia. The Indonesian Department of Education and Culture requested an arts educator after observing the obstacles encountered with education in a rapidly developing nation and the inevitable influences of the West. The paper describes the geographic and historical background and government of Indonesia. Changes and developments of the educational system in Indonesia are described, as are difficulties in recruiting and educating teachers and reducing illiteracy. Traditional views of education are prevalent at all levels of the educational system. The attitudes present difficulty in motivating students to read, think critically, and demonstrate any of the Western notions of education. Schools have very few textbooks and little or no study outside the classroom. Traditional cultures and the emphasis on oral tradition have created the perception that learning is a relationship with a teacher, one that is immediate, oral, and hierarchical. Music education was identified by the Government in 1972 as the medium through which Indonesia will attempt to preserve its rich and varied cultures, and the means through which it will attempt to counter the effects of Westernization. Music from the different cultures of Indonesia and a 29-Item reference list conclude the paper.

Mahlmann, John J. (1994) discussed the issues in music Education and was published in the Journal "Teaching Music". The study asserts that

the new "National Standards for Arts Education" position the arts and music as equal partners with their curriculum areas. Maintains and provides suggested responses that music teachers can use to support the students.

The studies conducted by Carlton, Elizabeth B. and Weikart, Phyllis S. (1994) deals with foundations in Elementary Education giving priority to Music. The study focuses on how teachers can guide children to acquire ownership of musical concepts through their personal construction of knowledge. It is intended for teachers of grades K-3, music educators, and pre-service teachers. The book contends that music and movement are important to the development of the whole child and can be integrated within the academic curriculum through out the day. The developmentally appropriate activities enable teachers to use music and movement to enhance active learning and develop the musical intelligence of learning. Part I, "A Framework for K-3 Music," contains three chapters offering a general framework for implementing music in the K-3 classroom. Part 2, "Key Experiences in Music," includes six chapters introducing the music key experiences that establish ownership by the child. An outcome based assessment model is provided along with five appendices offering helpful resources for classroom use.

In a study namely "Music Education and Spirituality: A Philosophical Exploration", Palmer, Anthony, J. (1995) put forward a review on music

education. This study examines spirituality in Music, not as a historical perspective, but as an essential experimental component. Discusses transcendent states engendered in religion, Music and Art. The study calls for a new conceptualization of arts education and curriculum incorporating spirituality into humanistic education and self actualisation.

Fiese, Richard. K (1995) conducted an outstanding study on the method of teaching of selected music teachers. This study was organized with the title "Urban Music Education--The teachers perspective." This report on a survey of attitudes and teaching methods of twenty selected music teachers from large urban areas in the United States discusses the teachers' opinion and suggestions on pre-service teachers education, classroom techniques, and improvement of urban music education. This includes survey questions and teacher responses.

Nichols, Betsy, L. and Honig, Alice. S (1995) studied the influence of an In-service Music Education Programme on Young Children's Responses to Music. The findings showed that during a music activity, children attended to their teachers, that children's responses to music differed according to their age, and that teaching a music curriculum to early childhood caregivers does make a difference in children's response during music activities.

The book entitled "Art Education in the Social Studies" published by Indiana University, Bloomington (1995) discusses Social Studies in the

context of Art. The symbiotic relationship between Art and Social Studies suggests for compatible paring in an integrated curriculum. The book visualizes that the knowledge of both Art and Social Studies may be developed sequentially and cumulatively. An Art object reflects the historic time and cultural context of its origin.

The book discusses various strategies along with the need of integrating Art and the Social Studies. It suggests the use of thematic units for the purpose. The thematic, integrated and multi-disciplinary instructional designs share overlapping goals of providing a point of reference around which learning can cluster, making connections among activities, discovering relationship between things, and encouraging mastery of subject matter. The study concludes that climate and geographic resources have much to do with the choice of media, production techniques, and even choice of colours and patterns to be used as decorative devices. So it was evidently found that aesthetics, a facet of Art Education is relevant to Social Studies Education.

Moria (1996) conducted a case studying Music Education Reform at Canada. The study explores a significant educational reform effort dedicated to the establishment of music programmes based on the pedagogical theories of Carl Orff in Canadian schools. Archival and interview data pertinent to the inquiry were collected, analysed, and presented using a historical organizational scheme. Findings show how

every facet of music education – from systematic change in higher education and public schools to reform policy, practice, and curriculums – has been profoundly affected.

In a study conducted by Colwell and Davidson (1996), they asserted the correlation between Musical Intelligence and Benefits of Music Education. Through their investigation, the multiple-intelligences perspective underlines the need to expand the musical intelligence concept and stress appreciation over performance. Music should be part of the curriculum. Successful music creates a more satisfied student body. Musical intelligence requires frequent instruction and clear instructional goals. It is not developed through linkage to other disciplines, including multicultural education.

Reimer (1996) organized a detailed study with regard to the philosophy of Music Education. This was published in the Journal "Bulletin of the Council for Research in Music Education" under the title David Elliot's "Music Matters; A New Philosophy of Music Education." Praises the book for its broad selection of thinkers and diversity of topics. Claims, however, that the book places undue emphasis on performing and stoops to ridiculing rival theories.

Kelley, Margaret, M. (1996) made an investigation giving emphasis to the need of an integrated curriculum, especially of Music education.

The investigation was designed to develop a model for teaching general music methods for elementary early childhood education majors using musics of diverse cultures as discrete and infused entities, integrated across the curriculum. The proposed model's primary goal was to develop student awareness of sources of culturally diverse music and related materials. A second goal was to develop student awareness of how to infuse diverse musical material into both the musical and non-musical curriculum. Two groups of pre-service teachers, 30 elementary education majors and 29 early childhood education majors, took the music education course. Six core musical activities were introduced all illustrated with examples from African and African-American, Latin American, Native American, and Asian cultures in addition to standard American folk song material. Students completed an "Integrated Model" form for each example, which included focus on both the musical and non-musical understandings to be developed from the experience. The second half of the course focuses on the discrete musical cultures of sub-Saharan Africa, Native America Latin America, India, and Japan. In a final assignment, students developed a modified 10-entry, annotated bibliography. When these bibliographies were evaluated for cultural diversity, results indicated that 73 per cent of the elementary education majors and 65 per cent of the early childhood education majors included one or more culturally diverse entries.

Campbell, Bundell and others (1996) investigated different approaches to music education. The title of the study was "Conceptions of Knowledge and Teaching Practice Among Music Education Students and Elementary Education Students." This compares and contrasts two vastly different approaches to music education, instruction among undergraduate elementary and music teacher education students. Identifies these approaches as "making musicians" versus "being a role model" examines these differences manifested in the identity, function, and role of the teachers. Discusses implications for curriculum reforms.

Brahmstedt (1997) conducted a study on Music Education at China. In the study with the title "Music Education In China", the investigator briefly reviews educational reforms initiated recently throughout China. Specifically examines those efforts aimed at primary-age music instructions. The last few years have witnessed the introduction of innovative teaching techniques, liberalization of hiring practices, and a general increase in music instruction. Specialized schools and private lessons have also increased.

Russel, Dee (1997) conducted an analysis of the curriculum developed by John Dewey. The paper was presented at the annual meeting of the American Educational Research Association at Chicago. The title of the analysis was "Cultivating the Imagination in Music Education: John Dewey's Theory of Imagination and the Relation to the Chicago Laboratory School."

As the head of the Department of Pedagogy at the University of Chicago, John Dewey established an elementary school where a new curriculum could be put into practice, evaluated, and refined. This paper discusses how the activities of the school put Dewey's theories into practice generally, and particularly how they were applied to music education. Dewey's published works and the contemporaneous notebooks of teachers at the Chicago Laboratory School are the main sources for this analysis. Following Dewey's theories, teachers used constructive activities as the medium for cultivation of the children's imagination; children were encouraged to express their ideas through various modes. Dewey found evidence for stages in mental development in your children beginning with an early imaginative stage, later becoming experimental, reflective thinking. Children's musical intelligence was seen as developing through their ability to form and express mental images of musical wholes. Images then became the tool of instruction. Once simple melodies and words were grasped as thought expressed in musical form, then ideas could be expanded into their essential element: melody, rhythm, and harmony, moving from simple to complex. Group composition was encouraged as it combined action and reflected the children as social individuals. Young children were encouraged to express their ideas in multiple ways, to question, and to try new learning experiences (contains 39 references).

Some studies were conducted covering the Art Education in Indian context. Some of them are cited below:

Johnson, Chenyl (1997) conducted study on all classroom materials of Art teaching in India. This describes benefits gained from a Fulbright Hays Summer Study Programme to India. This included examples of classroom materials used to teach classes about Indian folk art: puppets, silhouettes, surface embellishments (body ornamentation) including pierced design and visual communication pins.

McCoubrey, Sharon in a collected work, studied gender issues in Art Education in 2000 at British Columbia Art Teachers' Association, Vancouver. The British Columbia Visual Arts Curricula states "Gender-equitable education will initially focus on girls in order to redress historical inequalities." It is important to be informed about the issues that adversely affect the males in art education. This theme issue contains seven articles viz. Editor's view, Gender socialization: A brother and Sister Draw about War, Gender and Teaching Art in the early years, 'Rape—A Gender Issue, Broad Reach: A group of Women Artists, Resources Review; and The Arts and Academic Improvement – what the Evidence Shows.

In the collected works entitled "Collaboration in Art Education", McCoubrey, Sharon presents seven articles. They are: (1) Editor's view, (2) The Collaborative Process of Art Making, (3) Making connections: The integration of Art and Language Arts, (4) The spirit of nature: "The Grandview Public Art Project", (5) Making Mosaic and Ceramic Murals: "A Collaborative Challenge", (6) A Teaching Jewel: "Collaboration in Art" and

(7) Resources Review Beyond the School-Community and Institutional Partnership in Art Education” and “Steps Outside: Community Based Art Education.” The paper was published in the year 2000 by British Columbia Art Teachers’ Associations, Vancouver.

Lopez, David F and others conducted a study on the relevance and academic implications of Art in Elementary Schools. The paper was presented at the Annual meeting of the American Educational Research Association, New Orleans, 2000. The title of the research was “Why Art Education? Academic implications of Art in Elementary Schools. The study investigated the relationship between arts education and academic achievement. Specific interest was on whether teaching the arts for their own sake influenced academic achievement in language arts and mathematics. It was hypothesized that it would influence children’s self efficiency. The sample consisted of 328 children from grades 2-5. Academic achievement was measured with teacher-assigned grades for mathematics, science and reading. The new measure of artistic efficiency used in the study did reliably differentiate between beliefs regarding artistic effort and ability. Data clearly show4ed a strong relationship between academic and artistic efficiency.

Schneider, Timothy and Klotz Jack presented a paper at the Annual Meeting of the Mid-South Educational Research Association in 2000. The paper was on the Impact of music Education and Athletic Participation on

Academic Achievement. This study sought to determine if participation as a musician or an athlete had an effect on academic achievement as measured by standardized test scores. It was hypothesized that students who received training as musicians would score higher on the score battery composite of reading, language and mathematics sections than their athletic and non-musician peers. Subjects were 346 students who performed in the band or the choir, were athletes, or were non-participants in either music or athletics. Results show that although the mean scores for musicians were higher than non-musicians/non-athletes, participation in music was not a conclusive factor in predicting higher academic scores than those of non-musicians and non-athletes. Findings indicate that factors other than enrolment in a performing music class were affecting the outcome.

An opinion paper namely "The Art of teaching Art in Early Childhood Education" was developed by Nikoitsos, Catherine and the paper was originally presented as a part of a lecture series given to an early childhood practitioners in a training programme. This paper was developed in the year 2000 and maintains that teachings itself may be considered as an artistic, creative activity in the following ways: 1) Teaching presents an artistic performance to the student, (2) The teacher has to make judgements during the course of instruction (3) Results emerge during the instructional interaction. The purpose of art education are presented, focusing on its role in early childhood education. The paper considers 3

aims of early childhood art education (1) Personal fulfilment and creative development, (2) Social consciousness and the awareness of art in society and (3) Transmission of one's and others' cultural heritage. The paper concludes with the observation that balanced arts programme will contribute to the physical development, expressive psychological development, and the technical-artistic skills development of the young child. This was presented in 2000.

Weate, Amanda M presented a paper at the Annual INSEA world congress, Australia Institute of Art Education, Melbourne, 2000. The title of the study was "A Foucauldian Report on Standards and Testing in Art Education Curriculum." The transition and change of progressivist education of 1960s and 1970s has been viewed based on the 'standards' on nationalistic curriculum. Although the Nationalistic curriculum project did not rely upon the use of standards, the structure and emphasis in the "Elements of the Profile" are on levels, level statements, outcomes, pointers and work samples. The paper finds that a sample of recent literature and commentary standards reveal: (1) The currently high levels of popular community support for an education addressing the standards are welcomed by politicians and expressed through statutory authorities. (2) There is a contention about standards in the measurement field; and (3) standards policy frameworks do not guarantee improvement or quality reform. Each of these represents a set of problems for Art Education. Within Art Education, several attempts have been made to articulate a

position about standards that will enable a standards discourse to work for art educators, and it reviews the papers which comprise these attempts.

In 2000, Smith, Peter prepared a paper with the title "Violence and Art Education". The paper was presented at the annual meeting of the National Art Education Association, Los Angeles. The study examines violence, socialization and implications for Art Educators. The study has 2 sections. The first section discusses notions such as 'violentization', 'brutalization' and the stage of 'belligerency'. In section 2, the author discusses the implications of Athen's theory for Art Education. The presence of an Art Programme in a school is seen as an indicator for a humanistic educational approach. Smith claims that Art teachers are often not attentive to imagery and argues that they must turn their attention to the content of student Art work in order to become more aware of student attitude towards violence. The study concludes that Art teachers at secondary level should design lessons that explore the theme of violence using Art as a means to explore students' thoughts and to counsel students toward a more peaceful world view.

Brown, Ara C and others conducted a study on Art Therapy with the title "Educational Application of Art Therapy: Increasing Collegiality within Campus Residential Areas." The study was conducted in 2001. It was hypothesized that an art focused group activity might improve social relations on a college campus and reduce campus residents levels of loneliness. A controlled efficacy evaluation was conducted using college

students (N = 140) living in all separate dormitories on a small liberal arts college campus. The students were asked where they would like to be socially. After proper discussions, they decided what could be done to make each one comfortable. Surveys were completed before, during and after the art intervention. The entire sample showed a significant improvement on the loneliness measure in the follow up survey. On the residential satisfaction measure, scores revealed a significant improvement.

Galligan, Ann M prepared an opinion paper with the title "Creativity, Culture, Education and the Workforce. Art, Culture and the National Agenda." This was developed and presented at Rockefeller Foundation, New York in the year 2001. The paper observes that Education in the arts and humanities has always been important to the United States' arts and culture and to its competitiveness in a global economy. Research has provided evidence that K-12 Arts education can help the United States achieve the following national objectives: (1) achieve school standards (2) reach all learners and (3) help youth develop positively. It was also observed that the United States need a comprehensive strategy linking education--including education in the arts and humanities--with workforce development as the principal cornerstone for strengthening the country's social capital and developing the skills need for U.S. citizens to remain competitive in the 21st Century.

Evans, Susan formulated a project with the title "Alternative Routes to Teaching Art: Qualifying Minority and Bilingual Paraeducators and Noncertified Substitutes for Urban, Multicultural Special Education Classrooms." The final report was published in 2002 at University of San Francisco.

The final report describes activities and accomplishments of a 5-year project at the University of San Francisco to recruit and train minority and bilingual paraeducators. The 2-year internship programme emphasized direct application of theory into practice. The project's achieved objectives were:

- i) Recruitment of 40 para educators and substitutes from diverse and underrepresented groups.
- ii) Provision of financial assistance for project candidates.
- iii) Implementation of a special education programme giving emphasis in training credential candidates.
- iv) Information dissemination about an alternative paraeducator-to-teacher model for preparing special educators to serve culturally and linguistically diverse children with disabilities.

Frierson-Campbell presented a paper at the Annual National Professional Development School Conference, William Paterson University, New Jersey in the year 2003. The study entitled "Sound Ways of Learning: Anchoring music Education to the PDS p.16 Reform

Movement” discusses the role of music in schooling especially the implications of including music in the Professional Development School Reform Movement. In 1999 New Jersey State Teacher Quality Enhancement Consortium was set up to enhance the quality of Teacher Education. The paper outlines four goals that guide the New Jersey Consortium. The paper notes that the data gathered in a formal needs assessment and through informal data collection through the partnership suggest four anchors with great potential for connecting the combined educational visions of music educators and PDS planners. They are: (1) building level collegiality (2) discipline-specific collegiality, (3) interdisciplinary training; and (4) connection to pre-service education. It further suggests that planners of PDS networks for music teachers make a connection with the music education association in the state.

Susan Sze, Niagra University, New York (2003) conducted a study in Educational Benefits of Music in an Inclusive Classroom. The purpose of the study is to highlight literature concerning the effects of music therapy on children with disabilities. The paper is organized in the following sections: 1) Background of music and children with disabilities, (2) The aims of music therapy, (3) Main contributions to cognitive and biopsychological development of children with disabilities, (4) Implications for learning and (5) Implications for using music to accommodate children with disabilities in an inclusive classroom.

The study reviews all literature concerning the effects of music on students with disabilities. As a result of the analysis in connection with the study, the author argues that music can be used as a tool to encourage human development in cognitive, learning, perceptual, motor, social and emotional development.

2.2 STUDIES CONDUCTED IN INDIA

“Research in Music education has its roots in Carl Seashore's Psychology of Music Research in the first third of the 20th century” (Leonard and Cal Well, 1976). There are three broad categories of musical research: (1) Perceptual abilities, (2) Teaching and learning, and (3) Curricular movements.

A comparative analysis of Music education with its implications for improved Music education in India has been done by Vasanth. A survey and try out of a renowned programme for Art-Education was made at the Maharaja Sayajirao University, Baroda in 1981. The study focussed on historical and philosophical issues related to the role of Art-Education.

Banerjee conducted a study in the area of Music education with the title “School of Music and its Teaching Techniques in Vindhya Pradesh”. The objectives of the investigation were (i) To study the school of music (Sangeet gharana) of Vindhya Pradesh, and (ii) to study the music education and training in Vindhya Pradesh. The study which was conducted in three parts revealed that culture of music was prevalent in

Vindhya Pradesh even before Tansen. From the experimental observation it was found that there was need for teachers to pay individual attention and attend to the natural talents of students and that in this way, taste and capacity be developed slowly to take music as a serious endeavour.

In the area of curriculum development, Vasantha (1985) analysed the content and practice of Music education and concluded that Music education was essential for national awareness and integration; and for international understanding.

Analysis of the review of related studies mentioned above reveals that most of the studies focus on Music Education. It is also seen that number of studies on Art Education is very limited in India. Moreover, studies on Art Education, as a part of general education is very scanty. No studies have been conducted in the area giving emphasis to education of Art and Music at Secondary level in the State of Kerala.

ART EDUCATION - AN OVERVIEW

- 3.1 *Evolution of Arts*
- 3.2 *Development of Arts through civilization*
- 3.3 *Development of Arts in India*
- 3.4 *Theoretical Sketch*
- 3.5
- 3.6 *Role of Arts in Education*
- 3.7 *Philosophy of Arts in Education*
- 3.8 *Teaching of Music*
- 3.9 *Historical sketch of Music Education*
- 3.10 *Aesthetics in Education : A Historical and Psychological Perspective*
- 3.11 *Approaches to Art*
- 3.12 *Approaches in Art Education*
- 3.13 *Strategic positions of Art Education in school curriculum*
- 3.14 *Art Education: A historical perspective*
- 3.15 *Art Education at secondary level*

Arts hold an honoured place in every great civilization, since beauty is a means of enriching our souls with supreme joy. Human beings have an inborn love for beautifying themselves and their surroundings as well as the intense desire to share their feelings and ideas with others. As this tendency is seen in every place and age, it is evident that art is a channel through which experience is shared in an essential and felt manner. Arts are “the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others” (The New Encyclopaedia, Inc Britannica, Vol. 1, 1989).

The nature of all arts is that it assumes the organic and integrated synthesis of all which is personal and universal. This assumption is applicable whether it is painting, drawing, sculpture, music, dance or even poetry. “Human activities aimed at the accomplishment of or participation in aesthetic experience, in common usage, activities that involve creative ability, ingenuity, judgement and skill resulting in an object or artifact” (Good, 1973).

There exist varieties of opinion with regard to the nature, concepts and objectives of Arts. The philosophy and culture pattern that prevailed at

each stage of human development played a crucial and dominant role in deciding these factors. But it was seen that 'nature' had an upper hand in all about Arts, since 'nature' was the first teacher and most dependable friend of mankind. All knowledge, skills and feelings are centered round nature. Beginning with worshipping nature, man gradually established himself as the master of land, water and air. The later history of mankind shows that arts had its own peculiarities and impact at each stage of human development from pre-historic period to the present era of extreme modernity.

3.1 EVOLUTION OF ARTS

Modern people appeared on earth about forty thousand years ago. Their brain was the same size as ours today and they behaved like the men of the present age. They were even able to make finer tools to help them to hunt. They also had the practice of burying the dead and even painted the walls of the caves where they live. They prepared paint out of powdered charcoal, red and brown rock dust and animal fat. Their paintings were mostly prehistoric animals like bison, horses, rhinoceroses and deer. These animals were meant to stand for spirits or Gods. These types of paintings have been found in caves in many parts of France, Spain, North Africa and Australia. It is quite surprising that some of them are thirty thousand years old.

The primitive hunters who got their victims, the peasants who got better yields and the worriers who won their battles used to express their

delight by *singing* and *stepping* rhythmically in chorus. These developed into folk forms later which were usually handed down orally as songs, stories, poems and rhymes. It also includes rituals and remedies, weatherlore and even superstitions. These kinds of demonstrations developed into the art form of *dance* and *music* gradually. While hunting, the primitives scratched certain marks and symbols in order to identify the route, which in turn gave birth to the art of *writing* and *drawing*. To make the signal sounds to reach far and distant places, they tied the leather (skin) of animals to the stumps. This has been considered as the primitive form of the modern musical equipments. This 'music of the jungle' has been treated as the savage form of the modern branch of music. The development of folk art, which was the oldest type of group expression, is quite amazing. This folk art threads its way into earlier history through the innate heritage and accumulated traditions of the tribe. Later, as civilizations developed, the concept and features of arts changed tremendously.

Since Aristotle, Arts and its varieties had a scientific definition with regard to its origin, expression, interpretation and appreciation; especially in the field of literature. Later on, literature was treated as a special branch, keeping other arts such as drawing, painting, music, architecture, sculpture, dance and the like under the specific art groups namely *visual* and *performing arts*.

3.2 DEVELOPMENT OF ARTS THROUGH CIVILIZATIONS

Primitive people decorated their pots and other utensils with lines and colours for the sheer joy of adorning them. With the progress in civilization, man had more means and time at his disposal to make things beautiful and artistic. Many 'works of arts' were made such as painting, sculpture and imposing building with ornamental look.

Egypt had one of the oldest great civilizations which developed magnificent arts. Even before three thousand B.C., they developed a sort of picture writing called 'hieroglyph'; invented the calendar and found new metals. The old Kingdom of Egypt was remarkable for the building of the *pyramids* and the achievements in early sculpture. "The Egyptians lavished all their energy, engineering skill and artistic talent on creating safe abiding places for their dead" (Tomroy, 1968). Egyptian civilization holds the unique philosophic outlook that it was concerned with *life after death*.

Greek or Hellenic art which developed in Greek Peninsula lies at the foundations of Roman and Byzantine art. The wall paintings and the remains of beautiful pottery reveal great artistic development. Ornament plays an important part in the architectural design. Greeks were masters in constructing temples and open-air theatre and were the first to attain perfection in carving statues of human body at relief, rest and motion. In the beginning they used wood, then limestone and at last turned to splendid marbles of Greece for better precision, charm and perfection.

'Greek vases' were valued for their graceful and proportionate shapes as well as their exquisite decorations. The famous mosaic work of the present era had its origin in Greek.

The ancient Romans were excellent engineers and their public works were not only enduring but artistic as well. The Romans decorated their buildings with relief sculpture commemorating historical events and victories in wars. The band, winding up the shaft of 'Trajan's Column' has been treated as an interesting ancient document of military heroism during the 1st Century A.D.

The early Christian art and architecture, popularly known as 'medieval art' had its footing on Roman Style. It reflected the history of Church at that time. It is the continuation of late Roman art and existed between 200 and 700 A.D. This art drew subject from the Bible and used symbolism in a charming manner. During this period, the mosaic art assumed a new and unequalled importance and splendour.

'Unity' was the highest ideal of medieval man. This ideal was reflected in all areas of knowledge as well as art. They depended on religion for the fulfillment of their ideal. The Byzantine art reached its maturity during the 6th Century A.D. It was also a church art, which began with the foundation of the city of Constantine in 4th Century A.D. The most typical feature of Byzantine architecture was the hemispherical dome and the octagonal base. Constantinople has been treated as the largest and

famous of all Byzantine churches. Mosaics, paintings, coloured marbles and splendid carvings are the outstanding features of this art.

During the early period of 13th Century A.D. a new form of art prevailed in France namely 'Gothic art'. According to art critics, Gothic art was one of the highest accomplishments of the human mind and the finest artistic achievements of France. Construction and use of 'pointed arch' was the characteristic feature of Gothic architecture.

Renaissance period has been treated as a period of nobility. The movement started with humanism, or an admiration for ancient Greek and Roman literature. During the 13th and 14th Century AD, the Gothic artists attained three-dimensional form for the first time in human history. This was the naturalistic way of expressing the new emotional content of religious art, preaching the love of God and his creation. Giotto di Bondone of early 13th Century was the first artist inspired by the Renaissance spirit. Breaking the traditional Byzantine art, he displayed a new attitude towards painting. His style was not even altered or improved for about hundred years.

Lucadella Robbia of the early 15th Century A.D. was one of the most outstanding sculptures of the Quattrocento. His popularity lies in his glazed terracotta works which he used first. It was Masaccio, the famous painter who managed to represent three dimensional figures on a flat surface, as if standing in space. He used light and shade for this purpose.

Thus, Massaccio improved upon Giotto, and developed his monumental use of space and form.

“Movements in the arts reach their full expression in different countries and at different times, and the outstanding accomplishments are not the same in one nation as in other. Thus in the Renaissance, the main achievements in Italy were in the plastic arts, in the low countries in painting and music, and in England in the drama” (Artz, 1962).

Leonardo da Vinci of late 15th Century A.D., Michelangelo and Raphael are the three geniuses to stand out in the High Renaissance period. The intellectual curiosity of Leonardo da Vinci drove him to all manner of experiments not only in painting, but also in areas such as music sculpture, architecture, engineering and all the emotional and intellectual aspects of man, such as poetry and music. He portrayed both the physical and spiritual aspects of man in his paintings. He was always concerned with ‘human values’, with the emotional and intellectual life of man; and his great desire was to express the deepest passions of the soul. Leonardo believed that modeling with light and shade was the very heart of painting. He was deeply interested in the problem of movement such as lashing of waves, rage of storm and flickering flame. His masterpiece ‘Last Supper’ is one of the world famous works in painting.

In the middle of the 19th Century A.D. a new form of arts, ‘Romantic movement’ developed replacing the old ones. The very principle which

postulates 'form follows function' was the basic to the modern trend. As in Gothic art, the style was developed from the intelligent use of available materials to meet a particular need.

