
IN MOST OF INDIAN SCHOOLS WE FIND THE ART PROGRAMMES CURRENTLY RUN FROM THE MOST FORMAL AND REGIMENTED TYPE OF UNIMAGINATIVE SEQUENCE OF PROJECTS TO THE OTHER EXTREME OF A MOST LEISURLY TYPE OF UNDIRECTED ACTIVITIES. IN FIRST CASE A PLANNED COURSE OF ACTIVITIES CALLED 'ART' IS OFFERED WHERE THE CHILDREN ARE ENCOURAGED TO BE "COPY-MASTERS" THE STUDENT TAKES UP A STEP-BY-STEP SEQUENCE OF DRAWINGS AND PAINTINGS IN A COMPLETE TWO DIMENSIONAL EXPERIENCE. IMAGINATION AND SELF EXPRESSION IS TOTALLY IGNORED. AT THE OTHER EXTREME WE FIND A SITUATION IN WHICH ART IS OFFERED AS A MEANS OF EMOTIONAL RELEASE THROUGH A SERIES OF EXPRESSIONS WITH LITTLE OR NO INVOLVEMENT OF THE TEACHER. THERE IS TOTAL LACK OF PLANNING ON THE PART OF THE TEACHER TO OFFER AN EDUCATIONALLY JUSTIFIABLE PROGRAMME OF ART WHICH WILL BRING ABOUT AN OVERALL DEVELOPMENT OF PERSONALITY. SUCH A PROGRAMME CAN BE EFFECTIVELY ORGANISED AND DEVELOPED.

FORTUNATELY THE INFLUENCE OF PROGRESSIVE EDUCATION CREATED AN INTEREST IN ART AND MANY ART TEACHERS STARTED
EXPERIMENTING WITH THE NEW IDEAS AND CREATIVITY WAS STRESSED. BUT TECHNIQUES AND LEARNING WERE OFTEN NEGLECTED. A VASTLY MORE INTERESTING AND EXCITING PROGRAMMES WERE EVOLVED BUT SOME OF THE ACTIVITIES WERE OF LITTLE EDUCATIONAL WORTH. I WAS INVITED BY THE NATIONAL COUNCIL FOR EDUCATIONAL AND RESEARCH CENTRE NEW DELHI WHEN THEY CONDUCTED A TEACHER'S TRAINING PROGRAMME AS A RESOURCE PERSON AND I READ MY FIRST PAPER WHERE I ENCOURAGED THE TEACHERS TO TREAT WITH THE IDEA OF TREATING ALL FORMS OF ART -WRITING, POETRY, ACTING, MUSIC, THEATRE AS ART IN CLASSROOM SITUATIONS AND THESE WERE ACCEPTED WITH GREAT ENTHUSIASM BY TEACHERS WHO ATTENDED THE PROGRAMME. SINCE 1989 I HAVE READ PAPERS IN VARIOUS TEACHERS TRAINING CAMPS UPTO 1992 AND THIS RESEARCH GAVE ME AN INSIGHT INTO SUGGESTING VARIOUS AREAS INTO WHICH ART EDUCATORS COULD VENTURE TO BRING ABOUT A BEHAVIOURAL CHANGE IN THE ADOLESCENT CHILDREN AND THUS HELP IN THE OVERALL DEVELOPMENT.

THE FIRST DUTY OF EVERY ART TEACHER IS TO RECOGNISE THE IMPORTANCE OF ART AND ITS CAPACITY TO BRING ABOUT A CHANGE IN THE INDIVIDUAL AND SEEK OUT TO FORMULATE A VITAL ART PROGRAMME MOST SUITED TO THE NEEDS OF THE STUDENTS. THIS SHOULD BE DONE BY FLEXIBLY COMBINING THE GAINS OF BOTH THE TRADITIONAL AS WELL AS PROGRESSIVE ART TEACHING METHODS. MANY TEACHERS WHO HAVE HAD THEIR FORMAL TRAINING SEVERAL YEARS AGO NEED TO MEND THEIR WAYS AND INCLUDE THE NEW "EXPRESSIONISM" ENCOURAGED IN THE RECENT YEARS, KNOWLEDGE AND USE OF THREE DIMENSIONAL MATERIALS IN ART SHOULD BE ENCOURAGED. THE TRAINING IN ART IS DIRECTED ALMOST FROM THE VERY BEGINNING TOWARDS DEVELOPING A "FEW ARTISTS", LACK OF DIRECT CONTACT WITH THE
MY WOE

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This holiday, I was on my way to Rajasthan on the Lala train. There was a guy called Shrikant who was called Shrikhand, and he didn't need a fund.

