

CHAPTER VI

SUMMARY

Introduction

The importance of art is increasing and art is identified as a valuable input in process of education. Various educationists like John Dewey, Arobindo, Radhakrishn, etc. have reiterated the need for inculcating aesthetic and spiritual values in life. The National Policy on Education 1986 has also given due emphasis on art education. If the purpose of education is the overall development of personality, art can play an important role in this regard. Apart from providing students the opportunities for self-expression, it helps them release tensions and express feelings and emotions. Thus art enables them to control their passion rather than being controlled by them (Art Education in Schools, C.B.S.E., 1989). It makes the human mind sensitive towards nature, fellow beings, etc. and refines their emotion through socially accepted forms of aesthetic expressions. The involvements in art develop one's creativity and also the power of imagination and observation. Art also functions as a powerful visual language to communicate the deep-rooted emotions, feelings and ideas.

The purpose of art education in school is not to create a group of artists but to make the students capable of enjoying art by encouraging and enkindling their aesthetic sensibility. The general objectives of art in school education comprises of artistic cognition, artistic appreciation and the cultivation of artistic skills (C.B.S.E., 1989). Participation in the process of art is considered to be valuable to the individuals. This is

because, the active involvements in art enables the participant to grow intellectually, emotionally, aesthetically, creatively and technically (Lansing M. Kenneth). The multi-dimensional contributions which art can provide in the growth of children justify the importance of art in the process of the overall development of personality.

The study of the creative art works of children shows that they are going under different stages of development (Lowenfeld, 1957). These are Scribbling stage (2 to 4 years), Preschematic stage (4 to 6 years), Schematic stage (7 to 9 years), the Gang age (9 to 11 years), the Pseudo realistic stage/the stage of Reasoning (11 to 13 years) and the Crisis of Adolescence (13 to 16 years). In the early stages of development, children give importance to working process. Here they see images as reality and works of art become mere symbols. Providing all the creative freedom for self-expression is considered to be the important encouragement, which children can get at their early stages of development (Lowenfeld, 1957). Any demand from adult for the technical perfection like proportion of figures, perspective, appropriate colour combination, etc. in the works of art of children would create frustration to them.

The gradual changes taking place in body of children and the experience gained through interaction with nature and society result in bringing out many changes in their creative works of art. When the years pass, children observe many more aspects and objects in somewhat detail, which are directly related and of interest to them. These aspects and details of objects appear spontaneously in the creative works. The base line concept, overlapping figures, attempts for details are some of those aspects only. Even

though, up to certain extent, they could establish a control over their acts these are only unconscious attempts in general (Lowenfeld, 1957).

- Many changes start taking place in the body and mind of children when they reach at an age of about 13 years i.e., the period of adolescence. It is known as the period of crisis in human life. Crisis means passing from one stage to another under great difficulty. Here the crisis is connected with difficulties of passing from the period of childhood to maturity. Here the crisis is more complex, in which body, emotions and mind have to adjust to new situations. Therefore, this period is to be understood as an important period in human development. All these changes will be reflected in their art works also.

It is under this background, that teaching art at secondary level become very important. The teachers' awareness of different stages of development and the needs and requirements of particular age groups in their creative art works are considered to be very important for a meaningful art education. Any attempt of encouragement from the part of an adult in the creative art works of children without proper understanding of the above mentioned factor will end in futile efforts.

6.1 Rationale of the Study

The period of adolescence is a turning point in the life of any individual. Due to the changes taking place in the body and mind of individuals, a critical awareness is also

developing in them at this stage. One of the important characteristics of this period in relation to their creative art works is that they show definite significance in the final product of their creative works. So this stage is to be understood as a shift from mere working process to growing significance in the final product. They start comparing the forms and figures of their creative art works with the actual forms existing in the external world. They soon realize the difference exists between the two. In other words, they realize that they did not get the desired results in their art works. At this stage, many of them get frustrated. Here, actually, the growing significance in the final product results in them into a struggle for bringing naturalistic look to the forms of figures in their creative art works. In the struggle for achieving naturalism in the creative art works, many of the students of adolescence likely to get slipped into the path of imitation. The problem of imitation as a method is that, it does not provide opportunities for self-expression and make the participant dependent in thinking (Lowenfeld, 1957).

The problem stated above indicates to the need for a proper methodology of teaching art at the secondary level. It also requires a curriculum, which can satisfy these needs, has the potential to develop aesthetic sense, self-expression and creative thinking. But, the question arises whether the present curriculum has the potential to develop above-mentioned capabilities. Does it satisfy the needs to students in relation to art activities? Answers to the above mentioned question can be obtained only through a critical examination of the present day art education curriculum of secondary school.

