THE ART EDUCATOR IS AT GREATER ADVANTAGE THAN THE OTHER SUBJECT TEACHERS BECAUSE CHILD COMES TO HIM IN A MORE RELAXED FRAME OF MIND. THE PRESSURE WHICH THE TEENAGER FACES IN ADOLESCENCE IS NORMALLY RELEASED IN THE ART PROGRAMS AND THE PHYSICAL EDUCATION. THERE IS A KIND OF CATHARSIS OF EXTRA ENERGY. IT IS INTERESTING TO KNOW THAT THE DEVELOPMENT OF OUR INSIGHT LAGS BEHIND THE IMPETUOUS GROWTH OF A CHILD. THE TEENAGER RESPECTS THE TEACHER WHO CONSIDERS HIM AS GROWN UP. HOW OFTEN WE HEAR CHILDREN GRUMBLING- "BUT I AM GROWN-UP, PLEASE DON'T TREAT ME LIKE A CHILD".

SO WHILE DEALING WITH TEENAGERS THE TEACHER MUST BE VERY FAIR, IMPARTIAL NOT OVERLY-PROTECTIVE. MANY ART EDUCATORS REFRAIN FROM ALLOWING STUDENTS TO USE BLADE, SCISORS ETC. THE DEVELOPMENT OF INSIGHT IS NOT SIMPLY AN ABILITY TO NOTE RAPIDLY ALL OF THE CHANGES THAT HAVE TAKEN PLACE IN THE CHILDREN. IT IS ALSO A RE-ADJUSTMENT OF ATTITUDES TOWARDS THE CHILD ON THE BASIS OF ACKNOWLEDGEMENT OF THE CONSIDERABLE CHANGES THAT HAVE TAKEN PLACE IN HIM.

A GREATER PART OF A CHILD'S LIFE IS TAKEN UP BY SCHOOL. THE WORK OF TODAY'S SCHOOL CHILDREN IS SO COMPLEX THAT ONE CAN HARDLY IMAGINE IT. IT IS NATURAL THAT THE TEACHER WHO IS PRIMARILY INVOLVED IN THE ORGANISATIONAL ASPECT OF TEACHING SEES CHILDREN THROUGH THE PRISM OF HIS RELATIONSHIP TO SCHOOL WORK. SOMETIMES PARENTS FEEL THAT ONCE THEY SEND THEIR CHILDREN TO THE SCHOOL IT
It is true that the school has an important role to play in the development and education of the child. But it is equally important that the main responsibility lies basically with the parents. It is they who know best their children's specific needs and have greater opportunity to influence them. But unfortunately they view their children differently. This is why teachers and parents do not always succeed in finding a common approach to school children.

In the early stages of teen the art teacher may tell the child that her work is very good because she wants to instill in her a feeling of confidence and wants the child to develop a liking for the subject. The child paints, expresses freely, without inhibitions. The child proudly shows the work to her mother. The parents pass remarks contrasting to the art teacher, - "why is the sky green"? or "the mountains are never like triangles, your art teacher does not know anything".

When such remarks are passed the child gets confused on the other hand if the teacher corrects the drawing for the child to improve the father may pass a comment," actually you had painted well, the teacher spoilt your work." Here the father may
BE TRYING TO PLEASE THE CHILD'S PROSPECT OF DEVELOPING AN ATTITUDE VERY IMPORTANT IN THE POSITIVE DEVELOPMENT.

IF LEARNING ART IS A FORM OF WORK THEN, QUITE NATURALLY, AS A TEACHER, I AM RESPONSIBLE FOR THAT WORK AND VIE THE CHILD PRIMARILY FROM THE POINT OF VIEW OF HIS ATTITUDE TOWARDS IT. BUT PARENTS, WHO GENERALLY KNOW ALL ASPECTS OF THEIR CHILD HAVE A SOMewhat DIFFERENT PERCEPTION THAT IS MORE OBJECTIVE IN SOME WAYS AND LESS OBJECTIVE IN OTHERS. IF THE CHILD IN THE FIFTH OF SIXTH STANDARD SPENDS MOST OF HER TIME WITH PAINTS AND CRAYONS SHE IS REPRIMANDED. BUT IN THE HIGHER CLASSES IF SHE HAS MORE PRESSURE OF OTHER WORKS AND BARELY TOUCHES HER ART (THROUGH HABIT), THEY SAY SHE DOES NOT CARE FOR ART. ACTUALLY IT IS THE SOLE RESPONSIBILITY OF THE PARENT TO INculcate PROPER WORKING HABITS FOR THEIR CHILDREN SO THAT THEY LEARN THE TIME MANAGEMENT. A CHILD WHO STUDIES FOR 2 HRS AFTER SCHOOL PLAYS FOR AN HOUR AND SPENDS TIME PAINTING OR INDULGES IN SOME HOBBY AS A CHILD IS ABLE TO MANAGE TIME BETTER IN THE LATER LIFE BECAUSE HE HAS UNDERSTOOD THE IMPORTANCE OF WORK AND PLAY.

