

CHAPTER IV

DATA ANALYSIS AND INTERPRETATION

Introduction

The present chapter deals with data analysis and its interpretation. The data was collected from different sources. In order to study the present system of art education, a survey by administering questionnaires to secondary school art teachers was conducted. For the same purpose the present day art education guide lines of the C.B.S.E and the R.S.B.S.E were also analysed. The data regarding needs and requirements of the secondary students was collected through administering questionnaires to the secondary students in the Rajasthan State. On that basis secondary art education curriculum was developed and experimented. The creative artwork done by the students during the period of experimentation was collected as data and was analysed to know the effectiveness of the developed curriculum. The data related to attitude of the students was collected through an attitude scale constructed by the investigator. By considering the nature of data, the study involved qualitative and quantitative approaches of data analysis. The data analysis and results are presented in four parts objective wise as follows:

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| Part I | The present system of secondary art education. |
| Part II | The needs and requirements of the secondary school students. |
| Part III | Development of secondary art education curriculum. |
| Part IV | The effectiveness of the renewed secondary art education curriculum. |

4.1 The Present System of Secondary Art Education

The data related to the present system of art education was collected. There were two aspects of the collected data. They included the data regarding the present day practice of secondary art education and the content analysis of the secondary art education curriculum. In order to get a real picture of the present day practice of art education in secondary schools the data were collected from the art teachers of the C.B.S.E and the R.S.B.S.E affiliated schools in the Rajasthan State. The analysis of this data and results are presented in Part 1.1. In order to study the present curriculum for secondary art education, the art education guide-lines of the C.B.S.E and the R.S.B.S.E were obtained and the data analysis and the results are presented in part I-2.

4.1.1 The Results of the Survey of Present day Practice of Art Education in Secondary Schools.

The success of any educational programme depends on the teachers involved in the programme and the way the instruction is actually carried out. In case of art education also well-qualified teachers are employed for the job and if they carryout the work in a systematic manner with their complete involvement, then art education certainly can achieve its objectives. The qualification of teacher, proper space for the students to carryout the work, the in-service training of the teachers, awareness regarding the objectives of art education, full knowledge of the curriculum which they are expected to transact, methods of instruction and evaluation appropriate for the education are essential for a meaningful art education. It was for this purpose that the survey was conducted in 68 school of the Rajasthan State and data were obtained regarding above mentioned

aspects. Before going to the details of the aspect wise data analysis, an attempt was made at first to know the number of schools which offer art education at the secondary school level out of the sampled schools. The collected data includes both the C.B.S.E. and the R.S.B.S.E. affiliated schools which were analysed and categorised into four types, Viz., (1) the C.B.S.E. schools which offer art education at secondary school level (2) the C.B.S.E. schools which do not offer art education at the secondary level (3) the R.S.B.S.E. schools which offer art education at the secondary level (4) the R.S.B.S.E. schools which do not offer art education at the secondary level. The data were tabulated and frequencies were obtained for each category. For each category percentages were calculated. The results are presented in Table – 1.

Table: 1 The number of schools which offer Art Education.

Sl. No.	Particulars	Number	Percentage
1.	The C.B.S.E affiliated school which offer art education at the secondary school	35	51.45%
2.	The C.B.S.E affiliated school which do not offer art education at the secondary school	1	1.47%
3.	The R.S.B.S.E affiliated school which offer art education at the secondary school	32	47.04%
4.	The R.S.B.S.E. affiliated school which do not offer art education at the secondary school	0	0.00
	Total	68	99.96%

The Table mentioned above shows that from the total of 68 schools sampled, only one school which is affiliated to the C.B.S.E. did not offer art education at the secondary school level which is 1.47% of the sample. Infact, as per the C.B.S.E. instructions art

education is a compulsory subject at the secondary school level. It encompasses Visual Arts, Performing Arts and Music. Any one of the above mentioned is optional at the secondary level. But the given data surprisingly shows a hardened reality that one school, which is affiliated to the C.B.S.E., did not offer art education at the secondary school level at all.

This also implies that aspect-wise analysis would involve only 67 schools, which offer art education at the secondary school level. The data analysis and results are presented subsequently.

4.1.1.1 The Qualification of Teachers to Teach Art at the Secondary School Level

The criteria regarding the basic qualification of an art teacher to teach art at the secondary school level, should be decided based upon the capability and knowledge of a person in art to meet the needs and requirements of the adolescent groups. As part of the changes taking place in the mental and physical spheres of the adolescents, a critical awareness is also developing in them. Many of the students are getting exposed to the outside world through the mass media. It has also been noticed that many of the students are very much curious to know the value and speciality of the works of art of the great artists. In order to meet the demands of this age group, secondary schools require teachers with the right perspective and vision. For this they should have good knowledge in visual art and should be a practicing artist with a proper understanding about the history of art. In other words, art should not be simply a hobby for the teacher, rather he must look at it as a powerful means to express the inner emotions, feelings and thoughts. In order to have

an idea of world history of art and enough experience in the language of art and its different mediums, one must have undergone a full time degree course in Fine Arts or at least a full time diploma course in Fine Arts from a recognized University.

It may be pointed out, that attending a short term certificate course in art or taking art as one of the optional subjects along with other subjects in B.A., B.Ed. or M.A. level would not alone equip one to become an art teacher at the secondary school level. The problem is that such short term courses, generally, due to lack of enough time do not permit a student to cover a vast area of art which includes both the theory and practical. Such courses can be considered as a systematic art appreciation classes and they may be appointed in lower classes with some training. When the course becomes a full time course, a student of art gets more time to involve and experiment with the creative activities, study the theoretical aspects deeply and also get an idea, up to certain extent, about the role of art in the society. By considering the above mentioned aspects it has been justified that the basic qualification of an art teacher to the secondary level should be a full time degree course in Fine Arts or at least a full time diploma course in Fine Arts. Therefore, in the present study, the basis qualification of a secondary school art teacher has been decided upon the above-mentioned criteria. Those who have not undergone a full time degree/diploma course in Fine Arts are considered here, as not qualified to teach art at the secondary school level.

The data for qualification of teachers teaching art education were obtained from 67 teachers comprising of a total of 35 and 32 teachers affiliated to the C.B.S.E and

R.S.B.S.E respectively. The qualification of the teachers affiliated to the C.B.S.E and the R.S.B.S.E. were examined separately as well as collectively, the percentages have been calculated from the tabulated data. The results are presented in the Table - 2

Table: 2 Qualification of Art Teachers of the C.B.S.E and the R.S.B.S.E.

Sl. No	Board	No. of qualified art teachers	Percentage of qualified art teachers	No. of un-qualified art teachers	Percentage of un-qualified art teachers	Total No. of teachers	Percentage of total number of teachers
1.	C.B.S.E	17	48.57%	18	51.42%	35	99.99%
2.	R.S.B.S.E.	05	15.62%	27	84.37%	32	99.99%
3.	Total	22	32.83%	45	67.16%	67	99.99%

From Table – 2 it can be observed that in case of the C.B.S.E. schools 48.57% of teachers were found qualified to teach art at the secondary level whereas 51.42% teachers were found un-qualified to teach art at the secondary level. In case of the R.S.B.S.E. schools 15.62% of teachers were found as qualified, whereas 84.37% were un-qualified. When one examines the results on the whole finds that 32.83% of the teachers are qualified and 67.16% are un-qualified. Results clearly indicate that the majority of teachers (67.16%) are un-qualified. The results also clearly show that the situation is more serious in case of R.S.B.S.E. schools as 84.37% teachers were found un-qualified.

It may be mentioned here that the qualification of teachers ensure knowledge, skills and attitude required for teaching art education. It appears that in the state of Rajasthan, art education is not given required seriousness and this state of affairs affecting art education negatively.

4.1.1.2. Availability of Separate Room for Secondary School Art Education

Art education cannot be imparted meaningfully without a separate room in each school. So availability of separate room may be considered as an integral part of art education. Separate room for art education provides students a very peaceful atmosphere to involve themselves in creative activities. The necessary materials required for their creative works may also be arranged well in that room. If there are display boards fixed on the wall, the students can display their works, news related to art activities, etc. on them. All such activities cannot be expected in a general classroom that is also meant for study of other subject.

The data for availability of separate room was obtained from 67 teachers, analysed and, percentages were calculated from the tabulated data. The results are given in Table - 3.

Table: 3 Availability of Separate Rooms for Art Education

Sl. No.	Separate room	Numbers	Percentage
1.	Available	28	41.72%
2.	Not available	39	58.20%
	Total	67	99.99%

The above-mentioned table shows that a total of 41.79% of the schools possess a separate room each at their respective schools. Art education cannot be imparted meaningfully without a separate room in each school. The given data shows that a total of 58.20% schools are deprived of separate rooms for art education. This brings out one of the important shortcomings of the present day practice of secondary art education.

The data regarding the availability of separate rooms of the qualified and unqualified art teachers of the C.B.S.E and the R.S.B.S.E were examined separately. The percentages of each category were calculated from the tabulated data. The results are given in Table 4 and 5.

Table: 4. Availability of Separate Rooms in C.B.S.E. Affiliated Schools

Sl. No.	Status of the teacher	Available (in Nos.)	Percentage	Not Available (in Nos.)	Percentage	Total No. of teachers	Percentage
1.	Qualified Teacher	13	76.47%	04	23.52%	17	99.99%
2.	Unqualified Teacher	09	50%	09	50%	18	100%
	Total	22	62.85%	13	37.14%	35	99.99%

The above mentioned table shows that a total of 76.47% teachers possess a separate room each in their schools from the total of 17 qualified art teachers. A total of 50% unqualified teachers also possess separate rooms in their schools. So from the total of 35 teachers, a total of 62.85% of the C.B.S.E affiliated teachers possess separate rooms at their respective schools.

Table: 5. Availability of Separate Rooms in R.S.B.S.E Affiliated Schools

Sl. No.	Status of the teacher	Available (in Nos.)	Percentage	Not Available (in Nos.)	Percentage	Total No. of teacher	Percentage
1.	Qualified teacher	2	40%	3	60%	5	100%
2.	Un-qualified teacher	4	14.81%	23	85.18%	27	99.99%
	Total	6	18.75%	26	81.25%	32	100.00%

The above-mentioned table shows that 40% of the total sample of the qualified teachers possesses separate rooms in their respective schools. At the same time 14.81% of the sample of un-qualified teachers possess separate rooms. By including the qualified and unqualified teachers, a total of 18.75% of the teachers possess separate rooms at their respective schools.

From the table 4 and 5 it can be observed that in case of C.B.S.E., 62.85% of the schools provided separate rooms for teaching art. Whereas in case of R.S.B.S.E., 18.75% of schools provided separate rooms for art teaching. A close examination of these results also revealed that schools, which have more number of qualified art teachers, tend to provide separate room for teaching art to a greater extent. It can also be stated on the basis of these results that the problem of availability of separate rooms for teaching art is comparatively more serious in the R.S.B.S.E. schools.

4.1.1.3 In-service Training

Learning is a continuous process. The interaction of men with nature results in bringing out new knowledge. The accumulated knowledge based on human experiences is given to new generation through appropriate methods. The effectiveness of such methods to a large extent depends on their simplicity and suitability to enhance learning. In the field of education many researches are being conducted in its content, methods of teaching etc. The new knowledge based upon continuous research in different disciplines of education is given to teachers through in-service training. Hence, attending in-service training is considered to be very important as it helps a person in updating his/her knowledge in the concerned discipline.

The importance of attending in-service training is applicable in the case of secondary school art teachers too. An attempt was made to know whether art teachers have gone through the in-service training in the past or not. The data obtained from 67 teachers were tabulated and percentages were calculated. This analysis was carried out for the C.B.S.E. and the R.S.B.S.E. art teachers as a whole as well as separately. The data was further analysed for qualified and un-qualified art teachers in case of C.B.S.E. as well as R.S.B.S.E.

Table: 6 In-service Training of Art Teachers as a whole.

Sl. No.	In-service Training	Numbers	Percentage
1.	Attended	22	32.83%
2.	No attended	45	67.16%
	Total	67	99.99%

The above-mentioned table shows that a total of 32.83% of the total sample of teachers have attended in-service training. Attending in-service training is considered to be very important as it makes one abreast of the new knowledge and methods in a discipline. Since, a total of 67.16% of the sample did not attend the in-service training, it really shows one of the shortcomings of the present day practice of secondary art education.