Just before the First World War, a new kind of painting was started in Italy, which was influenced by 'Cubism'. It was known as 'futurism' since it was the invention of a group of artists, who admired everything modern, and rejected all traditional and conventional painting. But the popular art form 'Expressionism' was an attempt to get beyond externals, such as 'colour space' and 'form' in order to reach the hidden emotional drive.

The Arts of the post war period was highly influenced by 'realism' in which the emphasis was on the philosophy namely 'finding what is really real'. Instead of romantic outlook, realism depicted the darker side of life perhaps with all its fret and fever. This approach was visible in all arts especially literature, painting, film, fiction and music. Realism was followed by 'surrealism' during the late years of 21st Century A.D. Both realism and surrealism created good impact on the selection of concepts and themes for the purpose of manifestation.

3.3 DEVELOPMENT OF ARTS IN INDIA

The Indus Valley or Harappa Civilization has been treated as the first great city and urban civilization known to us. It was famous for its architectural decoration and town planning. The 'Dancing Girl' and the 'Bearded man' were examples of the glory of the prehistoric arts.

The imagination of Indo-Aryans destroyed the Indus Valley civilization at north India. It was the early Buddhist period that the new architectural style appeared namely *Stambha*, *Stupa* and *Chaitya*. Gupta period was remarkable for the construction of Hindu temples with stones.

The records of the artistic achievements of any period before the third century B.C. are very scanty. During the early period, Indian art were very much connected with religion. The religious development such as Hinduism, Jainism and Buddhism paved the way for varieties of art forms later. Religious art was founding a mature form during the Mourya period. The period of Ashoka contributed 'rock edicts' and 'pillar edicts' to the ancient Indian architecture. The Carvings of Ashoka's period are treated as the most important sculptured remains of post-vedic period in India.

During the second century A.D. two distinct art styles flourished in India. One was the Greeco-Roman style of 'Gandhara' and the other was Indian art of 'Mathura'. The fourth Century A.D. is called the 'Indian golden age' which were the empire of Guptas. During Gupta period, all the arts such as literal, pictorial, sculptural, architectural and musical attained a rich maturity. The group of temples at 'Khajuraho' in central India were built during the early period of eleventh Century A.D. and was one of the most refined and finished examples of central Indian style of art and architecture.

The building activity of Pallava rulers marks the beginning of Southern or Dravidian architecture and their rock cut and sculptured

temples are one of the great importance of later developments. The monuments of Mahabalipuram are famous for this sculptural style. Almost all the monolithic shrines of Pallavas and Chalukyas had a ritualistic prescription and foundation as their own.

The coming of Muslims brought a new and invigorating influence into Indian Art. Islamic architecture was itself the product of fusion of Arab, Syrian, Byzantine, Persian and Turkish styles. The Mogal art and architecture reached the heights of its magnificence under Shah Jahan, who was responsible for the creation of Taj Mahal, one of the wonders of the world.

Indian arts had their birth in spiritual contemplation and Indian aesthetics had its origin in a transcendental philosophy. It acts as an illustrative material of Indian religions, concepts, speculations, doctrines and conventions. Arts help us for the affirmation of concrete life in its endless manifestations.

The earliest attempt to define art was 'Aitareya Brahmana'. It postulates that art must be a work of skill and that it must be 'Chandomaya'. Chandomaya is endowed with 'Chanda', which is the overall Indian term for rhythm, balance, proportion and harmony.

From the very early period itself, Indian social life was very much attached with varieties of arts. It was so interwoven that arts were a part and parcel of the life within the family as well as in the society. Thus the

artistic sensibility and awareness played a dominant role in determining the life, both private and public. Artists played a dominant role in public life and even involved in the diplomatic issues among nations.

In India, painting was considered as an essential social accomplishment not only among the upper classes, but also by members of the various professional guilds and was practiced even by amateurs. 'Ajanta School of Painting' was famous for its historical and artistic perfection with an outstanding technical method namely 'tempera'.

The Moghal emperors, inspired by Persian art, introduced a new type of painting in India. Timur, although a despot, patronized poets, musicians and philosophers. It was during the rule of his son Shah Rukh that we have the first record of patronization of painters. The main form of artistic work during Akbar's time was book illustration and portrait painting. The style of painting a picture by more than one artist came from Persia. The Persian school of painting gave fast initial stimulus to the use of brilliant colours and refinement of lines. The technique and style found in Rajput School of Painting which flourished from the 16th to the 19th century was basically the same which was used in mural painting of classical period. The latest phase in the development of Rajput art was that of 'Kangra'.

Fine arts began to decline in India during the 19th century. Sir Alexander Cunningham, James Ferguson and others began to survey the

monuments of the artistic past. In the year 1902, 'The Archaeological Survey of India' was founded. The reports of the survey did much to an appreciation of the beauties of Indian art and the ideals which inspired it. The contributions of the Bengal School of Art are an asset to the artistry of India.

3.4 THEORETICAL SKETCH

'Beauty' is found in nature in varied forms and variety. It is a unity of formal relations among our sense perceptions. A pretty flower, a glorious sunset, a beautiful mountain at dawn or a natural waterfall are some of the most amazing moments of charm. It is quite surprising that 'a drop of dew at dawn' has become the very theme for a number of verses in most of the languages of the world, especially in English literature. The natural beauty changes to artistic beauty, when it becomes man-made such as a fine painting, a graceful statue, an elegant home or a soul-stirring music. Thus work of art show great variety, since human beings differ in their taste or appreciation of beauty.

Beauty, aesthetic and art have been misinterpreted and misused as they are observed from a narrow channel. We always assume that all that is beautiful is art, or that all art is beautiful, that what is not beautiful is not art, and that ugliness is the negation of art. For art is not necessarily beauty. "Whether we look at the problem historically or sociologically, we find that art often has been or often is a thing of no beauty" (The Meaning of Art, Herbert Read, 1974).

For creating and appreciating beauty, a number of powers in man cooperate. They are human mind, the memory and the sense organs. “Expression, not representation was held to be an essential feature of Art. What was expressed was the artists’ personal emotion. This expression, and hence, the art that embodied it, was worthwhile in itself” (Kelley, 1998).

The arts are sometimes divided into ‘art in time’, like music which lasts only as long as tune is played; ‘art in space and time’, like dancing which exists in space but for a time only; and ‘art in space’, the visual or spatial arts which are made out of some permanent material. The visual arts commonly referred to as *Fine Arts* include architecture, sculpture, painting and the minor arts. According to Ananda Coomaraswamy, works of art are means of existence made by man as artist in response to the need of man as patron, consumer or spectator.

Music is “the art of combining sounds made by instruments or the human voice to express thought or emotion in an organized form” (Das, 1996). Music is produced by and for the people. It must also be regarded as a product of human behaviour operating within a cultural context, and in simultaneous occurrences with all the other facets of human behavior. The three important elements of music are *melody, harmony* and *rhythm*.

Musical sound does not and cannot constitute a system that operates outside the control of human beings. It is thus a product of the behaviour that produced it. This behaviour includes the following:

- a. The physical behaviour of the musician and the audience. This needs control, precision and training.
- b. The Social behaviour which accompanies the music.
- c. Learning on the part of the specialist and the layman. The musician needs training whether it is achieved through imitation/formal schooling or some other devices.

Painting is a method of depicting scenes or designs on a plane surface by means of pigments. The art of painting had its footings on the religious as well as conventional life of the earlier civilization. The main methods of painting are fresco painting, tempera and water colour.

The ancient Greeks used music in their plays and religious ceremonies. After the Romans had been converted to Christianity, the church leaders developed music from Jewish temple worship into a new form suitable for Christian worship. Later this developed into a new style namely 'plain song'. Until the early years of seventeenth century, music was heard mainly in church, in the courts of noblemen and at folkdances. After this, two different kinds of musical plays were developed. Of them, the religious one was called 'Oratorio' and the other was called 'Opera' dealing the non-religious subjects.

'Raga' is India's significant contribution to the world of music. "It can be defined as a melody built on a particular scale which fixes the nature of its structure and composition" (Alamelu, 1941). Raga is a beautiful blend

of imagination and precision. *Laya* or rhythm in Indian music is expressed by a highly evolved *thala* system. It is also unique in Indian music that schemes for about one hundred and eight, and one hundred and seventy five *thalas* are mentioned. *Thanam* is an appendage to *Raga alapana*, which reveals the musician's creative ability in both *raga* and *thala*.

In India, music is traced to Vedic chanting from which the Indian musical scale has developed. Indian music progressed on a single melodic line whereas European music in harmonizing plural melodies. The 'swara' and the relative 'pitch' are the dominant features of Indian music, giving the required emotional importance.

The classical music of the present age is developed from the 'Desi music' of the old years. The music planned in terms of 'swara' are systematized with *sruthi*, *laya* and *thala*. The importance of these components of music is evident from the old saying "Sruthi matha, Laya pitha". The *Natyasastra* of Bharata, the earliest document on dance, music and dramaturgy is a source of encyclopaedic knowledge on the very subject.

The study and practice of many *ragas* and their *swaras* gave an impetus to musicians and composers to introduce new musical forms in the musical arena. The saint-composer Purandara dasa of 15th century AD is treated as the father of Karnatic music. Purandara Dasa who was popular for his *Gitams* was the first to introduce the system of teaching music to beginners by a series of graded lessons called *Swara Vallis*

taught in the raga *Mayamalavagoula*. For this, the seventy two *melakarta* schemes were formulated. The evolution of *swarajathi* and *varnas* formulates the scientific framework of music.

The Indian sculpture found mainly in our temples draws attention to many factors relating to music. Innumerable musical instruments of the strings, wind and percussion category have been in use from the beginning of the history of music. Thus the temples of Tanjore, Srirangam, Chidambaram, Madura, Ganjaikondacholapuram, Suchindram and Thiruvananthapuram display a galaxy of musical instruments through their carvings. Some of the musical instruments are identified with the Gods. 'Vina' is identified with Saraswathi, the 'Damaru' with Siva and the 'Venu' or flute with Krishna.

Most of the musical instruments of the old days were classified based on profession and region. The fishermen, water carriers, fortune tellers, announcers, snake charmers and hunters had instruments of their own. Thus it becomes evident that the roots of our classical arts are in the folk traditions. "Indian music is tradition-bound and it is very difficult to draw the boundary for classical and folk music" (Alamelu, 1941).

Folklore is the popular beliefs, legends and customs which are usually handed down by mouth as songs, stories, poems and rhymes. It also includes rituals, remedies, weather lore and even superstitions.

Based upon the aspect of expression and appreciation arts have been scientifically subdivided into the spatial and the temporal, arts of rest and motion, of eye and the ear.

3.5 ARTS – A WIDER PERSPECTIVE

3.5.1 Arts and Science

Arts and Science have some common features in dealing their subject of concern. Both are closely connected by the sense especially of intellectual in its creative and imaginative layer. Many of the artistic creations were the forerunners of the scientific achievements which occurred later. It has been hoped and seen that science can exist alongside of art in harmony and mutual enhancement. Thus the saying “nations have not been great in science or art, but in art and science.”

In broad sense, arts and science share a common insight in that both are symbolic constructions and both seek a truth and meaning for human existence. The basic difference between arts and science is that science is primarily *objective* insisting upon empirical validity, whereas arts are more *subjective* in its approach, appreciation and evaluation.

Science comprises the systematic and formulated knowledge. It deals with the material phenomena and is based on observation, experiment and induction. Arts are not the mere imitation of the scientific realities around us. But the realities are made the subject matter of arts.

Thus in arts the sunset, the storm, the rainbow, the glow of evening and the like phenomenon are most adapted to find a lyric echo.

The recent developments in various aspects of arts show that the contribution of science to the field of arts cannot be underestimated. The electronic equipments play a wonderful role both in art and music, making the human effort incomparably low. Thus it becomes evident that the development of science has caused the development of arts in its varied aspects/dimensions especially in creation, appreciation and communication.

3.5.2 Arts and Creativity

Creation begins with the vision of the artist. Moreover, arts and creativity go together. Every original work of arts bears the mark of creativity and it is the degree of creativity in it that determines its artistic worth. Creativity of an art work mainly depends on the co-ordination of the three phases of activity involved. They are:

1. Keen and emotional observation
2. Subjective interpretation
3. Original representation.

The first two phases are mental, whereas the third which involves technique and skill is a phase of manual production in coordination with the

mental process. Naturally the last phase involves selection, organization and treatment of forms.

3.5.3 Arts and Languages

Like arts, language is also an important medium of effective self expression. It is also one of the arts, and is another mode of self expression and communication which man has been able to develop over a long period of time. Language which we use in our daily life is very discursive as it is based upon logic and reason. Due to this limitation, it does not allow intuition to come into play. Many of our thoughts and emotions thus remain unexpressed for want of a suitable medium. In this context arts become the primordial modes of expression.

3.5.4 Arts and Social Sciences

Arts have a direct and first hand influence on the various areas of social sciences. Since arts depend nature for theme and concepts, the interdependence of geography and arts is quite evident. The cultural set up and the social life of people have a direct impact on the artistic culture and vice versa. It can be well seen that the religions, traditions, customs and the connected beliefs hold an upper hand in deciding the art works of all ages. Moreover the political, ideological and philosophical outlook of ages and individuals act as the deciding factor in the creative activities in arts. History shows that arts and the artists could contribute much towards the movements of liberation and integration of nations at various occasions. It

was no way different in India too. The roles played by the literary figures and other artists were of extreme inspiration towards the movement of independence in our country.

3.6 ROLE OF ARTS IN EDUCATION

Civilization or culture indicates generally the sum of all the acquirements at a given time of human intelligence. This culture makes an impact upon the individual and shapes his personality. As the other components of the culture, education consciously attempts to affect the development of each student. As science or any other discipline does, Arts have its own internal structure that gives the process of education a creative momentum.

Man is not just a product of his times. He has all important self awareness and a capacity to put history or his own time at a distance and to evaluate it. The child or adult engaged in the creative process imposes his will on the material and shapes an image of the world in his own way. Art-Education should provide the real atmosphere and generate appropriate experiences so as to generate creative attitude and activities.

In any democratic society, the power to determine the quality of life is shared by all the people. For creating enlightened citizens, the state utilizes all the agencies in its maximum spirit and efficiency. Thus it becomes evident that general public education of a state has an upper hand in deciding and moulding the quality of the citizens. As creative

weapon to achieve the proposed goals, most of the democracies in the world have included Art-Education in their national system of education.

The role and function of Arts in education depends mainly on the philosophy of Arts and Philosophy of Education. The Arts afford opportunities for a large range of experiences such as immediate, projected, intimate, emotional, sensual, spiritual, intellectual, aesthetic and the like. They permit one to engage in wish fulfillment through fantasy and communication through a wide variety of forms. Arts excite our senses, provoke our emotions, deepen our perceptual understanding and provide a vital source of personal meaning for everyone.

One of the aims of teaching Arts is individualizing of personality. It helps to develop a gratifying sense of personal identity and a feeling of natural integrity. Arts offer in themselves a quality of intrinsic personal value that permits an individual sense of achievement and expression. Arts aim to integrate the various elements of the cognitive process for better human understanding. Art-Education provides channels of communication and helps the intensification of learning.

Learning of arts is intimately and fundamentally involved with 'senses'. Arts aim to educate them. The heightened interrelationship between the sense receptors, perceptual understanding and imaginative transformation leads to an enriched sensibility of feeling. "Art-Education seeks to develop sensitive, imaginative, creative and artistically literate

individuals who may grow aesthetically, emotionally and intellectually through active expression or reflective appreciation in arts” (Kaufman, 1966).

One of the most important goals of Art-education is to establish a rapport between student and culture. Art may provide the basis of a joining a moral and aesthetic community for a common good. Arts contribute to the enrichment of experience. “They intensify and interpret experience” (Kaufman, 1966).

The use of imagination is of prime importance in Arts. There is a meaningful realization of individual experience that fits into the purpose of human vision and existence. So, the function of Art-education is to implement this understanding in the schools by stimulating and depending individual imagination. In the school curriculum, the central concern of Art are defining, expanding, enriching and responding to the needs for expression of experience.

3.7 PHILOSOPHY OF ARTS IN EDUCATION

Education in India during the ancient period is to be understood as being the product of the Indian theory of knowledge and a part of the corresponding scheme of life and values. As per Indian view of affairs, art activity originates in *Kama* one of the four purusharthas of life in which ‘Moksha’ or intellectual and spiritual liberation is the ultimate end. This

shows that arts are functional in its approach. The most important function of arts is to lead man through but beyond the realm of pleasure of the senses and the psyche, to a realm where one can experience a state in which he can realize his oneness with the universe. This state is called the *liberation of mind and spirit*. The sacred Hindu scripture Bhagavat Gita rightly observes “Gian vigyan sahitam yajyagva mokshyase ashubhata” which means the emancipation of soul from worldly sorrows.

The immediate function of making an art object is to please and to make the aesthetic surface of the object pleasurable to the human sense and psyche. This is done for the purpose of attracting the attention of the viewer, listener and the reader to it.

India kept her own identity with regard to the aims, methods and all such aspects of education at all times. “Thus it will appear that the ultimate aim of education in ancient India was not knowledge as preparation for life in this world or for life beyond, but for complete realization of self for liberation of soul from fetters of life, both present and future” (Natarajan, 1966). “Medium of instruction was Sanskrit, the sacred language of the Hindus, in which only, all religious and higher secular knowledge was expressed” (Malley, 1941).

An experience is more likely to communicate on a sympathetic or felt level if it is transformed and presented in the form of a picture or a song. An individualistic artist with private imagery becomes socially significant when his works – whether painting, music, sculpture or lyrics –

refers to human conditions directly or indirectly. It is observed that all poets, painters, sculptures, musicians, dancers and architects do possess in their souls such an elemental power. This can be a drop turning into a flow, spark turning into a forest fire or even a mild breeze turning into a tornado.

Arts are the reflections of a social order in a very deserving manner. When Kalidasa narrated the pangs of separation experienced by a Yaksha in Meghadoot, it became an excellent product of Art. Instead of confining to his narrow world of sorrow and sadness, he communicated it in such a manner that it happened to be a work of universal acceptance.

Adikavi Valmiki happened to see a tribal hunter aiming his arrow at the kranch bird-couple to kill one of the partners. With his aesthetic ability, Valmiki transformed the pathos of the situation into a verse namely "Shokashlokastvamagata" which became socially acceptable and significant. Thus it can be seen that arts are the outward manifestations of all the inner happenings of culture. In this respect, arts are the symbolic touchstones of the values of that culture.

Both ancient and modern educators have laid great emphasis on the importance of aesthetic subjects in education. Music as a form of art, had a very high place both in ancient Greek and Indian education. Among educators of modern times John Dewey in America and Rabindranatha Tagore in India gave aesthetic education a very high place in the curriculum of school children.

3.8 TEACHING OF MUSIC

Music is an art with endless ramifications and innumerable psychological and cultural affiliations. By learning music, we begin to appreciate the emotional and aesthetic aspects of life; respect is gained by the actual participation and we are brought closely and vitally in contact with a wide range of culture, art and literature. The charm of music, the purest form of art lies fundamentally in the fact that it furnishes a medium of self-expression for its mere joy without any ulterior purpose.

Music originates wherever people have feelings, which they wish to express or share with others. Most certainly every human being is endowed with a measure of ability to respond to a musical stimulus.

If a child is to be free to express, he must feel secure in the use of the medium. This security can be developed only if the child is afforded abundant opportunities to make use of the medium which includes singing, playing of instruments, listening, creating, expressing, etc. The language of music has been called the language of emotions, capable of stimulating various forms of activity, producing relaxation from tensions caused by worry and fear, and stimulating the imagination and ambitions of the individual. Music has become one of the basic requisites of life along with food, shelter and clothing. As attested by the oldest records of history, the recognition of music as a necessity came early in man's development and

has continued with increasing emphasis to the present. Since primitive times, man has endeavoured to express himself through this medium and its universality as a means of communication is evidenced by the great amount of time man devotes to music.

3.8.1 Teaching of Music in Schools

Music has a deep universal appeal for all children. The love of music is stimulated by the experience the children have in school. For a child music is an experience in which he is constantly observing, associating, evaluating, selecting and retaining the stimuli of his environment. The result is a deep emotional experience. It may be a quiet feeling, a free feeling, an expensive feeling, a pleasurable feeling and even a tingling feeling. Unlike adults, a child cannot suppress its feeling and it must be transmitted in some physical manners and the essence of music becomes an inner feeling and active physical expressions.

Teaching of music provides opportunities for every child to develop his innate abilities to the fullest extent and contribute to the improvement of living in one's society. It provides a means for the child to express his ideas, feelings and emotions and helps to appreciate beauty in the world around him and to develop confidence in his own abilities.

Group activities in music enable the children to exercise individual initiative and responsibility and to learn various important qualities of behaviour associated with social competence and the development of

satisfactory human relationships. Cooperation, consideration, responsibility, self control and self discipline are essential in ensemble work and through such activities children learn to differentiate between team spirit and mere instinct.

The objectives of teaching music in schools are to develop and cultivate that liking for music which is latent in vast majority of children and to facilitate as far as possible the acquisition of some technical skill in the realm of music. The chief characteristic feature of good music is that it never grows tired of it.

For a teacher too, music can be a creative activity just as for the child. Hand in hand with the children, he can bring to his class an unrivalled freshness that will sustain the interest of his pupils.

There is research evidence to show how music is related to learning. The “Mozart Effect” phenomenon has been widely discussed in the scientific community. It is based on the observation that the students who participated in the experience improved the scores on spatial-temporal tests after listening to one of piano sonatas. Spatial-temporal agility is an important guide to mathematical ability and aptitude. The original findings of Mozart Effect were known in 1993. Dr. Gordon Sha, the co-discoverer of the “Mozart Effect” shows how music can help us understand how the brain works and how music may enhance how we think, reason and create.

3.8.2 Function of Music Education

One of the functions of education is to transmit the cultural heritage. Students who don't have an understanding of music literature are ignorant of a major part of their heritage and so are restricted in their attempts to achieve good life. Another objective is to preserve and perpetuate the music literature portion of our heritage. Once the learner masters the language of music, he is in communion with centuries of musical heritage.

The main reasons for the inclusion and instruction of performance skills in everybody's formal education are:

- a) To find out whether or not an individual has a liking or aptitude for musical performance.
- b) To develop aesthetic taste in order to develop good personality.
- c) The possibility that training in performance skills will help one to hear musical nuances better.
- d) To promote interest in old and new culture, as well as tolerance towards different styles and ethical forms.
- e) To provide better opportunities to listen to music in order to inculcate a love for it.

3.8.3 Impact of Music on Various Organs/Individuals

Music is an activity which can contribute towards physical development in a variety of ways. Thus music and movement can benefit

the physically handicapped child by relaxing muscular tension, developing coordination of mind and body and providing an outlet for emotional tension and an opportunity for creative self expression. Music, particularly in the form of playing instruments, can make an important contribution to the physically handicapped.

Singing and playing of wind instruments can assist respiratory development because of the emphasis they place upon correct posture, lung capacity and diaphragmatic control.

There is a close association between musical rhythm and the body's circulatory and respiratory system; between melody and the nervous system and between harmony and the metabolic system.

Music can also be an important element in the education of children with sensory handicaps, especially the visually handicapped. It is seen that blind children possess a highly developed auditory perception as well as memory for sound. Because music can be a leisure time interest for most of them and a means of livelihood for some, it is essential that blind children should be provided with a comprehensive and systematic a course in music possible. As singing helps in the development of the speaking voice, which is an important means of communication for the blind, instrumental playing and movement can be the interesting forms of sensory motor learning.

Music has a soothing influence on the nervous system. Music should be studied for its own sake, without any special end in view. It helps to understand something of nature's laws. The principle of cooperation is well inculcated in the minds of pupils by group singing, orchestral playing etc.

Besides giving training to the ear and eyes, singing lessons develop power of concentration and memory. The expansion of the lungs necessary for singing is useful from the physical point of view. Thus music education results in the development of the four Cs: Culture, Creativeness, Concentration and Comradeship. The introduction of music teaching will result in school life pulsating with joy.

3.8.4 Values of Music Education

Music has many potentialities for beginning the day on a positive and encouraging note and it is extensively used in invocations at the beginning of any function. Like any other art, music is an expression of the deep-seated instincts of human nature. Its appeal is fundamentally to the feelings and emotions, but it has its intellectual side too.

Music has a humanising influence and is a powerful factor in the moulding of character. Musicology includes not only subjects like musicography, scale, tone system, form, rhythm graces and instruments but also subjects like appreciation, style, iconography and comparative

music. The subject of seimeography (Raga) and emotions (Rasa) really takes one to the realm of psychology. Its study and practice give elegance, grace, gentleness and refinement to the person. Music is both an art and science and its study and practice result in community development too.

Music elevates character. It has a refining influence and while the nobler emotions of hope, courage, affection, generosity, charity, kindness, sympathy and devotion are cultivated and enhanced, the feeling of anger, envy and hatred are banished.

3.8.5. Objectives of Teaching Music in Schools

- i) To awaken in each individual a craving for artistic expression and to provide him with a type of experience that satisfies this craving.
- ii) To develop the quality of 'musicianship' which indicates the taste of music as well as the complex of knowledge, skills and interest which characterize a musician.
- iii) To help to offset the tension of life by providing experiences that balances the objective aspects of living.
- iv) To help to attain emotional balance and to satisfy his emotional needs.
- v) To identify the exceptional talents and to provide opportunity for its optimum development.

- vi) To maintain personal qualities such as alertness, patience, precision, accuracy, self respect, imagination, politeness and power of tolerance.
- vii) To develop the awareness that music is a universal language understood by all peoples, of every race and creed.
- viii) To develop the ability of better aesthetic pleasure, beauty and cultural enjoyment.

It is evident that music forms a very important part of the physical, mental and moral education of the child. School is the place where the art of music equally with other humanities should be taught on enlightened lines and from a real educational standpoint.

So, music must be given an appropriate place in their daily curriculum because it contributes significantly to their emotional, social and aesthetic growth.

3.9 HISTORICAL SKETCH OF MUSIC EDUCATION

The place of music in popular education is to be recognized under three distinct phases. The earlier one was the 'religious phase', where education was obliged to church and the priests. The 'humanitarian phase' is marked by the growth of democratic influence of eighteenth century. The third and the present phase is known by the name 'Social economic'.

The institution of choir schools by Pope Silvester I during the fourth century A.D. was the early form of religious phase. Later by eighteenth century A.D., the Gregorian was formed officially by western church where music was treated as a means of elevating the people.

During the early period, only monk priests were trained through choir schools. But later, it accommodated one and all who wished to join the school. Choir schools touched the field of general education, giving high emphasis to music.

“From the earliest periods, two distinct modes of approaching music teaching were presented, one in which the learning was through imitation, teaching by rote, as it is called, and the other where the rudiments of music were taught and the pupils learned to read from the written signs” (Paul, 1990). The School and Church Visitation in Marburg (1628) provided that all children above eight years of age should ‘attend the public schools and at all times be present at the singing in church’. The choral music was taught by ear, phrase by phrase, the figured descent by notations. Comenius was of the opinion that before entering the elementary school, child should be taught singing a few easy psalms.

The other two important agencies which contributed much to the development of music education were the ‘guild schools’ and the ‘town musicians’. Even though both the agencies contributed considerably to popularize music education, it was not qualitative by nature. From the

sixteenth century onward a constantly increasing number of towns and villages in Germany, France and England maintained a communal provision for instruction in it.

The humanitarian phase was influenced by the democratic movement of the latter part of eighteenth century A.D. Music education, which was confined around the church was given better definition and was welcomed by the national school system of the leading countries of Europe. Pestalozzi and other eminent thinkers recognized music as a medium for imparting patriotism. By 1850 A.D. public class instruction and individual community instruction of music became widespread in most countries of Europe. This change paved the way for developing text book for learners, manuals for teachers and graded materials for the communities involved in music education.