MANY ART TEACHER IN THEIR PRIMARY AIM TO GET GOOD WORK DONE FROM THEIR CHILDREN ENCOURAGE CHILDREN TO TAKE HELP FROM THEM WHILE DRAWING AND PAINTING. BUT A STAGE COMES WHEN THE CHILD IS NOT ABLE TO DO ANYTHING IN THE ABSENCE OF THE TEACHER. SUCH SPOON FEEDING BY AN ART EDUCATOR IS DANGEROUS BECAUSE IT PARALYSES THE CHILD'S POWER OF PERCEPTION, RETENTION AND REPRODUCTION. IT ALSO KILLS THE CREATIVE INSTINCT OF THE CHILD BECAUSE THE CHILD DOES NOT CHOOSE TO THINK IN MORE THAN ONE DIRECTION.
SOMETIMES CHILDREN JUST SAY HELPLESSLY, "MISS I CANT DO. YOU PLEASE HELP." THE EDUCATOR HERE HAS TO HELP WITH A TACT, LEAST THE GIRLS IMAGINATION IS CRIPPLED FOR LIFE TIME.

WHAT SHOULD AN ART EDUCATOR DO IN CASE OF CHILDREN WHO HAS ALREADY FORMED A NEGATIVE PATTERN OF BEHAVIOUR AND WHEN THE HARMFUL HABITS ARE ESTABLISHED. THE ART OF DESTROYING A PATTERN MAY ITSELF BE VERY PAINFUL BUT IT MAY ALSO BE A HAPPY EXPERIENCE FOR THE CHILD IF THE CHILD DECIDES TO CHANGE HIMSELF. IS THIS KIND OF BEHAVIOURAL CHANGE POSSIBLE? YES. WITH THE LOT OF EFFORT ON THE PART OF THE ART EDUCATOR IT IS POSSIBLE. THE CHILD BEHAVES IN THE MANNER THAT IS MOST IRRITATING, HE TRIES TO CREATE SITUATIONS SO THAT THE TEACHERS ATTENTION IS CONSTANTLY FIXED ON HIM.

THE TEACHER HAS TO BE MOST PATIENT WITH SUCH CHILDREN AND GIVE THEM UNCONDITIONAL LOVE. THEY HAVE TO BE FIRM WITH THEM BUSY IN THE INITIAL STAGES. THEY CAN OFFER THEM TO HELP THE TEACHER IN THE DISTRIBUTION OF MATERIAL TO RUN ERRANDS, TO THINK THEM EVERY TIME AND TO EXPLAIN EVERY TIME IN A VERY LOVING MANNER THE IMPORTANCE OF LOVE BY ROLL MODEL. IN 99 OUT OF 100 CASES THE BEHAVIOURAL CHANGE OCCURS AND IT ALSO REFLECTS IN OTHER SUBJECTS.

ANY ACTIVITIES HAS ITS OWN CHARACTERISTICS. THE SPECIFIC FEATURES RELATING TO TEACHING ACTIVITIES CENTRE ON THE FACT THAT A TEACHER IS DEALING WITH LIVING PERSONS WHO, AS WE HAVE ALREADY NOTED CREATE THEIR OWN INDIVIDUAL OPINION AND VIEW CRITICALLY BOTH THE WORLD AROUND THEM AND ALL EXTERNAL ACTIONS.
AND INFLUENCES, A CHILD ENTERS A WORLD OF MATERIAL AND SPIRITUAL VALUE VERY EARLY IN LIFE THAT THEY HAVE ESTABLISHED THINGS THAT PARENTS ONCE THOUGHT EXCEPTIONAL OR INCONCEIVABLE MAY BE ACCEPTED BY THE CHILD AS SOMETHING NORMAL.

WE KNOW OF MANY FAMILIES IN WHICH PARENTS BRING UP THEIR CHILDREN WITHOUT ANY SPECIALISED TRAINING, YET IT IS A FACT THAT SOME PARENTS POSSESS EXCELLENT PEDAGOGICAL SKILLS AND A GIFT FOR INFLUENCING CHILDREN, SUCH AS TACTFULNESS, A CREATIVE IMAGINATION, A SENSE OF HUMOUR, AN ACTIVE ATTITUDE TOWARDS THE WORLD AND A CAPACITY FOR QUICK THINKING. LIKE OTHER ACTIVITIES TEACHING ABILITY ALSO CONTINUES TO DEVELOP AS APPLIED IN PRACTICE AS ACCUMULATED EXPERIENCE IS USED创造性.