First I thought he was fun, but he turned out to be trouble in a can. He started to cry, he started to cry, he started to cry.

The Lala gave him a lala bye, he gave him a lala bye.

He held his heart when we were to start. He held his heart when we were to start.

Oh! He is such a pair, from him nothing to gain.
from him nothing to gain.
He was my only foe, who were a bore
who were a bore
He spent my holidays in all the ways.
Contemporary Material Methods and Objectives has caused teachers traditionally trained to be reluctant to extend themselves into new areas and in many cases made them antagonistic-self defensive. They have been afraid of the newer art education because of its stress on creative expression and unfamiliar materials and tools. Now they are further confused by a school of thought which presents art as a psychiatric therapy a lapse on the part of educational institution to regenerate an interest in the art teacher by encouraging them to participate in exchange projects or attend seminars conducted by the N.C.E.R.T. Where by the art teachers can get the knowledge of the latest changes in the art curriculum is also one of the reasons why art education is suffering in our country today.

For the knowledge of many teachers who wish to take up the new avenues in the field of art education and who genuinely love art and art education, here is how one can accomplish the new way to humanity. The teacher must be open-minded to a study of new ideas & art attitudes, methods and materials. She can visit the classes of outstanding teachers who experiment in the field of art. She can visit, analyse some of the modern shows of art and sculpture. She can attend state, regional and national art education meetings. Try out the experiments in her own set up. She can study the use of displays and reinvestigate the aims of contemporary artists. She should not cease to be an artist. She should observe the current productions of industrial designers. She should be aware of and make her students aware of the various advertisements by discussing which are good and bad.
ADVERTISEMENTS, FILMS ETC. SHE SHOULD BE AWARE OF THE MODERN TRENDS
IN THE LITLERARY WORKS AS WELL AS THEATRE. IN SHORT SHE SHOULD BE
CONSTANTLY ALERT TO IDEAS WHICH CAN BE ADAPTED TO HER TEACHING
PROGRAMME. YOUR BACKGROUND OF TEACHING EXPERIENCE AND YOUR
KNOWLEDGE OF ART, Coupled WITH YOUR NEW INTERESTS ARE SURE TO MAKE
YOUR LIFE MORE EXCITING AND YOUR TEACHING CONTRIBUTIONS MORE
SATISFYING AND EFFECTIVE.