In America, Lowell Mason was called as the father of school music, who was strongly influenced by the aesthetic aspect of the art. The commendable works of Lowell lead to the establishment of Boston Academy of Music in 1832 A.D. As a consequence of this establishment, music was fully recognized as a subject of school study.

In the social economic phase the Music education was put to face basic changes in its approach and method of instruction. In America, majority of the music teachers found themselves unable to teach the subject, recognizing the novel trends in the field. Thus preparation for

teaching music became a purposeful task on the part of general education. The tendency to encourage instrumental work in schools has been increased considerably. Thus the approach towards Music education became more creative and it availed a true value in education.

The early Music education in schools showed a basic difference in its method of teaching. Music education outside the schools gave emphasis to “voice placing”, aiming at preparing good singing tone. But in the case of music education in schools, the objective was to produce professional singers out of the already available good singing tones. Thus learning of new and fine songs along with the use of musical notations developed very fast. So, the identification and application of the notation – coding and decoding – necessitated a good mental process to each learner of music.

Modern tendencies of music education show that it attributes more emphasis on the internalizing of music. The usage of text, meaningful pronunciation and realisation of the significance of the feeling are given priority during instruction. This helps the teacher to keep better concentration in tone quality, dynamics, rhythm, pronunciation and expression of feeling.

In the west, conservation and music schools played commendable role in the history of music education. Most of the famous universities of the West have established Departments of Music. The Department of Music of Harvard University was established in 1862. Colombia University

of New York established a separate Department of Music in 1896. But the contributions of independent conservatories and schools of music can never be underestimated. As a result of achievements of these institutions, music education became a dominant branch of modern school curriculum since the early decades of twentieth century.

3.9.1 Music Education in India

Indian music which is treated as the brightest jewel adorning the crown of India's culture has a long and honourable past. Music is essentially a gift of God. It has been said that musicians are born, not made. "The story of Indian music and its evolution enables one to understand something of the genius of the race that has given to the world the magnificent 'raga' and 'thala' system; the idea of 'Manodharma Sangita' and the concepts of 'rhythmical harmony' and 'abhinaya' (Sambamurthy, 1982).

The problem of music was as old as the Yajurveda. The classification of musical instruments into 'thala', 'sushira', 'avanaddha' and 'ghana' – chordophones, aerophones, membranophones and autophones – mentioned in Bharata's Natyasastra has been universally accepted as the most scientific system of classification

The bifurcation of the only single Indian system of music into the two systems came after the thirteenth century A.D. The 'Hindustani Music' and 'Karnatic Music' was used for the first time in Haripala's work 'Sangita

Sudhakara' written sometimes between 1309 and 1313 A.D. The term 'Hindustani Music' which was not found in early medieval literature became popular after the advent of Muslims in Delhi. The music of the North India began to develop along fresh channels due to the contact with Persian and Arabian styles. But music of the south, undisturbed by foreign invasions kept on keeping the ancient faithful traditions and this music came to be styled as 'Karnataka Sangita'.

The sources which provide materials for constructing the art history of India are both varied and extensive. There are works written in Sanskrit and other Indian languages during the last two thousand five hundred years. Of them, 'Natya Sastra' by Bharata is considered to be the basic creation. "Sangitachoodamani" by King Pratapa deals exclusively of the musical principles. "Ragatharangini" by Lochana Kavi and "Sangita Darpana" written by Damodara Misra also deal with the music and its basic doctrines. But even before that, Vedas, Brahmanas, Upanishads, Ramayana, Mahabharatha, Bhavathatha, Kalidasa's works and Panchathantra contain valuable references to music.

3.9.2 Landmarks in the History of Music Education

"Landmarks are distinctive stages in the development of the art of a country" (Sambamurthy, 1982). Some of the important landmarks in music are:

- (i) The emergence of the solfa syllables *sa ri ga ma pa dha ni* in the post-vedic period is the earliest landmark in the history of Indian

music. These names are mentioned in 'Narada Parivasajaka Upanishads'.

- (ii) The emergence of the concept of 'adhara shadja', to which basic note all ragas and compositions are sung:
- (iii) The emergence of the scale of seven notes and the concept of an 'octave'.
- (iv) The emergence of the concept of Raga forms the most important landmark. It occurred during the fifteenth century A.D.
- (v) As a result of the emergence of the concept of Raga, there evolved the 'manodharma sangita' or creative music.
- (vi) The development of identity for music from dance.
- (vii) The emergence of the 'angas' such as *pallavi*, *anupallavi* and *charana* that occurred during fifteenth century A.D.
- (viii) As a result of Bhakti movement during the fourteenth and fifteenth century, the style of collective worship like Bhajans evolved.
- (ix) The development of 'Sangita lipi' or musical notation occurred in twentieth century.
- (x) Introduction of music in the educational curriculum is an important landmark that occurred during the early years of twentieth century.

For learning art, India followed the *Gurukula system of education*, especially for music. “To attain eminence and gnanam, ‘sradha’ is essential on the part of the seeker of knowledge. The knowledge of music and music attainment has to be obtained by an earnest student through dedication at the feet of the master and by unstinted devotion to him” (Gowri, 1989).

This system which is unique to our country is quite applicable in other branches of learning like philosophy, literature and the like. Since the art of printing was unknown and the system of notation was also not prevalent, oral instruction was the only worthwhile method of teaching music. Guru’s guidance was wholly based on ‘Lakshya Gnanam’. “In music, these two aspects called generally ‘Lakshya’ and ‘Lakshana’ have their own place, but ‘Lakshya’ is considered more important for obvious reasons” (Gowri, 1989).

As modern education was imposed by British, the concept of Indian art and its teaching took diversions from the conventional style and approach. “Art education under British rule started on the British pattern and was intended to equip craftsmen with skills that would help them fit into the new industrial system that was to come” (UNESCO, 1972). The impact of modern art from other countries is gifted with insight and Indian artists have created art which is valid for its own validity, conceptual structure, aesthetic selection and linear quality.

The case for Art-Education was very alive during the pre and post-independent India. Our leaders had a thorough awareness regarding this. "Music must be given a place in our scheme of education, and its value in the cultural awakening of the people accepted" (Gandhi, 1939). After independence, various experts committees have been examining the Art education programmes in schools and based on the findings, their recommendations have created considerable changes in the field. As per this, Art education has been included in the school curriculum which includes drawing, crafts, music and the like. The syllabi gave the lie to admirable intentions like opportunity for creative expression, enlarging the power of imagination and visualization, developing aesthetic sensibilities and so on.

During the early post independent period, Art teachers of primary schools were not trained. The subjects were taught in the ordinary classroom without special facilities. During seventies and eighties, a number of art schools have been established under both private and state ownership. These developed better training facilities at Bombay, Delhi and Calcutta in Art-education

The establishment of Santiniketan and Viswabharati has been treated as a pioneering effort in the history of Art Education as well as the history of our nation. Rabindranatha Tagore who was an intense lover and worshipper of Nature established Santi Niketan according to his philosophy

of Art and education. Tagore strongly rejected the conventional approach of treating Arts and its education only as a supplementary mechanism of general schooling. Instead, Art-Education has been strictly treated as an inseparable part of general school curriculum. With the broad view of enriching our culture through Art and its education, Tagore proposed scientific and detailed learning of each art form. For the purpose, well equipped departments are also running there even now.

The Department of Kalabhavan deals with learning of visual arts whereas Sangeeth Bhavan deals Music, giving priority to Hindustani classical music and 'Rabbbindra Sangeeth'. In the dance section Kathakali and Manipoori dance are taught separately indepth preserving its purity.

Through this approach any student of this institution develops a devotion to nature and beauty from the very beginning state of his education leading to enrichment of value education.

Compared with the Indian Education Commission Report 1964, the National Policy on Education 1986 highlights the emphasis of value education along with the programmes of material developments in schools. For the purpose of strengthening 'culture' and 'value education' among children, the NEP has also given emphasis to the teaching of Arts in our schools in a systematic way. "Art develops a sense of design that inculcated a sense of order in the child" (National Education Policy, 1986).

3.10 AESTHETICS IN EDUCATION : A HISTORICAL AND PSYCHOLOGICAL PERSPECTIVE

Since aesthetic feelings, intuitions and experiences permeate the very existence of an individual, and all functions are closely related to these experiences, it is argued that they should form an integral part of Education. As aesthetic education aims at the holistic development of the individual, it ensures various human values such as empathy, sensitivity, patience, self respect, love towards nature and so on. Aesthetic education, therefore can train many of the functions of education, which is otherwise limited to intellectual learning.

It has been increasingly realized in recent years that education should facilitate personal growth of the learner and psychologically equip him/her with necessary skills to cope with the rapid changes that take place in all spheres of life. Education, therefore needs to redress to those aspects of learning which help children develop all ideal values especially the sense of personal integrity and individual personalities that are capable of helping and relating with others. Research has also seen that children learn better when they are encouraged to engage the brain functions of imagery, imagination and rhythm in pursuit of knowledge and understanding.

The affective domain gained prominent with Maslow's work on health and well-being in the year 1950. His attempts gave an impetus to research in the affective domain and provided insights into the actions of

successful people. Rifer's client-centred methods highlighted the significance of feelings which resulted in methods of the development of self-concept, value clarification and conflict resolution. This gained recognition in the year 1969.

Kohlberg's moral education movement gave indication of different levels of moral behaviour as those of cognitive or intellectual development proposed by Piaget. The issue of 'principled conscience' is said to be the highest stage of Kohlberg's moral development, where the individual balances his needs with those of the group.

Current views on 'Character training' are also prominent in this regard. Gardner's (1993) view on model of multiple intelligence show that people can be smart in different ways and he identified seven different kinds of intelligence. They are cited below:

1. Linguistic intelligence: The sensitivity concerned to the meaning and order of words.
2. Logical mathematical intelligence: The ability in mathematics and other complex logical system.
3. Musical intelligence: The ability to create, understand and enjoy music.
4. Spatial intelligence: The ability to "think in pictures".
5. Bodily-kinesthetic intelligence: The ability to use one's body in a skilled way for self-expression or toward a goal.

6. Interpersonal intelligence: Ability to perceive and understand other individuals – their moods, desires and motivations.
7. Intra-personal intelligence: Ability to understand ones own emotions.

In addition to the above he identified the eighth intelligence namely 'naturalistic intelligence' which denotes the ability to recognize and classify plants, rocks and animals.

The recent thinking analyses intelligence at the interface of personality (Sternberg and Wagner, 1994). The structure of the brain itself reveals that the reticular activating system (RAS), hypothalamus, and cortex work in co-ordination to orchestrate arousal, affect and cognition.

Arts have been considered basic to individual development since they stimulate all senses and are referred to as the 'learning pores'. Experiences in arts are also seen as pathways to the 'cognition of being' and excellent ways of moving towards discovering of identity.

The education of aesthetics makes use of arts as means of self expression, affording psychological release and better integration of vital energies. Emotional responses within the arts are tied in the aesthetic preferences. Linkages between art and emotion are related to the concepts of set and empathy. In the past, emotions were viewed inimical to logical thought. In recent years there is, however, a growing awareness that emotions provide information, direct attention and facilitate the

attainment of goals. According to Vygotsky (1997), education of feelings call for organization of child's life and behaviour in a manner that he encounters those stimuli between which transfer of feelings is to be created. Teachers' role in harnessing the feelings of children is of great significance, as these lay the foundation of the emotional structure of personality. For the teacher, emotions can become a valuable tool for education of various reactions, by helping to recognize different forms of behaviours. Emotional reactions influence all forms of behaviour and all components of educational process (Goleman, 1995; Vygotsky, 1997). Researches have shown that emotionally tinged facts are remembered more strongly, more firmly, and for longer duration than neutral ones. It is therefore essential to teach the child to rein his emotions in the general framework of behaviour and to master their external expression.

Due weightage should be given to the affective considerations in order to establish a particular social climate in the classroom. A positive self concept is conducive to healthy growth and development and is also necessary for establishing affective relationships. Thus certain aspects of self-concept like self-awareness, optimism, positive regard, trust, and empathy get nourished. Thus it needs on the part of the teacher to build a climate conducive for the development of positive self concept in child and create a learning environment which optimizes learning, sharing, reflection, etc.

3.10.1 Curriculum concerns

Since aesthetic feelings, intuitions and experiences permeate the very existence of an individual, and all functions of the individual are closely connected with these experiences, they should form an integral part of education. To Dewey (1934) aesthetic experience is the apotheosis of human experience and should be pursued if schooling is to advance from a merely instrumental and extrinsically motivated activity to one that makes the process of learning a reward in itself. So, besides other functions, education must accept the responsibility for the systematic development of this function too.

Perception is a condition for all kinds of learning. The scope of aesthetics is not limited to fine arts alone, but has potential in other areas too, like science, social science, mathematics, languages and so forth. To focus on nurturance of individual's aesthetic function, curricula should make provisions for sensory experiences and non-rational way of knowing to compliment the intellectual functioning. This in turn has implications for developing curriculum and instructional strategies for effective implementation of aesthetic education in schools.

3.11 APPROACHES TO ART

Art has been interpreted by philosophers in different ways. According to Croce, Art is an idealization of nature and man describes it as intuition. Freud interprets art as a form of fulfilment of which, though

playful. Herbert Reed's observation is that there are two principles involved in art. First, a principle of form derived from the organic world which is the universal objective aspect of all work of art, and it is the function of perception. Second, the principle of organizations peculiar to the mind of the artist and it is the function of imagination.

To him, these are three stages in artistic activity.

1. Perception of material qualities.
2. Arrangement of such perceptions into pleasing forms
3. Expression of an emotion corresponding to the form.

According to H. Gardner's view, art is a kind of communication of subjective and objective knowledge between individuals through creation of non-translatable sensuous objects.

To Melvin Rader, there are four fold approaches to the concept of Art.

- i. Art can be understood as a creative process.
- ii. Art can be seen as an organic unity.
- iii. Art can be seen from a critical and contemplative standpoint, ie. The judgement of the aesthetic creation against some accepted standards.
- iv. Art can be seen in relation to social order. Here, art is the principal means of creating, celebrating or criticizing social values.

In Indian aesthetics, there are Alankara Vadi (Rhetoric), Ritivadi (generalized heightened emotion) and Dhvani Vadi (spiritual meaning) schools of aesthetics. The basis of Indian aesthetics is the belief that the infinite can be recreated in art through the symbols of stone, language, voice, line and movement or any other medium.

In modern Indian aesthetic, Rabindranath Tagore, himself a poet, a composer of music and a painter describes art as 'a bridge across the chasm which separates the individual from the world around'. The artist internalizes the external world into his own individual self and makes it universal through the techniques of art. While describing the nature of art, Tagore introduces the term 'Ananda' which is quite different from pleasure.

The general and widely agreed marks and conditions of aesthetic experience are summarized below:

- There is a stimulation of emotion which is pleasant to a high degree.
- An aesthetic emotion can be derived from any kind of human emotions, e.g., joy, sorrow, fear, anger, disgust, sexual excitement and so on.
- At the moment of true aesthetic experience, we do not think of any cash value or material gain, instead admire the object.
- Aesthetic emotion is a harmonious blending of different emotions.

The form and perception together create the aesthetic emotion.

- The complexity in aesthetic object holds an upper hand to sustain our interest so that we get absorbed in it at no effort.

3.12 APPROACHES IN ART EDUCATION

Art education is a basic factor of the curriculum. It is not at all a strategy to drive away the dullness/disgust formed as a result of learning other subjects at school. In addition to its own values, it helps in the development of social and intellectual competencies of the learner. The competencies acquired through the learning of art and music are quite essential for performing a creative and satisfactory life. So Art-Education is treated as an organic media enriching the life of an individual. According to Good, art education is the “Instruction and practice in the visual and spatial arts as carried on in the schools (Good, 1973).

Art and the connected experiences are perfectly individual in nature. This has to be given due consideration while constituting a curriculum for art education in schools. The substance and core of art are the aptitude, imagination and manifestation of individuals. So the experiences provided through Art-Education should inspire, enrich and guide each and every aspect in a nice manner.

All the individuals have the power to demonstrate art in some form or other. Irrespective of its form and measure, recognition and approval will cause and generate confidence and satisfaction to any learner. As in other subjects, Art-education should comprise individual and group activities in

order to foster the talents and tastes. This will naturally lead to better satisfaction, appreciation and involvement.

3.13 STRATEGIC POSITIONS OF ART-EDUCATION IN SCHOOL CURRICULUM

In the pure art component, the learner should be provided with experiences in group song, drawing and paper cutting and the experiences should reach one and all. Integrated art component equips the learners to integrate and co-ordinate various experiences in art subjects as well as other subjects. This helps the learner to apply his talent and competency in art and music to enrich the learning process of all other subjects. As art teachers play the role in the first component, the teachers dealing the general subjects hold the upper hand in the second.

The special or separate stream should provide the opportunity to the learner to undergo the studying depth in any of the areas viz. art, music, dance, instrumental music and so on.

The introduction of various arts in the school curriculum has two main purposes to serve, and are given below:

- a) To enable the child to develop a balanced and integrated personality so that he may live a fuller and happier life.
- b) To enable the child to develop his creative abilities, personality traits and artistic talents leading to self-actualisation.

Unlike other school subjects which mainly deal with the development of certain specific mental abilities and skills, planned artistic programmes in the schools can help in the achievement of the broader goals of education which emphasise the development of the 'whole' child with certain values, attitudes and goals which are essential for good life.

In spite of the spread of children's art, sit-and-draw competitions or musical and dramatic performances at any early stage, the vigour and spirit decreases as the children grow further and there is a clear indication of lack of attention and importance to aesthetic education. Hence the need for providing Art-Education due weightage in the school curriculum.

The strategic positions related to this process can be summarized as follows:

1. The arts in education should be viewed in terms of a 'process' as well as an end in themselves. As a 'process', it should nourish emotional, creative and aesthetic aspects which are essential for all round development of human personality. As an 'end', it should help the child to cherish artistic values enabling him to interpret all about he perceives.
2. Since every child possess a natural propensity for creative expression through various media, opportunities should be given to all children without imposing any restriction on self expression.

3. Since aesthetics permeate all life, various arts should be structured in such a way that they are “woven into the entire fabric of our education”.

4. While maintaining and recognizing the uniqueness of each child in the ability of self expression, possible relationship need to be established between arts and other school subjects.
5. The integrated approach in various arts as well as their relationship with the total school curriculum should be fully emphasized. A clear distinction between the expressive, creative and aesthetic qualities of various arts need to be maintained with respect to the diagrams, illustrations, maps, models, etc.
6. Grading and rewarding based on comparison of one child with another has to be avoided since every child has his own way of self expression. Children’s art activities can be evaluated based on rate of growth of each child whereas a record of growth of each child is helpful in this regard.

7. Imposition of others’ ideas and fancies on others is never entertained. In this respect, children should not be provided with any ready made art work, formulae or methods.
8. The initiative of children in exploring and experimenting in all possible media of various arts or creative activities should be encouraged.

3.14 ART-EDUCATION: A HISTORICAL PERSPECTIVE

Art-Education has come to occupy a prominent place in school curriculum in recent times. There are psychologic, pedagogic and economic arguments for its teaching. Art is the most generally advocated form of manual work, and has come to be considered as the most fundamental of vocational subjects. Almost all countries have emphasized its value as an aesthetic agent in education.

Aristotle included 'free-hand-drawing' as one among his subjects of instruction. Great thinkers like Comenius and Locke recommended drawing as a subject for schooling. "Besides drawing in flat, Pestalozzi would have the child study representation in three dimensions through modeling in clay. His suggestions were amplified and developed by Froebel, who in his kindergarten made drawing and all forms of representative handwork play an important part" (Paul, 1990).

Up to the middle of nineteenth century, the education of artisans which included apprenticeship had drawing of their trade as an essential part of their education. Even after the decline of this system as a consequence of the development of modern industry, the elements of industrial drawing were taught in public schools. In 1870, it formed the chief argument leading to the introduction of drawing into Massachusetts.

It was the first and the only state school whose sole purpose was to educate teachers of art. Industrial Art education took place in England,

America, France, Denmark and Austria simultaneously. In 1827, art as a subject was introduced into the English High Schools in Boston. "The great manufacturing state of Massachusetts feeling the industrial importance of the subject, in 1860 included it as a permissive topic in curriculum, and ten years later made the subject mandatory (Paul, 1990).

The International Exhibition in London in 1851 and the Centenary Exhibition of 1876 in United States accelerated the propagation of art study in each state.

Drawing appeared as one of the most essential forms of motor work in the Freudian practice. A number of trained investigations have been made and recorded in monographs. This includes studies conducted by Passy and Companyre in France, Goetze and Levenstein in Germany, Ricci in Italy, Cook and Hooper in England, Barnes and Shinn in America. With the increasing industrial development there has been a coincident demand that, the drawing of the higher grades relate itself as early as possible to the vocational needs of the pupils.

In 1890, a group of art teachers representing a number of countries met at Paris at the International Exhibition and organized an international society for the development of art teaching. The exhibitions at Borne in 1904 and London in 1908 served a common platform for more than thirty seven countries to share their experiences of their art schools. The American scheme of study was more elaborate, carrying forward various

forms of work, illustration, nature, drawing, landscape, still life and applied design from the lower to the higher grades.

In Germany, drawing from nature was introduced in schools based on a plan, popularly known as 'Munich Plan'. Teaching of drawing was exclusively for better success in industry and hence industrial drawing dominated the Art curriculum. Thus drawing made better machinists, carvers, jewelers and sign painters.

In England, a kindergarten or infant school course precedes the elementary school course. At the higher level, half the school time was spent for drawing and manual training. Camden School of Arts, Central School of Arts, Camberwell School of Arts and Crafts are some of the early art schools in England. Royal College of Arts was established for the training of Art teacher and for instruction to students in fine arts, architecture, manufacture and decoration.

In United States of America, Massachusetts and New York put forward basic and systematic design and programme for art teaching. In the state of New York, drawing has become a required element in school curriculum. At a higher level, a number of universities have permitted 'drawing' to be offered on entrance. A few universities have made it a required subject for technical, engineering, fine arts and architectural course.

3.15 ART-EDUCATION AT SECONDARY LEVEL

Based on this programme, the course content of Art-education in schools of Kerala is categorized under two main areas namely Visual Arts and performing arts. In secondary schools of Kerala, the Visual Art form includes drawing, painting, clay modeling and designing. The Performing Art form includes music, dance, mimicry and action.

For Standards VIII and IX, eighty instructional periods each are allotted for Art-Education, annually, where each instructional period is of forty minutes duration. But in Standard X, the period allocation is only forty instructional periods, each period of forty minutes duration. Only teachers of specialisation are appointed as Art-teachers. Each teacher is at a liberty to avail seventy five percent of the allotted periods for dealing his/her area of specialisation.

The development in the field of technology and communication have made tremendous change in the concept of art appreciation during the last phase of twentieth century in India. But when compared with the sophistications that evolved in these fields at global level, the Art-Education programme is yet to gather momentum in India. Both the government and other cultural agencies organize Art Exhibitions, workshops and other performances for encouraging the formal and professional Art-Education in the state. As a result of combined efforts of the government, formal schools, art institutions and other cultural

agencies; Art-Education have acquired an attractive momentum in India, especially in Kerala. The formal and systematic art competitions and Youth festivals organized by the Department of Education have given better attraction to the Art activities among students and parents. This resulted in the spread of Art-education formally and even parallel to that of the general education framework. The new millennium is characterised by such a culture that, sparks of Art Education is reaching each student with better meaning and spirit. But the observation of UNESCO deserves recognition and it is relevant even in the present too. "Except through exhibitions, talks and so on, the professional societies and organisations do not have any direct programme of Art Education, and no agency does any substantial research in Art Education" (UNESCO, 1972).

METHODOLOGY

4.1 Method adopted in brief

A. Sample selected

B. Tools employed for the collection of data

C. Administration of the tools

D. Document analysis

E. Statistical techniques used for the study

This chapter presents an overall idea of the methodology followed by the investigator for the conduct of this study. The study is mainly on an evaluation of the Art-Education programmes in Secondary Schools of Kerala. The methodology followed in this study are presented below:

Method adopted for the study:

In order to achieve the objectives of the study, the investigator followed Descriptive Research Method. Descriptive Research Method is a fact-finding approach related mainly to the present and abstracting generalizations through the cross-sectional study of the present situation. Thus Descriptive Research Design enables the researcher to describe or present a clear picture of a phenomenon or phenomena under investigation. "Descriptive Research involves collecting data records to test hypothesis or to answering questions concerning the current status of the subject of the study" (Gay, 1990). It is more than just a collection of data which involves measurement, classification, analysis, comparison and interpretation.

Of the many methods that fall under Descriptive Research, the investigator adopted Normative Survey Method. The fundamental purpose of

the survey method is to describe the characteristics of variables in population by directly examining the samples. "A Survey Design provides a quantitative and numeric description of some fraction of the population – the sample – through the data collection process of asking questions of peoples" (Flower, 1988).

According to Best and Kahn (1995), Survey Method involves a clearly defined problem and definite objectives. It requires expert and imaginative planning, careful analysis and interpretation of the data gathered and logical and skilful reporting of the findings. The purpose of Survey Method is to generalize from a sample to a population so that inference can be made about some characteristic, attitude or behaviour of the population.

Survey Method studies large and small population by selecting and studying examples chosen from the populations to discover the relative incidence, distribution and interrelations of sociological and psychological variables. The advantage of this type of research is that it links sample investigations with population and thereby offers an easy opportunity of studying population behaviour. The studies are conducted in natural setting and the purpose is both immediate and large.

4.1 METHOD ADOPTED IN BRIEF

The existing Art-Education programme in the schools of the state was evaluated in a comprehensive and systematic way. For the purpose of

evaluation, the broad area under investigation was divided and set up into five main sections based on its nature. They are:

1. Objectives of Art-Education at secondary level
2. Art-Education curriculum at secondary level
3. Curriculum transaction followed
4. Teacher competence
5. Evaluation system followed.

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Each of the above components was analysed and evaluated with the help of the data collected through the analysis of the documents and also by administering the tools developed for the purpose.

The data for the study was collected in four phases. In the first phase, the data were collected by thoroughly analyzing the documents which are relevant and valid in this connection. In the second phase, the awareness and practice in the present set-up was examined and the data in this respect were collected by administering the questionnaire developed by the investigator for the purpose. In order to ensure the trustworthiness of the data driven, the investigator collected necessary data again by conducting direct observation of the programme of Art-Education going on in schools at secondary level. The observation schedule developed for the purpose was used in this connection. In the fourth phase of data collection, the investigator interviewed the administrators especially the headmasters and educational officers with the help of the schedule developed in this regard. Since the

awareness, initiative and the will of the administrators have a positive role on the successful implementation of the programme, the data collected in this regard are of high importance so far as the studies are concerned.

In addition to the above process, the investigator discussed each and every aspect of the issues minutely with experts, renowned artists and musicians and other authentic personalities in the field of Art, Music and Education.

The data along with the proposals, suggestions and observations were analysed in the last stage to draw the findings.

The details of the methodology followed are presented under the following heads:

4.1.A. Sample Selected

4.1.B. Tools employed for the collection of data

4.1.C. Administration of the tools

4.1.D. Document analysis

4.1.E. Statistical techniques used for the study.

4.1.A SAMPLE SELECTED

Sampling is an important aspect of research study. It is a process of selecting a number of individuals for a research study in such a way that the individuals should represent the population from which they were drawn. The process of sampling makes it possible to draw valid inferences or generalizations on the basis of careful observation of the proposed aspects of

the population. "A sample is a small portion of a population selected for analysis" (Best, 1995).

