

CHAPTER V

FINDINGS AND CONCLUSION

Art plays an important role in the process of education in schools. In the general frame work of art in school education, there are also specific objectives to be fulfilled at each different stages of development of students. Achieving those specific objectives depends on many other basic requirements like qualification of teachers, availability of necessary infrastructure facilities, materials, appropriate syllabus and the methodology of teaching art for a particular age group. The study conducted on the art teachers based on a survey and the analysis regarding adequacy of the present day secondary art education curriculum revealed that there are problems existing in different aspects of the prevailing system of secondary school art education. The problems were identified not only in the infrastructure facilities and basic requirements to function art in a meaningful way but also in the present secondary art education syllabus and its methodology of teaching. The major identified problems are given subsequently.

5.1 Present System of Art Education of Secondary Schools

5.1.1 Among the 68 schools sampled, one school affiliated to the C.B.S.E was found without functioning art education at the secondary level which is 1.47% of the total sample.

- 5.1.2 The data pertaining to the availability of qualified art teachers in secondary schools show that from the sample of 67 secondary schools surveyed, 51.42% and 84.37% of the C.B.S.E and the R.S.B.S.E. affiliated schools were found deprived of qualified art teachers in their respective schools. On the whole 67.16% of the surveyed schools were found without qualified art teachers at their respective schools.
- 5.1.3 Availability of at least a separate room for art in each school is one of the important requirements for making art education meaningful. But the given data shows that a total of 58.20% schools were found deprived of separate rooms in their respective schools. It was revealed that in case of C.B.S.E. affiliated schools about 62.85% schools provided separate room for art education where as in case of R.S.B.S.E. schools 18.75% schools provided separate room for art education.
- 5.1.4 In-service training or refresher courses plays an important role in making the teachers abreast of the latest teaching methods and techniques. The given data revealed that 67.16% of teachers of the total sample did not attend any type of In-service training or refresher courses. Among those who attended the same, the number of teachers working in the C.B.S.E affiliated schools was found more with 37.14% and the number of teachers in R.S.B.S.E affiliated schools attended only 28.12% of their respective samples.

- 5.1.5 The secondary school art teachers are expected to know the specific objectives of secondary school art education. Such an awareness enables them to get an exact idea of what is to be inculcated among children through art education. The given data shows that from the total of 67 teachers sampled, 6.26% of teachers were aware of the specific objectives of secondary school art education. A close analysis of the data also revealed that 1.17% of the qualified art teachers and 5.55% of un-qualified art teachers of the C.B.S.E were only aware of the specific objectives of secondary art education as suggested by the C.B.S.E. None of the qualified art teachers affiliated to the R.S.B.S.E. could mention any of the specific objectives of secondary art education as per the R.S.B.S.E. correctly. But at the same time 9.25% of the un-qualified teachers affiliated to the R.S.B.S.E have mentioned the specific objectives correctly.
- 5.1.6 Data pertaining to the present day practice of the secondary art education syllabus revealed that the art teachers affiliated to the C.B.S.E. followed most of the activities related to Drawing and Painting. Apart from that, among the specific aspects given in the syllabus by the qualified art teachers have included Applied arts, Clay modeling (by 2 teachers each), Print making (by one teacher) and Collage (by one teacher). It also shows that a few of them still use some of the obsolete methods like Imitation (by one teacher) and Making Envelop, Craft and Stitching (by one teacher).

The specific aspects mentioned in the syllabus by a total of 12 un-qualified art teachers affiliated to the C.B.S.E shows that most of their activities were related to Drawing and Painting and also some activities were related to Applied Arts. Apart from that they were also found using other activities like Three dimensional activities (by three teachers), Collage and Print making (by one teacher). Some of the obsolete aspects being followed by them were Black board drawing (by one teacher), Geometrical drawing (by two teachers), Imitation (one teacher) Embroidery, Artificial flowers and Doll making (by one teacher) Stitching, Fixing button, Hook, Button hole (one teacher) Time table (one teacher) and Craft (one teacher).

From the qualified art teachers affiliated to the R.S.B.S.E, only one teacher has given the details of the syllabus, which is Demonstration. The un-qualified art teachers affiliated to the R.S.B.S.E have not given any details regarding their practicing syllabus. From the total of 27 teachers sampled, 18 of them simply mentioned that they follow syllabus as per the R.S.B.S.E and rest of the 9 teachers have given nil reports.

- 5.1.7 In the part of theory, the C.B.S.E art education guide-lines have suggested to make the students familiar with great works of art of masters through the slide identification. The data given by the qualified art teachers affiliated to the C.B.S.E. revealed that 7 teachers did not cover theoretical aspects at all. Among the rest of 10 teachers the aspects mentioned by one teacher came closer to the

C.B.S.E's suggestions and one teacher simply mentioned slide identification but did not give any details regarding the same.

The data regarding the theoretical aspects being followed by the 32 art teachers affiliated to the R.S.B.S.E. shows that 6 teachers did not mention anything, 13 teachers stated that they follow theory as per R.S.B.S.E and the details given by 7 teachers did not reveal anything. Among the 6 teachers left, one teacher teaches ratio, proportion and qualities in good painting and 5 teachers teach aspects related to Music, Dance, Painting (by 4 teachers) and Drama. It clearly shows that no unanimity was seen among majority of art teachers regarding theory.

- 5.1.8 The data pertaining to the present practicing methods show that a total of 31 methods have been given by the 17 qualified art teachers affiliated to the C.B.S.E. A total of 10 teachers were found using comparatively better methods. Among the 10 teachers, 5 teachers were found using 2 better methods each and 5 teachers were using one better method each.