The data regarding in-service training attended by the qualified and un-qualified teachers of the C.B.S.E and the R.S.B.S.E were examined separately. The percentages of each category were calculated and tabulated. The results are given in Table numbers 7 and 8.

Table: 7. In-service Training of C.B.S.E Art Teachers

Sl. No.	Status of teacher	Attended	Percentage	Not attended	Percentage	Total number of teachers	Percentage
1.	Qualified teacher	6	35.29%	11	64.70%	17	99.99%
2.	Un-qualified teacher	7	38.88%	11	61.11%	18	99.99%
	Total	23	37.14%	22	62.85%	35	99.99%

It can be observed that in case of qualified art teachers 35.29% had attended the in-service training programmes. In case of un-qualified art teachers, 38.88% of the teachers had attended the in-service training. Thus, in case of C.B.S.E. schools, the total

number of teachers attended in-service training programme was found to be 37.14%. This shows that a large number of teachers (62.85%) had not attended the in-service training programme. The results related to the R.S.B.S.E. schools are presented in Table – 8.

Table: 8 In-service Training of R.S.B.S.E Art Teachers

Sl. No.	Status of teacher	Attended	Percentage	Not attended	Percentage	Total No. of teachers	Percentage
1.	Qualified teacher	1	20%	4	80%	5	100%
2.	Un-qualified teacher	8	29.62%	19	70.37%	27	99.99%
	Total	9	28.12%	23	71.87%	32	99.99%

It may be observed that in case of qualified art teachers, 20% had attended the in-service training programme. In case of un-qualified art teachers 29.62% of the teachers had attended the in-service training. Thus in case of R.S.B.S.E. schools, the total number of teachers who had attended in-service training programme was found to be 28.12%. This shows that a large number of teachers (71.87%) had not attended the in-service training programmes.

A close examination of the results presented in Table – 7 and 8 revealed that in case of C.B.S.E. schools, teachers have attended in-service training programme to greater extent in comparison to R.S.B.S.E. schools.

4.1.1.4 The Awareness of Art Teachers Regarding the Objectives of Secondary Art Education

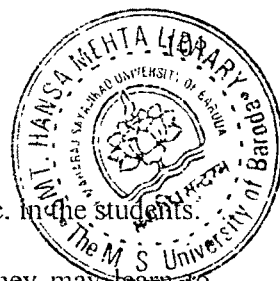
There should be proper aim behind all actions. Any attempt without a purpose is futile. The purpose of art education in schools has certain specific objective to be fulfilled. The C.B.S.E and the R.S B.S E have specially defined their own objectives of school art education. So the nature of class activities of art education are also based upon the specific objectives defined by the concerned board. Art teachers working in a school are expected to understand the objectives for a systematic and meaningful art education. The present part of the study is an attempt to know the awareness of art teachers, regarding the objectives of secondary art education described by their concerned boards. For this purpose teachers were asked to write the objectives of secondary school art education. The statements of teachers were content analysed. The relevant data and procedure of their analysis along with results is described separately for C.B.S.E. and R.S.B.S.E. schools.

4.1.1.4.1 The Awareness of the C.B.S.E Affiliated Qualified Art Teachers Regarding the Objectives of Secondary Art Education.

The objectives of art education in general as defined by the C.B.S.E are Artistic cognition, Artistic Appreciation and Artistic skill that have again been sub-divided into 4,5 and 3 specific parts respectively. Regarding the specific objectives of secondary art education, a total of 5 specific objectives have been defined by the C.B.S.E. The details regarding the objectives of art education in general as well as the specific objectives of secondary art education as per the C.B.S.E. and the 10 objectives of secondary art

education by R.S.B.S.E. are given at the appropriate place. The data obtained from the 17 qualified art teachers of C.B.S.E regarding the objectives of art education at the secondary school are given in the following. The statements regarding the objectives written by the art teachers are presented here teacher-wise to provide a clear view to the readers regarding the facts.

- 1&2. A total of two teachers did not write anything about the objectives of art education at the secondary level.
3. Art education has been affected by the idea that the school must be a place where pupil goes, not only to learn, but to carry on a way of life.
4. The objectives of art education is to develop more interest in drawing & painting.
 - 5.1. To develop more interest in drawing and painting.
 - 5.2. To tell them (Students) various aspects of art and new developments, which were taking place in the field of art.
 - 5.3. They should know the traditional style of fresco and miniature painting.
 - 5.4. They should know the importance of art as a profession.
6. The objectives of art education should be basically to grow art awareness among children and teach them to appreciate and distinguish between good and cheap art.
7. To build up a healthy hobby.
8. To develop creative skill, to develop a healthy hobby, the development of mind and hand co-ordination, to develop aesthetic sense, etc.
9. A student may get basic knowledge of art if he/she intends to take up at college. Even if he/she does not intend to take it as a subject, he/she doesn't feel out of place where art is being discussed.



10. For overall development of the personality.
11. To develop art, creativity, patience, concentration power, skill etc. in the students.
12. The aim of art education is to sensitise the students so that they may learn to respond to the beauty in line, colour, form and movement. The intension is not to train the child to become a performing artist, a painter or a sculptor. The intension is to increase his awareness of happiness and to become a better human being.
13. The major thing is that the practice of art improves their (students) imagination. They search for aesthetic knowledge from their surroundings. Moreover, it improves their concentration and helps them to gain more patience, which is a very important aspect in one's own life. It develops creativity in them and helps them to express, no matter even if in a small way. So art education is must for all.
14. To enkindle the imagination of students and give them opportunities to bring out the hidden talents in them.
15. Art is related to a particular field of life. Through art education students come in contact with lifestyles and dresses of different periods. Thus, they acquaint themselves with traditional life of the people and costume. Along with this they acquire knowledge about modern styles. This may help to follow a path of progress.
16. To create a taste of art among children to become expert in art activities; to develop a quality of skill; for self-expression through art.
17. Every individual needs to be more than what he is, to be a whole person ending the limited by absorbing the surrounding world by making his individuality social. An individual recognizes that his potential includes everything humanity as a

whole is capable of. Art is the indispensable means for this merging of the individual with the whole. It reflects his infinite capacity for association, for sharing experiences and ideas.

The above-mentioned responses given by the C.B.S.E affiliated qualified art teachers regarding objectives of secondary art education were content analysed. It may also be mentioned here that, the content analysis was carried out at “Latent Level”. Moreover, where the objectives were not stated properly due to the problem of expression, they were considered in the sense in which the teacher might have meant as per investigator’s judgement. As per the C.B.S.E. art education guide lines the art education objectives were classified into two categories; general objectives and specific objectives. The general objectives were further classified into three categories; Artistic Cognition; Artistic Appreciation; and Artistic Skills. They are presented as follows:

1. Artistic cognition consists of 4 sub categories:

- 1.1 The student is aware of various art forms and his own creative ability.
- 1.2 The student explores and discovers new and effective modes of expression.
- 1.3 The student observes and explores his surroundings with a view to converting his perceptions into art forms.
- 1.4 The student has an understanding of the cultural heritage of India and its contribution to art forms.

2. Artistic Appreciation consists of five categories:

- 2.1 The student acquires interest in different art forms.
- 2.2 The student appreciates critically an art form or artistic creation.
- 2.3 The student acquires the ability to work in a team or group.
- 2.4 The student is able to choose an art form of his liking so as to work intensively in it.
- 2.5 The student is able to derive enjoyment from a work of art.

3. Artistic skills consists of three categories:

- 3.1 The student acquires artistic skills in different art forms.
- 3.2 The student is able to create artistic expressions.
- 3.3 The student acquires some level of excellence and perfection.

The specific objectives of secondary school art education as per C.B.S.E. specifications consists of 5 categories:

- 1. The student consolidates past experience and knowledge.
- 2. The student acquires new media and techniques and their use for creative expression and making objects of common use.
- 3. The student is aware of the cultural heritage of India in order to develop an understanding for the main characteristics and underlying ideas in terms of time, place and the people.
- 4. The student uses artistic sensibility in day-to-day life situations.
- 5. The student achieves a balanced growth as a social being in tune with our culture, through project work.

The responses of the teachers were placed in the relevant categories of the objectives. If a teacher has mentioned more than one response, the appropriate number of the same has been written along with the teachers code number in the space provided for the code number of the teachers. The right responses and the code number of teachers who gave right responses are presented in Table – 9.

Table: 9 Awareness of Qualified Art Teachers of C.B.S.E. about Art Education Objectives.

Sl. No	Particulars			Total number of right responses received under each category	Code numbers of teachers
1	Objectives of school art education in general as per the C.B.S.E. guidelines.	Artistic Cognition	1		
			2		
			3		
			4		
		Artistic Appreciation	1		
			2		
			3		
			4		
			5		
		Artistic skills	1	3	8,11,16
			2	2	13,16
			3	1	16
2	Specific objectives of secondary art education as per the C.B.S.E guidelines.		1		
			2		
			3		
			4		
			5	1	12

As mentioned earlier that two teaches had not written art education objectives at all. Thus it may be observed that out of 15 qualified art teachers only 5 had written art

education objectives correctly but that too partially. Out of five teachers, four teachers were partially aware of the objectives related to the artistic skills and one was aware, out of 5 objectives, only one specific objective i.e. fifth sub specific objective.

The results show that out of 17 teachers 12 teachers were not aware of the objectives of art education as two could not write the objectives, and 10 had written incorrect. The awareness regarding the objectives of art education of five teachers was also found to be inadequate.

4.1.1.4.2 The Awareness of the C.B.S.E Affiliated Un-qualified Art Teachers regarding the Objectives of Secondary Art Education.

The data obtained from 18 un-qualified art teachers affiliated to the C.B.S.E regarding the objectives of secondary art education are presented below in the same manner as stated by them for clarity purpose. It is presented teacher-wise where code numbers 1,2,3...18 represent the teachers.

1. To develop the artistic talent among the students.
2. To make the students familiar with the impact of colours and the beauty of nature.
3. To teach the students art for their career and also help them develop a hobby which help them like interior decoration, fashion designing, etc. They can also do small-scale business. It helps girls more in their life.
4. To help a child to identify his feelings, thoughts, emotion and fantasy and express them through a variety of media. To help a child discover and identify his own

potentials. Experience the self and relate the same to the surrounding through different media of expression.

5. To create interest in art, because art is related to life. It is needed to express the inner feelings of a child artist, his excellent imagination. The real picture of imagination and life in child artists may get an expression through art.
6. To create interest in the subject and to pull out the hidden talents. Those children who are keenly interested to take up art as an optional subject at the higher level are encouraged and imparted proper technical knowledge of the subject.
7. To create interest in drawing, creative neatness and knowledge.
8. To create a creative and artistic taste in children. To develop an act of creativity in child. To create a knowledge of real art and colours in a child. To develop the real talent of a child. The proper use of waste materials and time.
9. The students get an idea and basic knowledge of art, if they want to take up art as their career. Even if not, these few basic concepts of art will surely help them in day to day life, in their future lives.
10. To give a perfect knowledge of art to children so that in future they can do something in the field of art.
11. To improve personality of the student & bring confidence in him. Art education may make him more creative & improve his quality of concentration.
12. To evoke the imagination of students through art. To provide them the knowledge of traditional art. Make them draw with pencil and colours. Give them the knowledge of different clay available at Delhi, Bikaner and Ahmedabad. They

must also know that the shrinking of clay after getting it dried. Like that tie and dye and Bathic. They must be encouraged to make daily of their own.

13. To inculcate an aesthetic nature for observation, interpretation and imitation of natural objects. To give expression to create impulses on paper, wall, rocks, canvas in the shape of design, geometrical formations, perspective drawing etc. To make pupil realize that art is an excellent medium to understand and imbibe concepts in Science, Mathematics, Literature, and that Art is a part of mainstream learning and teaching.
14. To refine the sense of beauty to develop imaginative beauty. Make beautiful forms of world and life through the medium of colours. Development of Satyam, Sivam, Sundaram.
15. To consolidate past experience and develop knowledge in new media and techniques for creative expression. Awareness of cultural heritage, artistic sensibility in day-to-day life activities and balanced growth.
16. To bring out the hidden talents in students. To help the students appreciate Indian and classical art. To help those who are interested in art.
17. To tell the student about the Stone Age art, Ancient and Modern art of India so as to evoke an interest in the same. To show ancient Indian culture, sculptures and natural beauty. To encourage the students to take inspiration from the same and make their own paintings. To give information about varieties of tools related with art like brush, colours, wood, clay etc.
18. To develop more skill in creative activities. To develop co-ordination of mind and health.