In order to collect and compile information regarding various aspects of the process of Art-Education in schools of Kerala, the investigator drew the sample from the population of teachers dealing Art and Music at secondary level, administrators including headmasters of secondary schools, eminent artists and educationists. In order to select the sample for the purpose of investigation, stratified random sampling technique was followed. Due weightage was given to the following while selecting the sample.

- (i) Locale
- (ii) Type of management, viz. government and aided.
- (iii) Subject of specialization viz. Art and Music.
- (iv) Length of service.

Based on the nature of study, the investigator gathered information from schools of 9 districts of the state selected at random.

The details are presented in tables 4.1, 4.2 and 4.3.

Table 4.1

Table showing the details of the sample – District wise

Sl. No.	Name of the district	No. of teachers	Art	Music
1	Thiruvananthapuram	42	26	16
2	Alappuzha	30	20	10
3	Kottayam	34	22	12
4	Ernakulam	36	23	13
5	Thrissur	40	24	16
6	Palakkad	42	24	18
7	Malappuram	36	30	16
8	Kozhikode	44	26	18
9	Kannoor	46	31	15
	Total	360	226	134

Table 4.2
Details of the sample – Category wise

Sl. No.	Category	Sub Category	No.of teachers	Total No.of teachers
1	School	Aided	200	360
		Government	160	
2	Locality	Urban	164	360
		Rural	196	
3	Subject	Art	226	360
		Music	134	
4	Teaching Experience	5 to 10 years	90	360
		10 to 20 years	165	
		More than 20 years	105	
5	Gender	Male	194	360
		Female	166	

Table 4.3
Details of the sample – Abstract

Sl. No.	Category	Number
1	Teachers dealing Art and Music at Secondary level	360
2	Administrators including headmasters, DEOs, DIET faculties and Faculty members of SCERT	120
3	Artists/Musicians/Experts in the field	40

4.1. B TOOLS EMPLOYED FOR THE COLLECTION OF DATA

In order to collect relevant data from the sample selected, the investigator used the following tools and documents and they are presented below:

1. Questionnaire on an evaluation of Art-Education programme at secondary level in the state of Kerala (Kelu and Ramachandran, 2002) Appendices I & II.
2. Observation schedule on An Evaluation of Art Education Programmes in Secondary Schools of Kerala (Kelu and Ramachandran, 2003) Appendix III.
3. Interview schedule on An Evaluation of Art Education Programmes in Secondary Schools of Kerala (Kelu and Ramachandran, 2003) Appendix IV.

4.1.B.1. Description of the tools used

4.1.B.1.1. Questionnaire

“A questionnaire is a list of planned written questions related to a particular topic, with space provided for indicating the response to each question, intended for submission to a number of persons for reply” (Good, 1973).

To collect necessary data based on the objectives formulated, the investigator developed a detailed questionnaire.

Preparation of the questionnaire

In order to collect necessary information from the practicing teachers at secondary level, the investigator developed a detailed questionnaire. This was carried out followed by the detailed discussion with expert teachers dealing Art and Music, eminent artists, curriculum experts, educational administrators and his supervising teacher. In addition to this, the relevant documents and publications were thoroughly examined.

While preparing and selecting questions, the investigator focussed the attention mainly on two dimensions.

1. To collect necessary information about the present condition of the Art-Education programme that exist in the State of Kerala at Secondary level.
2. To collect and compile the concepts, proposals and suggestions regarding the refinement and enrichment of the present set up.

Thus the investigator developed a questionnaire incorporating five components, viz.

1. Objectives of Art-Education programme at secondary level.
2. Art-Education curriculum
3. Curriculum transaction followed
4. Teacher competence.
5. Evaluation system followed.

The first component namely 'Objectives of Art-Education programme at secondary level' consists only 2 questions.

Example: Are you aware of the specific objectives of teaching Art and Music at School as a part of General education?

The second component is 'Art-Education Curriculum' proposed for dealing Art and Music at Secondary level. This section carries 8 questions. One is given below as example.

"Do you have a separate and detailed syllabus for the instruction of your subject at secondary level?"

The third component 'curriculum transaction followed' deals with questions connected with the various instructional strategies adopted in schools for curriculum transaction. There are altogether 8 questions in this section. A sample question under this section is given below:

"Do you maintain year plan, teaching manuals and other relevant records as a part of instructional setting?"

The fourth section namely 'teacher competence' is an attempt to collect all information about the practicing teachers focusing attention towards their competence in all respects to deal the subject effectively in the classroom. Below is given a sample question from this section.

“Do you take part in performance / demonstrations / concerts / workshops / exhibitions as a part of manifesting your talents?”

The last section of the questionnaire is the ‘evaluation system followed’ as a part of the programme. This part comprises 8 questions to collect information regarding the nature of evaluation procedure already exist in Art-Education at School level. One of the questions is given below.

“State your view about the latest trend and proposal of restructuring the school subjects as ‘scholastic’ and ‘non-scholastic’ areas.”

The draft questions thus prepared were administered among a group of 80 selected expert teachers who were dealing Art and Music at secondary level belonging to four districts namely Kozhikode, Palakkad, Thrissur and Kottayam. The responses were examined thoroughly and subjected to evaluation. In view of the responses of the practicing teachers, the tool was restructured incorporating relevant items and deleting some of the irrelevant items. Thus the final questionnaire was prepared for administering among the selected sample which comprises 36 questions altogether.

Validity and Reliability

Any data gathering procedure is made effective by ensuring the validity and reliability of the instrument. Validity is that quality of a data-gathering instrument or procedure that enables it to measure what it is supposed to measure (Kahn, 1986).

In order to ensure content validity, the investigator referred all possible documents and literature concerned. This include authentic works on Art and Music, the pedagogic aspects of the subjects, the existing syllabus for teaching the subjects, research publications on Art-Education, and journals and bulletins in the area.

Face validity was ensured by means of discussion and consultation with experts and authorities in the field. For this purpose, the investigator discussed various aspects of the issue with experienced Art-Education teachers, artists, musicians, academicians, administrators and his supervising teacher.

In order to ensure the reliability of the test, the investigator followed test-retest method.

4.1.B.1.2. Observation Schedule

This tool was developed by the investigator for the purpose of ensuring the reliability of the data collected earlier. This was developed following the theoretical basis of constructing an observation schedule. The investigator also discussed in detail regarding the problems and issues with his supervising teacher and other experts in the field. The observation schedule thus developed included 17 questions together.

In order to administer the observation schedule, the investigator visited 100 secondary schools in the State of Kerala.

4.1.B.1.3. Interview Schedule

An interview schedule was developed by the investigator for collecting the details regarding the organization and functioning of the Art-Education programme in secondary schools. This interview schedule was mainly intended to administer among headmasters, DEOs, faculty members of the DIETs and SCERT.

This schedule was developed by following the theoretical basis of the construction of an interview schedule. This tool includes 21 questions on various issues and problems related to the organization and functioning of the Art-Education programme at secondary level.

The investigator interviewed 120 administrators, belonging to various categories, viz. headmasters, DEOs and faculty members of DIET and SCERT.

4.1.C ADMINISTRATION OF THE TOOLS

After getting prior permission from the authorities concerned, the investigator administered the questionnaire among 360 Art-Education teachers selected as the sample of the study. As the first step of the procedure, the investigator developed a rapport with each and every respondent and gave a brief of the study undertaken by the investigator. The respondents were given a brief introduction about the nature of questionnaire and its importance since it carries questions 'descriptive in nature'. Adequate

time was allotted for making responses in the papers provided for the purpose. After proper administration of the questionnaire, the tools and the answer scripts were collected back with care for further analysis.

After obtaining the permission of the headmasters and the teachers concerned, the investigator observed the organization and functioning of the Art-Education programme of each school. The responses and findings on the basis of the schedule were noted properly for further analysis.

The interview was conducted as per the time schedule fixed in advance after meeting the respondents concerned. The data were collected informally, even though based on the schedule developed earlier. The responses were recorded with care and subjected to analysis.

4.1.D DOCUMENT ANALYSIS

Documents are current or historical literature which are in either written or printed form. They are widely approved and referred for the purpose of research.

In the present study the purpose of document analysis is cited below:

- a. To identify the areas which are related with the various aspects of the Art-Education programme in schools of Kerala.
- b. To understand the principles and rules based on which the present Art-Education programme is organized and performed at secondary level.

- c. To collect the information regarding the role of various agencies contributing to the implementation of the programme.
- d. To have an awareness with respect to the changes, innovations and developments connected with the organization of the programme in schools.
- e. To acquire an awareness regarding the historical development of the programme both in ancient and modern periods.
- f. To develop a critical approach with regard to the various components and the interdependence among them which contribute to the effectiveness of the programme of teaching Art and Music.
- g. To collect necessary information for the preparation of the tools for the present study.

The investigator collected and referred the following documents for collecting necessary information:

1. Annual reports of the Department of Education, Government of Kerala
2. Authentic works on Art and Music with pedagogical reference
3. Curriculum for Art-Education prescribed by the department of Education, Kerala
4. Educational survey reports
5. Governmental orders

6. Kerala Gazette publications
7. Kerala Service Rules
8. Kerala Education Act and Rules
9. National Education Policy–revised
10. National Curriculum Framework for school education
11. Publications of the department of education, Government of Kerala
12. Publications of SCERT and NCERT
13. Research publications of various agencies on Art and Education.
14. Reports of various committees and commissions on education.

The data collected through document analysis were used for further analysis of the study.

4.1.E STATISTICAL TECHNIQUE USED

In the present study the investigator made use of percentage analysis to analyse and interpret the data collected.

**AN EVALUATION OF THE ART-EDUCATION PROGRAMMES
IN SECONDARY SCHOOLS OF KERALA**

*Thesis submitted to the
University of Calicut for the award of the Degree of*
**DOCTOR OF PHILOSOPHY
IN
EDUCATION**

By

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Under the Guidance of

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**DEPARTMENT OF EDUCATION
UNIVERSITY OF CALICUT
2006**

ANALYSIS

Section – A : Objectives of Art-Education programme at secondary level

- 1 *Analysis based on the documents collected*
- 2 *Analysis based on the data collected through the questionnaire among practicing teachers*
- 3 *Analysis of the data collected among administrators through the interview*
- 4 *Analysis of the data collected through the observation of classroom teaching*

Section – B : Art-Education Curriculum at Secondary Level

- 1 *Document analysis*
- 2 *Responses among practicing teachers collected through questionnaire*
- 3 *Responses among educational administrators through interview*
- 4 *Classroom observation*

Section – C : Curriculum Transaction followed

- 1 *Analysis of teacher responses*
- 2 *Analysis of the data collected through interview among administrators*
- 3 *Analysis based on classroom observation*
- 4 *Analysis of teacher responses*

Section – D : Teacher Competence

- 1 *Qualifications prescribed for teaching Art and Music at secondary level*
- 2 *Analysis based on the responses on questionnaire*
- 3 *Analysis based on the data collected through interview among administrators*
- 4 *Analysis based on the observation of classroom interaction*

Section – E : Evaluation System

- 1 *Analysis based on the responses on questionnaire*
- 2 *Analysis of the data collected through interview and observation*

Section – F : Current Trends and Prospects

Conclusion

This chapter presents the analysis and interpretation of the study. The main objective of the study is to evaluate the existing Art-Education programme in Secondary Schools of Kerala. The data collected thus were processed and subjected to statistical treatments in terms of the specific objectives of the study. The details of analysis of the data and the results evolved are presented under the following sections. Viz. Sections A, B, C, D, E and F and the details in each section are presented below:

SECTION – A

OBJECTIVES OF ART-EDUCATION PROGRAMMES AT SECONDARY LEVEL

This section of analysis is mainly carried out to examine and assess the curricular objectives already framed for teaching of Art and Music in secondary schools of Kerala.

The collection and analysis of data are carried out in four stages and the details are presented accordingly.

1. Analysis based on the documents collected.
2. Analysis based on the data collected through the questionnaire among practicing teachers.
3. Analysis of the data collected among administrators through the interview.
4. Analysis of the data collected through the observation of classroom teaching

5.A.1 ANALYSIS BASED ON THE DOCUMENTS COLLECTED

The investigator thoroughly examined and analysed all the relevant documents which are presented below.

- i) Reports of Review Committee on Objective Assessment of Syllabuses and Textbooks – 1977.
- ii) “National Curriculum for Elementary and Secondary Education – A Framework – Revised Version” NCERT, 1988.
- iii) “The Curriculum for Ten-Year School – A Frame work.” NCERT, 1990.
- iv) Curriculum for High School Classes (Standards VIII to X), Revised Vol.II, published by General Education Department, Government of Kerala, 1992.
- v) “National Curriculum Framework for School Education – A Discussion Document – NCERT, 2000.
- vi) Curriculum for Secondary Schools–Kendriya Vidyalaya Sangathan (Delhi Region), 2003.

- vii) Proposals, Observations and Suggestions on Art-Education, SCERT, 2003.
- viii) National Curriculum Framework, NCERT, 2005.
- ix) Text Books and Handbooks on Art/Music Education at various levels.

Based on the reference cited, the objectives put forward for Art-Education at National and State level are presented below:

5.A.1.1 National Level

Objectives of teaching of Art and Music at National level are presented below.

1. To help the student to express the talents and creativity fearlessly.
2. To acquire the knowledge and skills of the basic elements of Music such as 'swara', 'thala', 'sruthi' and 'raga' in order to ensure good appreciation of and performance in Music.
3. To acquire the knowledge and skills of the basic elements of Art such as: line, colour and space and the combination in each area in order to ensure good appreciation and performance in Art.
4. To identify and foster the talents and creativity in Art and Music in order to enjoy various Art-forms from an idea that both are international languages.
5. To provide opportunities for the development of the cultural heritage of our nation as well as the state in terms of time, space and people.

6. To inculcate the power of keen observation, patience and attention and to develop thereby an emotionally mature personality.
7. To explore and discover various strategies and possibilities allowing a transition from creative expression to vocation based training.
8. To familiarize the folk and classical musical forms as well as the Art forms prevailing in our nation and across the world.
9. To develop a brief awareness about the historical and chronological development of Art and Music from the past to the present.
10. To ensure value-education (National Curriculum Framework, 2000, 2005).

5.A.1.2 State Level

The objectives of teaching of Art and Music at the State level in Kerala are presented below.

- a. To provide opportunities for the development of the cultural heritage of India in terms of time, space and people.
- b. To help the students to use artistic sensibilities in day to day life situations.
- c. To foster the innate abilities in a way useful to oneself and the society.
- d. To familiarise and enjoy the artistic heritages of various societies.
- e. To foster the artistic as well as the musical talents of pupil.

- f. To enjoy Art and Music from an idea that they are international languages.
- g. To familiarize with various musical instruments.
- h. To develop and strengthen various skills connected with each of the areas.
- i. To integrate Art and Music with other subjects (Curriculum for High School Classes, SCERT, Kerala).

5.A.1.3. Comparative assessment of the objectives of teaching Art and Music at National and State Levels

- (i) All the major objectives mentioned at the National Curriculum Framework are incorporated in the curriculum at state level too.
- (ii) The chronological development of various skills are presented in a natural way.
- (iii) The motivational aspects of the programme are not given due emphasis among the objectives of teaching either Art or Music.
- (iv) The possibilities for familiarizing the latest trends and strategies of learning and performing Art and Music are to be incorporated and specified.
- (v) The need and scope of photography in the learning of Art has to be examined and incorporated among the objectives.

5.A.2 ANALYSIS BASED ON THE DATA COLLECTED THROUGH THE QUESTIONNAIRE AMONG PRACTICING TEACHERS

In the context of National Curriculum Framework and the syllabus published by the general education department in the year 1992, the awareness among the practicing teachers about the objectives already fixed were analysed in detail. In order to collect relevant data from the sample, the investigator made use of a questionnaire namely 'Questionnaire on evaluation of Art-Education programme in secondary schools of Kerala' (Kelu and Ramachandran) of which part A is exclusively for collecting data on the issue under discussion. This part of the questionnaire carries two questions and were posed to the teachers of Art and Music separately. The details of the analysis are presented below:

Out of the sample of music teachers, 8 per cent have no awareness about any of the objectives prescribed for the teaching of music whereas 4 per cent of them are fully aware about all the objectives put forward in this connection. It is also evidently seen that 74 per cent of the music teachers at secondary level are not properly aware of the prescribed curricular objectives. Only 14 per cent of the sample is having a partial but reasonable awareness about the objectives of teaching the subject in schools.

From the analysis it is to be inferred that the practicing music teachers at secondary level more or less are totally unaware of the objectives of teaching music in schools. This is a clear indication of the fact that teaching

of music in schools is carried out by teachers who don't have a clear and specific vision regarding the objectives of the task undertaken.

The awareness of teachers dealing Art was also examined based on the data collected. The details of the analysis are given below:

Out of the total sample of Art teachers, 12 per cent were fully aware about all the objectives identified. At the same time the percentage of teachers with no awareness in this respect was only 3. As 24 per cent hold a partial awareness about the objectives, 61 per cent failed to identify the objectives of teaching Art at secondary level.

The analysis helps to infer that the awareness of the teachers dealing Art with regard to the objectives of the programme was also not hopeful in its real sense and spirit. The pathetic side of the finding is that the teachers who are responsible for the whole task of the programme at grass-root level are not having proper awareness and vision regarding the objectives of the task undertaken by them.

A comparative assessment of the awareness among teachers of Art and Music regarding the issue clearly reveals that teachers dealing Art are more aware of the objectives of Art-Education than the teachers dealing Music.

There are many reasons for this difference of which academic and administrative reasons keep prominence. Though the opportunity provided

by the authorities keep the same, the teachers of Art are linked with the teachers' organisations than the teachers of Music. As the Art teachers in general are involved in organizing workshops and exhibitions, the communication among them is higher than it is seen among the teachers of Music. The non-availability of proper, systematic and scientific pedagogic training is the other important reason for the state of affairs.

The response of the teachers regarding the noble and fundamental qualities that could be inculcated among the pupils through the teaching of Art and Music in schools were collected through a question in this connection. The various responses are presented below based on the magnitude of their preference.

Noble quality That could be inculcated	Percentage of teachers preferred
➤ Love towards nature	23
➤ Development of professional skill	20
➤ Aesthetic sense	14
➤ Self confidence or self respect	14
➤ National feeling	12
➤ Affection, politeness and respect towards others	10
➤ Emotional enrichment	5
➤ Sociability and Education of the heart	2

The data shows that 23 per cent of the practicing teachers prioritized and identified 'love towards nature' as the important quality which could be inculcated through the programme of Art-Education whereas 'development of professional skill' was identified by 20 per cent of the sample. On the other extreme, it was found that only 2 per cent of the sample identified 'Education of the heart' as the important quality that deserves emphasis. The analysis also reveals that 'development of self confidence' as well as 'self respect' was the other important quality to be inculcated as a result of Art-Education. Only 14 per cent of the sample prioritized this quality. The most important aspect of the finding was that the 'development of mature emotions' and 'stabilised personality' were not properly identified by the practicing teachers with due importance and emphasis. It was only 17 per cent of the sample who could identify either of these qualities which are treated as important.

5.A.3 ANALYSIS OF THE DATA COLLECTED AMONG ADMINISTRATORS THROUGH THE INTERVIEW

In order to examine the awareness of the administrators regarding the issue under discussion, the investigator administered an interview among administrators of selected schools at secondary level. The responses of the sample regarding their awareness and vision about the objectives of Art-Education were collected through specific questions in this connection. This was carried out based on the schedule developed for the purpose (Interview schedule appended as Appendix IV).

The responses of the administrators were analysed, consolidated and are summarized in table 5.1.

Table 5.1

Details of data collected through interview based on the schedule

Item	Response	%	Response	%	Response	%
1. In secondary schools of Kerala, Art and Music are taught as a part of general education. Do you have active and serious Art-Education?	Weak programme	76	Active programme	14	Not identified	10
2. Are you aware of the specific objectives of teaching Art and Music at school which come under the programme of Art-Education?	Totally aware	16	Partially aware	18	Totally unaware	66
4. Could you ever experience a refinement in the behaviour and personality of the students as a result of Art-Education?	Yes, show politeness and creativity	59	Certain skills only	19	Couldn't detect any change	22

According to 86 per cent of the administrators they do not have serious and active Art-Education programme in their schools. Moreover, among them, only 16 per cent have a reasonable awareness with regard to the objectives of teaching either Art or Music. 66 Percent of them responded without any awareness regarding the issue under consideration. Among the respondents 78 per cent feel that students who involve actively in the programme show distinct change in acquiring skills and developing the behaviour and personality. This include developing politeness and creativity as well.

5.A.4 ANALYSIS OF THE DATA COLLECTED THROUGH THE OBSERVATION OF CLASSROOM TEACHING

As a part of the study, the investigator visited 100 secondary schools of the state selected at random from which data were collected from among the practicing teachers. This was done to make sure of the trustworthiness of the data collected through the administration of the questionnaire. For the purpose of collecting relevant information, the investigator used an observation schedule that contains 18 items (Schedule appended). The analysis is done based on the overall performance of the Art-Education programme organized in schools and the findings are presented below:

- (a) The administrators including the headmasters are also unaware of the specific objectives of teaching Art and Music at secondary level.

- (b) The unawareness on the part of administrators regarding the objectives adversely affects the organization of the programme at school level.
- (c) This unawareness leads to an underestimation about the importance and relevance of the programme among the schools as well as the society.
- (d) The administrators do not provide any support to strengthen the programme.

Interpretation

Based on the overall assessment of the curricular objectives, the awareness among practicing teachers and administrators can be interpreted as follows:

1. The objectives of teaching Art and Music at national level are found to be more or less sufficient, adequate and satisfactory to serve the purpose.
2. Compared with the national level views regarding the objectives of Art Education in general schooling, the objectives proposed at State level are insufficient.
3. The practicing teachers as well as the administrators are totally unaware of the objectives of teaching Art and Music at secondary level in the state of Kerala.

4. The teachers dealing Art and Music are not properly exposed in getting correct knowledge and information about the programme of Art-Education.
5. The curricular objectives are to be restructured and reframed to cope with the national aspirations.
6. The analysis of the objectives reveal that the aims and objectives framed in the National curriculum is found to be more comprehensive than at the State level. This may be due to the lack of systematic review and restructuring in Art and Music Curriculum at State Level.

SECTION – B

ART-EDUCATION CURRICULUM AT SECONDARY LEVEL

The most effective and common instrument to achieve various objectives of Art-Education is its curriculum which is developed by NCERT and SCERT. This part of analysis is mainly focusing on the various aspects of existing Art Education Curriculum, viz.

- (a) Gradation,
- (b) Coverage and comprehensiveness, and
- (c) Feasibility based on class and age level.

The analysis is mainly worked out and presented in 4 sub sections viz. Analysis of Art-Education curriculum based on.

- (i) Document analysis
- (ii) Responses among practicing teachers collected through questionnaire.
- (iii) Responses among educational administrators through interview.
- (iv) Classroom observation.

5.B.1 ART EDUCATION CURRICULUM – DOCUMENT ANALYSIS

In order to achieve the objectives cited, the investigator made a thorough analysis of the relevant documents available in the area concerned. The following documents are referred in detail and they are presented below:

- Report of Secondary Education Commission, 1952-53.
- Report of Education Commission, 1964-66.
- The curriculum for the Ten Year School – A Framework, NCERT, 1975.
- Resolution adopted by the Standing Committee of the Central Advisory Board of Education, 1976.
- Report of Review Committee – An objective assessment of syllabuses and text books, 1977.
- Report of working group on “Curriculum Load at the School Level – A quick appraisal”, NCERT, 1984.
- New Education Policy, Government of India, 1986.
- National Curriculum for Elementary and Secondary Education – A framework, revised edition, NCERT, 1988.
- National Curriculum Framework for School Education – A Discussion Document, NCERT, 1999.

- Scheme of Studies envisaged in the National Curriculum Framework for Secondary Stage, 2000.
- Curriculum for Art-Education, Kendriya Vidyalaya Sangathan (Delhi Region) 2002-03.
- Curriculum for Art-Education, ICSE.
- National Curriculum Frame Work – 2005, NCERT.

The main features of Art-Education curriculum as envisaged at national level are presented below.

5.B.1 (a) Art-Education curriculum as envisaged at National level

Art provides a most satisfying medium of creative expression. Art-Education should be treated as an important area of curricular activity for all round development of the child. The programme of Art-Education should enable to sensitize the learners so that they may learn to respond to the beauty in line, colour, form, movement and sound. The study of Art and cultural heritage may enable them to appreciate and understand one another. The curriculum should aim at developing awareness of, and interest in, a wide variety of fine arts, both at the classical and folk level so that the learner is both the beneficiary and the performer.

At secondary stage, Art-Education should comprise:

- a. Study of visual and aural resources and their exploration.
- b. Projects leading to creative expression and exhibition of the works in visual and aural form.

- c. Inter-group, inter-school art activities.
- d. Study trips and interaction with artists in community.
- e. Exploration of traditional Art-forms available in the community and neighbourhood.

(National Curriculum for Elementary and Secondary Education – A framework, revised edition, NCERT, 1988).

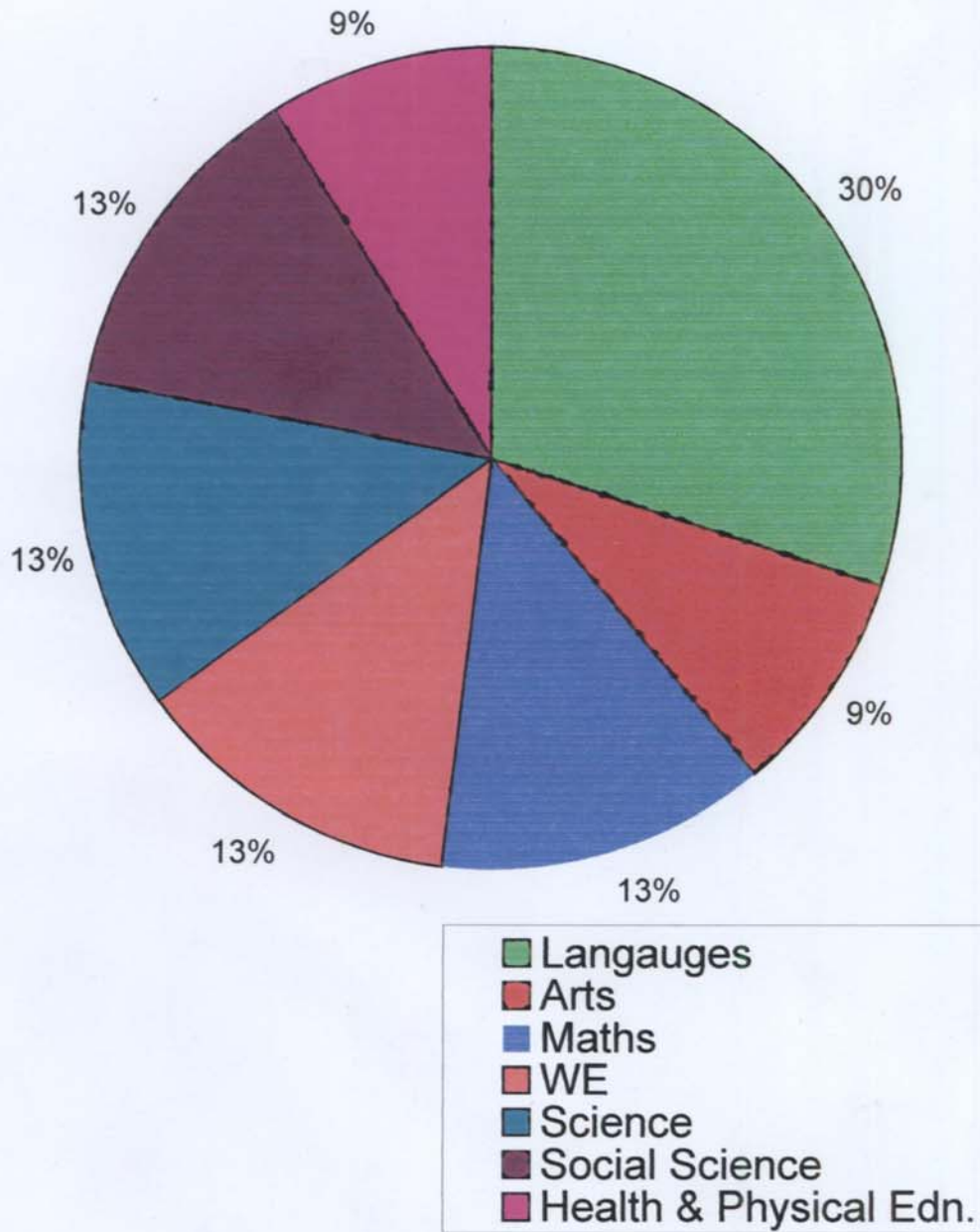
Learner at secondary stage also need to develop aesthetic sensibilities and social values through projects on conservation of natural and cultural heritage by providing opportunities for study of Indian culture, working with artists/artistes in the community, organizing festival and celebrations of the community at large, display of physical environment and surrounding landscape, etc.