OUR YOUNGER TEACHERS HAVE BEEN GUIDED IN THE MORE
PROGRESSIVE APPROACH AND HAVE THE ADVANTAGE OF FREE AND
EXPLORATORY USE OF MATERIALS. HOWEVER MANY OF THEM HAVE MISSED THE
TRAINING WHICH ENABLES ONE TO UNDERSTAND THE YOUNG ADOLESCENT WHO
DESires TO WORK REALISTICALLY. THE FIFTH GRADER WHO USED TO DRAW
AND PAINT WITHOUT HIBITION SUDDENLY TAKES A LOT OF TIME TO DRAW
AND PAINT PARTICULARLY BECAUSE HE KEEPS SELF ANALYSING AND SELF
CRITICISING. AND THE ENTIRE GROWTH IS STUNNED IF THE TEACHER
MISHANDLES THIS SITUATION. THE ADOLESCENT ALSO Demands ATTENTION
AND ASSISTANCE IN LEARNING TECHNIQUES, WHICH WILL HELP THEM TO
EXPRESS LETTER. SOME MORE RECENTLY TRAINED TEACHERS HAVE BEEN LED
TO BELIEVE THAT YOUNG ADOLESCENT SHOULD INSTINCTIVELY CREATE, WHEN
PROVIDED WITH MATERIALS AND/OR AN EMOTIONAL STIMULUS. THEY ARE
UNABLE TO HELP THE STUDENTS WHO NEED MORE THAN THIS. ALSO THEY
FAIL TO APPRECIATE STUDENTS WHO REJECT LARGE QUICKLY RENDERED,
LOOSE PAINTINGS AND GAINS MORE PERSONAL SATISFACTION AND GROWTH
FROM MINUTE LINEAR REPRESENTATIONS OF HIS ENVIRONMENT, CARTOONS,
COMMERCIAL DESIGNING. SOME TIMES SOME CHILDREN MAY TAKE TO ONLY
BLACK AND WHITE COLOURING AND PENCIL SHADING AND SHUN COLOURS...
THROUGH SOME PSYCHIATRIC COMPULSIONS, THE TEACHER MUST BE COMPLACENT ENOUGH TO UNDERSTAND AND ADJUST WITH SUCH A STUDENT RATHER THAN REPRIMAND THE CHILD.

MANY YOUNGER TEACHERS HAVE NOT YET DISCOVERED THAT EFFECTIVE ART APPRECIATION, WHICH IS PRIMARY AIM OF EDUCATION, REQUIRES A SOUND KNOWLEDGE AND UNDERSTANDING OF ALL ART FORMS. FREE, UNDIRECTED EXPRESSION ALONE WILL NOT BRING ABOUT TRUE UNDERSTANDING OR APPRECIATION.


THE AVERAGE CHILD IN THE NORMAL CLASSROOM SITUATION WILL BE ABLE TO MEET THE CHALLENGE OF ANY ORDINARY ART PROBLEM AS HE FACES OTHER PROBLEMS IN LIFE. ANY ART PROGRAMME WHICH DOES NOT OFFER ANY CHALLENGE IS OF LITTLE VALUE EDUCATIONALLY, MENTALLY, OR EMOTIONALLY TO THE NORMAL CHILD. IF WE ASSUME THAT MOST OF OUR STUDENTS IN SECONDARY SCHOOLS ARE NEAR AVERAGE, NORMAL HEALTHY CHILDREN, WE SHOULD TREAT THEM AS SUCH. THE ART TEACHER WHO CONSIDERS EACH CHILD AS PSYCHIATRIC PROBLEM AND ATTEMPTS TO INTERPRET THE INNER SOUL, AND TO DISCOVER MENTAL AND EMOTIONAL PROBLEMS THROUGH THE ART PRODUCTIONS MAY BE MISSINGS ON HIS
OBJECTIVES. THOUGH IT IS TRUE THAT THE ART CAN BE USED AS A THERAPY THE AIM OF ART EDUCATION IS NOT THERAPY ALONE, NOR IS IT A MEANS OF SEPARATING THE RATIONAL FROM THE IRRATIONAL.

ART EDUCATION HAS A VERY POSITIVE ROLE IN THE GENERAL EDUCATION PROGRAMME. IT OFFERS UNIQUE DEVELOPMENTAL FACTORS WHICH NO OTHER SUBJECT POSSESSES, AND IT EDUCATES FOR A TREMENDOUS PERSONAL ENRICHMENT. IN HINDI IT IS RIGHTLY SAID, "JÅSUM f ¥ â", WHICH MEANS THE HAND WHICH CREATES RULES THE WORLD. THE UNDERLYING MEANING IS THAT WORK DONE WITH HAND IS AS GOOD AS WORSHIP OF GOD. NO WONDER IN SANSKRIT THE GOD WHO IS THE CREATOR IS KNOWN AS "VISHWA KARMA" MEANING "CREATOR OF THE WORLD".