The above mentioned are the responses regarding the objective of secondary art education from un-qualified art teacher C.B.S.E which were content analysed following the same procedure as in the case of the qualified art teacher – C.B.S.E.

Table: 10 Awareness of Art Education Objective of Un-qualified Art Teachers – C.B.S.E.

Sl. No	Particulars			Total number of right responses received under each category	Code numbers of teachers
1	Objectives of school art education in general as per the C.B.S.E. guidelines.	Artistic Cognition	1	1	4
			2		
			3		
			4	3	12,16,17
		Artistic Appreciation	1	4	5,6,7,8
			2		
			3		
			4		
			5		
		Artistic skills	1	1	18
			2	1	15
			3		
2	Specific objectives of secondary art education as per the C.B.S.E. guidelines.		1	1	15
			2	1	15
			3	1	15
			4	1	15
			5	1	15

It may be observed from the Table-10 that out of 18 un-qualified art teachers only 10 teachers (Code nos. 4,5,6,7,8,12,15,16,17 and 18) have mentioned the right objectives. Out of these 10 teachers, except one (Code no. 15) rest of the teachers could mention only the general objectives of art education that too partially. Among the 9 teachers, 8 of them could mention only right objective each, while one teacher (Code no. 5) has mentioned two right objectives. There is only one teacher (Code no 15) who has mentioned all the 5 specific objectives of secondary art education correctly.

Those who are teaching art at the secondary level are expected to be aware of the specific objectives of secondary school art education. The results indicate that except for one teacher other teachers could not mention any of the specific objectives of secondary art education which are directly related to the instruction.

4.1.1.4.3 The Awareness of the R.S.B.S.E Affiliated Qualified Art Teachers regarding the Objectives of Secondary Art Education

The data obtained from the 5 qualified art teachers affiliated to the R.S.B.S.E., regarding the objectives of secondary art education are as follows.

1. To develop the talents of children
2. To improve the power of doing of any type of work and creativity.
- 3.1. To give knowledge of art to all.
- 3.2. To enkindle taste.
- 3.3. To seek at the root of self-wealth.

- 3.4 Provide knowledge.
4. Its aim is to enable the students to understand the importance of art education.
5. To develop interest in curricular activities.

The above-mentioned responses were given by the R.S.B.S.E. affiliated qualified art teachers regarding objectives of secondary art education in school. The statements were content analysed. It may also be mentioned here that the content analysis was carried out at 'latent' level.

The 10 objectives of secondary school art education as prescribed by the R.S.B.S.E. are given below.

1. To provide creative expression to the impressions which come to children's mind.
2. To create an interest in traditional art and Indian culture.
3. To create a sense of responsibility about preservation of traditional arts and styles.
4. To awaken the aesthetic sensibility of students and create an interest in folk art and artists.
5. To encourage students' artistic expression through easy and locally available means /materials.
6. To provide opportunities for creative expression through new and modern means and techniques.

7. To create aesthetic sense among the students in order to identify with and experience beauty in the environment.
8. To keep alive the artistic sensitivity of students in their day to day life also.
9. To enable the students to understand the essence of integrated emotional knowledge prevailing in the different forms of the Fine Arts.
10. To provide opportunities for the overall development of students.

The responses of the teachers were placed in the relevant categories of the objectives. The right responses and the code numbers of the teachers who gave right responses are presented in Table-11.

Table: 11 Awareness of Art Education Objectives of Qualified Art Teachers – R.S.B.S.E.

Specific objectives of secondary art education by the R.S.B.S.E	Quantified number of responses come under the prescribed objectives by the R.S.B.S.E.	Code Number of responses
1	-	-
2	-	-
3	-	-
4	-	-
5	-	-
6	-	-
7	-	-
8	-	-
9	-	-
10	-	-

The above mentioned table shows that not a single qualified art teacher affiliated to the R.S.B.S.E could write any of the 10 specific objectives of secondary art education correctly. It shows the un-awareness of the qualified art teachers regarding the objectives of secondary art education as suggested by the R.S.B.S.E. guidelines.

4.1.1.4.4 The Awareness of the R.S.B.S.E Affiliated Un-qualified Art Teachers regarding the Objectives of Secondary Art Education.

The data obtained from the 27 un-qualified art teachers affiliated to the R.S.B.S.E regarding the objectives of secondary art education are as follows.

1. To talk about art education to the students, to create interest in art education.
2.
 - 2.1 To give opportunities for creative expression to the child.
 - 2.2 To create a taste in children about our culture and tradition.
 - 2.3 To create a feeling of beauty in the life of child.
 - 2.4 To create an interest in the child about drama, music, dance, painting, architecture and sculpture.
 - 2.5 To create an interest in the internal values of life through art.
 - 2.6 To create a sense of responsibility to preserve the traditional art and its styles.
 - 2.7 To give opportunities for creative and artistic expression through modern techniques and means.
3.
 - 3.1 To create an interest in children about art education.
 - 3.2 To talk about the nation's cultural heritage to the students.
 - 3.3 To give knowledge to students about musical instruments.

- 3.4 To give knowledge of folk art and folk music of the nation to the students.
- 4.
 - 4.1 To create interest and skill in art.
 - 4.2 To achieve an aptitude of self-expression.
 - 4.3 To give knowledge of music, painting and drama.
- 5. To give opportunities for self-expression.
- 6.
 - 6.1 To create an interest for art among students.
 - 6.2 To give knowledge of Indian art.
 - 6.3 To make students self-dependent.
- 7.
 - 7.1 To create an interest in art among students.
 - 7.2 To make student self-dependent.
- 8.
 - 8.1 The feeling of sensitivity and human values to be cultivated.
 - 8.2 To develop a creative thinking in all aspects.
- 9. To make self-dependent.
- 10. Self expression through painting and dance, development of skill through art.
- 11. All round development through art.
- 12. To give a primary knowledge in fine arts.
- 13. To give a primary knowledge in drama, music, painting, singing and acting.
- 14. To keep folk art alive, to create a feeling of love for culture.
- 15. Feeling of integration; feeling of patriotism; to develop creativity, to give knowledge in different styles of art; all round development; to develop artistic expression.
- 16. Nil.
- 17. To develop creativity in music and art of our nation.

18. 18.1 To evoke the interest in students about art.
- 18.2 To develop the imaginative power of student.
- 18.3 To develop memory power.
19. To develop imagination, sense of beauty, social and artistic developments and the ability to speak on stage.
20. To keep away the un-interestedness of children. To create interest in art among students. To develop a proper attitude/ideal.
21. To develop more skill in creativity. To develop co-ordination of mind and health.
22. To give a proper knowledge in art to develop an interest among children.
23. To help students enjoy drama, music and painting. To be cheerful by music and get entertained.
24. 24.1 To give opportunities for self expression.
- 24.2 Provide knowledge of sensitivity.
- 24.3 Make the students attentive for the Indian traditional art.
- 24.4 Facilitate the students for all round development.
- 24.5 Make a relation with sense of beauty and folk art.
- 24.6 To keep alive artistic sensitivity in day-to-day life.
- 24.7 Develop of internal values of life through art.
25. To enable the students to make familiar with Indian culture and social elements of the Indian society.
26. To create interest in art.
27. For all round development.
28. To develop the artistic talent in students.

The above-mentioned are the responses given by the R.S.B.S.E affiliated un-qualified art teachers regarding the objective of secondary art education. The data obtained from the un-qualified teachers were content analysed following the same procedure as in the case of qualified art teachers – R.S.B.S.E. The results are given in Table – 12.

**Table: 12 Awareness of Art Education Objectives of Un-qualified Art Teachers
- R.S.B.S.E.**

Specific objectives of secondary art education by the R.S.B.S.E	Quantified number of responses come under the prescribed objectives by the R.S.B.S.E.	Code Number of teachers
1	6	2.1,4.2,5,10,15,24.1
2	6	2.2,3.2,6.2,14,24.3,25
3	2	2.6,14
4	2	3.4,24.5
5	0	0
6	1	2.7
7	2	2.3,19
8	1	24.6
9	0	0
10	4	11,15,24.4,27
Total	24	

A close examination of the results revealed that two teachers (Code no 2,24) know 5 objectives each correctly, three teachers (Code nos. 3,14,15) know 2 objectives each correctly and eight teachers know one objective correctly.

It may also be pointed out that out of 27 un-qualified teachers 13 have given partially correct objectives. At the same time out of 27 teachers one has given a nil report and rest of the 13 teachers could not state even a single art education objectives correctly. This indicates that about 51.85% teachers were not at all aware of the objectives of art education.

If all the 27 un-qualified teachers correctly mentioned all the 10 specific objectives each, then a total of 270 right responses would have been given. But the table shows that a total of only 24 right responses have been given which is 8.88% of the total expected right responses. From this it can be assumed that most of the un-qualified teachers are not aware of the objectives of secondary art education as per the guide-lines of the R.S.B.S.E.

4.1.1.5 The Present Day Practicing Syllabus

The term syllabus generally refers to the list of subjects to be studied by the students within a specific time limit. Here it is the outlines of different subjects which, students are expected to do/study in a particular duration of time. It would be very difficult to fulfill the objectives without a proper and systematic planning regarding the things to be done/studied. The C.B.S.E and the R.S.B.S.E have designed their own syllabus for art education at the secondary level on the basis of the recommendation of 1986 National Education Policy of India. All those who are teaching art at the secondary

level are supposed to follow the syllabus designed by their respective boards i.e. the C.B.S.E and the R.S.B.S.E. which are given in the Appendix Nos 4,4a and 5.

Since the C.B.S.E and the R.S.B.S.E have suggested two different syllabui to be followed at secondary level, the analysis of the data obtained from the teachers affiliated to the C.B.S.E and the R.S.B.S.E were carried out and presented separately. Apart from that the data analysis of the qualified and un-qualified art teachers of the C.B.S.E and the R.S.B.S.E were also carried out separately.

4.1.1.5.1 The Present Day Practicing Syllabus by the Qualified Art Teachers C.B.S.E.

The broad outlines of the secondary art education syllabus of the C.B.S.E comprises of drawing, painting, collage, printmaking, applied art (designing book cover, greeting cards, posters etc), three dimensional and constructive activities. The details of the same are given in the A appendix Nos. 4 and 4a A qualitative data analysis of the qualified art teachers affiliated to the C.B.S.E were carried out. The basic purpose of the analysis was to find out whether the teachers follow the prescribed syllabus of the C.B.S.E fully or not.

The data obtained from the qualified art teachers were broadly categorized into 3 aspects as those who follow the C.B.S.E syllabus, those who do not follow any syllabus and those who follow particular syllabus of their own. The numbers of each category are presented in Table - 13.

Table: 13 C.B.S.E. Syllabus Followed by Qualified Art Teachers.

Sl.No.	Categorized Response	Number
1.	According to the C.B.S.E syllabus	1
2.	Do not follow any particular syllabus	4
3.	Follow particular syllabus	12
	Total	17

From the above-mentioned table, it can be observed that one teacher follows the syllabus as per the C.B.S.E., four teachers do not follow any particular syllabus and 12 teachers follow syllabus decided by themselves.

It may be noted here that the single teacher who stated that he follows the C.B.S.E. syllabus while teaching art education, has also stated that he does not possess a separate room for art education. Non-availability of separate room does not permit the teacher to conduct some of the activities of art education such as Printmaking, clay modeling, etc. This clearly indicates that the syllabus is not followed seriously in case of the qualified C.B.S.E. art teachers.

From Table 13 it can be observed that 12 teachers follow their own particular syllabus. These teachers were asked to give details of the syllabus which they follow. These were further content analysed. Details of this analysis are presented in Table – 14.

Table: 14 The Particular Syllabus of their own being Followed by Qualified C.B.S.E. Art Teachers.