Learning by doing and a wide exposure to Art forms is a must for self expression and widening of the learner's own experience. Art-Education should not be fragmented. It should adopt integrative approach at all stages up to class X.

(National Curriculum Framework for School Education – A Discussion Document, NCERT, 1999).

The time allocation as proposed by the “National Curriculum for Elementary and Secondary Education – A Framework” (Revised Version, NCERT, 1988) is presented below.

Fig. 1 Time Allocation for Different Curricular Areas (Secondary Stage)



From the graph it is clearly seen that 9 per cent of the total instructional periods are proposed to be entrusted for dealing Art and Music at Secondary level.

The investigator also examined the suggestions and proposals put forward by the Review Committee which was in charge of the objective assessment of syllabuses and textbooks in schools of our nation in 1977.

The *structure, curriculum pattern and time allocation* for classes VIII, IX and X designed by the committee are given below in detail.

Structure, Curriculum Pattern and Time Allocation
Classes VIII, IX and X

* Specifications	* Time allocation (per week)
1. [Three language formula as recommended in the Report of the Education Commission 1964-66 – pages 334-336, published by NCERT, 1971]	} 8 hours
2. Mathematics : Alternative I or Alternative II	} 4 Hours
3. Science : Alternative I or Alternative II Theory + Practicals	} 5 hours
4. History, Civics and Geography – as one course	} 3 hours
5. One of the following: The Arts (Music, Dancing, Painting, etc), Home Science, Agriculture, Commerce, Economics, Social Reconstruction, Classical Languages etc	} 2 hours
6. Socially Useful Productive Work and Community Service	} 6 Hours
7. Games, Physical Education and Supervised Study	} 4 hours
Total	32 hours

The syllabus in Music for secondary classes as prescribed by the Review Committee under the Chairmanship of Sri. Ishwarbhai J. Patel (1977) was also examined and the structure and pattern of the same are presented below:

Syllabus in Music

Class VIII (Vocal)

<p>Alankaras : Only four alankaras</p> <p>Recognition of Swaras : Recognition of all sudha swaras</p> <p>Knowledge of Komal swaras : Difference between sudha and komal swaras</p> <p>Knowledge of Raga : Rag <i>Kafi</i> and <i>Khamaj</i> to be introduced with a <i>Chhota Khayal</i> or any other composition with two <i>alaps</i> each in <i>sthai</i> and <i>antara</i>; so also two <i>tanas</i> in <i>sthai</i> and <i>antara</i>. "Hori" in Raga <i>Kafi</i> may be done.</p>	
<i>Roopak Tal</i> to be introduced	Rhythm knowledge
<p>Patriotic songs – 3, Devotional Songs –2, Folk songs –1, song on festivals of India –1, Seasonal songs –1, National Anthem (Jana Gana Mana), Seasonal song –1, Vande Mataram.</p> <p>Definitions in short of the following: Khayal, Lok-Geet, Bhajan, Desh Bhakti Geet, tal, sam, khali, Matra, Vadisamauti, Life sketch in short of any reputed musician of India</p> <p>Collection of photographs of musicians of India and photographs of some instruments of India.</p> <p>Note: (i) An emphasis should be laid on practical music more than theory. (ii) Creative work in music should always be encouraged.</p>	<p style="text-align: center;">} Theory of Music</p> <p style="text-align: center;">} Project Work</p>

Classes IX & X (Vocal)

1. Sangeet, Nad, Swar, Shudh, Komal, Teevar, Saptak, Mandra, Madhya, Tar, Aroha, Avaroha, Raga, Laya, Matra, Tal, Avartan, Sam, Tali	Theory
2. Knowledge of notations system as laid down by Pt. Vishnu Digambar, Paulskar and Pt. Vishnu Narain Bhatkhande.	
3. An outline of history of music	Practical
❖ Fifteen songs for community singing	
(a) National Anthem	
(b) Five folk or tribal songs of regions indicating time of the year, occasion and the function with which they are related. Writing down the song with its meaning and knowledge of its rhythm.	
(c) Five devotional songs, bhajanas from the saints, poets of India.	
(d) Three songs in regional languages other than mother tongue including one Tagore Song.	
(e) Three songs patriotic or on the theme of universal love and amity.	
❖ To create proper sense of swara and laya through Talabadh and alankaras.	
❖ The following four ragas with descriptive details:	
Yaman, Kafi, Khamaj, Bhopali (accompaniment Tanpura and Tabla)	
❖ The teacher should communicate the characteristic feature of the ragas and its swaras, patter in a way by which the student will be able to recognize the qualities of ragas and the Art played by different swaras.	
❖ The following talas and their thekas-kaharwa, Dadra, Trital, Jhantal, Chovtal	
Project Work	
❖ To collect photographs of great musicians with their introduction and all types of musical instruments (Photographs) and their players (To be pasted in the Scrap book)	Project work
❖ To listen vocal music programme on AIR or T.V. and to write the description of the performance (To be written in the Scrap book)	

Classes IX & X
MUSIC (Melodic Instruments)

- | | |
|--|--------|
| <ol style="list-style-type: none"> 1. Knowledge of the Terms:
Sangeet, Dhvani, Nad, Swar, (Sudha, Komal, Tivra)
Saptak (Mandra Madhya, Tar), Aroha, Avaroha, Raga,
Gat, Laya; Mtra, Tal, Avarta, Sam, Tali, Khali 2. Knowledge of Notation system as laid down by Pt.
Vishnu Narain Bhattachande or Pt. Vishnu Digambar
Paluskar. 3. Short history of Indian music. | Theory |
|--|--------|

Practical activities

Any one of the instruments:

Sitar
Sarod
Violin
Dilruba or Esraj
Flute
Jaltarang
Mendolin
Guitar (Accompaniment Tabla)

- I. The candidates for instruments may be allowed to opt for Community Singing or for instrumental ensemble based either on the Ragas from the Syllabus or light and Folk Dhun (Melodies)
- II. To create proper sense of swaras and layas through Talabadh Alankaras
- III. The following four Ragas with descriptive details:
Yaman, Khamaj, Kafi, Bhopali (Accompaniment Tanpura & Tabla)
- IV. The following five talas and their thekas:
Kaharawa, Dadra, Trital, Jhaptal, Choutal
- V. Preliminary knowledge of tuning the instruments.

Syllabus in Art
Class VII-VIII

1. To help the child sharpen his perception and observation of his physical and social environment
2. To help the child use his own imagination and development of his own concepts and expression through exploration and discoveries of his visual symbols media and techniques
3. To develop in the child a sense of organisation and design i.e. aesthetic arrangements permeating all life
4. To help the child achieve an alround growth as an individual and as a social being in tune with our culture.
5. To give to the child deep and lasting enjoyment of Art that may persist in his adult life.

Objectives

1. Drawing and Painting

1. Drawing from imagination with charcoal, pencil, crayon, dry brush, chalk on different surfaces e.g. wet paper, papers and boards with different textures, chalk board, newsprint papers, old newspapers, Takhti, slate etc – Indoor and outdoor sketching of moving and static, animate and inanimate objects both natural and man made.
2. Paintings with wet colours, crayons, and also by combining with other techniques, to be attempted on different textual surfaces like corrugated paper, hand made paper, newsprint papers etc.
3. Topics for motivation may include ideas gained from daily experiences, simple stories, folklores, improvised stories, poems, stimulation from music, drama, dance, dreams and other sense stimuli.

Activities of Visual Arts in terms of Material, Media & technique Two Dimensional Activities

Syllabus in Fine & Applied Arts
Classes IX & X

1. Consolidation of the knowledge of previous artistic experiences	}	Objectives
2. Development of artistic sensibility at this transitional stage suited to this age group		
3. To make the work of Art more functional in daily life		
4. Exploration of various media and techniques		
5. Exploration of environment through observation		
1. Composition	}	Groups
2. Applied Art		
3. Sculpture		
4. Graphic		
❖ Study of natural and man made forms; human figures; birds, animals, vegetation etc. Outdoor sketching based on daily-life incidents, school activities, home life and subjects like postman, milkman, washer man, local craftsman and technicians, games and sports, fair and festivals, folk stories, still life, seasons, accident, circus, Madari, Bhaloo-wala, snake charmer etc.	}	Composition
❖ Water colour, Oil colour, Tampera, Collage and Pastel colour etc.		
	}	Media

The syllabus prescribed for secondary stage by Kendriya Vidyalaya Sangathan (Delhi Region) for teaching Art and Music is given in Appendix VI.

In view of the proposal and vision at national level, the proposal regarding the *content, structure and time allotment* at secondary stage in the state of Kerala for teaching Art and Music was thoroughly analysed.

5.B.1.b. Analysis of the State level curriculum in view of the national level proposals for teaching Art and Music

In the light of the proposals, suggestions and vision at national level, the existing syllabus and curriculum for Art-Education at secondary level in the state of Kerala was analysed with special emphasis to the *objectives formulated, content selected and time allotted* (Syllabus appended – Appendix V).

As the National Curriculum Framework proposes 6.25 per cent (2/32 hours) of the total instructional hours for the teaching of Art/Music, in the state of Kerala the curriculum of Art-Education at secondary level insist to entrust 5.71 per cent (2/35 periods) of the total instructional periods for the purpose of teaching the subjects. It is worthy to be noted that the time allocation for Art-Education as proposed by the “National Curriculum for Elementary and Secondary Education – A Frame work” (Revised version, NCERT, 1988) is 9% of the total instructional periods.

Hence it is seen that the proposals put forward by National Curriculum Frame work for secondary stage was totally neglected in the state with respect to the time allotment for Art Education.

The investigator examined the scheme of studies enunciated in the National Curriculum Framework as well as in the curriculum for secondary stage in the state of Kerala. A close analysis of the structure of both the state and national level curriculum reveals the following and are presented in separate titles viz., Art and Music.

5.B.1.b.i. ART

- i. The tasks such as drawing from imagination, drawing of arranged still life, history of Art, drawing and painting of landscape, development of Art in various periods of history, practical drawing and painting from puranas/folklore/epics etc are given recognition in the state curriculum.
- ii. Aesthetic approaches of both East and West are introduced.
- iii. The state curriculum is self contained with all aspects of practical *Clay modelling* with necessary specifications.
- iv. *Collage making* is introduced only in standard X with stress.
- v. *Drawing and painting from imagination* by making use of charcoal, crayon, dry brush, chalk on different surfaces like wet papper, papers and boards with different textures, chalk board, newsprint papers, old newspaper, takhiti, slate etc are not properly included in the curriculum for Art-Education in the State.
- vi. The provision for *Assignments* and *projects* are not properly emphasized in the state curriculum.

- vii. The need and possibilities of making use of *outdoor activities* and *visits* as well as the service of leading artists in the form of *demonstration/illustration* at school are not given due emphasis in the state syllabus.

From the above analysis it is to be inferred that the syllabus prescribed for the teaching of Art at secondary level satisfies most of the proposals of the National Curriculum Framework and the Review Committee on Construction of Text Books. At the same time specific proposals and directions for *assignments* and *projects* need to be included among the scheme of studies with proper guidelines including time and method.

5.B.1.b.ii. MUSIC

The content proposed in the syllabus as a part of Music Education was also examined based on the national level proposals and guidelines. The findings are presented below:

- a) In the national level proposal, *Sudha Swaras* and *Komal Swaras* are given with necessary theoretical sketch and also with differentiation between the two. But in the syllabus at state level, there exist no mention of these swaras.
- b) The explanation and specifications of the terminologies are given in detail in the National level proposal. In the syllabus prescribed by the state, only the content to be taught are mentioned as such.

Eg: Syllabus in Music (State Level) Std. IX

Item	Nos.	Periods
❖ Group Song	2	5
❖ Folk Song	2	5
❖ Teach them a Swarajati	-	6
❖ Teach them a Varna	-	10
❖ Teach them a Kirtana	-	8

- c) Tuning and playing of instruments are not given due emphasis in the state syllabus whereas it is highlighted at national level.
- d) In the National Framework, detailed sketch are given regarding the *practical works* to be undertaken.
- e) The National curriculum visualizes instruction of *Ragas* with accompaniments in Thabla and Tampura.
- f) There are no proposals and suggestions for maintaining a *Scrap book* in the state syllabus as it is envisaged in the national curriculum.
- g) Teaching of the *history of music* is not given due weightage in the state curriculum.
- h) The curriculum at state level do not discuss the possibilities for correlating music with other subjects.

A close analysis of the documents reveals that the syllabus prescribed for teaching of Music at secondary level in Kerala is not elaborate and self contained. As traditional musical aspects and melodies are given importance in the national proposal with emphasis on both theory and practicals, the syllabus in the state do not hold a detailed sketch of the same. It is seen that the curriculum in the state do not visualize a sound and scientific awareness among the learners with regard to the practical aspects of the subject. Moreover, the study about the 'History of Indian Music' is not given due weightage in the state Art-Education Curriculum.

The findings point out to the need for a restructuring of the State curriculum giving priority to the areas identified as inadequate.

5.B.2. Analysis of the curriculum - Based on responses among practicing teachers

The opinion, observation and awareness of the practicing teachers about the existing Art-Education syllabus/curriculum at secondary level was also examined in detail. In order to collect relevant data from the sample selected, the investigator incorporated eight questions in this part which forms the 'B' section of the questionnaire. The responses along with the analysis and findings are presented below:

The first question in this section was intended to check the awareness of the practicing teachers about the curriculum for teaching either Art or Music at secondary level.

The data shows that 71 per cent of the Music teachers and 59 per cent of the Art teachers are not aware of the curriculum and syllabus for teaching the subjects. On the other extreme, 29 per cent of Music teachers and 35 per cent of the Art teachers believe that there exists a syllabus for dealing the subjects. Six per cent of the Art teachers kept indifferent towards the enquiry in this connection.

It is obviously seen from the analysis that the practicing teachers of Art and Music are not even properly aware about the existence of the curriculum and syllabus for the instruction of the subjects.

In the context of the unawareness, the investigator examined various reasons for the state of affairs. 43 per cent of the Music teachers and 37 per cent of the Art teachers state that no syllabus was made available at school to serve the purpose. At the same time the observation of 28 per cent of Music teachers and 22 per cent of Art teachers was quite distinct. They observe that even though the syllabus was available with the headmaster, it was not passed on to the teachers with necessary directions and guidelines to follow the same. The results also throw light to the fact that teachers of government schools follow the syllabus prescribed by the department than the teachers of aided schools in the state. A good number of aided schools are at the practice of developing a syllabus by themselves.

The involvement and initiative on the part of the management are the main reasons for framing a syllabus at school level.

This finding leads to another inference that the difference with respect to the design and content of the syllabus will lead to subsequent difference in the experience provided to the pupils through the programme. This may definitely bring about far-reaching consequences in attaining the objectives of Art-Education. The analysis and findings in this respect is a clear indication that the existing programme of Art-Education in schools is defective for want of a detailed and well-accepted syllabus in its real meaning, keeping uniformity throughout the state.

The third question in this section was intended to examine the time table followed for Art-Education and the extend at which the respective periods were entrusted for the purpose. As per the syllabus suggested by the department, the total instructional periods for Art-Education in each of the standards VIII and IX are 80 periods whereas it is 40 periods in class X in an academic year. Thus it becomes evident that 2 instructional periods are to be entrusted for the purpose in a week.

The analysis of the data shows that only 27 per cent of the schools in the state follow the norms proposed by the department with respect to the time allotment. While 41 per cent of the schools allot only one period per week for teaching both Art and Music, it is six per cent which provide more than two periods in a week. In 26 per cent of the secondary schools, there exist no consistency in the period allotment and it varies year by year.

The analysis and the results reveal that the school authorities are using their own discretion in the allotment of periods and there exist no consistency or uniformity among the schools in this regard.

The investigator also examined the process and procedure of the preparation of the syllabus of Art-Education in the state. It is seen that only one per cent of the practicing teachers keep an awareness based on their experience, whereas 99 per cent of them keep aloof from such experiences. This finding leads to the need of the following.

- (i) The experience, talent and creativity of the practicing teachers need to be taken into account while framing the syllabus.
- (ii) The process of framing the syllabus has to be made transparent by providing proper recognition and involvement to the teachers in the field.

The opinion of the practicing teachers regarding the need of restructuring of the existing Art-Education syllabus was also discussed. All the respondents expressed their desire for restructuring the existing syllabus. In this context, the significance and representation of Indian Art and Music in the syllabus concerned were analysed in detail. The response of the sample towards this enquiry was quite distinct and remarkable.

30 per cent of the sample expressed their opinion that in the international spectrum of Art, Indian contribution is relatively negligible. They

also observe that in the field of music, Indian contribution is high and significant. However, the teachers also have the opinion that the traditional Indian music as well as other Art forms need to be included in the syllabus with due emphasis.

In view of the changing trends both in manifestation as well as appreciation and enjoyment at global level, the investigator intended to collect the opinion of the practicing teachers about the need and significance of incorporating the latest trends in Music and Art in the curriculum of Art-Education. The data collected in this connection are presented along with the analysis and findings.

71 per cent of the sample was of the opinion that the noteworthy trends in the field concerned need to be incorporated and reflected in the syllabus with proper recognition. They also insist and remind of the need of treating Art-Education as an *organic process* whereas the nobility and identity of art-forms should perpetuate its natural and aesthetic appeal.

Out of 33 per cent of the sample who have some awareness of the existing syllabus, 16 per cent expressed their view that the present syllabus of Art-Education at secondary level is not framed with proper scientific insight and the content prescribed is not at all conducive to achieve the objectives defined. 17 per cent of them notice the negligence on the part of the syllabus to provide due emphasis to the *psychological* and *emotional features* of both the teachers and the taught.

5.B.3. Analysis of the curriculum – Based on responses among educational administrators

The observation and awareness of the administrators with regard to the structure, content and time allotment of Art-Education syllabus was examined by administering an interview among the sample. Among the items in the interview schedule, items 5, 6, 7 and 8 were intended to draw the awareness of the administrators with regard to the issue under consideration. The response of the sample along with the analysis and consolidation are presented in table 5.2.

Table 5.2

Responses of Administrators about the structure, content and time allocation

Items.	Response	%	Response	%	Response	%
5. For effective organization of any programme, a time-bound syllabus is needed. Do you have/follow a syllabus for the teaching of Art and Music in your school?	Yes, follow a syllabus	33	No syllabus followed	67	-	-
6. What is the nature of time allotment for the instruction of Art and Music in your school?	One period/ week	46	Two periods/ week	29	No certainty	25
7. Are you confident to say that the periods of allotted for the teaching of Art and Music are fully and properly utilized for the purpose?	Yes	69	Partially	31	-	-
8. Are you aware of the contents, structure and time allocation of the syllabus for Art-Education at Secondary Level?	Yes	16	No	84	-	-

The data shows that 67 per cent of the administrators do not have a clear idea and vision about the existence of a syllabus or any guideline of this kind. Only 33 per cent of the institutions are found to follow syllabus of any kind. It is evident from the data that there exist no agreement among the schools with regard to the time allotment for the teaching of Art and Music.

At the same time, the administrators agree that some of the periods allotted for Art-Education were utilized for dealing other subjects in the classroom. With regard to an enquiry, 84 per cent of the respondents stated that they are quite unaware of the content, structure and the time allotment for teaching Art and Music at School level.

The above analysis leads to the conclusion that the administrators including the heads of secondary schools of the State of Kerala are not even aware of the structure, content and time allocation for the existing Art-Education curriculum. Thus they don't have a perfect observation about the need, seriousness and significance of the syllabus for effective implementation of the programme at school level.

5.B.4. Analysis of the curriculum - Based on classroom observation

In connection with the study, the investigator visited certain schools and observed the programme based on certain criteria as put forward in the schedule. The details of analysis in this respect are given below.

Table 5.3

Details of data collected through observation of Art-Education programme among the schools

Item No.	Item observed	Findings	
		Yes	No
1	Is the syllabus for the instruction of Art and Music available at school?	24	76
2	Is the instruction of Art and Music at school organized as per the syllabus prescribed by the department?	17	83
3	Whether other subjects are taught in the periods allotted for Art-Education?	58	42

Out of the schools only 24 per cent have a syllabus for the purpose of teaching Art and Music. At the same time out of them, only 17 per cent follow the syllabus prescribed by the Department:

The findings about the utilization of the periods allotted for Art Education is quite surprising. As 42 per cent of the schools are found to be fully utilizing the allotted periods for the purpose, in 58 per cent of the schools even other subjects are taught with the consent of the headmaster and the teachers of Art and Music.

The picture of the availability, awareness and implementation of the syllabus reveals the pathetic state of affairs. Lack of co-ordination and uniformity are visible in this regard. This leads to the failure on the part of the administrators in making the materials and managerial sources available in schools.

Interpretation

From the analysis it is seen that the curriculum for Art Education in the State of Kerala do not satisfy the proposals and suggestions at National level. Either the practicing teachers or the administrators are not aware of the content, structure and the time allocation of the existing curriculum. Moreover, the syllabus is not made available to the schools with proper instructions for implementation.

The existing curriculum for teaching of Art and Music is not comprehensive in its real sense and spirit. The skills/competences/achievements need to be mentioned ensuring the spiral growth of each of them. Specifications with respect to the tasks to be allotted to the talented students need to be incorporated meaningfully. The organic, emotional and humanitarian halo of the subjects need to be recognized and preserved. So also the principles of gradation are yet to be satisfied. In the case of teaching Art and Music the coverage, time allocation and comprehensiveness fall short of the suggestions at National level.

The analysis in this context leads to the inference that the present Art Education curriculum at secondary level needs enrichment with respect to the content selected, time allotted and structure approved.

SECTION C

CURRICULUM TRANSACTION FOLLOWED

This section of analysis is mainly intended to examine the methods followed for curriculum transaction in the teaching of Art and Music at secondary level in the State. The details of analysis of curriculum transaction are presented in the following sub-sections.

1. Analysis of teacher responses
2. Analysis of the data collected through interview among administrators
3. Analysis based on classroom observation.

5.C.1. ANALYSIS OF TEACHER RESPONSES

The data regarding the curriculum transaction was analysed and results are presented below:

The analysis reveals that 66 per cent of the respondents have no awareness with respect to the various instructional strategies to be followed for the teaching of Art and Music. They also pointed out that they didn't undergo any pedagogic training prior to the entering into service. 23 per cent of the sample observe that they are aware of the methods which are traditional and conventional. At the same time they expressed their unawareness about the latest trends in pedagogy as well as in educational psychology. 11 per cent of the sample did not respond.

Thus it is seen that the absence of a centrally planned methodology causes the curriculum transaction defective.

With regard to the preparation on the part of the teachers, it is seen that 79 per cent of the sample are not in the practice of preparing detailed, scientific and systematic teaching manuals as a part of their teaching. As the main reason for this condition, they observe that they were not given any kind of training in visualizing a class with a pedagogic outlook. 51 per cent of the respondents don't have a thorough awareness about the steps to be followed in developing a teaching manual. It is worthy to be noted that those who maintain the notes don't even follow the same in the classroom for the purpose of instruction. The notes contain only some references about the content to be taught.

Thus it becomes evident that the teachers dealing Art and Music lack basic knowledge of the rudimentary principles of developing a systematic lesson plan for classroom management. Since the success and effectiveness of a class largely depend on the perfection in planning, it is found that the teaching of Art and Music at secondary level are not organized with proper and detailed planning.

Of the sample, only 43 per cent have the practice of making use of certain learning materials for the purpose of teaching Art and Music whereas 57 per cent of them don't have. Among those who use the materials, 21 per cent depend exclusively on private agencies while 12 percent make use of the materials which are developed by themselves. Only 10 per cent of them

are depending on the materials supplied by the department at various occasions. Among those who depend on the department, majority are music teachers since they are supplied with cassettes and booklets on light songs and patriotic songs. Teachers of Art mostly depend on private agencies for sources of academic assistance.

It is to be inferred from the analysis that the existing programme of Art-Education at secondary level is not supported and supplemented with the necessary basic learning materials.

The failure in the effective use of instructional materials for the teaching of Art and Music in schools was also examined in the context of the existing academic and physical condition of the schools. The observation of the practicing teachers about this state of affairs were collected. The investigator also intended to know whether the physical and academic atmosphere at school impose any kind of influence, either positive or negative, on the effective use of instructional materials.

79 per cent of the respondents strongly feel that the present physical and academic facilities of the schools are not conducive for the teaching of Art and Music and this adversely affects the programme in all respects. When compared with teachers of Art, Music teachers are found to be more concerned about their classroom as well as the school climate.

The infrastructural and instructional facilities in the schools of Kerala are found to be inadequate for effective curriculum transaction in Art-Education at Secondary level.

Table 5.4

Details of availability of various instructional materials, instruments and other necessary facilities for enriching Art-Education in secondary schools of the state

Music N = 134		Percentage	
1.	Audio Cassettes	27	
2.	Band set	3	
3.	Computer	24	
4.	Genchira	19	
5.	Harmonium/organ	11	
6.	Library with books and cassettes	0	
7.	Mridangam	3	
8.	Music kit for each standard	0	
9.	Sruthi instruments	16	
10.	Tape recorder	15	
11.	Thamburu	3	
12.	Tabla	11	
13.	Timings	9	
14.	Violine	1	
15.	Veena	1	
ART N = 226			
1	Art kit for each standard	0	
2.	Computers	21	
3.	Canvas board	9	
4.	Library – Exclusive for Art	0	
5.	Mixing Pan/Table	2	
6.	Overhead Projector	1	
General N = 360			
		Percentage	
		Art	Music
	* Special rooms with furniture	6	9
	* Library – exclusively for Art education	0	0
	* Demonstration hall	0	0
	*Video cassette player and collection of CDs	0	0

Teaching of music always needs varieties of instruments such as harmonium, thambura, mridangam, tabla and the like to ensure co-ordination of *sruthi*, *thala* and *laya* for a better harmony and sweetness. But the data shows that the number of institutions equipped with these instruments are scanty among secondary schools of the state. A huge majority of the schools are not provided with the instruments which are treated as the 'minimum essential' for the practice at an early stage of Art-Education. It is evident from the table that the condition of teaching Art is no way different from that of music.