From the 25 methods given by the un-qualified art teachers affiliated to the C.B.S.E revealed that a total of 8 methods could be identified as comparatively better methods and these are being used by one teacher each. From the total of 5 qualified art teachers affiliated to the R.S.B.S.E., a total of 3 methods have been found as comparatively better methods and these are being used by one

teacher each. A total of 27 un-qualified art teachers affiliated to the R.S.B.S.E. have mentioned a few methods with reference to the Visual Art, the same were so general in nature that they did not reveal anything in particular to art education.

5.1.9 As per the C.B.S.E. art education guidelines, the teachers are expected to conduct summated assessment of the creative art works of the students. But the given data shows that, among the 35 art teachers affiliated to the C.B.S.E., a total of 29 art teachers conduct examination to the students. Almost all the teachers accept one conduct examination as per the Board's direction in case of R.S.B.S.E.

5.1.10 The art teachers are expected to know what are the aspects to be checked in the creative art works of the secondary students for evaluation. The C.B.S.E., art education guidelines have given specific aspect of evaluation. But the given data shows that only 16.33% of the qualified teachers and 7.40% of the un-qualified teachers were aware of specific aspects of evaluation as per the C.B.S.E. guidelines.

The R.S.B.S.E. art education guidelines have not suggested any aspects or essentials components of works of art for evaluation. In order to assess or evaluate the creative art works of secondary students, the teachers must have proper idea of what is to be checked in the art works. The aspects given by the qualified art teachers show that the aspect like Line (by one teacher) could be considered as one of such aspects. Among the aspects mentioned by the 27 un-qualified art

teachers affiliated to the R.S.B.S.E., a total of 3 aspects could be considered as the essential components of works of art with reference to the Visual art. 4 teachers have mentioned 4 aspects, which are Drawing (by three teachers), Colour (two teachers) and Expression (one teacher).

5.1.11 considering the nature of problems given by the teachers, it was classified into two categories (a) Problems within the system and (b) Problems with the system of secondary school art education.

The problems in the first category which are being faced by both the teachers of the C.B.S.E. and the R.S.B.S.E., are lack of fund, necessary materials, facilities in the art class, enough time, availability of art books and appropriate library, qualified art teachers, separate room, encouragement by the management, etc., Even in some C.B.S.E. affiliated schools art is not optional due to that teachers face the problem of disturbances by the uninterested students. The class X students show less interest in art and the head of the institution also think that the class X students should concentrate fully on other subjects of examinations. The teachers affiliated to the R.S.B.S.E., face the problems like lack of availability of art education guidelines, lack of necessary knowledge to use the materials and instruments in a proper way, etc.

Similarly, there are certain problems in the second category also i.e., with the system of secondary art education. Some of the common problems being

faced by the teachers of the C.B.S.E., and the R.S.B.S.E., are art is neglected; the letter grades achieved in art is not included with the total marks achieved in other subjects of examination and due to that the students do not take any interest in art activities; there is no public examination for art; no importance is given to art as it is considered as secondary to other examination subjects like Mathematics, Science, English, etc. Some of the problems mentioned by the C.B.S.E. affiliated art teachers are that students avoid making figures; they do not work on given topic; their interests are limited up to making flowers, leaves and decoration; the students couldn't express their idea; they always copy; they don't show any interest in theory; they produce less works; there need to be some change in the prevailing methods of teaching art education so as to sustain the interest of students in the same subject.

The problems mentioned by the R.S.B.S.E affiliated art teachers are that different subjects like Drama, Painting and Music which come under the title of art education, are not optional at the secondary school level and all the students are compelled to study all the above mentioned three subjects; any teacher is asked to teach art education irrespective of his/her specialization and the same creates problems in handling the theory and practical of the subjects in which they have not been specialized; syllabus is lengthy, due to lack of enough time it is difficult to complete theory and practical in a limited time; Theory teaching becomes extremely difficult without theoretical content which is not provided in the art education guide-lines of the R.S.B.S.E.; some of the suggested activities in

the guide-lines like visiting artistic places and showing news related to art on T.V. is necessary but practically impossible.

5.1.2 The second part of the study of the present system of secondary art education was conducted by qualitatively analysing the present day secondary art education curriculum of the C.B.S.E., and the R.S.B.S.E.; In this regard the following observations were made.

5.1.2.1 As per the C.B.S.E. syllabus art education encompasses Visual arts, Performing arts and Creative Writing and Speaking. But it provides option to students to select the subject of their own interest. In case of R.S.B.S.E., students are expected to study Drama, Painting and Music. Actually the students of secondary level should be given opportunities to opt for their interesting subjects and specialize in the same. It is because students of secondary level are at their adolescence period. Due to development of a critical awareness in them, they become aware of their likes, dislikes, abilities and disabilities. Compelling students to opt for an uninteresting subject does not make them encouraged. Instead of that, they may become frustrated.

5.1.2.2 Due to development of a critical awareness in them, they become conscious about the final products. They struggle for a naturalistic look to the figures in their work. The tendency seen among the students for naturalism in their creative artwork was identified as one of their important psychological needs. The above-

mentioned psychological need of the age group was not mentioned in the art education guidelines of the C.B.S.E and the R.S.B.S.E. At the same time, appropriate methods to meet the psychological needs of the age group were also not mentioned in both the curriculum.

5.1.2.3 The period of adolescence generally starts from about 13 years onwards i.e. when students reach their VIII class. The characteristics of the art works and the psychological needs of the students of class VIII are more similar to the class IX than their immediate juniors. But unfortunately the C.B.S.E. art education guidelines include the class VIII along with the class VI and VII and also suggest a common syllabus for them. The categorization as above mentioned i.e. without understanding the psychological needs of the age group may likely to create dissatisfaction to the students. The secondary education curriculum of the R.S.B.S.E. has also not included the class VIII along with them.

5.1.2.4 The C.B.S.E. secondary art education guide-lines have suggested to conduct different activities like Drawing, Painting, Collage, Print making, Three dimensional activities, constructive activities and Identification of selected slides. But the R.S.B.S.E suggested to conduct activities like Drawing, Painting, Posters, Colour chart and preparation of a file. The R.S.B.S.E has not included the aspects like Printmaking, Three dimensional, and Constructive activities and Identification of selected slides.