Sl.No.	Responses	Number of Responses	Code No. of Teachers
1	Drawing:		
1.1	Portrait sketching	1	8
1.2	Object/still life study	8	1,5,6,7,9,10,11,12
1.3	Nature study	8	1,4,5,6,8,9,10,12
1.4	Memory drawing	2	4,5
1.5	Pencil shade and expression of face	1	3
2	Painting:		
2.1	Composition	8	1,4,5,6,8,9,10,11
2.2	Theam oriented composition	1	7
2.3	Unity, balance, geometrical forms, harmony, texture, dominance, rendering, perspective	1	1
2.4	Nib painting and scenery	1	7
2.5	Pictures of man and scenery	1	9
2.6	Story pictures	1	11
2.7	Painting	2	2,3
3	Print making	1	1
4	Collage	1	12
5	Clay modeling	2	3,9
6	Applied arts:		
6.1	Greeting card	2	3,11
6.2	Letter writing and calligraphy	1	1
6.3	Book cover	3	6,11,12
6.4	Posters	1	6
6.5	Stencil, spray and advertising	1	11

7		Flower making, envelop, craft and stitching	1	3
8		Alpana and Rangoli	2	6,9
9		Music	1	2
10		Tie and Dye	1	9
11		Cartoon	1	3
12		Imitation	1	7

It can be observed from Table – 14 that out of 12, a total of 8 teachers each follow in their syllabus Object/still life study, Nature study and Composition. It was followed by a study of Book cover, which was practiced by 3 teachers. Memory drawing, Painting, clay modeling, Greeting Card and Alpana and Rangoli were followed by 2 teachers each. Remaining aspects of the syllabus are followed by one teacher each. This shows large amount of variations in the syllabus being practiced the teachers of C.B.S.E. However with respect to 3 aspects namely Object/still life study, Nature study and Composition, it was found that they were practiced by majority of teachers.

4.1.1.5.2 The Present Day Practicing Syllabus by Un-qualified Art Teachers Affiliated to the C.B.S.E.

The data obtained from the un-qualified art teachers regarding the syllabus being practiced by them were analysed and broadly categorized into 3 aspects as those who follow the C.B.S.E syllabus, those who do not follow any syllabus and those who follow particular syllabus of their own, which is presented in Table - 15.

Table: 15 C.B.S.E Syllabus Followed by Un-Qualified Art Teachers.

Sl. No.	Categorised responses	Numbers
1.	According to the C.B.S.E syllabus	1
2.	Do not follow any particular syllabus	5
3.	Follow particular syllabus of their own	12
	Total	18

It can be observed from the table 15 that one teacher follows the syllabus as prescribed by the C.B.S.E, a total of 5 teachers do not follow any particular syllabus and a total of 12 teachers follow their own syllabus. The content given in the syllabus by the 12 art teachers were further analysed thoroughly. The details of this analysis are presented in Table - 16.

Table: 16 The Particular Syllabus of their own being Followed by C.B.S.E. Un-Qualified Art Teachers.

Sl.No.	Responses	Number of Responses	Code No of Responses
1	Painting:		
1.1	Composition	3	3,10,12
1.2	Painting	3	4,8,11
1.3	Mono chrome Painting	2	2,11
1.4	On the spot Painting	1	3
1.5	Colour combinations, calendar, scenery classroom, thread, straw and leaf painting.	1	5
1.6	Scenery	1	5
1.7	Landscape	1	10

	1.8	Similarity, balance, influence, harmony, imaginative art, nature scene and texture	1	11
	1.9	Thread painting	2	2,5
2		Drawing:		
	2.1	Object/still life drawing	5	3,5,6,9,10
	2.2	Nature study	3	3,8,9
	2.3	Portraits	2	8,10
	2.4	Black board drawing	1	8
	2.5	Geometrical drawing	2	5,8
	2.6	Human form	1	9
	2.7	Imitation	1	1
	2.8	Sketching	1	4
	2.9	Memory drawing	1	6
3		Sculpture:		
	3.1	Candle, Chalk, Paper machine	1	2
	3.2	Clay modeling	1	2
	3.3	Three dimensional work	1	10
4		Craft:		
	4.1	Embroidery, artificial flowers, doll making, pot making, pasting, rangoli design	1	2
	4.2	Paper folding and cutting	1	6
	4.3	Make old useless objects into beautiful useful objects. Different type of stitching, fixing button, hook, button whole etc.	1	6
	4.4	Time table	1	5
	4.5	Craft	1	7
5		Applied Arts:		
	5.1	Stencil and freehand writing	1	5
	5.2	Posters	1	6
	5.3	Applied work	1	2
6		Collage	1	3
7		Print making	1	3

It can be observed from the Table – 16 that out of 12, a total of 5 teachers follow Object/Still life study, 3 teachers each follow Composition, Painting and Nature Study. While the aspects like Monochrome Painting, Thread Painting, Portraits and Geometrical drawing are being followed by 2 teachers each. Remaining aspects of the syllabus are followed by one teacher each.

A close examination of the results also shows some of the obsolete methods like Black board drawing, Geometrical drawing and Imitation (Sl. No 2.4, 2.5 and 2.7) being followed which now a days are not included in the art education syllabus. Some other practicing aspects like embroidery, different types of stitching, fixing button, hook, button hole, time table, craft (Sl. Nos 4.1,4.3,4.4 and 4.5) are not the part of art education curriculum of the C.B.S.E.

A close analysis of the table shows that painting and drawing are being followed by 8 and 9 teachers respectively. Two teachers (Sl. No 2,10) follow sculpture and collage and printmaking is being followed by one teacher (Sl. No 3).

Some of the aspects, viz, portrait, painting, print makings, sculpture, etc. although stated by the teachers as being they practiced by them in the classroom, are doubted full in reality. Since the teachers are not qualified in the field of Visual Art, how can they demonstrate different materials and also help the students in the different technical problems.

On the whole results presented in Table - 16 indicate that art education being imparted by un-qualified art teachers in C.B.S.E. School are not up to the mark.

4.1.1.5.3 The Present Day Practicing Syllabus by Qualified Art Teachers Affiliated to the R.S.B.S.E.

In the sample schools of R.S.B.S.E there were only 5 qualified teachers and relevant data were collected from them. The given data were analysed and broadly categorized into 3 aspects as those who follow the R.S.B.S.E syllabus, do not follow any syllabus and follow particular syllabus of their own. The numbers of each category are presented in the table number 17.

Table: 17 R.S.B.S.E. Syllabus being followed by Qualified Art Teachers.

Sl. No.	Responses	Numbers
1.	Syllabus according to the R.S.B.S.E	3
2.	No particular syllabus	1
3.	Follows particular syllabus	1
	Total	5

It can be observed from the Table – 17 that, three teachers imparted art education as per the R.S.B.S.E., one teacher did not follow any particular syllabus and one teacher followed the particular syllabus of his own. When, this teacher was asked to give details of the syllabus, he stated as follows:

“We demonstrate the thing and we decide how to manage and motivate the students and then we give the task to the students”.

The above description does not indicate any content of the syllabus, rather it indicates the methods of imparting art education being practiced by him.

4.1.1.5.4 The Present Day Practicing Syllabus by Un-Qualified Art Teachers Affiliated to the R.S.B.S.E.

The data obtained from the un-qualified art teachers – R.S.B.S.E. regarding syllabus were analysed and broadly categorized into 2 aspects as those who follow the R.S.B.S.E syllabus and those do not follow any syllabus. The number of each category is presented in Table - 18.

Table: 18 R.S.B.S.E Syllabus being followed by Un-Qualified Art Teachers.

Sl. No.	Responses	Numbers
1.	Syllabus according to the R.S.B.S.E	18
2.	No particular syllabus	9
	Total	27

The above-mentioned table shows that a total of 18 teachers follow the R.S.B.S.E syllabus and a total of 9 teachers do not follow any syllabus. This indicates that a large no of teachers, i.e. 9 which comes to 33.33% follow no particular syllabus.

It may be worth mentioning here, that, out of 18 teachers who have stated that they follow R.S.B.S.E. syllabus had also stated that they do not possess separate room for

drawing. If this is taken into consideration, then some of the aspects included in the R.S.B.S.E. syllabus, such as Dance, Painting, Drama, etc. are impossible to be practiced in a general classroom on regular basis. Moreover, for un-qualified art teachers, it may be difficult to provide training in these specialized activities like Drama, Painting and Music.

4.1.1.6 Theoretical Instruction in the Present Day Practice

Students of secondary schools must be exposed to the great works of art of masters, which not only help them to understand the works of art but also inspire from the cultural heritage of a country. It gives them excitement in the world of visual arts. Apart from that, such experiences enable them to open up more possibilities for thinking and feeling. Exposure to the world of visual art gradually develops the aesthetic sense in students and such attempts may be considered as one of the systematic ways of appreciation of art.

An attempt was made to find out the theoretical aspects of art being practiced by the qualified and un-qualified art teachers of the C.B.S.E and the R.S.B.S.E, which are given subsequently.

4.1.1.6.1 Theoretical Instruction by C.B.S.E Qualified Art Teachers.

The C.B.S.E art education guideline has given some selected examples of art and architecture of India, which are to be shown to the students in order to make them familiar with the same. The details of the same are being given in the Appendix No 4 and

4a. The teachers affiliated to the C.B.S.E are expected to follow the directions of the board.

The data obtained from the qualified art teachers were analysed and were broadly categorized into two parts, those who teach theory and those who do not teach theory. The number of each category is presented in Table - 19.

Table: 19 Theoretical Instruction by Qualified Art Teachers of C.B.S.E.

Sl. No.	Particulars	Total number of responses
1.	Teaching theory	10
2.	Do not teach theory	7
	Total	17

The above mentioned table shows that a total of 10 qualified art teachers teach theory and rest of the 7 teachers do not teach theory. The data obtained from the 10 qualified art teachers regarding the theoretical aspects are given teacher wise are as follows:

1. History of Art, Basic knowledge of art of Ajantha, Ellora, Folk Art, Indian Artists, what is art, colour definitions of primary and secondary colours.
2. About composition in art.

3. About color theory, ratio and proportion, composition in art, light & shade, qualities in good painting, perspective in drawing, About human figure and face, front and profile etc.
4. Study of colours, tonal value, perspective, composition, space, movement and drawing.
5. Work oriented theoretical instruction given to students (from class VIII to X). not according to any so called theoretical book on art.
6. Some times, orally, students are told about some art, which has not been included even in the syllabus.
7. I give them information about pre-historic painting theory and about the contemporary artists.
8. Elements of art, colour charts.
9. I teach them art History, Medium of working art. Methods of doing art works, about colours etc.
10. Identification of selected art works, collection and other reference material, knowledge of notation system in music.

The above-mentioned responses show that there is no unanimity among teachers regarding the theoretical aspects of art being taught in the art classes. It is also to be noted that, since the given responses do not give any particular details of different aspects in theory, therefore, it is impossible to compare the responses of teachers with the aspects given in the slide identification part of the C.B.S.E. instruction.

The responses of six teachers given in the serial numbers 2,3,4,5,6 and 8 are directly related to the practical aspects of art, and not to the theoretical aspects, as given in the C.B.S.E art education guide-lines.

The responses given in the serial numbers 9 and 10 show that the teachers teach theory as art history and also identification of selected art works respectively. But, the above mentioned responses do not reveal anything particular regarding what are the aspects taught in the art history and which are the particular art works selected for the identification. There are only two responses given in the serial numbers 1 and 7 that give some idea of the particular aspects of theory, which are history of art, basic knowledge of art like Ajanta, Ellora, folk art, Indian artists (Sl. No. 1) and pre-historic (Sl. No. 7) art respectively. There is only one teacher i.e. serial number one whose response has come closer to some of the aspects mentioned in the slide identification part of the C.B.S.E art education guide-lines like the works of Ajanta, Ellora, folk arts, Indian artist etc. Therefore, it is reasonable to say that except one teacher (Sr. No. 1), rest of all other responses of the qualified teachers affiliated to the C.B.S.E. do not even come closer to the aspects, as given in the identification of the great art and architecture of the C.B.S.E art education guide lines.