IRRESPECTIVE OF ITS IMPORTANCE CULTURAL OR MYTHOLOGICAL, YET ART HAS HAD A REAL STRUGGLE TO SECURE FOR ITSELF THE PLACE IT DESERVES IN THE CHILD EDUCATION PROGRAMME. SCIENCE, MATHS AND OTHER SUBJECTS HAVE HAD MORE ENCOURAGEMENT FROM THE INDUSTRY AND THE GOVERNMENT. ART HAS HAD TO DEPEND ON INDIVIDUAL CONTRIBUTION ALONE. HENCE IT HAS BEEN DIFFICULT TO PRESENT ADMINISTRATORS CONCERNS EVIDENCE THAT JUSTIFIES EMPHASIS ON ART IN SECONDARY SCHOOL PROGRAMME. THE SOCIETY ALSO GIVES STRESS ON THE ACADEMIC, SCIENTIFIC AND VOCATIONAL TRAINING PROGRAMMES THAN ON ART EDUCATION. HENCE, ART HAS BEEN MORE OR LESS TOLERATED AT THE SECONDARY LEVEL AND STRESSED MAINLY ON A VOCATIONAL BASIS.

I HAVE BEEN FORTUNATE THAT MY SCHOOL PRINCIPAL—SHIRIN DONA—HAS BEEN VERY POSITIVE TOWARDS MY EXPERIMENTATION AND HAS BEEN MY INSPIRATION AND GUIDE FOR VENTURING INTO NEW AVENUES IN THE FIELD OF ART EDUCATION. REGARDLESS OF THE GRADE IN WHICH THE
Young adolescent is involved he must in order to be reached effectively be offered a programme which considers his natural developmental period, with its unique interests, abilities, drives, attitudes and objectives. The programme suggested here are presented to assist the teacher/parent in understanding the interest-related characteristics of puberal phase and the aims, content and methods of current, successful trends in art education.

The curriculum or the art course which is most suited for the young teenager, should necessarily be interesting, educational and challenging. As an example I can state here that a group of fifty students did a one day workshop and did pottery and ceramic sculpture under my guidance. They visited an actual place of ceramic workshop, they worked on the wheel with clay, they learnt about the composition & mixing of clay. They are aware of how clay is fired and glazed and after seeing the final product of their own creation after glazing they have earned the confidence which they got through the experience of handling a different media.

I can give you another example. Instead of giving the students knowledge of perspective I gave them a black and white pencil or pen sketching assignments where they could go out and sketch any part of the buildings. There was the discussion before and after the exercise. The children were also given knowledge of what is a sketch and how it helps in the lasting of perception-retention-reproduction process in art. Some eminent masters sketches were also shown. The result was marvelous. The teenagers
WORK WAS LATER DISPLAYED FOR WHICH THEY RECEIVED AN APPLAUSE FROM THE ENTIRE SCHOOL. SUCH EXERCISES BOOST THE CONFIDENCE OF THE ADOLESCENT AND WORK WONDERS TOWARDS THE OVERALL PERSONALITY DEVELOPMENT.


THOSE WHO ARE NOT ABLE TO FULFILL THEIR DREAMS IN REALITY ON THE SPORTS FIELD OR GAMES, MATCHES ETC, FIND IT FULFILLING TO DRAW AND PAINT THE SAME ON PAPER. I REMEMBER ONE TEN YEAR OLD GIRL HAD DONE ONE VERY DRAMATIC PICTURE OF A GIRL ON STAGE WITH A SPOT LIGHT WITH A NUMERIC SUGGESTING THAT HER AMBITION WAS TO PERFORM ON STAGE AND BE AS POPULAR AS MARLYN MONROE WITH ALL THE MALES RUNNING AFTER HER.