The general scene of art education in many schools is such that still they follow traditional methods, which are merely based on development of skills and craft. Under these methods, the aspects like creativity, self-expression, imagination, originality become secondary or many times may become non-issues. The blackboard method where students copy from what their teacher has demonstrated on the board is not at all rare. Sometimes, the teacher gives topic for painting to the students and they copy/imitate pictures from calendars, comic books, etc. The unavailability of qualified art teachers is another problem in school art education. There may be some good schools where art education function meaningfully. But such cases are very less in numbers. Different educationists and education commission reiterate the need for art in education. All such reports on art education seem to end as the report itself. Kannal Deepak (1997) viewed that:

The pathetic state of art education at school level is not recognized as an immediate concern by most of the educationists. The courses prescribed on this level are not only out dated but ridiculous, devoid of a faintest predilection towards imagination, creativity or sensitivity. Instead it is merely an imposition of mindless skill and labour. "Cleanliness" is the supreme criterion for value judgement – the rest is worthless.¹

The above-mentioned extract shows that pathetic state of present art education at school level. It seems to be really a neglected area in the practice.

All the preceding facts necessitate to take up a systematic research in the field of art education. It is because perfection in any system does not come from emptiness. It always evolves through trial and error methods. Necessary changes and timely

¹ Deepak Kannal, *Art Education and Education of Art in India Today*, unpublished paper, presented at the Banaras Hindu University, 1997.

modifications are essential for the survival of any system. Considering the preceding facts, the study is undertaken.

6.2 Statement of the Problem

“Development of Art Education Curriculum at the Secondary School Level”.

6.3 Objectives of the Present Study

1. To study the present art education system at the secondary school level with reference to:
 - (a) The present day practice of art education at the secondary school level.
 - (b) The present day art education curricula at the secondary school level.
2. To study the needs and requirements of students in relation to art education at the secondary school level.
3. To develop a curriculum for secondary school art education.
4. To study the effectiveness of the developed secondary art education curriculum.
5. To study the attitude of the students towards the developed secondary school art education curriculum.

6.4 Limitation and Delimitation of the Study

1. The scope of Art Education is very vast. It encompasses Visual Arts, Performing Art (Music, Movements of Dance and Drama and Puppetry), Creative writing and speech. But the present study was focused only on Visual Arts.
2. The survey conducted to study the present system of secondary art education and needs and requirements of the students include only the schools affiliated to the Central Board of Secondary Education (C.B.S.E.) and the Rajasthan State Board of Secondary Education (R.S.B.S.E.).
3. The developed art education curriculum for secondary schools was implemented among only a total of 45 students comprise of 15 students each from class VIII, IX and X for a period of one academic year.
4. The experiment was conducted only among boys since the Birla Senior Secondary School, Pilani, Rajasthan is a boys only school.

6.5 Methodology

In order to achieve the objectives of the study, the research methodology involves survey and experimentation. The methodological details with respect to sample, tools, procedure of data collection and data analysis are discussed hereunder.

6.5.1 Sample

The first objective of the investigation was to study the present system of art education at secondary school level. It includes the content and the instructional procedures. For the same purpose the present day art education guidelines of the Central Board of Secondary Education (C.B.S.E.) and the Rajasthan State Board of Secondary Education (R.S.B.S.E.) were content analysed. In order to study the present-day practice of art education at the secondary schools, a sample of 68 art teachers was selected through stratified random sampling technique.

In order to achieve the second objective i.e., to study the needs and requirements of secondary school students with respect to art education, a sample of 204 students was selected. These students were selected for the same schools that were selected for the first objective. From each school three students were selected randomly.

The third objective of the study was to develop an art education curriculum for secondary schools. A purposive sampling technique was employed here. After the study of the present system of secondary art education and the needs and requirements of students in relation to art education, a tentative secondary art education curriculum was made by using the available knowledge in the discipline of art education. The tentative curriculum was shown to a total of 8 experts in the field of art and art education. The experts were selected through a purposive sampling. The suggestions of the experts were incorporated, the practicability of the curriculum was considered and on that basis, the curriculum was modified.

The fourth objective was to study the effectiveness of the developed secondary art education curriculum. For this purpose, a purposive sampling technique was used. The study requires experimentation for one full academic year. Keeping in mind this long period, the Birla Senior Secondary School, Pilani, Rajasthan was selected where the investigator has been working. A total of 45 students who had offered art education as a subject in VIII, IX and X classes formed the sample for this study. Out of 45 students, a total of 15 students each belonged to classes VIII, IX and X.