4.1.1.6.2 Theoretical Instruction by C.B.S.E. Un-Qualified Art Teachers.

The data pertaining to the theoretical instruction being carried out by the un-qualified art teachers were collected and analysed. The data has been very broadly

categorized in two types as those who teach and those do not teach theory. These are presented in Table – 20.

Table: 20 Theoretical Instruction by C.B.S.E. Un-Qualified Art Teachers.

Sl. No.	Particulars	Total number of responses
1.	Teaching theory	9
2.	Do not teach theory	9
	Total	18

It can be observed from Table – 20 that a total of 9 un-qualified art teacher teach theory of art to the secondary students and at the same time rest of the 9 teachers do not teach the same. It indicates that 50% do not teach theory portion of the syllabus. Those who teach theory have given details of their specific work which is given teacherwise as follows :

1. Not in details but teach short notes on topic.
2. Tailoring: Underwear, Thabala, Pyjama or Petticot, how to take measurement, how to make the paper cutting for the same how to use the paper cutting to cut the cloth and stitching.
3. Areal and linear perspective, vanishing point, unity, texture, balance, harmony, study of the lines.
4. Qualities in good painting and drawing.
5. Still life, simple composition, concept of art, art in daily life, concept of beauty.

6. Use of waste material, landscape, nature study, object drawing, pencil drawing, use of colours.
7. Colours, portrait drawing, real life sketches, geometrical drawing, etc.
8. Still life study, sketches from life and nature in pencil and ink, portrait.
9. Theory and practical work is mixed. I do not follow any rigid system.

The above-mentioned are the responses of the 9 un-qualified art teachers affiliated to the C.B.S.E., regarding the theoretical instructions. In the part of theory as per the C.B.S.E art education guidelines, identification of some selected artists, architectures and art works are suggested. But, the given response of the 9 un-qualified art teachers show only the practical aspects of visual art and some aspects related to the craft and socially useful productive work (S.U.P.W.) (Sl. No. 2). Though the serial number 9 has stated theory and practical in mixed manner, but the teacher could not give any details of the theory. From the above mentioned it could be said that the un-qualified art teachers affiliated to the C.B.S.E do not follow the aspects given in the part of theory as per the art education guide-lines of the C.B.S.E. rather theory is not given much importance.

4.1.1.6.3 The Theory of Art as per the R.S.B.S.E.

As has been mentioned earlier that as per the R.S.B.S.E. the art education syllabus comprise of Drama, Painting and Music. In the part of Drama and Music, a brief introduction to different musical instruments, a few raags and taal, folk dance, classic dance, yoga, national and regional school songs, etc. are given which can also be considered as theory. In case of Visual art (Painting) most of the activities are based on

practical. A brief instruction of conducting such activities like posters and colours are given in the guidelines, which are given in the Appendix no 5. Since there is no separate part provided for theory of Visual art unlike C.B.S.E. syllabus where theory has been specified, the instruction given for practical works like posters and colour charts need to be considered as theory of Visual art in the R.S.B.S.E. syllabus. This is because the secondary students have to take their 3 periodical written examination in which one question is asked from Drama, Painting and Music and one question in general would be asked.

4.1.1.6.3.1 Theoretical Instruction by the R.S.B.S.E. Qualified Art Teachers.

The data pertaining to the responses of the 5 qualified art teachers – R.S.B.S.E regarding the theoretical instructions being provided by them to their students are given teacher-wise in the following:

1. Nil
2. According to the R.S.B.S.E
3. According to the R.S.B.S.E
4. By demonstrating the methods from books.
5. About ratio and proportion, about qualities in painting.

The above-mentioned responses show that one teacher does not teach theory at all (Sl. No. 1). A total of two teachers (Sl. No. 2,3.) teach theory as per the R.S.B.S.E syllabus. Two teachers teach theory related to the practical aspects of painting (Sl. No. 4,5). The details regarding the theory of Visual Art (Painting) as per the R.S.B.S.E. syllabus has already been mentioned. From the details given by the 5 qualified art

teachers, it is revealed that there is no unanimity among the majority of teachers regarding theoretical instruction.

4.1.1.6.4 Theoretical Instruction by the R.S.B.S.E. Un-Qualified Art Teachers.

The data collected from the un-qualified art teachers affiliated to the R.S.B.S.E regarding the theory of art were analysed. The data was very broadly categorized into three types as those who teach theory as per the R.S.B.S.E syllabus, do not teach theory and those who have given particular theoretical aspects of their own which are given in the following table – 21.

Table: 21 Theoretical Instruction by the R.S.B.S.E. Un-Qualified Art Teachers.

Sl. No.	Particulars	Total number of responses
1.	Teaching theory of art as per the R.S.B.S.E syllabus	11
2.	Nil	5
3.	The details of theory of art as given by the teachers	11
	Total	27

From table – 21, it can be observed that out of 27 un-qualified art teachers affiliated to the R.S.B.S.E, a total of 11 teachers teach theory of art as per the R.S.B.S.E. syllabus, 5 teachers do not teach theory and remaining 11 teachers follow their own theory of art. The details regarding the theoretical instruction as per the R.S.B.S.E. syllabus has already been mentioned. The details given by the remaining 11 art teachers regarding theory are given teacher-wise in the following.

The details regarding theoretical instruction were collected from 11 un-qualified art teachers and analysed. It has been revealed that some among the given responses did not express anything in particular regarding the different aspects of theory. A total of 6 responses are given in the above-mentioned category, which are as follows.

- 1. Always
- 2. Yes
- 3. It is based on book knowledge
- 4. Yes
- 5. They (Students) have been provided a prescribed book to test their knowledge and it is essential for them to take art education examination.
- 6. Yes.

The above-mentioned responses do not say anything in particular regarding theory and so the same do not make any sense. Rest of the 5 responses are given in the following table.

Table: 22 Theoretical Instruction by the 5 R.S.B.S.E. Un-Qualified Art Teachers.

Sl. No.		Responses	Number of responses	Code No. of teachers
I Music	I.1	Music instruments	3	7,8,9
	I.2	Taal, Harmony and sound	1	8
	I.3	Patriotic songs, folk music, songs of different languages	1	7

	I.4	Music	2	7,11
II Dance	II.1	History of dance	1	10
	II.2	Classic dance	1	10
	II.3	Folk dance	1	10
	II.4	Dance	2	7,8
III Painting	III.1	Water colours, free hand drawing and posters	1	11
	III.2	Imaginative pictures and Alpana	1	7
	III.3	Painting	3	8,9,11
	III.4	Folk art	2	7,8
IV Drama	IV.1	Drama	2	7,9
	IV.2	The theme of the story, characterization, costume, casting, dialogue	1	8
	IV.3	Acting	1	11

It can be observed from Table – 22 that the theoretical aspects related to Music (Sl. nos 7,8 & 9) and Painting (Sl. nos 8,9 & 11) are being taught by a total of 3 teachers each. The aspects related to Music (Sl nos 7 & 11), Dance and Folk art (Sl nos 7 & 8) and Drama (Sl nos 7 & 9) are being taught by a total of 2 teachers each. The remaining aspects are being taught by one teacher each. A close examination of the results reveals that out of 5, one teacher (Sl no 10) teach only the aspects related to Dance and two teachers (Sl nos 9 & 11) do not cover the aspects related to Dance at all.

The overall view of the results of 27 un-qualified art teachers revealed that 11 teachers teach theory as per the R.S.B.S.E. syllabus and the details given by two teachers (Sl nos 7 & 8) also came almost closer to the R.S.B.S.E. syllabus as they cover all the 4 areas namely Music, Dance, Painting and Drama. From the remaining 14 teachers, 5 did

not teach theory at all, 6 teachers did not give any details, one teacher teaches only Dance (Sl no 10) and two teachers (Sl nos 9 & 10) do not teach dance at all. It clearly indicates that no unanimity was seen among the majority of un-qualified art teachers of R.S.B.S.E. regarding theoretical instructions.

4.1.1.7 The Present Day Methods being used for Imparting Art Education

In order to achieve anything, there should be proper planning and appropriate methods to be used. The type of method decided depends upon the nature of problem that one encounters. Knowledge of the practical problems in a particular area also play an important role in deciding the type of methods to be used to solve the problem. There may be different methods to achieve the same goal. The validity of any method mainly depends upon the practicability, simplicity and reliability of achieving the desired goal.

The objectives of art education and its syllabus have already been decided by the concerned boards of education. As per the C.B.S.E art education guidelines, drawing, painting, collage, printmaking and three-dimensional activities and its appropriate materials have been suggested for secondary school students. Though the students of different age level can use the same medium, the out put of the creative works of students will be different in terms of the attention given to details, nature of composition, expression etc. It all occurs due to the difference in the age group. Since more attention is given to form, texture, proportion, details, composition, etc. these aspects will increasingly find expression in the works of children when they grow in age. So, it could be said that the problems of children in their creative art would be different in each age

group Since, the problems are different, the method adopted to encourage students in the creative art are also bound to change at the different stages of development of children.

What methods are to be used to encourage children of secondary school level, in their creative art works? The methods should be such that they not only provide all the opportunities for a free self-expression but they must also meet the needs and requirements of the age group in relation to the art education. An attempt has been made below to know the methods being, used by the secondary school art teachers.

4.1.1.7.1 The Present Day Methods being used by the C.B.S.E Qualified Art Teachers

The data pertaining to the methods being used to impart art education at the secondary level were collected from 17 qualified art teachers and qualitatively analysed. Considering the nature of the data, it has been broadly categorised into 3 parts (A,B,C) and presented in the appropriate titles namely (A) Specific methods to art education (B) General and Miscellaneous methods and (C) Different media and materials. The results are presented in Table – 23.

Table: 23 The Present Day Methods being followed by the C.B.S.E. Qualified Art Teachers.

Sl. No.		Responses	Number of responses	Code No. of Teachers
		<u>Specific Methods</u>		
	1	Life model study	1	17
	2	Study of Landscape/out door sketching	2	7,13
	3	Giving imaginative topics	3	5,12,13

A	4	Self imagination	4	5,6,8,10
	5	Individuality	1	6
	6	Demonstration	1	15
	7	Spontaneous drawing	1	8
	8	Free hand drawing	1	15
	9	Composition	1	4
B		<u>General and Miscellaneous Methods</u>		
	10	Theory and practice	1	11
	11	All methods	1	1
	12	To be more close to the environment and surroundings	1	6
	13	Critically evaluate student's work. Individual work and small group, meeting the new challenges in various problem solving situation	1	2
	14	Composition on canvas with oil painting, knowledge of scenery with poster colours, posters	1	17
	15	Technical aspects	2	10,14
	16	Assess the ability of students, connect and compare the works done by the students, show them different reproductions of old masters and also modern painting to give some idea about light and shade, drawing, perspective	1	9
	17	Proportion	1	4
	18	Exhibition	2	2,7
	19	Direct instruction	1	2
	20	Copying	1	10
	21	Competition at school and district level	1	15
	22	Competition contest	1	7
		<u>Different media and materials</u>		
	23	Water colours	3	3,10,16

C	24	Oil colours	1	3
	25	Pastels	1	16
	26	Pencil work	2	4,16
	27	Nib painting	1	10
	28	Calligraphy	1	4
	29	Clay modeling	3	3,10,13
	30	Paper machine & paper craft	1	10
	31	Rangoli	1	13

The above-mentioned table shows the categorised responses of the C.B.S.E qualified art teachers regarding the methods being used by them. It reveals that 17 teachers have stated that about 31 methods are being used by them. Out of 31 methods, 9 methods were found to be specific methods for art instruction. However, a close examination of the specific methods indicates that these 9 methods are being used by 10 teachers. These 10 teachers are not aware and using all the 9 methods. In fact, out of 10 teachers, 5 teachers (Code nos 5,6,8,13 and 15) follow two methods each and the remaining 5 teachers (Code nos. 4,7,10,12 and 17) follow one method each respectively.

The methods mentioned in the Sl. nos from 10 to 22 are included in the category of General and Miscellaneous methods. It reveals that the methods suggested in the Sl. nos from 10 to 13, actually, do not reveal the particular details of the methods. Some of the methods given in the Sl. nos 15,17,19 & 20 cannot be considered as appropriate to the secondary students. It is because, these methods do not provide opportunities for free self-expression. In brief, except one method given in the Sl. no 16 i.e. making students

familiar with the art works of masters, other practicing methods cannot be considered as appropriate to the students of secondary school level.

