THE RELATION BETWEEN PUPILS EDUCATION AND TEACHER.

'MRS TEMBE IS TEACHING STD V ART'. THIS TERM CAN BE INTERPRETED IN TWO WAYS. IT MAY MEAN THAT SHE IS TRYING TO GET HER PUPILS TO LEARN ART EVEN THOUGH SHE IS FAILING HOPELESSLY OR THAT HER METHODS OF TEACHING ARE VERY SUCCESSFUL. IN THE LATER CASE THE IMPORTANT THING ABOUT MRS. TEMBE'S TEACHING IS THAT SHE NOT ONLY INTENDS HER PUPILS TO LEARN SOME ART: THEY REALLY LEARN SOME.

THE CONNECTION BETWEEN LEARNING AND TEACHING IS COMPLICATED BECAUSE NOT ALL LEARNING IS THE RESULT OF SOMEONE'S TEACHING. SOMETIMES WE TRY TO TEACH PEOPLE WITHOUT SUCCESS. SOMETIMES THEY LEARN THINGS WHICH NO ONE ACTUALLY SETS OUT TO TEACH THEM. THIS DOES NOT MEAN, HOWEVER, THAT TEACHERS SHOULD STOP TRYING TO TEACH THEIR PUPILS, NOT THAT THEY SHOULD RELY ON THEIR LEARNING CERTAIN IMPORTANT THINGS IN OTHER WAYS. IT IS NOT ACCIDENT THAT OVER THE CENTURIES TEACHERS HAVE TRIED TO GET PUPILS TO LEARN THINGS BY TEACHING THEM. SO IN GENERAL WE LEARN THINGS AS A RESULT OF BEING TAUGHT AND THAT IS WHY THE TEACHERS WHO WISH US TO LEARN, ATTEMPT TO GET US TO DO THIS BY TEACHING.

BUT IT IS UNDOUBTEDLY TRUE THAT SOME STUDENTS RESIST ATTEMPTS BY THE TEACHER TO GET THEM TO LEARN THINGS WHICH IS BEYOND THE STUDENTS INCLINATION TO LEARN.

'SOME TEACHERS THINK THAT RELUCTANT LEARNERS LIKE THESE WOULD BE MORE RESPONSIVE IF THEY WERE ALLOWED TO TAKE THE INITIATIVE AND ORGANISE THEIR OWN LEARNING. TEACHERS WHO SHARE THIS VIEW CONCENTRATE ON MANAGING SITUATIONS SO THAT RESOURCES FOR
LEARNING ARE AVAILABLE AS REQUIRED BY THE PUPILS. HERE THE TEACHERS TRY TO MAKE IT POSSIBLE FOR PUPILS TO DISCOVER THINGS OF EDUCATIONAL IMPORTANCE ON THEIR OWN.

THE difference THEREFORE BETWEEN TRADITIONAL METHODS OF TEACHING AND PROGRESSIVE METHODS OF TEACHING CAN BE CLASSIFIED AS FOLLOWS:

TRADITIONAL EDUCATOR

1. TEACHES SUBJECT
2. USES LOGIC
3. TEACHES THE INTELLECT
4. IS KEEN ON STANDARDS
5. REGARDS TEACHING AS TEDIOUS
6. USES CLASS LESSONS ONLY
7. CREATES REPRESSIVE ATMOSPHERE
8. IS THE BOSS
9. USES ROTE METHODS

PROGRESSIVE EDUCATOR

1. TEACHES SUBJECT.
2. USES INTUITION.
3. EDUCATES THE EMOTION.
4. CONSIDERS HAPPINESS MORE IMPORTANT.
5. THINKS TEACHING IS FUN.
6. EMPLOYS INDIVIDUAL OR GROUP METHOD.
7. CREATES FREE AND EASY CLIMATE.
8. IS A FRIEND.
9. ENSURES ACTIVITY BASED LEARNING.