The fifth objective was to study the attitude of students towards the renewed art education curriculum. For constructing the attitude scale, 100 students studying art education were selected through simple random sampling. For obtaining attitude, the students who were already selected for experiments i.e., 45 students, were formed the sample.

6.5.2 Tools

For the present study, the investigator has developed the following tools:

6.5.2.1 Questionnaires for the Art Teachers

In order to study the present system of secondary school art education, it was necessary to conduct a survey among art teachers. A questionnaire was developed in this regard. The questionnaire was intended to find out the qualification of the teacher, the board to which the school is affiliated, whether any in-service training attended, their

awareness regarding objectives of art education, the particular syllabus being followed in the school, whether any theoretical instruction is given to the students, the methods used to teach art in the class, whether examination is conducted at the secondary level, the essential components / aspects of work of art for evaluation and the present problems being faced by the secondary school art teachers.

6.5.2.2 Questionnaires for the Secondary School Students

The second objective of the investigation was to study the needs and requirements of the secondary school students in relation to art education. A questionnaire was developed for the above-mentioned purpose. The questionnaire was intended to find out whether a student is interested in art, whether the student thinks that art is necessary at secondary level, whether art has an important role in the life of the students. Why does the student learn art, in what way will the art education helps the student in life, what are the expectations of the student from an art teacher in relation to art education, whether the student is interested in knowing the history of art and what difficulties do the student faces during the art class.

6.5.2.3 Attitude Scale

In order to know the attitude of the students towards the developed secondary art education curriculum (5th objective), an attitude scale was developed by the investigator.

6.5.2.4 Plate Identification Test

A method of displaying plates of the great works of art of masters of Painting, Sculpture and Architecture in the classroom for 8 weeks was employed (4th objective). It was intended to make the students to see the plates again and again. In the end of the experiments, a Plate Identification Test was conducted. In this regard, 5 selected plates each were shown to all the 45 students and they were asked to identify the same with some details like name of the artist/school, period, and name of the work/place.

6.5.2.5 The Method of Evaluation of the Creative Art Works

One of the important objectives of the investigation was to study the effectiveness of the developed curriculum. It was carried out by studying the achievements of the creative art works of the students done during the time of experimentation. For the same purpose, a qualitative summated assessment of the creative art works of students was carried out. In order to bring validity and objectivity to the system of assessment, the aspects of evaluation of the creative works of art of the secondary school students as suggested in the C.B.S.E. art education guidelines was used as a criteria. The 9 important aspects of evaluation as employed in the present study are Drawing, scheme or Idea, Originality, Creativity, Colour Organisation, Composition, Attention to the details, Chosen media and its Correct use and Appreciation or Criticism.

6.5.3 Procedure of Data Collection

For the first objective of the study, the data were collected mainly from two sources. One source was to collect data through administering questionnaires to the

secondary school art teachers. In this regard 68 schools were approached but one school did not have art education, thus data were obtained from 67 art teachers. The second source of data was collected through analysis of the present-day art education curriculum of the C.B.S.E. and R.S.B.S.E.

Data pertaining to the second objective was collected by administering questionnaires to a total of 201 students in the state of Rajasthan.

Data pertaining to the third objective was carried out in the following way. After studying the present system of secondary art education and the needs and requirements of the students, an art education curriculum for the secondary students was evolved by using the available knowledge in the field of art education. The same was discussed with a total of 8 experts in the field of art and art education. Their valuable suggestions were incorporated, modified the same and experimented the developed curriculum in a secondary school for one full academic year.

Data pertaining to find out the effectiveness of the developed curriculum was collected in the following way. All the creative works done by the 45 students comprise of 15 students each from classes VIII, IX and X were collected as the data. Data pertaining to the attitude of the students towards the developed curriculum was collected through an attitude scale developed by the researcher.

6.5.4 Data Analysis

Data collected through administering questionnaires for the secondary school art teachers was analysed qualitatively for the first objective. For the same objective a content analysis of the present day secondary school art education curriculum of the C.B.S.E. and the R.S.B.S.E. was also carried out. The data collected from the 201 students were qualitatively and quantitatively analysed for the second objective. The effectiveness of the developed curriculum was studied through a qualitative analysis of the creative art works of the students through a summated assessment. The aspects of evaluation of the creative art work of the secondary school students as suggested in the C.B.S.E. art education guidelines was employed for the data analysis of the creative art works of the students. A 't' test was employed to find out the changes taking place in the attitude of the students from pre to post test towards the developed secondary art education curriculum. A method of displaying plates of the great art works of masters in classroom for 8 weeks was tried out in order to make the students familiar with the same. In the end a plate identification test was employed. Each student was shown 5 plates each and they were asked to identify the plates with the details like name of the artist/school, period and name of the art work place.