TO MAKE ART COME ALIVE ACTIVITIES MUST BE INTERTWINED WITH EVERYDAY LIVING, THE BEAUTY IN NATURE AND ANIMAL WORLD AROUND US. TRIPS TO A ZOO OR A BEACH FOR OUTDOOR SKETCHING AND PAINTING PROVES VERY USEFUL. VISIT TO PLACES OF HISTORICAL IMPORTANCE AND MUSEUMS IS A MUST. THE TEACHER MUST ACCOMPANY SUCH TRIPS WITH QUESTIONAIRS TO ENSURE THAT KNOWLEDGE IS RETAINED.
THE STUDENTS WORLD MUST INCLUDE THE CREATIONS OF CONTEMPORARY ARTISTS WHO DIRECTLY AFFECT THEIR LIVES AND THINKING—WORKS OF ILLUSTRATORS, INDUSTRIAL AND TEXTILE DESIGNERS, ADVERTISING ARTISTS, INTERIOR DECORATORS, ARCHITECTS AND CARTOONISTS AS WELL AS WORK OF FINE ARTISTS OF PAST AND PRESENT. THE MOST IMPORTANT PART OF TODAY'S CURRICULUM IS THAT THE PROGRAM IS DROPPED AT THE EIGHT STANDARD IN MOST OF THE SCHOOLS. IN ADDITION THE ART PROGRAMS PRESUME THAT NATURAL DESIRE FOR CREATIVE EXPRESSION OF THE YOUNG CHILD CARRIES OVER TO THE ADOLESCENCE, REGARDLESS OF WHAT TYPE OF ART PROGRAMME IS OFFERED DURING JUNIOR HIGH SCHOOL.

THE CHILDREN WHO HAVE UNDERGONE A GUIDED PROPER PROGRAMME THROUGH ADOLESCENCE INTO ADULTHOOD OFTEN CARRY OVER ART INTERESTS INTO ADULT LIFE. I CAN SAY ALMOST WITH PRIDE THAT ALL MY STUDENTS, IRRESPECTIVE OF.WhICHEVER FIELD THEY MAY BE IN, STAND APART FROM THE REST OF THE STUDENTS WHO MAY NOT HAVE BEEN GUIDED PROPERLY THROUGH THEIR ADOLESCENCE.

IN CONSIDERING THE DEVELOPMENT OF THE MOST EFFECTIVE ART PROGRAMME FOR SECONDARY LEVEL, MOST SCHOOL DO NOT REQUIRE THE PURSUIT OF AN ART COURSE AFTER EIGHT STANDARD AND MOST OF THE STUDENTS DO NOT OPT ONE EVEN IF IT IS AVAILABLE. THIS THEN IS THE LAST OPPORTUNITY FOR MOST OF OUR FUTURE CITIZENS TO HAVE ANY CONTACT WITH AN ORGANISED ART EXPERIENCE. THE ART ATTITUDE WHICH THE STUDENT THROUGH LIFE WILL BE MATERIALLY AFFECTED, IF NOT
THIS PLACES AN AWESOME RESPONSIBILITY ON THE PLANNERS OF ART ACTIVITIES FOR YOUNG TEENAGERS. UNLESS THE STUDENT BECOMES ACTIVELY INVOLVED IN A STIMULATING ART PROCESS AT THIS TIME HE WILL PROBABLY THE SCHOOL WITH A STRONG ANTIPATHY FOR ART, OR WITH THE CONCEPT THAT ART IS PLAY ACTIVITY FOR THE ELEMENTARY CHILD WITH LITTLE OR NO RELATIONSHIP TO ADULT LIVING.

LASTLY ART EDUCATION CEASES TO BE EDUCATIONAL IF IT IS DEVOID OF PLEASURE EITHER FOR THE TUTOR OR FOR THE TAUGHT AND THE NATURE OF COMMUNICATION WITH CHILDREN SHOULD BE HAPPY AND EVEN JOYFUL. IT GOES WITHOUT SAYING THAT IT SHOULD NOT CONCEAL ANY IRONIC UNDERTONES (CHILDREN ARE ABLE TO DETECT AND UNDERSTAND THEM) BUT ONE SHOULD DEFINATELY INCLUDE A TOUCH OF WILL, CASCADES OF LAUGHTER AND GENERAL EXULTATION. ANY ART COURSE WHICH IS PROPERLY HANDLED BY THE TEACHER CAN BE A SOURCE OF JOY. THESE BEAUTIFUL MOMENTS OF CHILDHOOD FORM THE BASIS OF DEVELOPMENT OF A HARMONIOUS INDIVIDUAL.