NOWADAYS IT IS TAKEN FOR GRANTED THAT THE MOST IMPORTANT TASK OF A TEACHER IS TO FASTEN HIS OR HER PUPIL'S POWERS OF CREATIVITY IN MANY WAYS ADVENTUROUS MODERN SCHOOLS SEEK TO GIVE THEIR PUPILS SCOPE AND ENCOURAGEMENT TO BE MORE CREATIVE, AND PSYCHOLOGIST'S RESEARCHES INTO THE NATURE OF CREATIVITY ARE OFTEN DESIGNED TO HELP THEM TO DO THIS MORE EFFECTIVELY. IT IS EASY TO --
Two days more to leave for Goa. I was really excited about it. The next day mummy told me it was cancelled. I felt terrible about it and was a waste of time thinking about it.
FORGET THE RELATIVE NEWNESS OF THIS ENTHUSIASM AND IT CAN COME AS A SURPRISE TO LEARN THAT THE VERY WORD 'CREATIVITY' HAS ONLY RECENTLY FOUND ITS WAY INTO ENGLISH DICTIONARIES.

THEY SAY THAT STUDY OF HISTORY CAN BE VERY LIBERATING EXERCISE, IN THAT BY INVITING US TO STUDY AND UNDERSTAND PAST POINTS OF VIEW, WHICH MAY BE VERY DIFFERENT FROM OUR OWN. IT BRINGS US TO SEE THAT THERE ARE ELEMENTS IN OUR OWN THINKING WHICH ARE WRONGLY TAKEN FOR GRANTED AS OBVIOUS AND UNQUESTIONABLE. THE CASE OF CREATIVITY IS A GOOD EXAMPLE OF THIS.

IN A CLASSROOM SITUATION I HAVE SEEN AN ART TEACHER WHO WAS TRYING TO TEACH THE CHILDREN 'NATURE'. HE HAD PINNED A LEAF IN A TOP CORNER OF THE BLACKBOARD. AND IN THE CENTRE-OF THE BOARD HE WAS DRAWING A LARGE OUTLINE COPY OF THE LEAF SHAPE. MEANWHILE EVERY BOY IN THE CLASS WAS CAREFULLY IMITATING THE TEACHER'S MOVEMENTS, SO AS TO DUPLICATE THE TEACHER'S DRAWING ON TO HIS PAPER. THE TEACHER'S CHALK WAS HALF-WAY DOWN THE RIGHT HAND SIDE OF HIS LEAF AND EVERY STUDENT WAS DOING THE SAME. NO PUPIL WAS ALLOWED ANY INDIVIDUAL IMITATIVE AS TO HOW HE DREW A LEAF, LET ALONE ANY CHOICE AS TO WHETHER HE DREW A LEAF OR SOMETHING ELSE. THE TEACHER WAS THE MASTER OF THE SKILL OF VISUAL REPRESENTATION; THE AIM OF THE LESSON WAS TO HAVE PUPILS MASTER HIS SKILL BY METICULOUSLY IMITATING THE MASTER.

NO DOUBT THE SCENE IS CHANGING FAST. A COMPARABLY FORMAL AND STEREOTYPED LEARNING METHODS ARE STILL USED, BUT WITH INCREASING SUCCESS EDUCATORS ARE URGING THE DESIRABILITY OF TEACHING-LEARNING SITUATIONS IN WHICH CHILDREN ARE ENCOURAGED TO
I broked her lockhorn and thum
I went out. Looked she was out
She told me "No" I a west man
She litter less on the window
I asked her if I could
She was acting smood and
day she got a lockhorn and
One day on my sister but.
FOLLOW THEIR OWN INTERESTS AND INICIATIVE TO DEVELOP AND EXERCISE THEIR INDIVIDUAL TALENTS, AND TO CREATE SOMETHING THAT IS VERY MUCH THEIR OWN.