5.1.2.5 The activities like working on potters wheel and linocut were suggested in the C.B.S.E. syllabus. There seems to be certain practical problems in conducting of the mentioned activities. In the case of working on potters wheel, at first teachers should be given special training regarding its usage and also need to ensure the availability of a separate room for the same. As far as the practical problems related to the linocut are concerned, there is a lack of the appropriate lino cut tool. Another problem is that the material linoleum is comparatively costly. When many students face problems to purchase Paints, Papers and Brushes, the additional cost of the linoleum is likely to become a burden on them. Moreover the lino cut is to be worked in a reverse process, the students will have to work quiet a number of times in order to come in terms with the medium.

5.1.2.6 As per the R.S.B.S.E syllabus the students of secondary level were suggested to make painting based on 8 topics like Milkman, Postman, Whasherman, Player, Festival, Snake Charmer, Railway station, Banjaras, etc. Here the kind of topics suggested for Painting creates an impression that a particular type of works is expected from the students. In fact, each individual is unique. Hence their subjective worlds are also different from each other. Therefore suggesting the kind of topics as mentioned above by the Board may reduce the freedom of selection and consequently the free expression of students.

5.1.2.7 The students of secondary school need to be exposed to the great art works of the masters. But the art education guidelines of the R.S.B.S.E did not suggest

anything like the above-mentioned type than giving knowledge of Primary, Secondary and Tertiary colours.

In order to enjoy a work of art more effectively, knowledge in some of its details like the period, place and also a brief explanation of the works regarding its speciality are necessary. In the part of slide identification, the C.B.S.E. art education guidelines have not given the above mentioned details of the suggested examples except the name of the work/artist. Among the suggested examples, many visuals like the works of Ramkinger Baij, Siloz Mukherjee, Nandalal Bose, Gopuram, (Madurai, Tamil Nadu); Dilwara Temple (Abu, Rajasthan); Purana Ouila (Delhi); Jore-Bagla Temple (Vishnupur, West Bengal), etc were not given in the guide-lines of the C.B.S.E. Arranging all the above mentioned slides/plates by each teacher is in fact a difficult task.

Exposure to the visuals of great works of art creates an excitement in students and also provides them better opportunities for thinking and feeling. Such attempts also give the students better ideas regarding the usage and scope of different medium and materials. Unfortunately the C.B.S.E. and education guidelines have included the examples from only Indian art. But in order to get optimum benefits, students should be familiarised with the works of great artists across the world. In other words, the examples should not be restricted to Indian art alone

5.1.2.8 As per the R.S.B.S.E. secondary art education syllabus, class IX and X students have to take 3 monthly examinations. Each examination consists of 10 marks in which 4 questions are to be asked. One question each from Drama, Painting and Music and one question on art education in general would be asked respectively. Although there is written examination but, surprisingly there is no theory content mentioned in the part of Painting in the syllabus. A lack of clarity exists in the same area regarding what is to be asked in theory part of painting examination. The class IX students have to prepare a file consisting of 25 collected pictures of different musicians, singers, musical instruments, paper cuttings regarding the activities of the musical programme, art camp, collection of different plants, leaves, butterflies, etc. Such exercise does not seem to make any sense from the point of view of self-expression and artistic creativity of students. At the same time the students would have been more benefited if they had been shown some of the selected examples of great works of art of masters from the world of Visual Art or if they could maintain a sketchbook.

The class IX and X students have to give yearly practical examination of Drama, Painting and Music. The guidelines of the R.S.B.S.E. did not suggest anything clearly regarding the nature of the practical examinations of Painting. There are many ambiguities existing in the examination regarding the duration, subject matter/topic of the examination, materials, the criteria to be used for evaluating the examination work, etc. From this it can be assumed that the R.S.B.S.E. art education guide-lines lack a standardized system of examination

and its evaluation of both the theory and practical examination of the subject Painting.

The art education guidelines of the R.S.B.S.E also suggest certain activities to be practiced by the students. The activities are Free hand drawing of natural and man made forms, Paintings based on 8 topics like Washer man, Milkman, Player, etc. and also at least two Posters. The marks of three terminal examinations, Combined activities (for class IX), Preparation of file (for class X), and Yearly practical examinations would be added to find out the grade. From the above mentioned it has been made clear that the activities related to Free-hand drawing, Painting and Posters were not included in the total marks to decide one's own grade. Since there is no procedure to include the achievements in the activities of the day to day art classes along with the marks secured in the examinations, it is not sure to what extent the student would take those classes seriously.

5.2 Needs and Requirements of Students

The majority of students attend art class with different intentions. The given data revealed that there was no unanimity among the students regarding the purpose of learning art. The involvements in art, many of the students consider it as a hobby, entertainment, even getting for job or to make money etc. Some of them think that it develops their creativity, gives opportunities for self-expression, provide peace of mind, social recognition, etc.

The data regarding their expectation from art teachers and their practical problems threw some light on the needs and requirements of the secondary students. For a meaningful art education the students of secondary level require proper guidance and necessary facilities. Some of the mentioned problems and expectations create an impression that they have been deprived of many necessary infrastructures facilities and appropriate help from the teachers. Many of them think that the allotted time duration of periods as well as the total time given for art activities are infact very less. Due to lack of enough time they were unable to complete a serious work with in the given time. Other necessary requirements are fund, appropriate infrastructure facilities, availability of necessary materials, etc. Many students have mentioned the need for making Visual Art as optional within the broad title of art education.