Towards the question regarding the provision for viewing live programmes in Music and Art, 84 per cent of the teachers strongly agreed with the observation that the direct experience of watching and enjoying recitals/concerts/ demonstrations/exhibitions of experts and scholars will definitely influence the motivation and readiness of the learner. But 9 per cent of the sample express their disagreement with this opinion.

The reason for their arguments were also collected and the details are presented in table 5.5.

Table 5.5

The opinion and observation of the practicing teachers about the nature of impact of direct Art experience on the motivation and interest of the learner

N = 360

Sl. No.	Nature of impact of direct experience on the motivation and readiness of the learner	Percentage
1.	Direct enjoyment will help to promote interest, skill and proficiency of the learner.	42
2.	Worship and dedication of the learner towards the Art and artists get strengthened.	16
3.	Ambition and confidence of the learner increase vertically along with the experience.	14
4.	Direct experience on the diversity of art will provide a better picture of the range and scope of the subject concerned.	12

42 per cent of the sample were of the opinion that the direct enjoyment of the items in Art and Music will help to promote interest, skill and proficiency of the learners in the subject of their study. At the same time 16 per cent of the sample expressed that such experiences will help the learner to enrich their intimacy towards the subject.

The possibility of increasing the confidence of the learner to involve actively in the programmes of Art and Music was identified by 14 per cent of the sample. In spite of all these, 12 per cent of the sample feel that the direct experience on the diversity of the art items provides the learner a clear picture of the range and scope of the area concerned.

The findings of the analysis is a clear indication regarding the positive qualities that could be inculcated by providing direct experience to the students. From the analysis it has becomes obvious that the students should be provided with maximum chances to watch and enjoy good performances in and outside the classroom.

The analysis also reveals that the theory and practice in the field of Art and Music Education has no congruence.

The details of exposure provided to the students at secondary level are given below.

Table 5.6

**The details of exposure provided to students at secondary level
in addition to the classroom experience
N = 360**

Nature and diversity of exposure		Percentage	
		Music	Art
*	Providing chances to the students to visit exhibition/watch live programmes of experts and leading artists outside the campus	5	8
*	Demonstration classes by experts organized at school	6	11
*	Annual exhibitions, workshops and demonstration classes lead by scholars and leading artists organized at school	8	12
*	Concerts/recitals/stage performances organized at school at least once annually	9	0
*	Make use of CDs, overhead projectors, film strips, computers, etc.	17	21
*	Giving project works or assignments systematically	0	0
*	Remedial teaching	0	0

It is seen that even though there exists a reasonable awareness among the practicing teachers about the impact of direct experience on student achievement, the opportunity provided to the students is relatively less. Only five per cent of the music teachers and eight per cent of the art teachers provide chances to the students to visit exhibitions or to watch live programmes of experts and leading artists. But the number of teachers who seek the help of modern technology for the purpose is 17 per cent among music teachers and 21 per cent among art teachers. Only 6 per cent of

music teachers and 11 per cent of art teachers organize demonstration classes by experts at school. While 8 per cent of music teachers and 12 per cent of art teachers arrange demonstration classes and workshops under the leadership of experts in the field, 9 per cent of the music teachers organize recitals and performances at school at least once in every year. There exist no practice of project works or assignments given to the students.

It is seen from the analysis that the experience provided to the students outside the classroom is relatively less in Art-Education at secondary level. It is also found that compared with the teachers dealing music, teachers of art provide better opportunities and exposure to the students to enrich their experience. It is also seen that the existing Art-Education needs better feedback in order to take necessary remedial measures.

5.C.2. ANALYSIS BASED ON THE DATA COLLECTED THROUGH THE INTERVIEW AMONG ADMINISTRATORS

The detailed information with regard to the nature of instructional setting was derived by administering the interview among the administrators and experts. The items 3, 9, 10 and 11 of the interview schedule are intended to collect the information in this connection. The responses along with the analysis are presented below in table 5.7.

Table 5.7

Details of data collected through interview about the instructional setting of Art and Music

Sl. No.	Statement	Response	%	Response	%	Response	%
3	Could you ever identify/observe students showing interest and involvement in the learning of Art and Music?	Show interest and involvement	29	Do not show proper interest	47	Poor involvement	24
9	Are the physical and academic atmosphere of the school conducive to organize Art-Education in the proposed level?	Yes	19	Not conducive	81	-	-
10	Do there exist the practice of organizing programmes such as seminars/ exhibitions / demonstrations / workshops in the leadership and responsibility of Art-education teachers?	Yes	9	No such practices	77	Occasionally	14
11	Are the service and scholarship of the artists or experts made available at school as a part of Art-Education?	Yes	6	No such practices	83	Occasionally	11

For an enquiry to know whether the students show interest in learning Art and Music at school, it was seen that only 29 per cent of the students show genuine interest whereas 71 per cent keep indifferent. In 81 per cent of the institutions, there exist no practice of preparing notes and teaching manuals. As administrators and supervisors, 81 per cent of the sample feel that the practicing teachers don't have a systematic and scientific planning or method for classroom interaction. Most of the administrators expressed their deep concern about the infrastructure they have at school. They state that the physical atmosphere is not conducive for peaceful and effective Art-Education in schools.

The practice and scope of organising special programmes other than class room teaching was also examined in detail. 77 per cent of the secondary schools don't have such a practice. Only 9 per cent of the schools organize purposive and effective programmes in this regard. It was also found that in 83 per cent of the schools the teachers do not create opportunities for making use of the service and scholarship of the artists and experts in the fields concerned.

5.C.3. ANALYSIS BASED ON CLASSROOM OBSERVATION

The investigator visited the schools selected for the purpose and examined various activities organized as a part of curriculum transaction. Out of the items in the observation schedule, items 5, 6, 7, 8, 9, 10, 11, 12,

13 and 14 were intended to collect data pertaining to the issue namely curriculum transaction. The details of data along with the analysis are presented in the table 5.8.

Table 5.8

Data collected through classroom observation regarding the instructional setting

Item No.	Item Observed	Findings	
		YES %	NO %
5.	Do the practicing teachers prepare necessary notes and learning materials?	18	82
6.	Do the students maintain proper notes and other materials as a part of Art-Education?	26	74
7.	Are the theory and practicals taught in separate periods?	22	78
8.	Whether any musical instrument, new symbols or patterns in Art are introduced and taught?	3	97
9.	Are the teachers in the habit of giving assignments and providing proper follow up to the tasks?	11	89
10.	Whether the headmaster monitor the programme and keep relevant records?	7	93
11.	Do students show proper interest and involvement in the programme?	29	71
12.	Do the teachers provide better exposure to the students?	14	86
13.	Is there a separate classroom at school exclusively for Art-Education?	7	93
14.	Is the atmosphere at school rich enough with respect to the physical facilities as well as learning materials?	12	88

Regarding the maintenance of necessary instructional materials, it was seen that 18 per cent of the teachers keep necessary documents whereas the students keeping proper notes and materials for the purpose of learning the subjects is only 26 per cent. The practice of giving assignments to the students is also very poor among the schools. It was found that 89 per cent of the practicing teachers do not have such a practice. In 78 per cent of the schools there exist no division of periods between theory and practicals.

The monitoring of the Art-Education programme among the schools was also examined. Among the headmasters, only 7 per cent keep the practice of monitoring the programme based on certain criteria which have no uniformity among them.

In majority of the schools, there exist no provision for providing training and practice in instrumental music. Only 3 per cent of the schools are having musical instruments and there also no training was given to students except for the purpose of celebrations and festivals.

The participation and involvement of students in the programme is of high emphasis in this study. The students showing active involvement in the programme is 29 per cent. The investigator examined the performance of practicing teachers based on the experience and exposure provided to the students through workshops/ exhibitions/demonstrations or outdoor visits. 14 per cent of the teachers keep such a practice as a part of Art Education.

The physical facilities including the availability of learning materials are of high importance in the present study. Only 7 per cent of the schools have a separate classroom for the purpose of teaching Art or Music. In these schools, the subjects are taught in the classroom as such. The investigator examined the availability of the necessary learning materials. As 11 per cent of the schools show reasonable performance in this regard, the condition of 89 per cent of the schools is really pathetic.

Interpretation

The condition of the curriculum transaction in Art-Education is found to be very pathetic among secondary schools of Kerala. The non-availability and ineffective use of instructional materials and the unawareness of the practicing teachers in the overall planning adversely affect the quality of the programme. Most of the schools are not equipped with the physical or academic facilities needed even at its minimum level. Despite the theory part, the practices prevailing in schools are not hopeful and attractive and the students are no way blessed with the minimum opportunities to enjoy the subjects as it is visualized. Since the involvement and interest shown by the teachers, parents and students are poor, the expected outcome are not derived and it stands as a mirage too.

Due to the unawareness on the part of the administrators regarding the instructional setting, the monitoring has also become meaningless. Thus it is to be seen that the existing instructional setting among the schools regarding the programme needs enrichment in the areas mentioned below:

- a. Teacher empowerment
- b. Physical facilities
- c. Instructional materials
- d. Planning and developing teaching manuals
- e. Adopting novel strategies
- f. Monitoring and feed back.

SECTION D

TEACHER COMPETENCE

This part of analysis is mainly focused on the teacher decisions to be made about every aspect of instructional process and their effective execution. Teacher competence pertains to the quality of performing teacher functions and the instructional interactions as well.

For the purpose of analysis in this context, weightage were given to the following aspects of the practicing teachers, viz.

- a. Academic and professional qualification
- b. Pre-service and in-service training undergone
- c. Involvement and participation in the programme
- d. Responsibilities shared
- e. Awards and recognitions received
- f. Contribution in the subject of involvement.

The investigator examined various aspects and factors that enrich and contribute to teacher competence in a wider perspective. The details are analysed in the following sections.

1. Qualifications prescribed for teaching of Art and Music at secondary level.
2. Analysis based on the responses on Questionnaire
3. Analysis based on the data collected through interview among administrators.
4. Analysis based on the observation of classroom interaction.

5.D.1. QUALIFICATIONS PRESCRIBED FOR TEACHING ART AND MUSIC AT SECONDARY LEVEL

The details of qualification prescribed by KER and KPSC to attain the post of Art-Education teacher in schools of Kerala are examined in detail.

The abstract of G.O. in this connection are given below:

QUALIFICATIONS

GOVERNMENT OF KERALA

(Abstract)

General Education – Teaching posts in Government and Aided Schools –
Unification of qualification – orders issued.

GENERAL EDUCATION (J) DEPARTMENT

G.O.(P) No.76/80/G.Edn.

Dated, Trivandrum, 6th June 1980.

ORDER

The qualifications for aided school teachers as laid down in Chapter XXXI Kerala Education Rules have been prescribed in keeping with the modern Education requirements. But the existing qualifications for certain categories of Government school teachers are lower than those prescribed for aided school teachers. Government have for some time, been thinking of unifying the qualifications of Government and Aided School Teachers. They are accordingly pleased to order in consultation with the Kerala Public Service Commission that the qualifications prescribed in Chapter XXXI for the various teaching posts as indicated in the last column of the statement appended to this order will be applicable to the teaching posts in government schools for future appointments. These orders will not, apply for the posts already notified by the Public Service Commission for recruitment.

2. For special teachers coming under Drawing, Sewing etc Group Diploma/Group Certificate has been prescribed as professional qualifications. Details of the Group Diploma/Group Certificate are contained in the Circular No.H 4-128441/74 dated 17.1.1975 of the Director of Public Instruction, a copy of which is appended.

3. The above order superseded all the existing orders, prescribing qualifications for Government school teachers.

By order of the Governor

.....
Special Secretary

For further details the Appendix provided in this connection is cited below:

Appendix

(Director's Circular No.H4-128441/74 dated 17.1.1975)

Sub: Education – Qualification – verification of qualification of Specialist Teachers – Chapter XXXI KER List of examination conducted by the Commissioner for Government Examinations – Kerala – Reg.

In order to enable the Controlling Officers to verify the qualifications of the Specialist teachers referred to in Chapter XXXI KER for approval of appointment, the details of various examinations conducted by the Commissioner for Government Examinations, Kerala are furnished below:

Only persons possessing the following Kerala Government Technical Examination Certificates are entitled to the award of Group Certificate or Group Diploma as shown below:

x x x x x

IV Group Certificate in Drawing

- (a) Free hand outline and model drawing
- (b) Design
- (c) Geometrical drawing
- (d) Painting

V. Group Diploma in Drawing

- (a) Free hand outline and Model drawing
- (b) Design
- (c) Geometrical drawing
- (d) Painting

Apart from the K.G.T. Examinations, there is another type of Examination (as given below) intended solely for those who successfully undergo the prescribed course of study in any of the four institutions, viz.

1. Ravi varma School of Painting, Mavelikkara
2. R.L.V. Academy of Music and Fine Arts, Thrippunithura
3. Government Occupational Institute, Trichur and
4. School of Arts, Trivandrum.

Name of Examinations	Duration
1. Certificate Examinations in (a) Drawing and Painting (b) Sculpture and modeling	2 years -do-
2. Diploma Examinations in (a) Painting (b) Sculpture and modeling	2 years -do-

Details of qualifications prescribed

No.	Post	Govt. Schools	Aided Schools
(a)	Music Teacher (Fulltime) High School	<p>1. Graduation in Music conferred or recognized by the Universities in Kerala</p> <p style="text-align: center;">OR</p> <p>2. A pass in SSLC examination conducted by the Commissioner for Government Examinations, Kerala or its equivalent</p> <p style="text-align: center;">AND</p> <p>A pass in Ganapraveena or Ganabhooshana examinations in Vocal Music conducted by the Commissioner for Government Examinations, Kerala</p> <p style="text-align: center;">OR</p> <p>Music Senior Certificate issued by the Commissioner for Government Examinations, Kerala</p>	<p>Graduation in Music conferred or recognized by the Universities in Kerala</p> <p style="text-align: center;">OR</p> <p>a) A pass in SSLC Examination conducted by the Commissioner for Government Examinations, Kerala or its equivalent</p> <p style="text-align: center;">AND</p> <p>b) A pass in Ganapraveena or Ganabhooshana Examination in Vocal Music or Ganabhooshana Diploma in Violin, Veena conducted by the Commissioner for Government Examinations, Kerala</p> <p style="text-align: center;">OR</p> <p>Music Senior Certificate issued by the Commissioner for Government Examinations, Kerala</p> <p style="text-align: center;">OR</p> <p>Sangeetha Vidwan title of the Central College of Karnatic Music, Madras</p>
(b)	Music Teacher (Part time)	Same qualifications prescribed for Fulltime under category (a)	

5.D.2. ANALYSIS BASED ON THE RESPONSES ON QUESTIONNAIRE

The 'D' part of the questionnaire was set up for collecting additional data in this regard. The details are presented below.

Among the practicing teachers, 78 per cent are diploma holders in the area concerned. While 19 per cent of them are graduates, only 3 per cent hold a post-graduate degree in the area of their specialization. Among music teachers a good majority of 78 per cent hold the certificate of *ganabhooshanam*. The general qualification of 97 per cent of the teachers were found to be either S.S.L.C. or P.D.C. Among the sample no one was identified to have a degree in any other discipline than the subject of their specialization.

The pre-service training attained through the diploma course or even the degree course in fine Arts or Music is not supported by student psychology, educational technology or the modern teaching strategies in either of the subjects. In this context, the opinion of the respondents about the nature of training needed deserves high emphasis.

According to 86 per cent of the practicing teachers, a better awareness on student psychology and strategies of teaching will enrich their academic and professional excellence. In their view, lack of proper training and scholarship bring forth the following problems to the teacher.

- Faces difficulty to overcome the problems in the classroom and it sometimes leads to unrest among the students.

- Evokes feeling of inferiority among other teachers and colleagues.
- Causes inefficiency in dealing general academic activities of the school along with the colleagues.

The observation and analysis of the opinion lead to the followings findings.

1. The existing pre-service training for teachers of Art and Music at secondary level is not adequate for creating necessary awareness in modern teaching techniques and individual behaviour.
2. In-service training at regular intervals is needed for promoting pedagogical awareness among practicing teachers.

Artists of any branch generally show an ardent desire to manifest their skills in the form of recitals, concerts, exhibitions, workshops or even demonstration classes. The practice that prevail among the teachers of Art and Music with respect to the above tendency was a matter of emphasis in the present study. Through a specific question in this connection, the investigator examined the practice of the sample in exhibiting their scholarship and the details are given below:

31 per cent of the respondents stated that they used to perform their art form with a professional spirit as well as dedication. It is 29 per cent among government schools and 32 per cent among aided schools. 64 per cent of the sample do not organize or take part in such programmes

actively. Among those who have the practice of performing their talents, 20 per cent are music teachers and only 11 per cent belong to the teachers dealing art. Out of the respondents, only 7 per cent keep a close relationship with the professional field of the area concerned.

From the data it is also found that there is a genuine gender difference with respect to the professional outlook of the teachers. Of the seven percent who keep a close relationship with the professional field, more than 5 per cent are male teachers. More over among the teachers who perform systematically as a matter of dedication, 23 per cent are male teachers whereas female teachers are only 8 per cent of the sample.

The analysis shows that the number of teachers who take active role in performances and concerts are relatively low and among those keep such practices, male teachers hold the upper hand than female teachers.

In Art and Music, scholarship is acquired as a result of systematic 'sadhana' and 'sadhakam' which needs dedication. Constant practice and connected exercise will definitely improve the skill and confidence of the performer. From the analysis it is to be inferred that the Art-Education teachers at secondary level have to attain momentum by enriching themselves. This will ensure avoiding the tendency of stagnation in the area.

Awards and scholarships from the department, cultural centres or even from authentic firms and trusts are generally treated as a recognition and honour to the winner. In subjects like Art and Music it is appraised high

too. It was a matter of interest to the investigator to examine the recognition received by the practicing teachers in the form of awards and scholarships at district or state level. The third question included in this area was intended to collect the information pertaining to the issue under discussion. The data collected in this respect was analysed and the results are given below.

As per the data, it is seen that the number of teachers who were honoured by the Department of either Education or Culture is very low and is below 2 per cent among them. At the same time there are teachers who were honoured by various cultural organizations and trusts within the state. It is 3 per cent and 3.9 per cent among teachers of Art and Music respectively.

As the awards and scholarships are the genuine and evident indicators of the talents and contributions of the artists, it can be inferred from the analysis that the number of teachers showing outstanding performance and contribution in the area of Art and Music is very low and even negligible at secondary level.

Teachers dealing the same subject always need a common platform for the discussion and settlement of academic issues as well as service salary problems. Through a question asked in this respect, the investigator gathered the relevant information and the details of analysis are given below.

78 per cent of the respondents firmly expressed their view that they have no common platform for any purpose either academic or non-academic. Only 12 per cent of the respondents expressed the confidence of being a member of a union exclusively for teachers of Art and Music. The other 10 per cent of them observe that even though there are unions exclusively for teachers of art and music, the organization, contribution and activities are generally weak and are almost inactive in effect. It is also found from the data that 31 per cent of the teachers are affiliated to the prominent unions which are treated as the 'main stream organisations'.

The practicing teachers who are members of these organizations observe that the leadership of these organisations do not extent any recognition to the teachers of Art-Education and so also no academic discussions are possible among them. The other prominent finding is that there are no academic councils set exclusively for teachers of Art or Music under the guidance of either the department or SCERT.

It is clearly seen that the teachers' organisations either at government or aided sector are not determined to organize academic discussions or seminars in a scientific and systematic way. Thus the analysis shows that among the Art-Education teachers at secondary level, these exist no discussion on academic matters at grass root level.

In this context it is the responsibility of the department as well as the teachers' union to arrange a common platform to serve the purpose.

In a good number of schools teachers of Art and Music hold the role of allrounders which is rather non-academic in nature. It was a matter of importance to know the duties and responsibilities shared and undertaken by the Art-Education teachers in the respective schools. The fifth question in this section was included to collect relevant data pertaining to the additional responsibilities of practicing teachers. The information collected hereby was analysed and the details are given below.

13 per cent of the Art-Education teachers deal other subjects also in their schools. Of them 9 per cent belong to aided schools and only 4 per cent to government schools. It is found that the teachers are insisted by the headmasters to teach subjects like Malayalam, Social Studies and Biology in many schools. In certain schools the periods allotted for Art and Music were used to deal these subjects and are performed by Art-Education teachers themselves.

The details of additional responsibilities undertaken by the practicing teachers are given in the table below.

Table 5.9**Details of responsibilities undertaken by teachers of Art and Music in schools**

	Nature of responsibility	Percentage
1.	Staff secretary	15
2.	Scout/Guide/school sanchayika programme	14
3	School co-operative store	12
4	School library	10
5.	Vidyarangam Kalasahitya Vedi	9
6.	Office records and establishments	7
7.	School bus and connected tasks	3
8.	Undertake no other responsibility	30

Out of the sample, 15 per cent play the role of staff secretary whereas 14 per cent are in charge of scout/guide/school sanchayika programme. 12 per cent of the sample run the co-operative store of their school and 10 per cent of them deal the charge of school library. In addition to these tasks, the teachers also deal with the responsibilities of office records, Vidyarangam Kalasahityavedi and even the school bus and the associated problems. In dealing the above responsibilities, teachers from aided schools are ahead.

The data shows that in many of the schools the teachers dealing art and music undertake the duties which are even the part of establishment.

The other prominent findings in this connection are as follows:

1. The practicing teachers show a good deal of leadership and power of management.

2. The additional responsibilities undertaken cause lack of motivation and responsibility in the area of their academic concern.
3. The headmasters and colleagues insist the practicing teachers to share their duties in which the latter were exempted from performing the duties as 'Art teacher' or 'Music teacher'.

Teachers always hold a dignified status in the society. In addition to the responsibilities in schools, they take part in many cultural and social activities. The investigator included a specific question in the questionnaire to collect the data relevant to this issue. The details of analysis and findings are given below:

47 per cent of the sample hold an upper hand in the activities connected with the youth festival from school level to sub-district level. At the same time it is found that from competitions at district level onwards, the contribution and involvement of Art-Education teachers are relatively low whereas these areas are dominated by other professional figures and artists. 15 per cent of the total sample are involved in cultural activities under various organizations and nine per cent deal an active role in 'gramotsava'. The teachers who take the initiative in child and health care programme are 6 per cent and 4 per cent of them are connected with the literacy programme. 19 per cent of the respondents don't have any role and involvement with any of the social or cultural programmes. In the programmes mentioned, male teachers deal the dominant role.

Even though the teachers of art and music keep the initiative to join the socio-cultural programmes of the state, the impact and contribution are relatively low.

The Art-Education programme in schools needs a perfect co-operation as well as inspiration from all, especially from colleagues and parents. The co-ordination of the activities with other academic studies has been always an issue in many schools. The approach and attitude of other teachers towards the teachers and the programmes of Art-Education is analysed below.

51 per cent of the sample in general are satisfied of the co-operation and encouragement provided by their colleagues including the headmaster. It is 61 per cent among aided schools and 43 per cent among government schools. 49 per cent of the total sample strongly feel that they are not properly counted and recognized by others including the headmaster.

The experience and opinion of 12 per cent of the sample belonging to aided schools deserve special mention since they feel that they are treated with despise and disregard by colleagues. They also state that the prevailing discrimination is based on three important aspects as shown below.

1. The limitation on the academic exposure and duties of Art-Education teachers.
2. Lack of competency and efficiency on the part of Art-Education teachers to undertake other responsibilities at school.

3. Lack of initiative manifested by these teachers in school affairs.

It is also seen that the inclination of teachers to underestimate the teachers and the programme of Art-Education is relatively high among aided schools.

The findings of the issue bring forth some fundamental problems in schools at secondary level and are summarized below.

- i. There exist a discrimination towards the teachers of Art-Education in the schools of the state.
- ii. The sovereignty and superiority exhibited by the teachers dealing other subjects causes discrimination.
- iii. The awareness of the teachers especially of the headmasters about the need and emphasis of Art-Education is relatively poor and it affects the smooth functioning of the programme.
- iv. The inactivity, lack of motivation/initiative and the tendency to keep away from responsibilities and duties on the part of Art-Education teachers act as the main reason for the pathetic state of affairs.

The service-salary statutes of Art-Education teachers also play an important role in the mentality of the teachers. The investigator collected the information regarding the mentality and attitude of the teachers in this connection and the details are given below.

82 per cent of the total sample strongly believe that there exist a discrimination with respect to their salary scale in the present condition. As all teachers at secondary level draw a salary which is exclusively for the category of High School Assistants, Art-Education teachers are entitled to draw a salary equal to the scale of a primary teacher. 12 per cent of them don't feel the effect of such discrimination while rest of the sample don't consider this as a matter of concern. The main argument is that it is not at all wise to show such an injustice since they also deal the same students in their discipline. They demand the unification and integration of their service-salary statutes with that of other secondary teachers irrespective of the subject they deal.

The above analysis evidently shows that there exists discrimination in the field with respect to the service-salary statutes. Relevant and necessary measures are to be adopted by the department and government in order to raise the self confidence and dignity of the teachers in the field of Art-Education. This will ensure positive results in the field.

5.D.3. ANALYSIS BASED ON THE DATA COLLECTED THROUGH INTERVIEW AMONG ADMINISTRATORS

This part of analysis discusses in detail the observation and impression of the administrators about the scholarship as well as the managerial and academic competence on the part of practicing teachers. The specific part of the schedule carries 5 items and the responses along with the analysis are presented below.

Table 5.10

Data collected through interview about 'teacher competence

Item No.		Response	%	Response	%	Response	%
12	Do the Art Education teachers hold other responsibilities?	Yes. They perform other duties also	41	No. They do not undertake other responsibilities	44	They share with others only	15
13	Do the Art Education teachers keep an identity?	Yes. They keep an identity which is positive	19	No distinct identity	64	They keep an identity which is negative	17
16	Are they fully aware of their responsibilities?	Yes. They keep good awareness	21	Reasonable knowledge only	35	Poor in their scholarship	44
17	How is the approach of other teachers towards Art Education teachers?	Highly co-operative	56	Weak co-operation	40	Discrimination prevails	4
18	Is in-service training made available?	Yes. Training made available	9	No training given	81	-	-

The data shows that 44 per cent of the practicing teachers do not undertake other responsibilities in schools. Only 41 per cent of them help their colleagues either in academic or administrative affairs.

The observation of administrators regarding the personality of the Art-Education teachers is quite notable. As 64 per cent of them don't find anything special with the personality of their art education teachers, 17 per cent of them are of the opinion that the teachers dealing art and music are inferior with respect to their efficiency and scholarship as an educator or artist. They also express their great concern about the social impression of the teachers too.

According to 21 per cent of the administrators, the Art-Education teachers of their schools hold good awareness and thorough knowledge in their subject of specialization whereas 44 per cent of the sample do not agree with this statement. Regarding the co-operation and involvement in school affairs, 40 per cent of the administrators feel that the practicing teachers of Art and Music show the tendency to keep away from sharing responsibilities and tasks. 4 per cent of the sample observe that the teacher of Art and Music seems to be a discriminated class. It was also found that in 81 per cent of the institutions, no training was made available to the teachers.

5.D.4. ANALYSIS BASED ON THE OBSERVATION OF CLASSROOM INTERACTION

The overall performance of the teachers were observed by the investigator in view of the observation schedule developed for the purpose. Items 4, 17 and 18 belong to the area.

It was found that 41 per cent of the teachers hold additional responsibilities at school though the nature of responsibility vary. It is worthy to be noted that less than 2 per cent of them were honoured or awarded at state level either by the government or any cultural or art institutions. At the same time the percentage of students who were winners at district or state level are 0.5 per cent only.