A PERSON WHO IS CREATIVE ACHIEVES SOMETHING THAT IS NEW, AND SOMETHING THAT IS HELD TO BE OF VALUE AND HE DOES THIS DELIBERATELY OR INTENTIONALLY. IT MUST BRING OUT SOMETHING VALUABLE AND NOVEL TO THE WORLD TO BE ABLE TO EARN THE LABEL ‘CREATIVE’. (EG. THE PERSON WHO FIRST INVENTED BRICK CAN BE SAID TO BE CREATIVE, BUT THE WORKER WHO TAKES OUT HUNDREDS OF BRICKS EVERYDAY IS JUST DOING A CHORE).

WHAT NOW BECOMES CLEAR AND THIS IS PROBLEMATIC TO THE TEACHER IS THAT EDUCATION FOR CREATIVITY REQUIRES APPARENTLY CONFLICTING, IF NOT INCOMPATIBLE EMPHASIS. ON ONE HAND, I HAVE ARGUED, THE TEACHER MUST EXERT HIMSELF TO PASS ON THE STUDENT AN ALREADY ESTABLISHED BODY OF KNOWLEDGE AND STANDARDS, AND HE MUST PASS THIS ON IN SUCH A WAY THAT PUPILS COME TO CARE ABOUT AND BE INFLUENCED BY IT. ON THE OTHER HAND THE PUPIL MUST NOT BE INHIBITED BY WHAT THE TEACHER TEACHES HIM FOR TO ACHIEVE CREATIVITY HE MUST GO BEYOND THIS AND CREATE SOMETHING OF HIS OWN. THIS SURELY IS WHERE THE TRADITIONALIST TEACHER HAS MUCH TO LEARN FROM THE PROGRESSIVE TEACHERS CONCERN TO AVOID SUCH INHIBITING EFFORT.

APART FROM PROVIDING CHILDREN WITH THE CHALLENGES AND OPPORTUNITIES TO BE CREATIVE, THE TEACHER AIMING AT CREATIVITY MUST BE CONTINUALLY LOOKING FOR WAYS TO TEACH THAT COMBINE A MAXIMUM OF PASSING ON WITH MINIMUM OF RESTRICTION. OF COURSE EVERY THOUGHTFUL TEACHER WILL KNOW THAT THERE ARE NUMBER OF WAYS VARYING BETWEEN SUBJECTS AND AGE GROUPS, IN WHICH THIS CAN BE DONE. TWO’
EXAMPLES MAY HELP FULLY TO ILLUSTRATE WHAT I HAVE IN MIND.

WHILE TEACHING ART WE SHOULD BEGIN TO AQUAINT CHILDREN WITH THE WORK OF OUTSTANDING ARTISTS, BUT SOME EDUCATIONIST MIGHT HAVE REASONABLE FEARS LEST WE IMPOSE ON CHILDREN 'ONE PARTICULAR SET OF AESTHETIC VALUES. WHY NOT THEN SHOW CHILDREN WORKS IN A RANGE OF AND VARIETY OF STYLES, ENCOURAGING THEM TO DISCUSS AND COMPARE THESE SO THAT THEY COME TO GROUP AESTHETIC VALUES, AND SEE THAT THESE VALUES ARE RICHLY VARIABLE, ADOPTABLE AND EVER EVOLVING.

FREEDOM: THE SECOND EXAMPLE CONCERNS FREEDOM. "IS IT DESIRABLE THAT ALL MEN SHOULD BE FREE?" A TEACHER MAY START THINKING ON THIS "HE IF SHE IS CONFRONTED WITH A DIFFICULT STUDENT, ASHDIN. THE TEACHER COMPLAINS THAT HE CAN DO NOTHING WITH ASHDIN BECAUSE ASHDIN HAS BEEN CONDITIONED, OR HAS FORMED STRONG HABITS, OR HAS BEEN UNDULY INFLUENCED BY SOCIAL FACTORS, OR IS PSYCHOLOGICALLY SO MIXED UP THAT HE HAS REFUSED OR IS UNABLE TO RESPOND, CANNOT CONTROL HIS OBJECTIONABLE BEHAVIOUR AND SO ON. THE RESULT THE BOY IS SENT OUT OR PUNISHED IN SOME WAY.