The students of secondary level require qualified and specialist teachers for art education. They opined that the art teacher should be creative, co-operative, sincere and devoted to his work, having good nature and enough ideas and also be polite while teaching. They want that the art teacher should widen the creative thinking of students; encourage the weaker students; pay individual attention and provide equal opportunities to all the students, help the students to develop their own styles; teach the students Art History, Indian Art, Indian Culture and tradition, etc.

Students also faced problems in giving a natural look to the figures in their art works; problems to make figures and faces correctly; not having any idea regarding

proportion and ratio in drawing; problems to show far and near objects and also face problems to express their own idea on paper; facing problems in shading, applying colours, colour mixing, sketching; problems to apply paint from imagination, etc. A close analysis of the types of problems being faced by the secondary school students revealed that they are very much concerned in the final product of their creative art works.

The children, generally, pay attention mainly to the working process till their adolescence. Due to development of critical awareness in their adolescence, there is a shift of significance from mere working process to the final product of their art works visible in them. Consequently they compare the forms of the figures in their work with the real forms existing outside. Many of them get frustrated with the results that are achieved in their works. In that attempt many of them realize the need for developing a Visual language appropriate for their self-expression. Since the struggle for naturalism is a commonly felt demand of the age group, it was identified as one of the important psychological needs of the age group.

The students of secondary level not only required qualified art teachers and appropriate guidance, fund, enough time for creative activities, proper infrastructure facilities, necessary art materials, to make art as an optional subject, but also appropriate methods to satisfy their psychological need in their creative activities. The above mentioned were identified as the important needs and requirement of the secondary school students.

5.3 Final Form of the Developed Secondary School Art Education Curriculum

The growing significance in the final product is considered to be one of the important characteristics of the works of art of the students of adolescence. It is a period where they have been continuously struggling for achieving naturalism in their works. The growing tendency of secondary students to bring naturalism in the creative works was identified as one of the important psychological needs of the age group. Equipping the students with appropriate methods to meet their psychological needs in relation to art becomes a vital element, which enables them for a better participation in the creative art activities. In the above mentioned circumstances, the development of secondary art education was carried.

Bringing details and accuracy of any desired forms and figures in the works of art required study based on direct observation. Therefore, providing opportunities to observe the live models directly were decided to be effective to meet the psychological needs of the age group. They were found to have occupied the major portion of their images related with different aspects of human experiences. Thus the students were encouraged to observe the live human models minutely from different angles and parts of the body separately and also as a whole. Apart from studying the relative proportions of the model, they were also suggested to bring out the essence and character, which they have experienced with the model. They were also encouraged to make many free-hand sketches of different human figures with different character and age level. Other important activities related to the direct observation were the study of

nature with reference to different types of trees, plants, animals, birds etc., Composition, Collage, Applied arts, Three dimensional and other Constructive activities. In order to make the students familiar with the art works of great masters, a method of displaying selected plates of the master pieces of art works with brief explanation on the display board in the class room for 8 weeks was found comparatively effective. The same method had to be used due to unavailability to access individual plates for students. The final form of the developed secondary art education curriculum is as follows.

Final form of the Developed Secondary School Art Education Curriculum.

SYLLABUS :

CLASS VIII

A. Visual Art – Practical

1. Portrait study
2. Nature study

Methods: Line drawing, with light and shade and in multi colours; The forms of figures have to be observed from different angles; attempt for character of the figures.

3. Sketching - in black and white.
4. Composition - Imaginative as well as based on sketches; line drawing, with light and shade and in multi colour.

- 5 Applied Arts - Simple designs of Greetings Cards, Posters, Book Cover, Calligraphy,

Decorative design, etc.

(For the above-mentioned activities i.e. from 1 to 5 the materials like 6 B pencil, charcoal, pastels, water-soluble colours, mixed media can be used).

6. Collage -

(a) Tearing and pasting and (b) cutting and pasting techniques. Collages should be manipulated by way of original forms and shapes in given spaces, fun making shapes, over lapping, veiling, use reproductions from newspapers and colour magazines, etc.

7. Three dimensional and constructive activities:

Simple clay modeling, works in plaster of paris, carvings in chalk, candle, making different forms by using wire, cardboard, colour papers, thermo coal, etc.

B THEORY

Identification of selected known art and architecture of India as well as from the world of art through the study of reproductions, collections and other reference materials.

For example:

- (i) Selected known Art Works (Painting/Murals)

- (a) Portrait of Radha, Rajasthani, Kishngarh, C. 1760.
(b) The Swing, Pahari, Kangra, C. 1790.

- (c) Squirrels in a chenar tree. Attributed to Abul Hasan; Mughal, Jahangir Period, C. 1615.
 - (d) Miniature from the Akbar-nama of Abul Fazl. Outline by Basawan and Painting by Chatai; Mughal, Akbar Period, C. 1595.
 - (e) Leonardo da Vinci, Mono Lisa, C. 1503.
 - (f) Michelangelo, The Creation of Adam, Sistine Chapel, Vatican, Rome, 1508-12.
 - (g) Raphael, The School of Athens, 1510-11.
- (ii) Selected Known Sculptural Works
- (a) The Budha Preaching the Law, Gupta, Sarnath, 5th C.
 - (b) Deogarh, Dashavatara Vishnu Temple, relief on the south wall showing Vishnu Anantasayin, Gupta; C. 425.
 - (c) Badami, Cave III, Vishnu enthroned on Ananta, Chalukya, C. 578.
 - (d) Mamallapuram, the descent of the Ganges, Pallava, 7th 8th C.
 - (e) Vishnu, Perhaps from Kerala, late 8th C.
- (iii) Selected Known Architectural Works
- (a) Tanjore, Rajarajeshvara Temple, Chola, C.1000.
 - (b) Kanchipuram, Kailasnatha Temple, Pallava, early 8th C.
 - (c) Aihole, Durga Temple, Chalukya, C. 550.