Interpretation

A comprehensive analysis of this section help to reach the concluding findings as cited below:

The practicing teachers are fully qualified but their potential is not properly utilized in the area. It is found that the authorities have failed in providing systematic training to the teachers dealing Art and Music. There exist no practice of academic discussions, seminars and workshops in order to raise the scholarship as well as the academic excellence. The service salary statutes of the practicing teachers have to be reformed to raise the confidence and dignity of the teachers concerned.

SECTION E

EVALUATION SYSTEM

This part of analysis is mainly focused to analyse the evaluation system followed in the teaching of Art and Music at school level. This is carried out in the following sub-sections viz.

1. Analysis based on the responses on questionnaire
2. Analysis of the data collected through interview and observation.

The details are presented below:

5.E.1. ANALYSIS BASED ON THE RESPONSES ON QUESTIONNAIRE

While developing the questions for collecting the necessary information regarding this, the investigator have in mind the following aspects namely:

1. Objectives of teaching Art and Music,
2. Content selected for the purpose,
3. Strategies selected for curriculum transaction, and
4. Competence of the teacher for effective curriculum transaction including diagnosis and remedial teaching in the light of Continuous and Comprehensive Evaluation – CCE.

Based on this, the investigator developed questions touching the various aspects of the issue. The details of analysis are presented below.

The response of the sample towards the first question to know whether there exist a proper evaluation procedure for the Art-Education programme at secondary level were consolidated and the findings are presented below:

61 per cent of the respondents believe that there exists no proper evaluation system which is widely accepted among the teachers. As 26 per cent of the sample state that there exist an evaluation system for Art-Education at secondary level, 13 per cent of them observe that the present system of evaluation is totally ineffective.

From the analysis it can be seen that the concept and vision of evaluation in Art-Education is not materialized among schools in the real sense and spirit. It is quite surprising to learn that even the existence of an evaluation system is being questioned by the teachers in the field..

The logic and feasibility of evaluating Art and Music was also discussed among the sample since both carry manifestations of the creativity of the individuals with an emotional perspective. The opinion and argument that exist among the sample is analysed below.

34 per cent of the sample feels that there is no meaning and relevance in assessing or evaluating the achievements and talents in Art and Music since the subjects deal with the creative aspects of human mind. 28 per cent of the respondents fully agreed with the view and procedure of

evaluating the subjects in schools as a part of general education. The observation of 21 per cent of the sample is quite typical in the sense that there exists no other alternative to assess the achievements. It is also seen that 17 per cent of the practicing teachers don't raise any comment on the issue.

The data shows that the practicing teachers don't keep agreement on the attempt of evaluating Art and Music based on certain criteria at school. At the same time having no other reliable strategies for the purpose, they agree with the latest proposal from the authorities. This shows that the teachers don't feel thorough and confident on the existing procedure of evaluation in the subjects under consideration.

The extent and range of pedagogical training availed by the practicing teachers with regard to the various aspects and strategies proposed by the department on evaluation was also examined by means of a question. The data is analysed and the findings are presented below.

Of the sample, 76 per cent are not aware about the various aspects and strategies of the newly proposed evaluation system. They argue that no specific and scientific strategies were proposed by the authorities to evaluate the competence in art or music, instead only the directions for the documentation in the *teacher record* and *student profile* are given to the teachers. Only 12 per cent of the respondents feel that the training provided by the department is adequate to perform a systematic and scientific

evaluation of the students connected with the subjects. 12 per cent of the sample kept indifferent towards the enquiry.

The analysis brings forth the fact that the system of evaluation is yet to become transparent among the teachers dealing Art and Music. Majority of the teachers keep a vague idea about both the process and documentation of the system. The attempt of blind evaluation will definitely challenge the very objective of evaluation. Thus it becomes essential on the part of the department to provide proper pedagogical training to the teachers concerned.

Youth festivals are treated as the immediate and basic platforms for the manifestation of the talents and creativity of the students in schools. Presently, youth festivals have attained newer and higher horizons in the area too. In this context, teachers were asked about the accountability of the participation and performance of the students in various events as a criterion for evaluation in Art-Education at school level.

The observation of 81 per cent of the sample was that the performance at the youth festivals could never be treated as a criterion for evaluation in Art-Education. They argue that the performance in the events need not manifest the basic and genuine talents as well as the creativity of the students, instead it leads to unscientific and unhealthy competitions. But the opinion of 19 per cent of the sample is quite different. They believe that only genuine talents could be nourished and whatever are manifested and

performed for the purpose need to be treated as the creativity/skill of the students which deserve recognition.

The analysis is a clear indication that even the teachers of Art and Music are not satisfied by the trends seen in the youth festivals. As most of the students keep aloof from the said competitions, it will not be wise to underestimate the potentials of the majority of the students. Thus it is found that the ineffective participation and organization of the festivals should never be treated as a criteria to identify, assess and evaluate the artistic and aesthetic abilities of the students.

The awareness of the practicing teachers on the latest trends of restructuring the school subjects at secondary level into 'scholastic' and 'non-scholastic' areas was also examined by posing a specific question in this connection where 'Music' and 'Art' are termed as 'non scholastic' subjects. The observation of the sample is presented below.

68 per cent of the respondents are yet to develop awareness in this regard. As 12 per cent of the total sample could develop a low awareness with respect to the issue, only 20 per cent of them were confident of that division as proposed by the authorities.

The results indicate that training, exclusively for Art-Education teachers is needed to enrich the awareness in this connection.

Maintaining records in a systematic and scientific way is quite essential so far any programme is concerned. It is found that the teachers

dealing either Art or Music don't have a thorough awareness regarding the method of maintaining proper records as CCE and TE (Continuous and Comprehensive Evaluation and Term Evaluation). 73 per cent of the sample hold only a vague picture about the process of recording of the same in the present context. It is specifically found that CCE is not at all effectively performed among schools.

The teachers' view on the issue whether the absence of a proper and serious evaluation system in Art-Education adversely affects the interest, involvement and the atmosphere in dealing the subjects in schools was also examined. The details of the findings are presented below.

79 per cent of the sample thoroughly feels that the absence of an effective evaluation procedure adversely affects the initiative and motivation on the part of the learner and the teacher. They observe that any negligence in this part will affect the mentality of all those who are involved in the programme. As 11 per cent of the sample believe that there is no direct influence between the evaluation and the motivation and interest on the part of the learner or teacher, 10 per cent of them state that the problem other than evaluation have a better impact on the attitude of all those who are involved.

The results show that the impact of evaluation procedure on the motivation and attitude of the students and teachers can't be underestimated. Since both are interlinked, all efforts should be taken to ensure proper initiative on the part of both the teacher and the taught to

create positive changes. It is also inferred that the system of evaluation plays an important role in the very spectrum of Art-Education.

5.E.2. ANALYSIS OF THE DATA COLLECTED THROUGH INTERVIEW AND OBSERVATION

Items 14, 15, 19 and 20 of the interview schedule and items 15 and 16 of the observation schedule were intended to collect the information pertaining to the issue. 84 per cent of the administrators do not even have the awareness about the responsibility and strategies of monitoring and evaluating the programme. The most important finding in this regard is that no evaluation and monitoring were carried out by the authorities for the last many years in any of the schools in the state. Among those who conduct evaluation, 22 per cent depend traditional method while 43 per cent of them adopt the modern strategies for grading the students as and when needed.

As a result of observation by the investigator, it was obvious that in 88 per cent of the schools there exist no system or practice of evaluation in Art-Education.

So far the evaluation in the subjects is concerned, teachers are concerned about the data to be enclosed for the promotion of the students. Only Termant Evaluation is given attention. CCE is totally neglected and they are not thorough with the terms and conditions of the same. 79 per cent of the teachers do not keep any record concerned with the evaluation, following proper criteria.

Interpretation

The system of evaluation is not effective in the existing Art Education Programme at Secondary level. The teachers are not properly trained to perform CCE. For this purpose better scientific tools are to be developed in order to eliminate subjective elements at its maximum possible extent.

SECTION F

CURRENT TRENDS AND PROSPECTS

Even though we have a great culture and an equally rich and enlightened tradition, the history of Art-education is not either attractive or hopeful in the recent years. When serious discussions and planning are going on at national and state level, the present organization of the programme is facing a kind of set back in most respects. It is evident from the diminishing trends in the case of appointment of specialist teachers in schools during the last few years.

The posts and curriculum that exist in secondary schools of the state are set based on the specifications suggested and directed in the Government Order namely GO(RT)807/91 GE dt. 14.3.1991. This has come into force as per GO(RT)3535/91 GE dt.25.11.1991 and GO(RT)1248/92 GE dt. 6.4.1992. As per the conditions imposed through the Government Order namely GO(MS)525/95/GE dtd. 28.10.1995, it has been insisted that a minimum of 26 periods are needed to allot the post of either

Art (Drawing and Painting) or Music teacher. In addition to this, the government has imposed an unwritten restriction on the further allotment of posts either in Art or Music (Abstract given as Appendix VII).

In the above context, it is seen that the appointment of Art Education teachers are restricted and paralysed by the authorities for the last many years. Moreover, there exist a trend to abolish the said posts as and when the existing teacher in a particular post (Art/Music) gets retired. Thus it is felt that the number of teachers who deal these subjects has come down considerably. Below is given the statistical data with regard to the number of teachers of Art (Drawing and Painting) and Music in various districts of the state for the last 4 academic years as Table 5.11.

Table 5.11

Statistical data with regard to the number of teachers of Art (Drawing and Painting) and Music in various districts of the state for 4 academic years from 2001 to 2005

DISTRICTS	ART				MUSIC			
	2001-02	2002-03	2003-04	2004-05	2001-02	2002-03	2003-04	2004-05
Trivandrum	190	119	102	97	285	108	100	91
Quilon	179	104	91	85	202	79	69	61
Pathanamthitta	76	46	35	32	59	38	33	29
Alleppey	90	76	65	60	118	61	54	49
Kottayam	96	77	65	60	116	55	49	43
Idukki	60	47	40	33	26	12	9	7
Ernakulam	187	139	118	102	210	96	89	79
Trichur	179	111	95	90	155	70	61	55
Palakkad	115	78	67	62	123	61	56	50
Malappuram	140	116	99	89	113	97	89	80
Kozhikode	187	125	106	99	121	91	82	71
Wynad	44	34	30	27	28	21	17	13
Cannanore	171	117	100	89	86	69	60	52
Kasaragod	61	58	50	43	14	10	7	7
TOTAL	1775	1247	1063	968	1656	868	775	687

* Selected Educational Statistics – Directorate of Public Instructions 2001 to 2005. Directorate of Public Instructions, Tvm.

The data shows that there occurred a decrease of 45 per cent in the case of the number of teachers dealing Art (Drawing and Painting) at secondary level from 2001-02 to 2004-05. As far as the number of Music teachers are concerned, the decrease for the said period is 58 per cent which is definitely alarming. This tendency has to be assessed in the context of a reasonable stability in the case of teaching posts in all other subjects. The analysis leads into the lack of initiative shown by the department in strengthening the programme of Art Education. This results a stand-still in the Value Education Programme throughout the state as a part of General Education. No doubt, it is strictly against the aspirations of our nation and will create an adverse effect in the quality of education imparted to the citizens.

The reduction and abolition of posts and the other consequences in the field have to be examined with deserving spirit. In order to avoid a total collapse of the set up, this programme has to be analysed in detail as a part of rethinking in this affair. The analysis leads into the need of a new and creative policy on the part of the authorities in the case of maintaining the posts of teachers as well as the steps to avoid uncertainty ensuring Value Education.

Interpretation

Even though we are proud of our rich heritage and the pioneering value system, no steps have been adopted by the authorities to strengthen

the programme of Art-Education in schools. Feeling of insecurity among the practicing teachers adversely affects the quality and so also the very objective has been challenged. The abolition of posts of Art-Education teachers has to be observed and analysed in view of the new trends in Evaluation. Steps are to be adopted to raise the confidence of the teachers so as to ensure better involvement and leadership in the programme.

**AN EVALUATION OF THE ART-EDUCATION PROGRAMMES
IN SECONDARY SCHOOLS OF KERALA**

*Thesis submitted to the
University of Calicut for the award of the Degree of*
**DOCTOR OF PHILOSOPHY
IN
EDUCATION**

By

RAMACHANDRAN. T. S.

Under the Guidance of

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**DEPARTMENT OF EDUCATION
UNIVERSITY OF CALICUT
2006**

SUMMARY, CONCLUSION AND SUGGESTIONS

- 6.1 The study in retrospect*
- 6.2 Major findings*
- 6.3 Conclusions*
- 6.4 Educational Implication*
- 6.5 Suggestions for improvement of the programme*
- 6.6 Suggestions for further research*

6.1. THE STUDY IN RETROSPECT

The present study has been designed to evaluate the Art-Education programmes in secondary schools of Kerala State. The details of the objectives and methodology followed are given below:

6.1.1 Restatement of the Problem

“An evaluation of the Art-Education Programmes in Secondary Schools of Kerala.”

6.1.2 Objectives of the Study

1. To critically evaluate the existing Secondary School Art-Education Curriculum based on the objectives of teaching Art and Music.
2. To examine the existing Secondary School Art-Education programme in the light of objectives formulated and content selected.

3. To examine the system of curriculum transaction followed in the context of teaching Art and Music.
4. To examine the professional competence among Art-Education teachers at secondary level.
5. To examine the evaluation system followed while teaching Art and Music.
6. To collect suggestions for improving the programme of Art-Education at School level.

6.1.3 Procedure of the study

Design of the study

Normative survey method was employed for the conduct of the study.

6.1.4 Tools employed

1. General data sheet
2. Questionnaire to practicing teacher
3. Observation schedule
4. Interview schedule for administrators

6.1.5 Sample used

The present study was conducted on a sample of 360 Art-Education teachers, 120 administrators and 40 artists and experts in the field from 9 districts of Kerala

6.1.6 Statistical techniques

Percentage analysis was used to analyse and interpret the data.

6.2 MAJOR FINDINGS

The major findings of the study are presented in five areas namely objectives of Art-Education at secondary level, Art-Education curriculum, Curriculum transaction followed, Teacher competence and Evaluation System followed.

6.2.1 Objectives of Art-Education programme at Secondary Level

It is seen that all the major objectives mentioned in the National Curriculum framework have been incorporated in the curriculum for Art-Education in the State of Kerala too. The chronological development of various skills in Art and Music are presented in a natural way. But it is seen that the objectives do not visualize the possibilities of familiarizing the latest trends and strategies of learning and performing Art and Music. The motivational aspects of the programme needs a better recognition. The need and scope of photography in the learning of Art have to be examined and incorporated with deserving spirit.

Only 12 per cent of the practicing teachers hold a perfect awareness about all the objectives formulated for the programme. As 3 per cent of the teachers are unaware of the objectives of teaching Art and Music as a part of general education, 85% of the practicing teachers hold only a partial awareness in the area.

On a comparative assessment, it is found that teachers dealing Art are more aware of the objectives of Art-Education than the teachers dealing Music.

With regard to the noble and fundamental qualities that could be inculcated among the pupils through the teaching of Art and Music, it is found that the practicing teachers hold a poor awareness in area. They don't visualize 'development of mature emotions' and 'educating the heart' as the objectives of Art Education programme. Thus it is revealed that the teachers dealing Art and Music at secondary level are unaware about the broad and specific objectives of the programme in a pedagogic perspective.

6.2.2 Art-Education Curriculum

So far the time allocation for the teaching of Art and Music are concerned, the curriculum and the syllabus in the state do not satisfy the proposals at national level.

Regarding the scheme of studies, the tasks such as drawing from imagination, drawing of arranged still life, history of Art, development of Art in various periods of history, drawing and painting of landscape, practical drawing and painting from puranas/folklore/epics etc are given recognition in the state curriculum.

At the same time, drawing and painting from imagination by making use of charcoal, crayon, dry brush and chalk on different surfaces like wet

paper, papers and boards with different textures, chalk board, news print papers, old newspaper, takhiti, slate etc are not properly included in the state programme as it is visualized at national level. Provisions for assignments and projects were not properly emphasized in the state curriculum.

The state curriculum do not contain the theoretical sketch of and the differentiation between 'Sudh Swaras' and 'Komal swaras' in the teaching of Music Tuning and playing of instruments were not given due emphasis in the state syllabus whereas it was highlighted at national level. The syllabus for teaching Music do not visualize maintaining a scrap book as it was done at national level. The need and possibilities of making use of out-door activities and visits as well as the service of leading artists are not given due weightage in the syllabus. Provisions for assignments and projects were seen totally neglected.

71 per cent of the music teachers and 59 per cent of the Art teachers were not aware of the existence of the curriculum and syllabus for teaching their subjects. So, there is no uniformity with respect to the content selected and taught. As the schools in the state do not follow one and the same syllabus, there exists no consistency or agreement in the case of the time allocation for Art-Education.

Most of the practicing teachers feel it necessary to restructure the syllabus. The scholarship and experience of the teachers in the field need to

be incorporated while restructuring the syllabus. As a whole, the existing curriculum and syllabus of Art-Education at secondary level needs enrichment with respect to the content selected.

6.2.3 Curriculum transaction

The teachers dealing either Art or Music at secondary level don't have proper pedagogic awareness or support with regard to the strategies that could be adopted for teaching the subjects.

Only 43 per cent of the teachers make use of certain materials for the purpose of instruction whereas 21 per cent of them depend the conventional notes for dealing the class. Compared with the teachers dealing Art, teachers of Music make use of the learning materials such as cassettes and printed matter which are supplied by the department.

Regarding the academic and physical constraints it was found that, the imperfect and insufficient time schedule, the disturbed academic atmosphere and the poor physical condition of classes in schools adversely affect the use of instructional materials. It is also seen that the existing Art-Education programme is organized in an extreme poor academic and physical atmosphere.

The practicing teachers of Art and Music at secondary level hold a vision regarding the impact of direct experience on the motivation and achievement of students. At the same time the opportunity provided to them

is relatively less. The chance to visit exhibitions and to watch live programmes of eminent artists is only 5 per cent among Music teachers and 8 per cent among Art teachers. As 6 per cent of the schools in general organise demonstration classes by experts in Music, it is 11 per cent in Art. The system of organising annual stage performance, recitals, concerts or exhibitions was not alive in schools. In the state there exists no practice of project work or giving assignments to the students in the areas concerned. It is specifically observed that the absence of a centrally and scientifically planned methodology adversely affects the effectiveness of the programme.

6.2.4 Teacher competence

Among the teachers dealing Art and Music, 78 per cent are diploma holders, 19 per cent are graduates and 3 per cent are post-graduates. The general qualification of 97 per cent of the teachers are either SSLC or PDC. The pre-service and inservice training given to teachers of Art and music stands negligible in effect. They need a better pedagogic training to enrich their awareness in the areas like class room management, student psychology and educational technology. In general, 31 per cent of the practicing teachers are performers in the art area to which they belong. But only 7 per cent of them keep affiliated with any agency or group in the professional field. Male teachers are ahead in establishing a close contact and affiliation with the professional teams.

Number of teachers who were honoured or awarded by the government or any leading cultural organisation is negligible. It is also seen that teachers showing outstanding performance and contribution in the areas of Art and Music are very low and even negligible at secondary level.

The custom of sharing either academic or non-academic affairs is also weak among the teachers of Art and Music. Even though 31 per cent of the practicing teachers are affiliated to the prominent/leading teachers' unions, no academic discussions are conducted in the areas concerned. Setting up of academic council for Art-Education is still a mirage. No initiative is taken by either the state education department or SCERT.

In a good number of schools Art-Education teachers are compelled to deal other school subjects also. This tendency is more among aided schools than among government schools. The teachers of Art-Education show considerable leadership in all areas concerned with organization of school. But the additional responsibilities undertaken cause lack of initiative and responsibility in the area of their academic concern. In general, the recognition and approval drawn by practicing teachers are not good enough to enhance their confidence. There exist a discrimination towards the teachers of Art-Education in the schools of the state in varied forms due to varied reasons. 12 per cent of the teachers in aided schools even feel disregarded by colleagues. The superiority feeling of other teachers, the awareness the administrators and the poor imitative and scholarship shown

by the teachers themselves are the main reason for the state of affairs. It is also found that it is essential to raise the teacher competence through systematic and regular inservice training. The service-salary-status of practicing teachers have to be reformed to raise the confidence and dignity of the teachers concerned.

6.2.5 Evaluation system followed

The concept and vision of evaluation in Art-Education is not materialized among schools in the real sense and spirit. 34 per cent of the practicing teachers feel that there is no meaning and relevance in assessing or evaluating achievements and talents in Art-Education. 76 per cent of the teachers are not aware about the various aspects and strategies of the newly proposed evaluation system. To a good majority of 81 per cent of the sample the performance of the pupils at the youth festivals can never be treated as a criteria for the evaluation in Art-Education. Continuous and Comprehensive Evaluation (CCE) is still a tough task on the part of the teachers dealing Art and Music. 73 per cent of them hold only a vague picture about the process and recording of the same.

It is also found that the absence of an effective evaluation procedure adversely affects the initiative and motivation on the part of the learner as well as the teachers.

6.3 CONCLUSIONS

The following are the major conclusions of the study.

1. The practicing Art-Education teachers at Secondary level in the state of Kerala are not aware of the objectives of teaching Art and Music. The administrators like headmasters, DEOs, DDs, faculty members of DIETs and SCERT are also not properly aware of the objectives set forth for the same.
2. The curriculum and syllabus followed for the teaching of Art and Music in the state are not properly and systematically renewed and restructured in tune with the national curriculum framework. This is to be performed in order to satisfy the specific objectives of the Art-Education in schools and also to equip the students to face the new challenges in the present day life.
3. The study reveals that the practicing teachers of Art and Music are not aware of the latest developments in the instructional strategies and modern techniques for the purpose of curriculum transaction. The pre-service and in-service training attained by the practicing teachers do not have essential pedagogic support. The latest trends and developments in the field of Art and Music need to be meaningfully incorporated with the programmes in schools and that too with deserving importance. The depth and spread of training have to be reconsidered on war foot basis.
4. Even though the practicing teachers are found to be qualified, they do not take proper initiative in expressing their competencies in the implementation of the programme of Art-Education. This is mainly due to

the lack of academic inputs like refresher courses and other incentives for better academic performance.

5. The findings of the above also reveal that the organisation and functioning of the Art-Education Programme is not systematic. The management and administrative authorities are not showing proper attention in the successful implementation of the programme. The authorities are not taking genuine interest and initiative in the provision of essential and adequate instructional materials which are highly needed for the effectiveness of the programme. Hence most of the schools are not having the minimum required number of instructional materials.
6. The existing provisions are quite insufficient for a scientific assessment regarding the academic achievement in the concerned subjects, viz. Art and Music in schools. It is evidently seen that better systems are yet to be developed for the evaluation in Art-Education. Hence the role and need of performance test have to be thoroughly analysed in an academic context. This points out the need of a better evaluation procedure in the area.
7. It is evidently seen that the existing Art-Education programme in the state of Kerala is not organized according to the national level aspirations.

The physical atmosphere of the schools, academic set up, administrative efficiency, monitoring system and the provisions for feed back and research are not hopeful. In this context it needs a rethinking in this regard to make the programme hopeful and meaningful. Thus it is felt that

the existing Art Education Programme in the State of Kerala needs restructuring from bottom to top to ensure value education as envisaged by our rich heritage.

6.4 EDUCATIONAL IMPLICATION

1. Proper initiative and steps may be taken by the authorities viz. SCERT, DPI, DIETS, DDE and DEOs by way of conducting inservice programmes, workshops, seminars, discussions etc among Art-education teachers to create a better awareness about the objectives of teaching Art and Music in schools.
2. Steps may be taken by the concerned authorities for restructuring the curriculum in accordance with the proposals made in the National Curriculum Framework. State level workshop has to be organized incorporating scholars, artists and pedagogists in order to provide a better pedagogic foundation to the curriculum and syllabus of Art-Education at all levels.
3. In view of the findings of the study, the pre-service and in-service training have to be reorganized and made compulsory in order to create better academic excellence. For this the curriculum for teacher training needs enrichment. For better results in the area, the availability of learning materials and other physical facilities has to be ensured in each of the schools through proper funds and directions.

4. Pride and dignity of Art-Education teachers have to be retained through the effective execution of the programme in schools. The study highlights the need for the effective programme of 'Teacher Empowerment' by organising seminars, workshops, discussions and the like.
5. The evaluation in Art-Education has to be made more effective. Steps may be taken by the authorities to make the practicing teachers aware about CCE (Continuous and Comprehensive Evaluation) to ensure quality and excellence.
6. In the context of the present set up of the programme at secondary level, proper vigilance can be taken to retain the status of the programme in all respects.

6.5 SUGGESTIONS FOR IMPROVEMENT OF THE PROGRAMME

1. In view of the significance of the programme, a well planned Art-Education programme should be treated as a compulsory subject of study at all levels of schooling for awaiting better returns from school education.
2. The uniformity among the schools with regard to the time schedule, syllabus, instructional strategies, availability of both material and non-material resources and the evaluation in the teaching of Art and music has to be ensured through proper directions.
3. Proper supply of curriculum, syllabus, handbooks, textbooks and other instructional materials to be ensured in the very beginning of the

academic year. In addition to this a full-fledged year plan should also be made available among all schools.

4. A district level 'academic cell' has to be constituted to organize, monitor and evaluate the Art-Education programmes among schools.
5. The pre-service training for the teachers of Art And music should be made compulsory by way of incorporating necessary pedagogic aspects to make it equivalent to B.Ed. Provisions should be made to provide compulsory inservice training to all practicing teachers based on the latest developments in Art and Music.
6. The service salary statutes of Art-Education teachers have to be reformed and integrated with that of the teachers dealing other subjects at secondary level.

6.6 SUGGESTIONS FOR FURTHER RESEARCH

In the light of the findings of the present study, the following topics are suggested for further investigation.

1. A state level study to be undertaken to evaluate the Art-Education programme at primary level.
2. A study on the need for incorporating Art-Education in the primary teacher-education curriculum.
3. A study on the need for incorporating Art-Education in the secondary teacher education curriculum.

4. A study on the feasibility of introducing Art-Education programme at higher secondary level.
5. A study to be undertaken on the effect of learning Art and Music on the emotional development of the individual.

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13

APPENDICES

PERSONAL DATA SHEET

**DEPARTMENT OF EDUCATION
UNIVERSITY OF CALICUT**

**[Prof. (Dr.) P. Kelu, Department of Education
&
T. S. Ramachandran, Research Scholar]**

PERSONAL DATA SHEET

Name of teacher :
Age :
Sex : Male / Female
Length of Service : Below 10 years / between 10 and 20 years /
more than 20 years.
Subject dealing : Art (Drawing and Painting) / Music
Name of school :
Type of Management : Government / Aided
District :
Qualifications : General :
Professional :

Details of in-service training undergone, if any.

Sl. No.	Name of the programme	Organising agency	Duration of training	Year

**QUESTIONNAIRE ON
ART EDUCATION PROGRAMME IN SECONDARY SCHOOLS OF
KERALA**

**DEPARTMENT OF EDUCATION
UNIVERSITY OF CALICUT**

**(Dr. P. Kelu, Professor, Department of Education
and
T.S. Ramachandran, Research Scholar)**

This questionnaire is intended to collect some information from teachers of Art (Drawing and Painting) and Music in secondary schools of Kerala regarding the present set up of the programme.

This questionnaire is divided into five sections viz. A, B, C, D and E. Section A focuses on the objectives of Art-Education programme at secondary level and Section B on the curriculum and syllabus developed for the programme. Section C contains questions based on the instructional strategies adopted by the teachers and Section D focuses on teacher competence. The last section E is mainly based on the evaluation system followed in Art Education.