6.6 Major Findings of the Study

1. The survey conducted on secondary schools in the state of Rajasthan and the analysis of the secondary school art education guide-lines of the C.B.S.E. and the R.S.B.S.E. reveal that problems are existing not only in the infrastructure facilities

and other basic requirements to function art in a meaningful way but also in the present art education syllabus and its methodology of teaching.

The survey report shows that 67.16% of the surveyed schools are without qualified art teachers; 58.20% schools are found deprived of separate rooms for art classes; 67.16% teachers have not attended any type of in-service training or refreshers courses; only 6.26% of art teachers are aware of the specific objectives of secondary school art education. The syllabus being followed by art teachers at secondary level shows that most of the activities are related to Drawing and Painting. It has also been noted that some obsolete methods like imitation, craft, etc are still being practiced by some of the teachers. There is no unanimity among the teachers regarding the methods being used by them to impart art education at the secondary level. The awareness of the C.B.S.E. qualified and un-qualified art teachers regarding the specific aspects of evaluation of the creative art works of the secondary students as per the C.B.S.E. guide-lines show that 16.33% and 7.40% of them are aware of the same respectively.

The art teachers affiliated to the C.B.S.E. and the R.S.B.S.E. face many problems which are lack of fund, un-availability of necessary materials and facilities in art class, enough time, availability of art books and appropriate library, qualified art teachers, separate room, lack of encouragement from management, etc. Even in some of the C.B.S.E. affiliated schools, art is not optional at the secondary level. The teachers affiliated to the R.S.B.S.E. face the problems like lack of art

education guidelines, lack of necessary knowledge to use the materials and instruments in a proper way.

Some teachers have mentioned that the subject art is neglected and considered as secondary to other examination subjects like Mathematics, Science, English, etc. They also mentioned that the students do not take interest in art because the Grades achieved in art is not included with the total marks achieved in other subjects of examination. Some of the problems mentioned by the C.B.S.E. art teachers seem to be very important. These are students avoid making figures in their creative art works; their interests are limited up to making flower 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, etc.

The analysis of the secondary art education guidelines of the C.B.S.E. and the R.S.B.S.E. has revealed the following.

As per the art education syllabus of the R.S.B.S.E. all the students have to study three subjects, which are Drama, Painting and Music. Actually the students of secondary level are at their adolescence period. They become aware of their likes, dislikes, abilities and disabilities at this period it is difficult to find students who are having interest in all the three subjects. So compelling all the students to study or practice all the three subjects naturally causes frustration to them.

Due to development of a critical awareness in the adolescence, they become conscious of the final product of their creative art works. They struggle for a naturalistic look to the figures in their work. The tendency seen among the students for naturalism in their creative art works was identified, as one of their important psychological needs. The above-mentioned psychological needs of the age group were not mentioned in the art education guidelines of the C.B.S.E. and the R.S.B.S.E. Therefore appropriate methods to meet the psychological needs of the age group were also not mentioned in both the curricula.

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 have included the class VIII along with the class VI and VII and also suggested a common syllabus for them. The categorization mentioned above i.e. without understanding the psychological needs of the age group may likely create dissatisfaction among the students. The secondary art education curriculum of the R.S.B.S.E. has also not included the class VIII along with them.

The R.S.B.S.E. art education syllabus has not included aspects like Print Making, Three-Dimensional, and constructive activities as compared to the C.B.S.E. art education syllabus. There seems to be some practical problems in conducting the

activities like working on potters' wheel and lino cut which were suggested in the C.B.S.E. syllabus.

As per the R.S.B.S.E. syllabus the students of secondary level were suggested to make paintings based on 8 topics like Milkman, Postman, Washerman, Players, 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 also differ 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.

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 specialty are necessary. In the part of slide identification, the C.B.S.E. art education guidelines have not given the above mentioned details to all the suggested examples except the name of the work/artist. Among the suggested examples, some of the visuals have not been given. Arranging all the mentioned 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 with better opportunities for thinking and feeling. Such attempts also give the students better ideas regarding the usage and scope of

different media and materials. Unfortunately the C.B.S.E. art education guidelines have included the example from only Indian art. But to get optimum benefits, students should be familiarized with the works of great artist across the world. In other words, the examples should not be restricted to Indian art alone.