Class IX**A. Visual Art - Practical**

1. Portrait Study
2. Life Study in Full Figure
3. Nature Study

Methods: Line drawing, with light and shade, and in multi colours; The forms of the figures have to be observed from different angles; attempt for character of the figures.

4. Sketching - in black and white.
5. Composition - Imaginative as well as based on sketches, line drawing, with light and shade
and in multi colours.

6. Applied Arts - Simple designs of greetings card, posters, book cover, calligraphy, Decorative design, etc.

7. Collage

(a) Tearing and Pasting, and (b) cutting and pasting techniques. Collages should be manipulated by way of original forms and shapes in given spaces, fun making shapes, over lapping, veiling, reproductions from news papers and colour magazines, etc.

8. Three -Dimensional and Constructive Activities.

Simple clay modeling, works in plaster of paris, carvings in chalk, candle, making different forms by using wire, card board, colour papers, thermo coal, etc.

B. THEORY

Identification of selected known art and architecture of India as well as from world of art through study of reproductions, collections and other reference materials for example:

(i) Selected Known Art Works (Paintings/Murals)

- (a) Lokeshvara, from a Ashtasahasrika manuscript, Pala, C. 1175.
- (b) Portrait of Shahjahan, by Bichitr, Mughal ,Shan Jahan Period, C. 1632.
- (c) Goddess Durga Killing the buffalo demon, Mevar, C 1750.
- (d) Gods adorning Lord Vishnu, Guler, C. 1780.
- (e) Madhubani, Bihar, Folk Painting, 20th Cent.
- (f) Kalighat Painting, Culcutta, Folk Painting, 19th Cent.
- (g) Goya, “The Shootings of 3rd may 1808” 1814.
- (h) David, Oath of the Horatii, 1784/85
- (i) Turner, Snow storm – Steam-boat off a Harbour’s Mouth making signals in shallow water, and going by the Lead, 1844.
- (j) Constable, the Haywain, 1821.
- (k) Gustave Courbet, The stonebreakers, 1851.
- (l) Casper David Friedrich, Man and Women Contemplating the Moon, 1822.
- (m) Theodore Gericault, The Raft of the Medusa, 1819.
- (n) Eugene Delacroix, Liberty Leading the People, 1830.

(ii) Selected Known Sculptural Art Works :

- (a) Lion Capital, Mauryan, Sarnath, C. 250 BC.
 - (b) Head of Budha, Sarnath, Gupta, 5th Cent. AD.
 - (c) Dancing Girl, Mohenjo-daro, Harappan culture, C. 2300-1750 B C.
 - (d) Seal with Bull, Mohanjo-daro 2300 – 1750 BC.
 - (e) The Paradise of India, Barhut, Sunga, C. 185 – 72 BC.
 - (f) The Conversion of the Kasyapas, Sanchi, Early Andhra Period, C. 72 – 25 BC.
- (iii) Selected Known Architectural Works:
- (a) Kailash Nath Temple, Ellora in Maharashtra, C. 757 – 90.
 - (b) Chaitya hall of Karli, Andhra, Late 1st –early 2nd C. AD.
 - (c) Dharmaraja Rath at Mamallapuram in Tamilanadu, Pallava, 7th 8th C.
 - (d) Sun-temple, Modhara in Gujarat, 11th C.
 - (e) Surya Temple, Konark in Orissa, C. 1240.
 - (f) Great stupa, Sanchi in Madhya Pradesh, 3rd C. BC-early 1st C. AD.
 - (g) Lingaraja Temple, Bhubaneshwar in Orissa, C. 1000.
 - (h) Taj Mahal, Agra in Uttarpradesh, Mughal, Shah Jahan Period, Completed in 1653.

Class X

- A. Visual Art - Practical
 - 1. Life study in full figure
 - 2. Nature study

Methods: Line drawing, with light and shade, and in multi colours; The forms of figures have to be observed from different angles; attempt for the character of the figures.

3. Sketching - in black and white.
4. Composition - Imaginative as well as based on sketches; line drawing, with light and shade,
and in multicolours.
5. Applied Arts - Simple designs of Greetings Card, Posters, Book Cover, Calligraphy,
Decorative design, etc.
6. Collage.
(a) Tearing and pasting, and (b) cutting and pasting techniques. Collage should be manipulated by way of original forms and shapes, fun making shapes, overlapping and veiling. Use reproductions from newspapers and colour magazines, etc.
7. Three Dimensional and constructive activities:
Simple clay modelling, works in Plaster of Paris, carvings in chalk, candle, making different forms by using wire, cardboard, colour papers, thermo coal, etc.

B. THEORY

Identification of selected known art and architecture of India as well as from the world of art through the study of reproductions, collection and other reference materials. For example:

(i) Selected known Art Works (Painting/Murals)

- (a) Bodhisattva Padmapani, Ajanta, Cave 1, Gupta, late 5th C.
- (b) The Ascetic congregation, Mughal Painting, 17th Century.
- (c) Sudama takes Leave of Krishna, Camba Painting, 18th Century.
- (d) Summer elephants, Bundi Painting, Rajasthan, 18th Century.
- (e) Head Study, Rabindranath Tagore, Modern Indian School.
- (f) Lady in Moonlight, Raja Ravi Verma, 19th C.
- (g) Companions, Abanindra Nath Tagore, 20th C.
- (h) Tailor, Haripura, Nandalal Bose, 20th C.
- (i) Bride's Toilet, Amrita Sher Gill, 20th C.
- (j) Famine, Ramkinger Baij, 20th C.
- (k) Dance, Shailoz Mukherjee, 20th C.

From the World of Art

- (a) Daumier, Third Class Carriage, 1863/5.
- (b) Renoir, Dance at the Moulin de la Galattae, 1876.
- (c) Manet, Meal in the studio, 1868
- (d) Monet, Nympheas, 1916-26.
- (e) Suret, Sunday afternoon on the Island of la Grande Jatte, 1885.
- (f) Cézanne, Still life with Pink Onions, C. 1895/1900.
- (g) Vangogh, Sun Flowers, 1888.
- (h) Gauguin, Arearea, 1882.
- (i) Munch, The Scream, 1893.