WHAT IS IMPORTANT IS THE GENERAL POINT THE TEACHER IS MAKING, THAT ASHDIN HAS BECOME SO SET IN CERTAIN WAYS OF BEHAVIOUR THAT NOTHING CAN BE DONE TO COUNTERACT THEM. THUS NEITHER THE STUDENT NOR THE TEACHER IS FREE TO ACT, ASHDIN IN PARTICULAR CANNOT HELP 'BEING A PROBLEM PUPIL HE IS. HE HAS BEEN CAUSED OR DETERMINED BY HIS BACKGROUND AND PAST EXPERIENCES TO ACT IN CERTAIN WAYS AND IS NO LONGER FREE TO ACT DIFFERENTLY, ON THE FACE OF IT, IT LOOKS AS IF WE CANNOT FREE AGENTS IF WE ARE DETERMINED.
TO WHAT EXTENT CAN WE BE SAID TO HAVE A FREE CHOICE TO ACT IN ONE WAY OR THE OTHER? AS A RESULT THE TEACHER OF TODAY FINDS HIMSELF IN A SERIOUS DILEMMA ON ONE HAND HE THINKS IT A PART OF HIS TASK TO HELP THE PUPIL TOWARDS THE DEVELOPMENT OF A
SOCIALLY AND MORALLY WELL INTEGRATED PERSONALITY AND ON THE OTHER HAND THE TEACHER IS FACED WITH A PSYCHOLOGICAL THEORY WHICH STRESSES THAT DISCIPLINE OF ANY KIND IS WELL-NIGH USELESS, BECAUSE THE ACTION OF CERTAIN PUPILS CANNOT BE CONTROLLED OR CORRECTED BY THE TEACHER NOR BY THE PUPIL HIMSELF WHAT IS THE TEACHER TO DO IN SUCH CIRCUMSTANCES? WE ALL THINK, AND ACCEPT THAT A NUMBER OF CHILDREN ARE GREATLY DEPRIVED IN VARIOUS WAYS. WE ALSO, I THINK ACCEPT THAT CHILDREN BROUGHT UP IN DEPRIVED CIRCUMSTANCES BECOME GRAVELY AFFECTED BY THEM IN ALL SORTS OF WAYS RANGING FROM BEHAVIOUR PROBLEMS TO EDUCATIONAL PROBLEMS. BUT THE VITAL POINT HERE IS WHETHER WE ALSO BELIEVE THAT SOMETHING CONCRETE CAN BE DONE TO COUNTERACT THESE UNFORTUNATE CIRCUMSTANCES OR WHETHER WE BELIEVE THAT ALL WE CAN DO IS ACCEPT THE STATE OF AFFAIRS AND DO THE BEST WE CAN UNDER THE CIRCUMSTANCES. THE ABOVE IS AN EXTREMELY SERIOUS DECISION FACING TEACHERS TODAY AND FOR MANY THE LATTER ALTERNATIVE SEEMS ONE WHICH ATTEMPTS AT SOLVING MANY OF THESE PROBLEMS. CHILDREN NEEDING ATTENTION IN ANY WAY ARE GIVEN OPPORTUNITIES SUCH AS REMEDIAL TEACHING, PURSUITS OF THEIR SPECIAL INTERESTS AND PERHAPS WHAT IS IMPORTANT, THEY ARE MADE TO FEEL THAT SOMEONE IS TAKING REAL INTEREST IN THEM AS PERSONS, AND IN THEIR PERSONAL DIFFICULTIES. MOST CHILDREN, ONCE THE TEACHER HAS GAINED THEIR CONFIDENCE WILL RESPOND IN ALL SORTS OF WAYS. THEY WILL BE WILLING TO ACCEPT THE NECESSITY OF KEEPING CERTAIN RULES.
provided they understand the rationale behind them. Deprived children are children on whom adults have constantly imposed their ideas in one way or the other. They may belong to any strata of society but their freedom as individual persons has been curtailed. Deprivation is a serious curtailment of freedom to live a normal life. Hence it is necessary to learn to be free.