The methods given in the serial nos. from 23 to 31 stand for different media and materials. Though the teachers have stated that they use these methods, which in fact, are not methods but only names of different media and materials. It also shows the unawareness of the teachers regarding methods.

4.1.1.7.2 The Present Day Methods being used by the C.B.S.E Un-Qualified Art Teachers

Data pertaining to the methods being used to impart art education were collected from 18 un-qualified art teachers and analysed. Considering the nature of data, it was classified into two categories namely (a) Specific methods and (b) General and Miscellaneous methods. The results are presented in Table – 24.

Table: 24 The Present Day Methods being followed by the C.B.S.E Un-Qualified Art Teachers.

Sl. No.		Responses	Number of responses	Code No. of Teachers
A		<u>Specific Methods for art education:</u>		
	1	Demonstration	7	1,3,4,7,8,12,16
	2	Composition	1	7
	3	Free hand sketches	1	12
	4	Painting from memory	1	15
	5	Composition in water colour	2	14,15

	6	Imaginative drawing	1	16
	7	Out door sketching	2	10,14
	8	Portrait	1	14
B		<u>General and Miscellaneous methods:</u>		
	9	Theory	3	4,5,11
	10	Practical	3	5,8,11
	11	Chart-making	1	7
	12	Explanation	1	12
	13	Visual aids	1	17
	14	A person is called speak to the students	1	4
	15	Posters	1	12
	16	Scenery	1	7
	17	Canvas	1	17
	18	Story telling	1	16
	19	Collection of natural things	1	3
	20	Nil	3	6,9,18
	21	First of all we take a model either of still life or portrait and discuss on that. We sketch the model and students would complete the composition.	1	2
	22	Correction	1	4
	23	Black board	3	7,14,17
	24	Children's art exhibition	1	10

25	Students are set free for their mental development. They awake their mental sense. Their works would be corrected and tell them how to go forward related to their work	1	13
26	Calendar	1	12

The table – 24 shows the categorised responses of the 18 un-qualified art teachers regarding methods being used for imparting art education. It reveals that a total of 3 teachers (Sl. no 20) do not use any method. The remaining 15 teachers have stated that about 26 methods were being used by them. Out of 26, a total of 8 methods were found to be specific methods for art instruction. However, a close examination of the specific methods would indicate that 10 teachers were using these 8 methods. The method given in the Sl. no 1 is Demonstration, which is being followed by 7 teachers. Two teachers each are following the methods given in the Sl. no 5 and 7. The remaining specific methods are being followed by one teacher each. These 10 teachers are not aware and using all the 8 methods. Infact, out of 10 teachers one teacher (Sl. no 14) follows 3 methods, 4 teachers (Sl. no 7,12,16 & 15) follow two methods each and 5 teachers (Sl. nos 1,3,4,8 and 10) follow one method each.

The methods stated in the Sl. nos 9,10,11,12,13,14 & 19 in fact, do not convey particularity of the methods. The methods stated in the Sl. nos 21,22 & 23 cannot be considered as appropriate to the students of secondary level as the same do not provide opportunities for self expression. The method stated in the Sl. no 25 is likely to give frustration to the age group. The remaining methods also do not seem to be appropriate methods. Even though about 10 teachers have stated 8 specific methods being used by

them which create some doubts regarding its real and successful practice. The main problem is that all these teachers are un-qualified to teach art at the secondary level. Though a total of 7 teachers have stated demonstration as a practicing method, to what extend they would be able to demonstrate without any basic qualification in the concerned field is a real problem.

4.1.1.7.3 The Present-Day Methods being used by the R.S.B.S.E Qualified Art Teachers

The data were obtained from the 5 qualified art teachers affiliated to the C.B.S.E regarding the methods being used by them to impart art education at the secondary level. The collected data were qualitatively analysed. The given methods are as follows.

1. Through expression of inner imagination of students.
2. Demonstration
3. Theory and practical
4. Theory and practical
5. To develop individuality in work.

The above mentioned are the responses of 5 qualified art teachers (R.S.B.S.E) regarding the methods being used to impart art education at the secondary level. Though the first and fifth aspect are considered to be important in art education, the teachers did not mention the specific methods used to make the students to express their inner imagination or to develop individuality in work. The second method is Demonstration, which can be considered one of the better methods. But the same teachers have

mentioned only one method. Giving over emphasis on demonstration may create a role model of art in the minds of the students, which may affect later, the imagination of students, and consequently students may loose personal expression. The third and fourth mentioned methods are theory and practical, which also, in fact, do not convey the particular methods being used by them.

4.1.1.7.4 The Present-Day Methods being used by R.S.B.S.E Un-Qualified Art Teachers

The data pertaining to the methods being used to impart art education at the secondary level were collected from 27 un-qualified art teachers affiliated to the R.S.B.S.E. The data were qualitatively analysed. The results are presented in the table 25.

Table: 25 The Present Day Methods being followed by the R.S.B.S.E Un-Qualified Art Teachers

Sl. No.	Responses	Number of responses	Code no. of teachers
1	According to the R.S.B.S.E	5	1,7,15,23,26
2	Theory	8	2,4,10,19,21,22,24,27
3	Practical	10	2,5,10,11,17,19,21,22,24,27
4	Review	1	5
5	Learning by doing	1	20
6	Pictures of different types	1	17
7	Nil	3	8,14,18
8	Text-books, question answers and explanation	2	3,16
9	Exhibition	1	5
10	Take students to nearby dance centers and show them dance programme. Give training to students by calling experts person. Give training to students of Indian music by calling an expert in the field of music	1	6
11	Practical and theory examination	2	9,25

12	Tape recorder; nothing is special in the board	1	13
13	Tape recorder, Television, first hand information of musical instruments	1	2
14	Acting	1	4
15	Folk and light dance	1	12
16	Sing a song	1	17
17	Tabala, Sarangi and Harmonium	1	16

The above-mentioned table shows the responses of the 27 un-qualified teachers regarding the methods they use in art education. A total of 3 teachers (Sl. no 20) have given nil reports. The method given in Sl.no one shows that a total of 5 teachers follow methods as per the R.S.B.S.E. syllabus. The Sl.nos 2 and 3 stands for theory and practical, which were followed by a total of 8 and 10 teachers respectively. By simply stating methods as theory and practical do not, in fact reveal anything the particularity of those methods. The methods given in the Sl. no 8 and 11 were followed by a total of 2 teachers each. But these methods do not give any details regarding the actual methods being carried out in the day-to-day classes. Rest of the methods is being followed by one teacher each.

The overall view of the methods being used by a total of 27 teachers shows that there is no unanimity seen among these methods.

4.1.1.8 The Present-Day Evaluation Procedure in Art Education

Evaluation is an integral part of teaching learning process in art education. It provides feedback to the students and teachers and helps in improving the quality of instruction and also in grading students' performance and certifying the same. In the field

of secondary school art education at present, there are mainly two methods being used. The first method is of the C.B.S.E., which has suggested to conduct summated assessments of the creative art works of students done in a particular time period. The purpose of assessment as per the C.B.S.E. has been meant to know the progress achieved by students in terms of their creative art works. The R.S.B.S.E. has suggested to conduct examination for both theory and practical work. Apart from that one file has to be prepared by students and has to be submitted to the concerned teacher. A detailed study and analysis of the examination system would be discussed in the next section. But, here, the purpose of this part is to know whether the teachers used examination as a general method of evaluation of the works of students.

The data pertaining to the examination was collected from the 67 art teachers and analysed. The results are presented in the Table – 26.

Table: 26 The Present-Day Evaluation Procedure in Art Education.

Sl.No.	Particulars	C.B.S.E		R.S.B.S.E		Total
		Qualified	Un-qualified	Qualified	Un-qualified	
1	Conduct Examinations	15	14	5	26	60
2	Do not conduct examinations	2	2			4
3	Nil response		2		1	3
	Total	17	18	5	27	67

The above-mentioned table shows that responses of 67 art teachers regarding the present-day evaluation procedure in art education. As has been mentioned earlier that the C.B.S.E suggested to conduct summated assessment of the creative art works of students.

But the table given above shows that from the total of 17 qualified art teachers, a total of 15 teachers conduct examinations. From the total of 18 un-qualified art teachers C.B.S.E, a total of 14 conduct examinations. It is un-fortunate to mention that from the total of 35 art teachers affiliated to the C.B.S.E sampled, a total of 29 follow examination as a method of evaluation. The R.S.B.S.E has suggested to conduct practical as well as theory examination to the secondary school students in the subject of art education. The above-mentioned table shows that from the total of 32 art teachers affiliated to the R.S.B.S.E, a total of 31 teachers conduct examination of the students. A total of 3 un-qualified art teachers comprising of two C.B.S.E affiliated and one R.S.B.S.E affiliated, have given nil responses regarding the examination.

4.1.1.9 Essential Components of Work of Art

The practice of art education at the secondary level demands the students to develop certain qualities in their work, which enable them to fulfill the objectives of art education. Students get involved in certain art activities of school education designed by their concerned Boards. It is very important to ensure occasionally whether each student has attained the objectives of art education. For that purpose, the creative activities and works of students should be assessed, as it reflects the expected development of students in terms of art related activities. One of the important aspects of art education is to provide opportunities for a free self-expression to one's own emotion, feelings etc. But how can one assess the works of art of students, as the works stand for the subjective experience of students? The subjective experiences of two students differ from each other. In such circumstances no comparison between the works of two students is

desirable. Then what is possible is that to assess the progress achieved by each student in terms of a body of one's creative work done during a period of time. But, even then, a question arises as to how the progress of a student in terms of creative art could be assessed? There must be certain criteria to assess the works of art of students and which should be applicable in the case of all students. It is necessary to identify certain common aspects, which determine the quality of work of art. It would be better to see the secondary art education guide lines by the C.B.S.E. to find some solution to the above-mentioned problem. The guidelines have compared the works of secondary student with the works of folk art and also mentioned that it should not be compared with the works of the professional artists, which normally can be seen in museums and art galleries. Certain measurable evidences such as skills, forms, techniques etc., which were formerly considered as some of the qualitative aspects of works of art in the works of children, need not to be considered for any merit in the renewed approach of secondary art education. The evidence for giving personal expression is to be considered as important measurable evidences. The evidence worth considering are the child's personal idea and the ability to grasp the idea, his analysis of details of the idea in detail, his effort at choosing the media of expression for the idea and the overall success of the student in communicating the idea. By keeping the above mentioned points in mind, some aspects or essential components of work of art have been identified and the right usage of those components have to be considered at the time of evaluation of the creative works of students, which are as follows.

The aspects of evaluation of the creative works of art of secondary students by the C.B.S.E.

1. Drawing
2. Scheme or idea
3. Originality
4. Creativity
5. Colour organization
6. Composition
7. Attention to details
8. Chosen media and its correct use
9. Appreciation or criticism

Each teacher teaching art education at the secondary school should keep in mind the above-mentioned components at the time of the evaluation of the creative works of art of students as it can be considered as the essential components of work of art for evaluation. The present part of the study is to test that to what extent the teachers have assimilated the above mentioned. For the same purposes a question has been asked in the questionnaire. Art teachers have been requested to write the essential components of work of art for evaluation at the secondary level. The responses of the teachers are given below.

4.1.1.9.1 Essential Components Considered by C.B.S.E. Qualified Art Teachers

The following are the teacher-wise given responses of the qualified art teachers regarding the essential components of works of art.

1. Use new techniques by the students.

2. Through group activities
3. Line, form, space, time, texture and colours
4. Grade
5. Composition, flow of lines, colour combination and application, sensitivity of lines, colours, figures, originality etc.
6. Grade
7. Proportion, colour scheme, finishing in designing the composition, expression, proper use of medium
8. Skill, imagination, application.
9. What should be assessed at first is that to what extent a student understood the given topic or theme which is painted by the student, and also colour combination, line, composition.
10. How painting has been composed, neatness, colour combination, the over all painting.
11. The students should be awarded marks to know the quality of a work of art.
12. Over all performance during the session.
13. At this level the teacher may see whether the painting is related to the subject or not, the colours used by student, the way it has been composed means the balance. That's all.
14. In the examination marks should be awarded, Tour and spot painting may be encouraged.
15. The main essential components are creativity, idea, skill of drawing and colour.
16. Sketching power, force in line, the type of composition, colour scheme.