(ii) Selected Known Sculptural Works

- (a) Nataraja, Chola, 11th 12th Century, Tamil Nadu.
- (b) Trimurti, Elephanta Cave, 7th Century, Bombay.
- (c) Mandakini, Hoysala, Belur, C. 1050-1300.
- (d) Priest, Mohenjo – daro, 2000-1750 BC.
- (e) Mother Goddess, Harappa, 2300-1750 BC.
- (f) The Boar –incarnation God-Udayagiri, Gwalior, 401-2 AD.
- (g) Triumph of Labour, D.P. Roy Chowdhari, New Delhi, 20th Century.

(iii) Selected Known Architecture Works

- (a) Great stupa, Sanchi, Madhya Pradesh 3rd C. BC – early 1.C. AD.
- (b) Kandarya Mahadeva Temple, Khajuraho, Chandela, Madhya Pradesh, 1025-50.
- (c) Qutab Minar, Slave Dynasty, Delhi, Began 1199.
- (d) Vimala Sha Temple, Mount Abu, 1032.
- (e) Fatehpur Sikri, Panch Mahal, Mughal Akbar period, began 1571.
- (f) Gopuram, Madurai, Tamil Nadu, Nayak, 17th C.

Evaluation**Practical:**

Evaluation of the creative art works of secondary school students can be conducted through summated assessment. As per this method, the art works done by each

student in a particular period of time (half yearly or yearly) can be taken for assessment, in order to bring validity and objectivity to the system of assessment certain common criteria are to be used. In this regard, the 9 aspects of evaluation for the assessment of the creative art works of secondary students as suggested by the C.B.S.E. can be employed as criteria for the assessment. These aspects are namely Drawing, Scheme or Idea, Originality Creativity, Colour Organisation, Composition, Attention to the details, Chosen Media and its correct use and Appreciation or Criticism. It is also to be noted that the aspects like Drawing and Colour Organisation need not be employed for assessment in case of the Three-dimensional activities, as these aspects are not necessary to be seen in the mentioned activity. The mentioned aspects can be employed in each activity of each student separately and find out the progress achieved by each student in the same. The results can be recorded on a 5-point scale namely very good, good, average, below average and poor. The marks secured in each activity by individual student can be added together and the percentage of marks taken out.

Theory:

A plate identification Test can be conducted on the students. An equal number of plates can be shown to the students and they are asked to identify the same with some of its details like name of the artist/school, period, and name of the plate/work.

Hints for the teachers regarding methods of teaching.

1. Students should be given all the opportunities to express themselves freely.

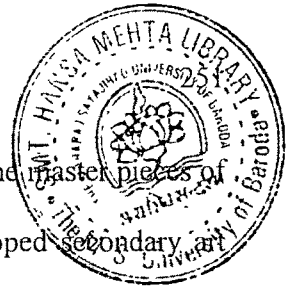
2. Individual attention should be paid to each and every students; a cordial atmosphere is necessary in the art class; the teacher should develops friendly and sympathetic relation with the students.
3. Students should be introduced to the usage of different media.
4. Students should be encouraged to observe keenly the life models. nature, etc. and express whatever they felt on experiencing the same.
5. The method should be adopted in such a way that it starts from simple to complex. The beginners should work on Portrait study at first and then go for Life study. In the same way they can start at first with line drawing in pencil, then light and shade in mono colour and lastly in multi colours.
6. Students should be asked to work in different medium at first, then according to their interest continue in any medium of their interest.
7. From class IX onwards students should be encouraged to work on comparatively big spaces.
8. Attempts to make experiments by the students should be encouraged.
9. Students should not be made aware of the technical problems in their work. It is because many times it has been observed that the physical growth of students may not be, corresponding with the mental growth. So making aware of many problems at a time creates frustration to the students. Therefore direct instruction in the techniques should be avoided. Technical help should be given to those who have realized the problems and asked for help.
10. The students have to be made aware of the originality and uniqueness of their work; encourage them to critically evaluate their own works; they should also be

encouraged to come up with their own ideas and solutions to the problems identified by them.

11. Give importance to creativity, originality, observation, imagination, exploration, etc.
12. The teacher should organize different activities with the help of students like art exhibition, stage and costume designing, occasional floral design and other necessary activities related to different functions of the school.
13. While doing project works/group works, all the students, irrespective of their classes, should be allowed to work together.
14. It is necessary to create an impression among the students that they are studying an important subject.
15. Try to make use of locally available materials.
16. Students should be made familiar with the works of art of the great masters of India as well as the world of art. While showing the same, some of the details related to the work like name of the work, artist, period, place, and some specialty of the same, etc. should also be given.
17. The teacher should not only be a qualified/specialist in the concerned subject but also a practicing artist.

5.4 Effectiveness of the Developed Curriculum.

The effectiveness of the developed curriculum was studied in terms of the achievements of the secondary school students in their creative works of art done during



the period of experimentation, the identification of selected plates of the master pieces of world art, the attitude of the experimental group towards the developed secondary art education curriculum and also the feasibility of the developed curriculum. The findings of the above-mentioned are given subsequently.

5.4.1. The results show that the students of classes VIII, IX and X have secured an average of 82.54%, 86.72% and 76.39% marks respectively in the summated assessment of their creative art works.

Among the different subjects, the studies based on direct observation like Portrait study, Life study and Nature study were mainly intended to meet the psychological needs of the age group. The highest mark secured in the subject was Life study by the IX class students with 88.74% of marks. The class VIII & IX secured more than 86% of marks in Portrait and Nature study. The marks secured by the Xth class in Life study and Nature study are 80.74% and 78.81% of marks respectively.