THERE ARE THREE TYPES OF ACTION: DIRECT, INDIRECT AND RETROACTIVE. IT IS THESE THREE TYPES OF ACTIONS ON WHICH PEDAGOGICAL INFLUENCE IS BASED. IT IS BY ANALYSING THE UNITY AND MUTUAL OPPOSITION OF THESE PEDAGOGICAL ACTIONS THAT A TEACHER WILL BE LEAD TO GIVE SERIOUS THOUGHT TO HIS TEACHING SYSTEM TAKEN AS A WHOLE, TO CONSIDER HIS ERRORS AND TO ESTABLISH CORRECT MODES OF INTERACTION WITH CHILDREN.

A DIRECT PEDAGOGICAL ACTION IS THE DIRECT RESPONSE OF A TEACHER TO THE BEHAVIOUR OF A CHILD OR A GROUP OF CHILDREN. ONE MAY HAVE RESERVATION CONCERNING THE ACCURACY OF SUCH AN EXCERCISE BUT IT CANNOT BE DENIED THAT DIRECT INTERACTIONS WITH CHILDREN CONSTITUTE ONE OF THE MOST IMPORTANT WAYS OF ACHIEVING A CLOSENESS OF MIND WITH THEM AND THAT IT HELPS THEM TO PERCEIVE THE WORLD OF
OF MIND WITH THEM AND THAT IT HELPS THEM TO PERCEIVE THE WORLD OF THEIR EMOTIONS AND BRING OUT AN APPROPRIATE RESPONSE.

THE DIRECT ACTION IS USED MORE OFTEN THAN ANY OTHER IN PEDAGOGICAL PRACTICE, FOR ITS PRINCIPAL MEANS OF EXPRESSION, NAMELY A TEACHERS WORDS ARE ALWAYS AT HAND. VERY OFTEN THE DIRECT ACTION IN ITS PSYCHOLOGICAL CONTENT SERVES AS A RESPONSE TO WHAT IS VIEWED AS UNDESIRABLE BEHAVIOUR. CHILDREN ARE PSYCHOLOGICALLY PREPARED FOR SUCH AN APPROACH. ONE SUCH EXPERIMENT WAS CONDUCTED BY ME IN THE EIGHT GRADE. THE TEACHERS HAD BEEN CONSTANTLY COMPLAINING ABOUT THIS CLASS AND THE CLASS WAS ALSO UNHAPPY BECAUSE THEY WERE GETTING NEGATIVE CORRECTION FROM THE TEACHERS ALL THE TIME. ART PERIOD WAS THE ONLY PERIOD WHEN THEY COULD AIR THEIR VIEWS FREELY. THEY CAME DOWN TWENTY MINUTES LATE FOR THE THIRD TIME. I HAD LOST MY TEMPER BUT WITHOUT SAYING ANYTHING TO THEM I TOLD THEM SINCE THEY COULD NOT COMPLETE THEIR WORK WITHIN THE REMAINING FORTY MINUTES IT WOULD BE BEST FOR THEM TO FORM FIVE GROUPS. DISCUSS THE PROBLEMS THEY WERE HAVING AMONG THEMSELVES AND WRITE DOWN ON PAPERS WHAT THEY HAD TO SAY ABOUT EVERY TEACHER AND WHAT THEY FELT THE TEACHER FEELS ABOUT THEIR CLASS. THIS I THOUGHT WOULD BE A NICE EXERCISE OF INTROSPECTION. OUT OF FIVE GROUPS ONE GROUP WAS GRATEFUL TO THE TEACHERS AND DID NOT SEEM TO HAVE ANY PROBLEM. BUT THE OTHER FOUR GROUPS WERE VERY VOCAL AND CAME OUT WITH SPECIFIC PROBLEMS LIKE SOME TEACHER IS BORING, ANOTHER IS SOFT AND THINGS LIKE THIS. I THOUGHT ABOUT MY OWN COMMENTS AND TRIED TO LOOK OBJECTIVELY AND TOOK THE CORRECTION BUT MOST OF THE TEACHERS WHO WERE CALLED BY THE PRINCIPAL WERE PRETTY UPSET. THEY TOOK IT AS A PERSONAL CORRECTION GIVEN BY AN AUTHORITY.
THE CHILDREN ON THEIR PART FELT BETRAYED BECAUSE I TOOK
THE PRINCIPAL INTO CONFIDENCE FOR THEIR OWN BENEFIT AND FOR THE
BEST INTEREST OF EDUCATION. THE CHILDREN WERE VERY UPSET AND THEY
FELT THAT THIS EXERCISE WAS UNCALLED FOR AND NOW THEY WERE FACING
PROBLEM BECAUSE ALL TEACHERS WERE AGAINST THEM. I CONDUCTED THIS
DIRECT PEDAGOGICAL EXPERIMENT. I FELT THE TEACHERS AS A WHOLE
SHOULD HAVE BEEN MORE OPEN MINDED AND LESS EGOCENTRIC. FOR MY PART
ALTHOUGH I HAD CONDUCTED THIS EXPERIMENT I WAS THE VILLAIN BUT ONE
GOOD THING WAS NOTICED THAT THE CLASS BECAME MORE CLOSE TO ALL THE
TEACHERS AND A RAPPORT WAS ESTABLISHED BETWEEN THE STUDENTS AND
TEACHERS.