17. Individual, comparative and critically.

The above mentioned are the teacher-wise responses of the qualified art teachers affiliated to the C.B.S.E. regarding the essential components of works art for the evaluation of the works of students. As has been mentioned earlier that all the secondary school art teachers are expected to know the suggested essential aspects/components of works of art for evaluation by the C.B.S.E. In order to know the awareness of the teachers regarding the above mentioned, the responses of the teachers were compared with the aspects of evaluation as prescribed by the C.B.S.E. The results are presented in the table given below.

Table: 27 The Comparison of the Responses of the Qualified Art Teachers with the Aspects of Evaluation as suggested by the C.B.S.E.

Sl. No.	Aspects of Evaluation	No of right aspects mentioned by the teachers	Sl. no. of the teachers
1.	Drawing	4	3,5,9,16
2.	Scheme or idea	4	8,9,13,15
3.	Originality	1	5
4.	Creativity	1	15
5.	Colour organization	8	3,5,7,9,10,13,15,16
6.	Composition	6	5,7,9,10,13,16
7.	Attention to the details	0	-
8.	Chosen media and its correct use	1	7
9.	Appreciation or criticism	0	-
	Total number of right responses	25	

The above-mentioned table shows the total number of right responses which fall under the aspects of evaluation as suggested by the C.B.S.E. The table shows that a maximum of 8 teachers have rightly mentioned the fifth aspect i.e. colour organization, 6 teachers have mentioned the 6th aspect i.e. composition. The first and second aspects were mentioned by a total of 4 teachers each. The third, fourth and eighth aspects were mentioned by one teacher each. A close analysis of the table shows that not a single teacher has mentioned all the aspects correctly. From the total of 17 qualified art teachers affiliated to the C.B.S.E., two teachers (Sl. No. 5,9) have mentioned four aspects each, four teachers (Sl. No. 7,13,15,16) mentioned three aspects each, two teachers (Sl. No. 3,10) mentioned two aspects each and one teacher (Sl. No 8) mentioned one aspect respectively. If all the teachers have mentioned all the 9 right aspects each, then a total of 153 right responses would have been given. But the given data shows that a total of only 25 right responses have been given which is 16.33% of the total number of expected right aspects. It clearly shows that most of the teachers are not aware of the essential components/aspects of evaluation of the works of art.

4.1.1.9.2 Essential Components considered by C.B.S.E. Un-Qualified Art Teachers.

The following are the teacher-wise given responses of the un-qualified art teachers regarding the essential components of works of art.

1. Interest of students, neatness of the art.
2. Sketching, colouring and the total effect of composition.

3. Student's interest and also the beginning and finishing of work.
4. Completion of the given task in time and neatness.
5. Exhibition, art contest and art examination.
6. Nil.
7. Neatness, creativity colour combination and originality
8. Beauty, usefulness, selection of colours, influence, taste, idea.
9. Colour combination, balance, regularity and sincerity.
10. Grade.
11. After making a work of art by students, they would be asked some question related to the same. Then they must give answer. On the basis of that answers marks are awarded to them.
12. Colour scheme, balance, rhythm and neatness.
13. Six works would be selected from their art copies after a thorough examination. Ist, IInd and IIIrd will be selected out of five works and also award the marks.
14. Good imitation of real life things, natural objects in paper with lines and colours, different hues. Colouring techniques explaining the depth and contrast.
15. Topic and on that basis of pictures.
16. Observation, expression, imagination and awareness of surroundings.
17. The teachers observe the skill of the students and see if they have an inbuilt inclination towards art.
18. Nil.

The above mentioned are the responses of the un-qualified art teachers regarding the essential components of works of art for evaluation. The responses were compared with the aspects of evaluation as given in the C.B.S.E art education guidelines. The results are given in Table - 28.

Table: 28 The Comparison of the Responses of the Un-Qualified Art Teachers with the Aspect of Evaluation as suggested by the C.B.S.E.

Sl. No.	Aspects of Evaluation	No. of right aspects mentioned by the teachers	Sl. no. of the teachers
1	Drawing	1	2
2	Scheme or idea	3	8,15,16
3.	Originality	1	7
4.	Creativity	1	7
5.	Colour organization	5	2,7,8,9,12
6.	Composition	1	2
7.	Attention to the details	0	-
8.	Chosen media and its correct use	0	-
9.	Appreciation or criticism	0	-
	Total number of right responses	12	-

The above mentioned table shows the total number of right responses of the un-qualified art teachers, C.B.S.E., which fall under the aspects of evaluation as per the C.B.S.E art education guide-lines. The table shows that a maximum of five teachers have rightly mentioned the fifth aspects i.e colour organization, three teachers have mentioned

the second aspect i.e. scheme or idea, one teacher each mentioned the first, third, fourth and sixth aspects respectively. No single teacher has mentioned all the aspects correctly. A close analysis of the table shows that from the total of 18 un-qualified art teachers, one teacher (Sl. No 7) has mentioned three right aspects correctly, two teachers (Sl. No. 2,8) have mentioned two right aspects each, four teachers have mentioned one right aspect each respectively. If all the 18 un-qualified art teachers mention all the 9 right aspects of evaluation, then a total of 162 right responses would have been given. But the data shows that only a total of 12 right responses have been given by the un-qualified art teachers which is 7.40% of the total number of expected right responses. It clearly shows the unawareness of the un-qualified art teachers regarding the essential components/aspects of evaluation of the creative art works of the secondary students.

4.1.1.9.3 Essential Components Considered by R.S.B.S.E. Qualified Art Teachers.

The R.S.B.S.E art education guidelines have not mentioned the essential components of works of art or some important aspects of evaluation. But it is understood that each teacher should know regarding what is to be tested in the creative art works of students at the time of examination or assessment as the teachers are expected to be well qualified and competent enough in their respective field. Here there is no comparison between the responses of the teachers and the important aspects of evaluation of the R.S.B.S.E attempted as the latter has not given anything particular regarding the same. So the researcher has attempted to qualitatively analyze the responses given by the teachers to know whether the responses can really be considered as the essential components of

works of art of evaluation. It is because the essential components are some of the aspects, which teachers try to inculcate in students and the same aspects, would be tested at the time of assessment or examination. The data collected from the 5 qualified art teachers affiliated to the R.S.B.S.E regarding the essential components are given teacher-wise in the following.

Sl. No.	Responses
1.	If the marks secured by students in art education could be added along with the marks of other subjects in the board examination, then the students definitely develop their talents and go ahead.
2.	The evaluation of works.
3.	Form, line, Movement, harmony and beauty.
4.	Nil.
5.	Grade.

The above mentioned are the responses given by 5 qualified art teachers affiliated to the R.S.B.S.E regarding the essential components of works of art. One teacher (Sl. No. 4) has not stated any component. The responses as given in the Sl Nos 1,2 and 5 did not mention anything about the essential components. Though the aspect mentioned in Sl No 3 like line is important, the same teacher could not mention some of the very important other aspects like creativity, originality, imagination, colour organization, composition etc The data shows that most of the teachers are not aware of the essential components of works of art.

4.1.1.9.4 Essential Components Considered by R.S.B.S.E. Un-Qualified Art Teachers.

The data pertaining to the essential components of works of art were collected from the total of 27 un-qualified art teachers affiliated to the R.S.B.S.E. The collected data were analysed qualitatively. Similar type of responses were quantified and arranged in Table - 29.

Table: 29 The Categorised Responses of the Un-Qualified Art Teachers affiliated to the R.S.B.S.E. regarding the Essential Components of Work of Art.

Sl. No.	Responses	No. of responses received	Sl. Code No. of teachers
1	Collection work/submission work	3	2,14,25
2	Evaluation	2	2,4
3	Practical work	9	2,9,12,19,20,22,24,25,26
4	Theory	6	9,12,19,20,24,25
5	Three types of examination/tests + ½ yearly + annual examinations	2	3,16
6	Through observation (by teachers)	2	11,13
7	Acting	1	10
8	Practice and rules of practice of dance, movement, drama etc.	1	15
9	According to the performance of students	1	27
10	Nil	6	1,5,6,8,17,18
11	Nature of drawing	1	10
12	Students would be asked questions regarding the topic of their work, on the basis of their answers they will be awarded marks	1	21

13	Primary knowledge in singing, speaking, drawing, music, instruments and voice, knowledge in line, drawing, colours etc.	1	23
14	Expression, colour combination, cleanliness	1	4
15	All should be according to the rules like proper act of drawing and proper costume	1	7

The above-mentioned table shows the responses of the un-qualified art teachers affiliated to the R.S.B.S.E regarding the essential components of work of art (Visual art). The Sl. No. 10 shows that a total of 6 teachers have not mentioned any components. Among the 27 un-qualified art teachers, some of the responses like drawing (Sl. No. 11,13,15), colours (Sl. No. 13,14), expression (Sl. No. 14) can be considered as some of the aspects of essential components of works of art. But, at the same time some of the important aspects like originality, creativity, imagination, composition, etc. have not been mentioned by the teachers. From the total of 27 art teachers, only 4 (Sl. No. 11,13,14,15), could mention almost 3 right aspects. It clearly shows that most of the teachers are not aware of the essential components of works of art.

4.1.1.10 The Present Problems being faced by the Secondary School Art Teachers

Any attempt to understand the prevailing practical problems at the level of implementation deserves important attention. The same would contribute a lot for the development of a meaningful secondary art education curriculum. Here, an attempt was made to study the present practical problems faced by the secondary school art teachers. Since they are the real implementers of the curriculum among the students, their opinions

become decisive to understand the shortcomings in the prevailing system of secondary school art education.

The data pertaining to the problems mentioned by art teachers of the C.B.S.E and the R.S.B.S.E have been analysed separately. By considering the nature of data and the convenience of its analysis, the problems mentioned by art teachers of the C.B.S.E and the R.S.B.S.E have been very broadly categorized into two types as the problems within the system and with the system of secondary school art education curriculum. The problems related to lack of infrastructure facilities, shortage of fund, non availability of qualified art teachers and necessary materials, etc. have been included in the first category i.e. problems within the systems. By providing additional and necessary inputs, the problems related to the first category can be solved. The problems related to the inadequacy in the syllabus and its methodology of teaching art, and different other problems directly related to the secondary art education curriculum have been considered in the second category i.e. the problems with the system of secondary art education curriculum. Since the basic purpose of the present study was to develop an art education curriculum for secondary school level, a special attention was given to understand the problems with the system and the root cause of such problems. The responses of the qualified and un-qualified art teachers affiliated to the C.B.S.E and the R.S.B.S.E are presented and discussed respectively here under.

4.1.1.10.1 Problems faced by the Art Teachers affiliated to the C.B.S.E.

The data pertaining to the problems being faced by the 35 art teachers of C.B.S.E. were collected and content analysed. Considering the nature of data, it was classified into two categories: (a) Problem within the system and (b) Problems with the system. These problems are presented subsequently.

(a) The Identified Problems Within The System of Secondary School Art Education.

The main problems expressed by the C.B.S.E. art teachers are: -

1. Un-availability of separate room for art classes.
2. Un-availability of necessary and quality materials.
3. Un-availability of individual music instruments.
4. Lack of enough time available for art classes and short duration of each period.
5. Latest books on art are not available.
6. Shortage of storage facilities.
7. Lack of encouragement towards art education from the management and also from parents.
8. Class X students gradually show less interest to take part in art activities.
9. Head of the institution also thinks that the class X students should concentrate more on other subjects of their studies.
10. Students overloaded with other subjects.
11. Imposing the subject visual art on each and every student creates a group of students un-interested in the subject. Classes are crowded and lack peaceful

atmosphere. So, the students should be given opportunities to opt for a discipline of their interest; like art, music drama, etc., the subjects of art education.

12. No certificates are given to students, as there is no separate use of it. (Here the teacher seems to say that the hard work and valuable time spent on the activities of art was not reciprocated with compensatory benefits like grace marks for admission in higher classes, etc. as happened on achievements in sports, games, N.C.C., etc.).
13. Lack of fund.

(b) The Identified Problems with the System of Secondary School Art Education.