The students of IX class secured 81.14% and 81.90% of marks in Two-dimensional and Three dimensional cum Constructive activities respectively. In the same subjects the class VIII students have secured 78.22% and 73.71% and the class X students secured 76.14% and 68% of marks respectively.

The combined marks secured by the students of all the three classes in all the subjects were 82.15%, which sounds well. The result indicates the progress achieved by the students in their creative works of art and thus better participation in their art classes. It also points out that the developed curriculum based upon appropriate methods to meet the needs and requirements of the secondary students and the experiments conducted for one academic year was effective.

The performances of the classes of VIII, IX and X in the Plate identification test were 80.88%, 78.22% and 92% of marks respectively. A close observation of the marks achieved in the first aspect i.e. Name of the artist/school/architecture, they have secured 93.33% of marks, in the third aspect i.e. Name of the place/title of the works, they got 81.33% and 76.44% of marks were secured in the second aspect i.e. Period/date of the work. The results revealed that the students feel easier to remember the Name of the artist than to remember Name of the place/title of the work. It also indicates that they find it difficult to remember the Period/date of the works.

- 5.4.2 The marks secured by the students of all the three classes as a whole in the Plate identification test was 83.70%. It clearly indicates that the method of displaying Plate on the display boards for a sufficient period of time or in other words providing facilities to see the visuals again and again at their disposal was found effective to make students familiar with the same.

5.4.3 The attitude of the students towards the developed secondary art education curriculum was obtained through an attitude scale constructed by the researcher. The significance of difference between pre and posttests was seen through a 't' test. The results revealed that mean score of the students of class VIII has increased from Pre to Posttest from 60.6 to 68.4 and the t-value is 3.07, which is significant at 0.01 level. Data regarding the mean score of the students of class IX has increased from Pre to Posttest i.e. from 65.4 to 67.93 and the t-value is 2.39, which is significant at 0.05 level. Data regarding the mean score of the students of class X has increased from Pre to Posttest i.e. from 65.00 to 67.86 and the t-value is 3.45, which is significant at 0.01 level.

The attitude of the students as a whole i.e. class VIII, IX and X revealed that the mean score increased from Pre to Post test i.e. from 63.68 to 68.06 and the t-value is 4.04 which is significant at 0.01 level.

The significant change recorded through an attitude scale by the students of class VIII, IX and X separately and as a whole revealed that they have formed a positive attitude towards the developed secondary art education curriculum and its experiments conducted for one academic year.

5.4.4 The developed secondary art education curriculum and its experiments conducted for one academic year was effective from the point of view of its feasibility. The different aspects included in the curriculum and its methodology of teaching

could be conducted in the existing conditions in the school, therefore, were practical and required meagre amount of money which could be managed by all students. It was found that the developed curriculum provides all opportunities for self-expression and also enables the students to meet their needs and requirements in relation to visual art education. It could be practiced in the present context subject to the availability of qualified art teachers (in visual art), separate room, necessary materials and reasonable infrastructure facilities, etc. The materials used for the experiments were H.B. and 6B pencils, charcoal, oil pastels, water soluble colours, card boards, colour papers, gum, etc., which were generally available in normal town.

As far as the content of the curriculum is concerned, the studies intended for direct observation like Portrait study (Classes VIII,IX), Life study in full figure (Classes IX and X) and Nature study (Classes VIII,IX,X) were found feasible to be practiced in day to day classes. Portrait and Life study could be easily organized in the class by letting one of the interested students to be seated as a model. All the students observed the live model minutely from different angles and made accordingly. The methods adopted for the above mentioned studies were that at first the students did in line drawing, then with light and shade in mono colour and later in multi colours. The students did not feel much problem as the adopted method was based on from simple to complex. The students were also suggested to bring the character of the model. The role of these methods was to show appropriate ways to achieve naturalism in their works. At the same time

higher achievement and progress in their works were decided mainly on the basis of the interest, involvements and continuation in the work by the students.

Other two dimensional activities were Composition, Collage, works related to Applied arts like Designing greeting cards, Posters, Letter writing, Decorative designs, etc. Even though the students were introduced to the usage of the above-mentioned activities, they continued working on only those activities, which were interesting to them.

All the students were involved with interest in the activity of Composition. Technical help was given to those who themselves realized some problems and asked for help. Purposely making the students aware of many problems at a time is not beneficial to them at this stage. Highlighting some of the achievements in the works of students was found functional and as an encouraging element in the aspect of motivation. In the beginning they showed a tendency of giving black or dark outline to the figures in their painting. The over dominance of black outline many times did not allow the students to explore the possibilities of the medium. Knowledge of light and shade and conscious attempt of the removal of black outline not only helped them to explore the possibilities of the medium but also enabled them in developing their own personal styles in their paintings. Giving individual attention to each and every student was found effective.

They also worked in Three dimensional and Constructive activities. The materials like clay, Plaster of Paris, carvings on chalk, wax, mixed media etc were found effective. They also took part very actively in different project works related to Art exhibition, annual day celebrations, different other school functions and cultural competitions. A method of displaying plates of the works of arts of some selected masters on the display board was found effective to make the students familiar with the same.

5.5 CONCLUSION

The period of adolescence is arguably a very important time in human life. It is an age of transition from childhood to maturity. Due to different changes taking place in the mental and physical spheres of children, a critical awareness is also developing in them at this stage. There is a shift of significance from working process to final product visible in the creative art works of the students of adolescence. It in turn results in comparing the forms and figures of their creative art works with the actual forms existing out side. Many of them get frustrated when they realize that a great difference exists between the two. Consequently they struggle for naturalism in the forms and figures of their creative art works. Generally in that struggle they are likely to slip onto the path of imitation, which does not enable them for self-expression. Therefore the growing significance in the final product and consequently the struggle for naturalism in their creative art works has been identified as the important psychological needs of the age group.