SHOULD THE TEACHER RESPONDING TO AN INITIAL REFLEX
RESORT TO SHOUTING AND PUNISHING? HOW CAN ONE EXPECT POSITIVE
RESULT FROM SUCH A RESPONSE? NO MATTER HOW SINCERE BUT PRODUCED
OUT OF A FAILURE TO UNDERSTAND THE CHILD'S PSYCHOLOGY AND AN
UNWILLINGNESS TO ACCEPT HIS OWN WORLDS.

IMMEDIATE RESPONSES WOULD BE JUSTIFIED ONLY IF THE
TEACHER POSSESSED AN ABILITY TO FIND THE NECESSARY KIND WORDS
INSTANTLY AND CHOOSE UNFAILINGLY THE ONLY CORRECT SOLUTION.
PRACTICAL EXPERIENCE CONFIRMS THAT THOUGHTLESS RESPONSES, UNDER
PRESSURE CONSTITUTE THE MOST VIOLENT MEANS OF INFLUENCE. THEY ARE
USED BY PEOPLE WHO DO NOT KNOW HOW ANY OTHER MENTAL OR SPIRITUAL
EFFORT THAT WOULD BE REQUIRED.
IT IS NOT EASY NOT TO LOOSE YOUR TEMPER, SPECIALLY IF YOU ARE IN THE TEACHING LINE FOR MORE THAN EIGHTEEN YEARS. YOUR PATIENCE IS EBBING AND PARTICULARLY AFTER A VERY TRYING AND TIRING DAY'S WORK WHEN YOU COME HOME. I FEEL A SUDDEN URGE TO STOP MY SON IF HE IS BEHAVING BADLY. I WANT TO SHOUT AND BEAT, BUT I HAVE SUCCEEDED WITH LITTLE SUCCESS TO CHECK MY FEELINGS. THIS IS IN ORDER THAT I MAY BETTER ESTABLISH MY ATTITUDE TOWARDS THE BOY AND TO SELECT THE MOST APPROPRIATE FORM IN CONVEYING MY EXPECTATIONS.

SHOUTING EXHAUSTS & MAKES BOTH THE TEACHER AND THE TAUGHT TENSE. SHOUTING IS LIKE NARCOTICS. HAVING TRIED TO INFLUENCE OTHERS THROUGH SHOUTING, ONE FINDS IT DIFFICULT TO STOP. FOR SHOUTING PRODUCES A FALSE SENSE OF RELIEF, HELPS OVERCOME A SENSE OF HELPLESSNESS, AND CREATES A SEMBLANCE OF ACTION YET EVERYTHING IS BAD IN SHOUTING - IRRITABILITY, RUDENESS, CRUELTY - PRODUCES A NEGATIVE RESPONSE IN CHILDREN, AND EVENTUALLY THEY BEGIN TO ACCEPT SHOUTING AS AN UNAVOIDABLE EVIL.

WHEN AN EDUCATOR ACTS OUT "THE SCENE" WHICH THE CHILD HAS ALREADY LIVED THROUGH IN HIS MIND THE EDUCATIONAL VALUE IS GREATLY REDUCED. THE CHILD BECOMES ACCUSTOMED TO THE "PARENTAL CLICHES" AND LITERALLY SHUTS HIMSELF TO ANY SUCH SIMILAR CLICHES. HENCE THE ART EDUCATOR MUST BE EXTREMELY ARTISTIC AND IMAGINATIVE WHILE DEALING WITH CHILDREN, WHO IF NOT DEALT WITH PROPERLY CAN BE PROBLEMATIC TO THE SOCIETY.