Needless to say that our job as educators becomes many fold challenging and the need for directing these children's energy into a creative energy becomes inevitable now let us look at some examples. Certain school has a rule forbidding running along corridors and staircases. The reasons for this rule may be quite obvious to the teachers but many pupils, especially the deprived one's, often see this as yet another imposition and a curtailment of their freedom of movement and, therefore as something to resist. We as teachers have no right to assume that what is self evident to us is equally self evident to our pupil. The art teacher of this school held a competition in school of slogans which were to be coined by the students themselves for walking in corridors and the prize winning entries were put up all over school. Surprisingly the students accepted the sayings from their peers and there was some discipline which came in not from without but from within. There is therefore, a constant need for our being aware of circumstances which may lead to problems which are avoidable.

Another example is the school uniform controversy. All children love to dress as they like. But some educators wish to
Bring all children at par. Hence the uniform system came into practice. But this again is the curtailment of freedom on the part of students. So this school started the novel idea of giving freedom to its pupils one day in a week—dress as you like. The results are quite encouraging.

John Stuart Mill in his Essay on Liberty (1859) defines—"Freedom as absence of constraints and coercion". This freedom consists in the absence of constraint or coercion imposed by another person, the state or any other authority. A man is thus said to be free when he is in the position to choose his own ends, his course of action, to choose between alternatives and is not compelled to act contrary to his choice or prevented from acting according to his choice. This kind of freedom is sometimes called 'negative freedom'. It is a 'freedom from' and contrasted with 'freedom to'.

Now if freedom means the right of an individual choice between alternatives, then alternatives have to be known to the individual who chooses that an opportunity is given to an individual to understand the different alternatives and that he is in the position to make a deliberate and informed choice. Following is an interesting example how I have correlated freedom with art creatively.

I was teaching geometrical design to the sixth graders. I explained to them how to draw a square in a circle and then gave them an assignment on 'design'. While speaking to them I said, "I am going to give you freedom today for deciding the size of the design, the type of design—floral, geometrical or abstract the
CHOICE OF COLOURS WITHOUT LIMITATION OF COLOURS. I WISH TO SEE HOW YOU USE YOUR FREEDOM. "AS AN EXAMPLE I TOLD THEM THAT JUST AS ‘YOU’ DECIDE WHAT CLOTHES TO WEAR DEPENDING UPON WHAT OCCASION YOU ARE ATTENDING, YOU MUST USE YOUR FREEDOM DEPENDING UPON THE TYPE OF DESIGN YOU CHOOSE AND WITHIN THE OUTLINE OF THE CIRCLE YOU HAVE DRAWN.

"BEHAVIOUR" I CONCLUDED "IS LIKE THE FREEDOM ON THIS PAPER" "WE ARE ALL CITIZENS OF A FREE COUNTRY, WE CAN DO WHAT WE LIKE, BUT CAN WE TAKE A KNIFE AND KILL SOMEONE? NO. BECAUSE WE HAVE OUR LIMITATIONS, JUST LIKE THE CIRCLE ON THE PAPER. WE CAN DO ANYTHING WITHIN THE CIRCLE OF OUR OWN LIMITATIONS. THAT’S WHY IT IS VERY IMPORTANT THAT WE KNOW OUR LIMITATIONS. IF WE RELY ON OURSELVES, WE KNOW WHAT WE SHOULD DO OR NOT DO.