The analysis of the present day secondary art education curriculum of the C.B.S.E. and the R.S.B.S.E. was found as insufficient to meet the mentioned psychological needs of the students of adolescence. It was under these circumstances, which necessitated for a systematic study to develop an appropriate secondary art education curriculum. The relevance and feasibility of the curriculum was proved through an experiment conducted for one academic year in a secondary school. The different components included in the curriculum were found practical in nature and can be implemented in secondary schools provided with qualified art teachers, minimum and necessary infrastructure facilities, materials, etc.

The methods based on direct observation on live models, like portrait study, life study is full figure and nature study were found effective to meet the psychological needs of the age group. In the process of achieving naturalism in the figures of their creative art works, the students were found giving importance to the face at first, then the whole body and later fingers of hands and feet. The adopted methods based on simple to complex i.e. from simple line drawing to light and shade in mono colours and then later in multi colours were found effective at this stage. Giving individual attention to each and every student is very essential at this stage. Encouraging students for critical evaluation of their own work and finding out solutions for the identified problems are considered to be vital elements from the point of view of appropriate teaching methods. Such methods increase the confidence of students and consequently they become self-dependent. This in turn ensures a better participation of students in their creative art activities.

Providing opportunities for students to become familiarized with the masterpieces of world of Visual art enabled them for a higher level of experiences constituted by the realities of life. Such an exposure also helps them understand different usages and scope of the language of Visual art. In this regard, a method based on displaying selected works of art of the masters of the world of visual art in the class room to see these works again and again were found effective to make the students familiar with the same.

Composition, collage, applied arts, three dimensional and constructive activities were some other activities conducted as per the developed curriculum. The students have participated enthusiastically in these activities. The selection of different activities included in the applied arts and collage and the decision to continue in any of them was based on the personal interest of the students.

In the process of creative art the students were found facing different individual problems related to the usage of materials, techniques, etc. required for appropriate personal expressions. As per the nature of students, they were also found pre-occupied with different types of approaches like Haptic, Visual, Decorative, etc. in their creative art works. The art teachers are expected to understand the nature of the works of students and accordingly they give suggestions and guidance to the students. A cordial atmosphere is very important for a meaningful art education and the teacher must have a sympathetic consideration on the students that will ensure a better participation of students in the art class.

The study of achievements in the creative art works of the students of classes VIII, IX and X as a whole revealed that they have secured 82.15% of marks. It indicates a better performance by the students in the experiments conducted for one academic year. Another very important aspect to be mentioned here is that the students have developed a positive attitude towards the developed curriculum. An analysis of the creative art works of the students with reference to essential components/aspects of evaluation of the creative art works of the students revealed that the works were creative and original in nature. But a lesser performance (between 70% to 80% of marks) was viewed in 4 aspects, which are chosen media and its correct use, colour organisation, attention to the details and composition. These are considered to be very important aspects that play a decisive role in the usage of visual language of art and consequently effective mode of communication. To acquire a good command over the usage of any language required continuous practice in the same. But the allotted time for art activities is 2 periods a week consisting of 35 minutes each. To expect for higher achievement and acquire a considerable command over the visual language, the role of present allotted time needs to be taken into consideration. Moreover the X class students could attend art classes only up to mid November. Thereafter they attended half yearly examinations, special coaching for other subjects of examination in December, pre-board examinations, study leave and X class Board examinations in the month of March. The above-mentioned circumstances provided the X class students lack of enough time for continuous practice and consequently showed a lesser performance in the creative activities in comparison to other classes.

The basic purpose of the study was to develop an art education curriculum for secondary school. The developed curriculum was found adequate, practical and relevant in the present context. It provides opportunities for self-expression to the students, and meets the needs and requirements of the age group. It opens up appropriate methods through which the students can achieve their psychological needs in relation to art education and consequently ensures a better participation of the students in the same. In the process of attaining a higher level of performance in the creative art activities of the secondary school students, the role of availability of sufficient time for continuous practice cannot be overlooked.

5.6 The Implication of the Study

The importance of any art education curriculum lies mainly in its appropriate syllabus and methodology of teaching, which must have been developed, based upon the knowledge of the needs and requirements of the particular age group in relation to their art activities. In this regard the developed secondary art education curriculum not only provides all opportunities for self expression but also enable the students to meet their psychological needs i.e. their innate desire to bring naturalism in their creative art. The nature of methods adopted in the study was from simple to complex. Moreover the students were given individual attention to their individual problems. Technical help was given to those who have realized certain problems and asked for technical help. It is because making aware of many problems at a time will be counter productive at this stage. The methods used in the study filled the students with confidence, encouraged them for hard work and consequently ensured a better participation in their creative

activities. The materials used for creative activities were low cost materials generally available in small towns. The kind of suggested activities will definitely be useful to the art teachers because these were found feasible and easy to be organised in the day-to-day art classes. Apart from that, the methods suggested for making the students familiar with the visuals of world art are also very simple and can be practiced in any secondary schools provided with necessary plates of the works and a few display boards.

5.7 Suggestions for Further Research

1. In the present research, the study of the present system of secondary art education was carried out in two levels which are firstly the study of the present day practice of secondary art education and secondly by analyzing the present day art education curriculum of the C.B.S.E. and the R.S.B.S.E. For the first aspect, the sample was selected from only one state i.e. Rajasthan. In order to get a comprehensive understanding of the present system of secondary art education in India, a survey can be conducted by taking samples from schools of other states. In this regard an analysis of the secondary art education curricula of other state boards can also be carried out.
2. The developed curriculum was experimented only among the boys as it was conducted in the Birla Senior Secondary School, which is only a boys' school. Therefore the developed curriculum can be experimented in a co-educational secondary school, which will give an idea of the practical problems at

implementation level in that school. Such a study will again increase the validity of the curriculum as it will be free from gender bias.