The questions are descriptive in nature. You are requested to go through each of the questions carefully and to respond accordingly. Note your responses, opinion and suggestions clearly and precisely. The data will be used only for this research purpose and will be kept confidential.

Section A

In this section, there are two questions. They are based on the broad objectives of teaching Art (Drawing and Painting) and Music in secondary schools of the state. Read the questions carefully and mark your responses in the space provided.

1. Are you aware of the specific objectives of teaching Art (Drawing and Painting) and Music in schools as a part of general education?

2. What are the noble and fundamental qualities that should be inculcated among the students through the teaching of Art and Music in Schools?

Section B

This section of the questionnaire comprises eight questions. All the items are focused on the broad area of curriculum and syllabus based on which the programme of Art Education is organized in schools.

1. Do you have a separate and detailed syllabus for the instruction of your subject at secondary level?
2. Why is the syllabus prescribed by the department not followed properly and systematically in your school?
3. Do you follow a definite time schedule for the instruction of Art and Music at secondary level? If yes, give specifications.
4. Do you believe that the experience, talents and creativity of the practicing teachers are meaningfully and effectiveness incorporated in the process of preparing the syllabus?
5. What should be the nature of representation and significance of Indian Art and Music if it intends to restructure the Art Education syllabus at secondary level?
6. Do you feel that it is essential to incorporate the latest trends in the field of Art and Music at global level while restructuring the syllabus?
7. Cite the drawbacks of the existing Art-Education syllabus – in general and particular – at secondary level.
8. Write your suggestions and recommendations for the enrichment of the existing syllabus?

Section C

1. Are you aware and thorough about the scientific and updated methods and strategies to deal your classes effectively?
2. Do you maintain year plan, teaching manuals and other relevant records as a part of instructional setting?
3. Do you develop and make use of any kind of instructional materials for class room management?
4. Do the academic and physical atmosphere of the school impose any kind of influence – either positive or negative – on the effective use of instructional materials. Give details.
5. Are you fully equipped with the necessary learning materials and other facilities for carrying out the Art Education programme effectively? Give the details of instructional materials you have at school?
6. State your vision about providing opportunity to the learners to watch and enjoy live programmes/exhibitions/concerts and other performances of leading artists as a part of the programme?
7. In your opinion, what can be impact of direct experience on the motivation and readiness of the learner in learning Art and music?
8. What are the varieties of experiences that you provide to your learners as a part of curriculum transaction?

Section D

This part of questionnaire carries 10 questions. All the questions are developed based on the scholarship and other competencies of the practicing Art-Education teachers at secondary level. Read each item carefully and make the responses clearly.

1. Give the particulars of qualifications – both professional and general – that you have attained along with the pedagogical training in the area of your specialization.
2. What type of pedagogical training you wish and assume to attain to equip yourself?
3. Do you take part in performances / demonstrations / concepts / workshops / exhibitions as a part of manifesting your talents?
4. Give an account of the recognition conferred to you in the form of scholarships or awards during the course of service in school?
5. Do the teachers of Art and Music have platforms for discussing their academic affairs as well as the issues concerned with their service salary statutes?
6. Do the academic councils or teachers' organisations conduct academic discussions/ workshops/seminars at any level – school/sub-School/district – in order to enrich Art Education Programme in schools?
7. In addition to the academic duties, do you undertake any other responsibilities at school? Give details.
8. Are you involved in any cultural or social organization in the community to provide a better exposure to your talents and identity?
9. Give an account of the approach and attitude of your colleagues towards the teachers dealing Art and Music at school
10. Do you believe that there exist a great deal of discrimination with respect to the service-salary statutes of Art-Education teachers among other teachers at secondary level? If yes, give your view points in this connection.

Section E

All the eight questions in this section are concerned about the evaluation procedure that exist in Art Education at secondary level.

1. Do you have an evaluation system for the teaching of Art and music at School? If yes, give details.
2. What is your opinion/vision about evaluating subjects like Art and music, since they carry manifestations of the creativity of the individuals with an emotional perspective?
3. Are you trained properly in the latest evaluation strategies proposed by the department?
4. What is your opinion about the accountability of the participation and performances of the students in the youth festivals as a criterion of evaluation in Art-Education at various levels?
5. State your view about the latest trend and proposal of restructuring the school subjects as scholastic and non-scholastic areas.
6. What type of documents do you maintain for the purpose of Continuous and Comprehensive Evaluation (CCE) and Termant Evaluation (TE)?

OBSERVATION SCHEDULE

DEPARTMENT OF EDUCATION

UNIVERSITY OF CALICUT

1.	Is the syllabus for the instruction of Art and Music available at school?	YES	NO
2.	Is the instruction of art and music at school organized as per the syllabus prescribed by the department?	YES	NO
3.	Whether other subjects are taught in the periods kept for art education?	YES	NO
4.	Do the Art-education teachers hold any other responsibilities in addition to the role of art teacher?	YES	NO
5.	Are the practicing teachers in the habit of preparing necessary notes and other learning materials?	YES	NO
6.	Do the students maintain proper notes and other materials as a part of art-education?	YES	NO
7.	Is there a practice of teaching theory and practicals in separate periods?	YES	NO
8.	Whether any musical instrument or new symbols or pattern in art are introduced and taught?	YES	NO
9.	Are the teachers in the habit of giving assignments and providing proper follow up to the tasks?	YES	NO
10.	Whether the headmaster monitor the programme systematically and keep relevant records?	YES	NO
11.	Do students show proper interest and involvement in the programme?	YES	NO

Appendix III

12.	Do the teachers provide better exposure to the students?	YES	NO
13.	Is there a separate class room at school exclusively for Art Education?	YES	NO
14.	Is the atmosphere at school rich enough with respect to the physical facilities as well as learning materials?	YES	NO
15.	Do there exist any kind of evaluation for art education?	YES	NO
16.	Is there the habit of keeping relevant records in connection with the evaluation in art-education?	YES	NO
17.	Is there any one among the art education teachers who have been honoured or awarded at state level?	YES	NO
18.	Are there any students who have been winners or recognized at district/state level in competitions in connection with art or music?	YES	NO

INTERVIEW SCHEDULE FOR ADMINISTRATORS

DEPARTMENT OF EDUCATION UNIVERSITY OF CALICUT

1. In secondary schools of Kerala, Art and Music are taught as a part of general education. Do you have active and serious Art-Education in your school?
2. Are you aware of the specific objectives of teaching Art and Music at school which come under the programme of Art-education? If yes, which are they?
3. Could you ever identify/observe students showing interest and involvement in the learning of Art and Music?
4. Could you ever experience a refinement in the behaviour and personality of the students as a result of Art-education?
5. For effective organization of any programme, a time-bound syllabus is needed. Do you have/follow a syllabus for the teaching of Art and Music in your school?
6. What is the nature of time allotment for the instruction of Art and Music in your school?
7. Are you confident to say that the periods allotted for the teaching of Art and Music are fully and properly utilized for the purpose?
8. Are you aware of the contents, structure and time allocation of the syllabus for Art Education at Secondary level?
9. Are the physical and academic atmosphere of the school conducive to organize Art-education in the proposed level?
10. Do there exist the practice of organizing programmes such as seminars/ exhibitions / demonstrations / workshops in the leadership and responsibility of Art-education teachers?

11. Are the service and scholarship of the artists or experts made available at school as a part of Art-Education?
12. Are the teachers of Art and Music provided with any responsibility than their duty or, do they undertake any leadership activity for the well being of the school?
13. Did you ever feel that the teachers of Art and Music keep an identity among the teachers with respect to their identity in the personality and approach?
14. Do you monitor the classes of Art and Music in your school and keep relevant records?
15. Did the authorities from the department examine the performance of teaching Art and Music of your school during the last three years?
16. Are you confident to say that the Art-Education teachers of your school are having thorough knowledge about the subject of their specialization?
17. How is the attitude and approach of other teachers towards the teachers dealing Art and Music?
18. Could you ever succeed in providing in-service training to the Art Education teachers of your school?
19. What type of evaluation do you have for Art-Education in your school?
20. Are you satisfied about the Art-Education programme in your school in an academic perspective?

**SYLLABUS
[REVISED] VOL. II
FOR HIGH SCHOOL CLASSES (STANDARDS VIII TO X)**

**GENERAL EDUCATION DEPARTMENT
GOVERNMENT OF KERALA
1992**

ART EDUCATION

Art education has to be given an important place in the curriculum as the all round development of the individual is considered to be the ultimate objective of education. Wherever feasible, the teaching of arts should be integrated with other curricular subjects.

At the primary stage, the main objectives of art education should be to make the children aware of the good and beautiful in his environment and to express his feeling through simple performing arts like music, dance, mimicry, drama etc spontaneously. They must be exposed to a variety of media and materials, and should be provided with an integrated learning experience of various forms of art-drawing, painting, collage, modeling, music, dance and drama.

At the upper primary stage art education programme should comprise handling of materials for decorative and plastic arts, creating artistic things by free expression methods, playing simple musical instruments, practicing performance arts like group singing and dancing folk arts. Emphasis should be laid on developing the individual style of the child, and not on initiating any form of perfected art.

The secondary stage is a transition period between the creative expression of childhood and the vocation based training of the later period. Here again, as before, direct instruction in techniques should be avoided. The pupil should induce to acquire them, exploration and discovery.

Art helps the child to explore various methods of communication with his fellow beings to express his inherent talent and to sharpen his senses through keen observation of the environment and understand nature and environment in its variety, qualities of materials, form and colours. This way the child can also be made aware of a variety of art forms in his own locality, develop his skills in the use of various tools, instruments and other art materials in the process of discovery and exploration. The student in this manner discovers pictorial space composition and its constituents such as lines, texture as he makes movement through dances or sound through music. Through Art Education the student develops a sense of design and order with regard to his personal appearance, home, school and community.

As a fillip to the Art Education Policy enunciated by the Government of India, the NCERT has given comprehensive recommendations in the National Curriculum frame work, regarding the Art Education. The note worthy points to be considered as follows:

The general objectives of art education are:

- (1) To provide opportunities for the development of the cultural heritage of India in terms of time, space and people.
- (2) To help students to use artistic sensibility in day to day life situations.

The following are the approaches to art activities:

- (1) Art activities are closer to local folk art and crafts and folk theatre.
- (2) It is also different from copying drawings made by the teacher or any great master of the art.
- (3) In the interests of the learner, as far as possible, all the media, of creative arts may be placed before students for their choice of one from or the other.

The sources of Art Teaching

- (1) Art is an integral part of humane existence. So Art teaching programme must reflect the ethos of the region.
- (2) We can build a harmonious society, a productive nation and world itself with a deep sense of aesthetic appreciation.
- (3) What of materials or manpower is tantamount to neglecting the rich potentials of learning.
- (4) In view of limitation of staff some special arrangements may be made.
- (5) Some local community talents can also be pooled for the purpose.

In Evaluation of Art the significant aspects are

- (1) Motivating students through competition would defeat the basic purpose of art education.
- (2) A format for a cumulative record of each individual student for the subject maybe evolved.
- (3) Overall assessment of the achievement in Arts should find a place in the record handed over to the students at the end of each academic year.

Note on Period Allocation

The course content of Art Education is categorised under two main areas – visual or decorative arts and performing arts. The visual art forms include drawing, painting, clay modeling and designing, while the performing art form include music, dance, mimicry and action. Syllabi of both the theory and practical of each of the art forms are given in detail for 80 periods, for standards VIII and IX, but the whole topics under these two areas are not expected to be covered as the total instructional periods for art education in each of the Standards VIII & IX are only 80 periods. Hence the teachers are to select the course content for 60

Appendix V

periods from anyone category according to their field of specialization or preference and that for 20 periods from the other category. For e.g. if the art teacher in a particular school is specialized in any of the visual arts he/she will have to select the course content for 60 periods from the visual art forms and that for the remaining 20 periods from the performing art forms in Std. IX and X in that school. But if there are two art teachers in a school-one specialized in visual arts and the other in performing arts, the course content for 40 periods is to be selected from each category. The same formula of the period allocation and the selection of the course content to be followed in Std. X also in which the total period allotted for art education in only 40.

VISUAL ARTS STANDARD VIII

Subject concept: Drawing and Painting

(1) Wild animals in forest from imagination

Periods – 14

(2) Arranged still life

Periods – 12

- (a) Vase with flowers
- (b) Leaves and fruits
- (c) Simple man-made objects.

Instruction to the teacher

- (a) Available reproductions of various kinds of animals and bird, should be collected and shown to the students, and if necessary their picture may be displayed on black board.
- (b) Drawing and painting materials may be used.

Methods and techniques

- (a) Free flow of lines and colours may be encouraged
- (b) Contrast and depth of colours may be explained orally and demonstrated to the students.

Subject concept

(3) Clay modeling

First 12 periods

- (a) Animals and birds in pairs and groups
- (b) Animals in movements

(4) Drawing and painting

Next 10 periods

- (a) Street vendor, fish vendor, vegetable vendor, etc
- (b) Objects from memory.

Instruction to the teacher

- (a) As given previously
- (b) Wet clay may be supplied

Methods and techniques

- (a) As given previously

(5) Theory class

for 6 periods

Simple introduction to:

- (a) Line
- (b) Colour
- (c) Tone
- (d) Light and shade
- (e) Texture
- (f) Composition, etc

Subject concept

- (6) Design with fruits, leaves and flowers to be developed and practiced.

First 12 periods

- (a) Examples from Textiles, carpets, Kerala mural painting, etc.
- (b) Print making with carved vegetables, wood blocks, buttons, coins, threads etc.

- (7) Painting from imagination

Periods 14

- (a) Wood cutter
- (b) Woman carrying fish, basket, etc.

Instruction to the teacher

- (a) Books of collection of different design may be shown to the students.

Methods and techniques

- (a) Students may be taken outside the class to nearest markets, streets, etc.

STANDARD IX

Subject Concept

- (1) Theory – History of a Art**

Periods – 10

Simple introduction to:

- (a) Traditional Mural Paintings of Kerala

- (b) Sculptures and paintings of Gupta period
- (c) Paintings of Mural period

(2) Landscape drawings and paintings

Periods - 16

- (a) Seascape
- (b) River side
- (c) Boating
- (d) Other outdoor scenes

Instruction of the teacher

- (a) Theory and practical classes can be conducted alternatively
- (b) Notes can be given to the students for theory subjects

Methods and techniques

Necessary books to be collected and used

Subject concept

(3) Clay modeling

Periods – 10

- (a) Human figures in various positions as sitting, standing, bending, working, lying, etc.

(4) Drawing and painting

- (a) Ploughing field
- (b) Farmers at work
- (c) Harvest scenes
- (d) Cityscape

(5) Theory

Periods - 8

- (a) General study of some of the great masters of art (Indian and western) like: Raja Ravi Varma, Jamini Roy, P. Roy Choudhari, Nandalal Bose, Ravindra Nath Tagore, K.C.S.Panicker, Leonardo da vinci, Raphael, Michel Angelo, Picasso, etc.

Instruction to teacher

- (a) Improvements in the performance may be explained
- (b) Drawing and painting materials may be used
- (c) Subjects may be taken from their memory. But, if necessary, they can be taken out of school to see the local, scenes as desired by the teacher.

Methods and techniques

- (a) As given previously
- (b) Students may be taken out of the school occasionally to visit the nearest places which are important for traditional mural paintings, sculptures, architecture, traditional craft centers and other Art Institutions.

Subject Concept**(6) Theory**

Periods – 10

- (a) Fundamentals of aesthetics in relation to masterpieces of Art in various periods of History.

(7) Practical Drawing and Painting

Periods – 16

(Themes from different stories)

- (a) Puranas
- (b) Folklores
- (c) Epics

Instructions to the teacher

- (a) Theory and practical classes can be conducted alternatively
- (b) Reproductions of traditional paintings may be shown to the students
- (c) Proper themes may be explained to the students as mentioned above.

Methods and techniques

- (a) Traditional Art Books may be collected
- (b) Students may be allowed to select their own forms

STANDARD X**Subject Concept****(1) Practical – Drawing and Painting**

Periods – 7

- (a) Cityscape
- (b) Market
- (c) Village scenes
- (d) Mother and child
- (e) Lettering and designing etc

(2) Theory Aesthetics

Periods - 6

- (a) Simple introduction to aesthetics in art such as Natyasastra and its component 'Rasasoothra' and 'hatanga' and Chithralekhana
- (b) Western aestheticians such as Plato, Aristotle and Kant also may be introduced.

Instruction to the teacher

- (a) Teacher can help in selectioning figures and surrounding
- (b) Students can be taken outside the school to observe the prescribed themes.

Methods and techniques

- (a) Reproduction of paintings and landscapes, slides and photographs related to the subject may be shown to the students.
- (b) Emphasis on their own choice

Subject concept

(3) Practical clay modeling

Periods – 8

- (a) Relief sculptures
- (b) Simple sculptures – three dimensional
- (c) Casting in plaster paris

(4) Collage Making

Periods - 6

- (a) Cutting, pasting, and combination of different materials.

(5) Making of Greeting cards

Instruction to the teacher

- (a) Demonstrations of Relief work, casting and plaster of paris to be given.
- (b) Different simple and locally available materials for collage making may be introduced such as: cloth pieces, jute pieces; different coloured papers; and textures, printed papers, heavy dry leaves etc.

Methods and techniques

Relief, casting, collage making, etc. may be introduced in simple manner through demonstrations.

Subject concept

(6) Practical drawing and painting

Periods – 13

- (a) Subjects from their own chosen themes or puranas, epics, folk tales, poems, etc.

Introduction to the teacher

- (a) Books which are having colour reproductions of Traditional paintings of India and abroad may be shown to students.

Methods and techniques

- (a) Help them to select appropriate scenes from selected stories. But visualisation and selection of forms maybe allowed as they wish.

PERFORMING ARTS

MUSIC

Objectives of Music Teaching

1. To foster the musical talents of pupils.
2. To enjoy music
3. To form an idea that music is an international language
4. To help the pupils to express their talents
5. To know about the musical instruments.
6. To integrate music with other subjects.

General Instructions – Music

From Standard VIII to Standard X

1. A separate room may be used for teaching music
2. Music instruments – harmonium, tabala, mridangam, ganjira, guitar, flute, etc and collections of folk and national integration songs, tape recorder, radio, television, etc are also necessary.
3. Help of scholars from outside also can be sought to give more knowledge to the students about the different sides of music, the methods of using instruments, dance, mimicry, action etc, Radio, Television, Tape recorder also should be used.
4. Prayer songs, National Integration Songs, Light Songs, Group Songs, Folk Songs (eg. Vanchippattu, Mappilappattu, Pulluvan Pattu, Kummi, Vatakkann pattu, Kolattam, Tullal Pattu, Thiruvathira pattu etc) should be different for different standards. Prayer songs should not be that of a particular caste or community.
5. Practice should be given to sing in sruti and tala particularly.
6. National Anthem should be taught in all classes.
7. Notes should be maintained by teachers and students
8. A test or examination should be organized according to the syllabus by the concerned teachers at the end of a year.

STANDARD VIII

	Numbers	Periods
1. Prayer	1	3
2. National Anthem	-	4
3. National Integration Song	2	6
4. Light Song	3	9
5. Group Song	2	5
6. Folk Song	2	5
7. Let the students hear radio and tape recorder. Let them sing accordingly		5
8. Teach them a Jatiswara		5
9. Teach them an Adi Thala Varna		10
10. Teach them a Kirthanam		8
11. Dance		
Folk Dance		10
Thiruvathira		5
12. Mimicry		
Let them imitate the sound of musical instruments (eg. Tamburu, Mridangam, Edakka, Nadaswar, etc)		
13. Action		
Repeat the previous lessons		5
Teach them to act anger		

STANDARD IX

	Numbers	Periods
1. Prayer Song	1	3
2. National Anthem	-	3
3. National Integration Song	2	6
4. Light Song	3	9
5. Group Song	2	5
6. Folk Song	2	5
7. Let them understand the way of directing music for light poems and songs		5
8. Teach them a Swarajati		6
9. Teach them a Varna		10
10. Teach them a Kirthan		8
11. Dance		
Practice them a semi classical group dance		10
12. Mimicry		
Let them imitate the sound of different actors		5
13. Action		
Teach them to act santha and bibhalsa		5
Let them know the navarasas		

STANDARD X

	Numbers	Periods
1. National Anthem	1	2
2. National Integration Song	1	3
3. Light Song	2	4
4. Folk Song	1	3
5. Kirthana	1	8
6. Let them hear Radio and Tape Recorder and sing (correct their mistakes)	2	5
7. Dance		
Padam (common)		8
8. Mimicry		
The sounds from Nature (eg. Thunder, rain, wind, the flow of a river, etc)		3
9. Action		
Practice them the Navarasa.		4
Present an important event or the end of an historic person like Veluthampi dalava, Hitler, Sivaji etc		

**KENDRIYA VIDYALAYA SANGATHAN
(DELHI REGION)
SYLLABUS FOR ART-EDUCATION
FOR CLASSES VII-IX
2002-2003**

ART

Month	No. of working days	Tentative No. of periods per unit	Unit No.	Content/Unit	Class Room periods	Period for computer aided learning	Total No. of periods allotted
April	24	02	-	Composition	07	01	08
May	04	02	-	Spray Painting	02	-	02
June	06	02	-	Leaf Printing	02	-	02
July	26	02	-	Imagination drawing	07	01	08
August	23	02	-	Story composition making a complete booklet	07	01	08
September	24	02	-	Wall hanging composition with collage	07	01	08
October	18	02	-	Greeting cards with collage work, pasting and stencil	05	01	06
November	21	02	-	Marble printing	06	01	07
December	16	02	-	Stencil cutting in different forms, letter writing	04	01	05
January	24	02	-	Out door sketching	07	01	08
February	21	02	-	Masks and puppets	01	01	07
March	REVISION						

STUDY AND USE OF VARIOUS MEDIA AND TECHNIQUES TO THE EXTENT OF THEIR AVAILABILITY

Pencil, charcoal, water colour, crayons, poster colours, fevicryl colours and other unconventional sources of colour, rice-flour and tools like painting brushes for water colours and oil colours, painting, surfaces such as paper of various kinds and quality like smooth, rough, thick, thin, etc canvas, hardboard, simple mark in cloth pasted on papers, etc.

Contd....

MUSIC

Month	No. of working days	Tentative No. of periods per unit	Unit No.	Content/Unit	Class Room periods	Period for computer aided learning	Total No. of periods allotted
April	24	02	-	1.Vandemataram (singing and playing on instrument)	07	01	08
May	04	02	-	2.Acting people in situations pair work such as teacher and student	02	-	02
June	06	02	-	1.I Bayer & Seller in acting manner	02	-	02
July	26	02	-	1. Aroh, avroh, pakad & two alaps in rag yaman in obotta khayal	07	01	08
August	23	02	-	1 Definition of rag, thata. 2. Celebration of independence day in dramatic way.	07	01	08
September	24	02	-	1 Drama & teen tal. 2. Acting of different characters of Mahabharata	07	01	08
October	18	02	-	1 Description of Nad, shruti, vadi, samvadi, alap & pakad. 2. Celebration of Diwali in two different states according to their customs.	05	01	06
November	20	02	-	1.Aroh, avroh, pakad, two alaps in rag Bilawal with chotta Khayal. 2.Selecting, editing scenes & situations from life for presentation to audience with the help of teacher	06	01	07
December	16	02	-	1. Any lok geet	04	01	05
January	24	02	-	1. Any welcome or devotional song. 2. Celebration of different seasonal outdoors activities such as sowing, reaping crop, kite flying in dance or singing or drama form	07	01	08
February	21	02	-	1. REVISION 2. celebration of Holi in any form (dance, song and drama)	01	01	07
March	REVISION						

SPECIALIST TEACHERS IN HIGH SCHOOLS**GOVERNMENT OF KERALA**

Abstract

General Education – Specialist Teachers in High School Classes – Creation of Posts – Clarification – Orders issued.

GENERAL EDUCATION (J) DEPARTMENT

G.O. (MS) No.525/95/G.Edn.

Dated, Thiruvananthapuram, 28-10-1995.

Read: 1. Government letters No.53898/J1/92/G.Edn. dated 16.6.1993 and 23.2.1994.

2. Letters No. Spl. Cell HQ(II)/III/13-1545/146 dtd 12-7-93 and 25-1-94 from the Account general.

ORDER

As per rule 6(4), Chapter XXIII, K.E.R. in High School section of every complete High School there shall be the following posts of Specialist teachers.

(i) Art Group:

Music teacher	1	} Irrespective of the number of periods of work per week
Drawing	1	

(ii) Craft Group:

Sewing Teacher	1	} One post of Sewing teacher can be sanctioned, if there is no Craft Teacher, provided that there are not less than 200 girls in High School Classes.
Craft teacher	Nil	

No part time post of Specialist Teacher can be sanctioned if the number of periods per week in the concerned subject is less than five.

2. As per the distribution of periods for the non-scholastic subjects, the periods allocated are as follows:

	Standard	VIII	IX
(i) Art Group:			
	Music teacher or Drawing teacher	One	} Only one period for the four subjects
(ii) Craft Group:			
	Craft teacher or Sewing teacher (Needle work teacher)	Two	

3. It has been represented that in certain High Schools/High School sections there will be no specialist teacher to handle subjects under the Art Group (Music or Drawing) or the Craft (Craft/Sewing). The High Court while disposing of the O.P. No.3041 of 1991 as per Judgement dated 30.7.1991 has held that if there are 2 divisions in Std. IX there will be 2 periods in all for Std. IX and there will be one full time post of Music teacher or Drawing teacher or Sewing teacher in the High School Section (having 3 divisions in Std. VIII and 2 divisions in Std. IX). In the above case, there were 3 divisions in Std. VIII and 2 divisions in Std. IX. So the three periods in Std. VIII and the two periods in Std. IX were totaled as five periods and one post of Drawing teacher was allowed, as there was no other Art teacher or Craft teacher in the School other than the above Drawing Teacher. A batch of O.Ps were remitted back to the Government/Director of Public Instruction for fresh disposal based on the above judgement (egs. O.P. 10389/93, 12228/93, 14148/93 etc).

4. A question has been raised as to whether a post of Drawing teacher and a post of Music teacher can be sanctioned in a High School (having Std. VIII, IX and X). There is already a post of drawing teacher in that School. As there is already a post of Drawing Teacher under the Art Group, another post in the Art Group can be sanctioned only when the periods justify for sanction of an additional post. That is to say that the new post of Music Teacher can be sanctioned to the school, in addition to the existing post of Drawing teacher, only if there are 26 periods and

Appendix VII

above. This is the stand taken by Government in various O.Ps and Writ Appeals is also (eg. W.As. 592, 593, 594, 908 and 909 of 1994).

5. In the light of the above High court judgements, Government hereby order as follows:

(i) The one period available under Art Group and Craft Group for, IX will be allotted either to the Art Group or to Craft Group, as detailed in the judgement dated 30.7.91 in O.P. 3041 of 91 as mentioned in para 3 of this Government order.

(ii) If there is already a post of Drawing Teacher under the Art Group in the High School section, the second post in the Art Group (ie. Music teacher post), or a post in the Craft Group will be sanctioned only when the periods under each group become 26 periods and above as mentioned in para 4 of this G.O.

(iii) All similar cases will be disposed of by the Controlling Officers on the above lines.

(iv) The Director of Public Instruction will forward proposals as above for amending to rule 6(4) Chapter XXIII, K.E.R.

By Order of the Governor

Secretary to Government.

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