Although there is written examination to the subject Painting suggested in the R.S.B.S.E. syllabus, yet, surprisingly, there is no theory content given in the syllabus. The R.S.B.S.E. art education guidelines also lack a standard system of examination and its evaluation of both the theory and practical examination of the subject painting.

The performance of students (R.S.B.S.E. schools) in art education is purely decided based upon theory and practical examination. 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 how seriously the student would take those classes.

2. Children, generally pay attention to the working process till their adolescence. Due to development of critical awareness of students at 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 and struggle to bring a naturalistic look

to the forms and figures in their art work. 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, sufficient 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 needs in their creative activities. The above mentioned were identified as the important needs and requirements of secondary school students.

3. The growing significance in the final product 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 creative art works. The innate desire of the secondary students for naturalism 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 out.

Bringing details and accuracy of any desired forms and figures in the works of art required study based on direct observation. Therefore providing opportunities for direct observation on the live models were decided to likely be effective to meet the psychological needs of the age group. They were found to have occupied the

major portion of their images related to different aspects of human experiences. Hence the students were encouraged to observe the live models minutely from different angles and parts of the body separately and also as a whole. Apart from studying the relative proportion 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 conducted activities 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 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:

The Developed Secondary School Art Education Curriculum

Syllabus for Classes VIII, IX & X (Visual Art)

1. Portrait study (classes VIII & IX)
2. Life study in full figure (classes IX & VIII)
3. Nature study (classes VIII, IX & X)

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

4. Sketching in black and white (classes VIII, IX & X)

5. Composition (classes VIII, IX & X)

Imaginative as well as based on sketches; line drawing, with light and shade and in multi colours.

6. Applied Art (classes VIII, IX & X)

Simple designs of greetings card, posters, book cover, calligraphy, decorative design, etc.,

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

7. Collage (classes VIII, IX & X)

(a) Tearing and pasting and (b) cutting and pasting techniques. Collage 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.

8. Three Dimensional and constructive activities (class VIII, IX & X).

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 (Classes VIII, IX & X)

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.

Evaluation

The evaluation of the creative art works of the students can be conducted through summated assessment.

Hints for the Teachers regarding Methods of Teaching Art.

1. Students should be given all the opportunities to express themselves freely.
2. Individual attention should be paid to each and every student; a cordial atmosphere is necessary in the art class; the teacher should develop 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.
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4. The effectiveness of the developed secondary art education 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. A summated assessment was conducted on the creative art works of the students to study its effectiveness. The results show that the students of classes VIII, IX & X have secured 82.11%, 88.72% & 76.39% of marks in the summated assessment. The combined marks secured by the students of all the three classes in all the subjects were 82.15%. The results indicate the progress achieved by the students in the creative art works and thus better participation in their art classes. It also points out that the developed curriculum should be based upon appropriate methods to meet the needs and requirements of the secondary students and the experiments conducted for one academic year was effective. They also showed better performance in the slide Identification Test as they had secured (class VIII, IX & X as a whole) 83.70% of marks in the same. It clearly indicates that the method of displaying plates on the display boards for a sufficient period of time or in other

words providing facilities to see the visuals again and again at the disposal of the students was found effective to make the students familiar with the same.

The students were found to have formed a positive attitude towards the developed art education curriculum. It was obtained through an attitude scale constructed by the researcher. The results revealed that mean score of the students of class VIII has increased from pre to post test i.e. from 60.6 to 68.4 and 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 post test 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 post test 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 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 meager amount of money which could be managed by all the students.

6.7 Conclusion

The analysis of the present day secondary art education curriculum of the C.B.S.E. and the R.S.B.S.E. were found insufficient to meet the psychological needs of the adolescence i.e. the innate desire of the age group to bring naturalism in their creative art works. It was under these circumstances which necessitated a systematic study to develop an appropriate secondary art education curriculum. The relevance and feasibility of the curriculum were 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 facilities, materials, etc.

The methods based on direct observation on live models, like portrait study , life study in 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 face at first, then the whole body and later fingers of hands and feet. They adopted methods based on simple to complex i.e. from simple line drawing to light and shade in mono colours and later in multi colours were found effective at this stage. Encouraging students for critical evaluation of their own work and finding out solutions for the identified problems is considered to be one of the 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. Apart from that, a method of displaying selected works of art of the masters of the world of visual art

in the class room to see the works again and again were found effective to make the students familiar with the same.

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.

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 to 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 to appropriate methods through which the students can achieve their psychological needs in relation to art education and consequently ensure 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.

6.8 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.

6.9 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.