The main problems expressed by the C.B.S.E. art teachers are:

1. The students avoid drawing figures.
2. Their interest in art is limited to drawing pictures of flowers, leaves and decoration.
3. The students are unable to express themselves.
4. Students un-interested to participate in art activities.
5. The students always copy (imitate) the art works of other. It des not help them.
6. The students produce less number of works done.
7. The students don't take any interest in theory.
8. As there is no public examination for art in the board examination, students are not taking any interest in art education. Lack of interest leads to problems in maintaining discipline in the class.

9. Due to the system of letter grade in place of marks in numbers, students do not take art classes seriously. The parents do not encourage children rather think that the time spent on art activities is a waste.
10. Some changes in the prevailing methods of teaching art education are required so as to sustain the interest of students in the same.
11. Necessary resources are not available to motivate the students and create an interest in art.
12. Art education is not given it due importance. It is considered secondary to Science, Mathematics and Literature. Many students do not take interest in the subject because others discourage them.

4.1.1.10.2 Problems Faced by the Art Teachers affiliated to the R.S.B.S.E.

The data pertaining to the problems being faced by the 32 art teachers of the R.S.B.S.E. were collected and content analysed. Considering the nature of data, it was classified into two categories: (a) Problems within the system and (b) Problems with the system. These problems are presented subsequently.

(a) The Identified Problems within the System of Secondary School Art Education.

The main problems expressed by the R.S.B.S.E. art teachers are:

1. Lack of suitable materials and facilities.
2. Un-availability of good books and instructional materials in art education. Lack of library facilities for art education.
3. Un-availability of art education guidelines of the R.S.B.S.E.

4. Un-availability of necessary aids and equipments.
5. Lack of sufficient time.
6. Lack of separate room for art.
7. Lack of trained teachers and the subject (art education) allotted to teachers even without specializations.
8. Lack of knowledge in the proper use of materials. Lack of practice.
9. Un-availability of raw materials for project-works.
10. Lack of fund.

(b) **The Identified Problems with the System of Secondary School art Education.**

The main problems expressed by the art teachers affiliated to the R.S.B.S.E. are the following:

1. The R.S.B.S.E. secondary art education syllabus comprise of three subjects i.e., Drama, Painting and Music. It is compulsory that each and every students has to study all the three subjects. Since the taste and interest of students are different, compulsion to study all the three subjects create problems to the students. They neglect the less interesting subjects because they face many technical problems in the same. Moreover, classes are crowded and the teacher is unable to give individual attention.
2. It is impossible to teach all the three subjects i.e., art, music and drama in details by a single teacher. It is because generally art teachers are specialized in one specific subject.
3. Art education is neglected.

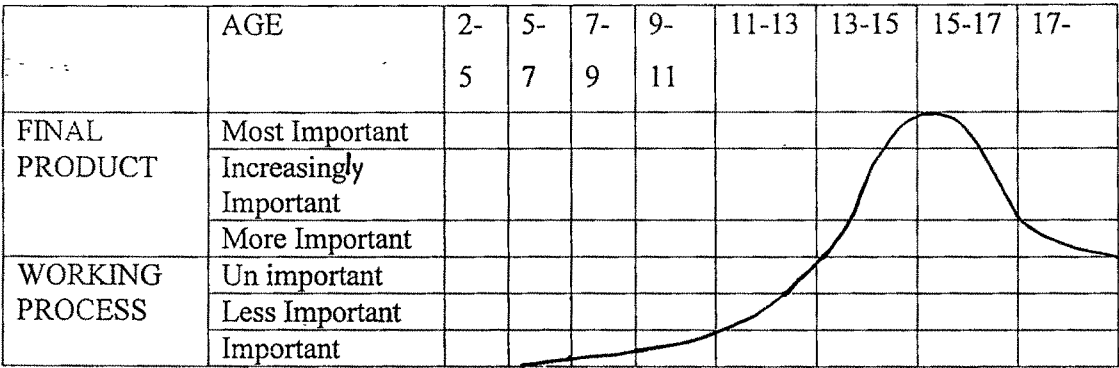
4. Marks of art education are not included in the aggregate obtained by the students in other subjects of board examination.
5. Syllabus is lengthy and thus difficult to complete theory and practical in time.
6. Theory teaching becomes extremely difficult without theoretical content, which is not provided in the art education guidelines of the R.S.B.S.E.
7. Some of the activities suggested in the guidelines like visiting artistic places and showing news related to art through T.V. are necessary but really impracticable.

4.1.2 Analysis of the Present Day Secondary Art Education Curriculum.

The objectives of secondary art education can be fulfilled with an appropriate syllabus and its methodology of teaching. The syllabus should be prepared in such a way that it should not only provide all the opportunities for self-expression but also be able to meet the needs and requirements of the age group. As has been mentioned earlier that children have different stages of development. At each stage they show different characteristics in their creative art works. Any attempt to formulate an art education syllabus for the students of a particular age group without the knowledge of different stages of development and their psychological needs would become futile.

The students of secondary level are at their adolescence period. It is a transitional period from child-hood to maturity. There are lots of changes taking place in their mental and physical spheres at this stage. As part of the changes, a critical awareness is also developing in them. They become conscious about the final products of their creative art works. Viktor Lowenfeld, a great art educationist, has visualized through a graph

regarding the growing significance in the final product of the early adolescence age in his famous book “Creative and mental Growth”. The mentioned graph is given below



The graph given above illustrates the interchanging effect of the importance of the working process upon the final product during different age levels. As per the graph there is a shift from working process to the concept of final product, which takes place when a child reaches his/her 13th year (adolescence period). The graph also indicates a decrease in the significance of final product from about 16 years onwards.

The students of secondary school, generally, due to growing significance in the final product make comparison between the forms and figures of their creative art works and the actual forms of figures existing in nature. Many of them generally get a shock when they realise the differences exist between the figures of their work and the real forms of figures. They struggle at this stage to create naturalism in their work. If the students of this age level do not equip themselves with appropriate methods, they opt the path of imitation and fail to fulfill the objectives of art education. So teaching art at secondary level becomes very crucial.

The growing tendency to bring naturalism in the creative art works of the students of early adolescence needs to be understood as one of their important psychological needs. In order to meet the psychological needs, the students must be equipped with appropriate methods and techniques. As per Viktor Lowenfeld, “technique is closely related to the need for expression. The technique which does not help the child to express his desires is not a good one”. So the students of secondary level require necessary techniques as per their age level for an effective expression. But here one thing is to be noted that, technique should not be taught directly at this stage, rather it should be evolved as per the student’s needs. It is under this background that an analysis of the present day secondary art education curriculum has become relevant.

In the present study, the secondary art education curriculum of the C.B.S.E and the R.S.B.S.E were content analysed in order to know the relevance of the same in the present context. The secondary art education syllabus of the C.B.S.E and the R.S.B.S.E, are given in the Appendix Nos.4, 4a and 5.

An analysis of the present day secondary art education curriculum of the C.B.S.E. and the R.S.B.S.E has revealed the following observations.

1. The students of secondary school are at their adolescence period. At this period they start realizing the area of their interest and disinterest; abilities and inabilities. Different subjects come under the broad title of art education like Visual arts, Music, performing arts, etc. should be made optional at secondary

level. It is because compulsion on the students to involve in any uninterested activities would create burden on them. The art education curriculum of the C.B.S.E. provides freedom to opt for any interested area of specialization at the secondary school level. There are three compulsory subjects included in the secondary art education curriculum of the R.S.B.S.E., which are Drama, Painting and Music. All the students of secondary level have to involve in all the above-mentioned three different subjects that naturally create frustration of the students.

2. The students of secondary level become conscious about the final product and struggle to achieve a naturalistic mode of representation in their creative art. It occurs due to development of a critical awareness in them at their early adolescence period. Approaching art teachers for guidance regarding appropriate methods to get corrected the proportion of figures and forms in their drawings by the students is a common scene in secondary art education classes. One of the important aspects is that generally most of the works of secondary students are figurative in nature. Whenever they make something from their imagination, bringing a correct proportion of figures becomes a commonly felt problem by most of the students of secondary school level. The psychological need of secondary students as mentioned above has not been mentioned in the art education guide-lines either of the C.B.S.E or of the R.S.B.S.E. Therefore no appropriate methods to meet the psychological needs of the age group were also mentioned in the syllabus and methodology of teaching of both syllabus.

3. The period of adolescence starts generally from about 13 years onwards i.e. when children reach their class VIII. Since development of critical awareness and consequently significance in the final product start from 13 years onwards, the problems of class VIII students are more likely to be similar to the problems of classes IX and X than their immediate juniors. But unfortunately, the class VIII has been included in the group of class VI and VII by the C.B.S.E. and suggested a common syllabus for all. The art education guidelines for secondary school students by the R.S.B.S.E have suggested syllabus only for classes IX and X.
4. The secondary art education syllabus by the C.B.S.E., in the part of Visual arts, has included activities like Drawing, Painting, Collage, Print making, Three dimensional and Constructive activities and as theory, Identification of selected art works. Regarding Visual arts the secondary art education guidelines by the R.S.B.S.E has included activities like Drawing, Painting, Posters, Colour chart and preparation of a file. No suggestions were given regarding the aspects like Print making, Three dimensional and Constructive activities and Identification of selected slides in the art education guide-lines of the R.S.B.S.E. when it is compared to the C.B.S.E. syllabus.
5. There seems to be certain practical problems in conducting the activities like working on potters wheel and linocut as per the C.B.S.E syllabus. To work on potter's wheel, special training has to be provided to the teachers. It is also necessary to have a separate room for the same. The lack of appropriate tools for

linocut is a serious problem. Apart from that, since the school does not pay for consumable materials, compelling all the students to purchase linoleum is really a difficult task. When many students face financial problems to purchase paints and papers, it would be difficult for them to afford a comparatively costly item like Linoleum.

6. As per the R.S.B.S.E syllabus the students of secondary level were suggested to make paintings based on any 8 topics like Milkman, Postman, Washerman, 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 world is also different from each other. Therefore suggesting the kind of topics as mentioned above by the Board is likely to reduce the freedom of selection and consequently the free expression of students.
7. The C.B.S.E art education guide-lines suggests to make the students familiar with great works of painting, sculpture and architecture of India through identification of slides of the same. The R.S.B.S.E did not suggest anything like the above-mentioned type other than giving knowledge of primary; secondary and tertiary colours, which is considered as a basic step for the practical work.

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 guide-lines has 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 Baji, Siloz Mukherjee, Nandalal Bose, Gopuram (Madurai, Tamilnadu), Dilwara Temple (Abu, Rajasthan), Purana Ouila (Delhi), Jore-Bagla Temple (Vishnupur, West Bengal), etc were not given in the art education guide-lines of the C.B.S.E. Arranging all the above mentioned slides/plates by each art teacher is infact a difficult task.

Exposure to the visuals of great works of art creates excitement in students and also provides them better possibilities 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 examples from only Indian art. But to get optimum benefits, students should be familiarized with the works of great artists across the world. In other words, the examples should not be restricted to Indian art alone.

8. The C.B.S.E. art education curriculum has introduced appropriate evaluation system through summated assessment of the works of each student done during a year. It has also specified the aspects of evaluation.

As per the R.S.B.S.E. secondary art education syllabus, class IX and X students have to take 3 monthly theory examinations. Each examination consists

of 4 questions of 10 marks. Out of these 4 questions one question each from Drama, Painting and Music and one question on art education in general would be asked respectively. There is no separate part given for the theory of visual art in the syllabus. So the details regarding the theory examination of the subject Painting becomes extremely difficult for the teachers. The class IX students have to be involved in the combined activities comprising of any two subjects from Drama, Painting and Music and their performance would be assessed and marks would be awarded out of 30 marks. At the same time the class X students have to prepare a file consisting of a total of 25 collected pictures of different musicians, singers, musical instruments, paper cutting displaying the activities of musical programme, art camp, collection of different plants, leaves, butterflies, etc. Such exercises do 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 were shown some 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 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 works, etc. One of the main drawbacks of the R.S.B.S.E. art

education guidelines is that it lacks a broad and standardized direction regarding different aspects included in the 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 Washerman, Milk man, player etc and also not less than two posters. The marks of three terminal theory examinations, combined activities (for class IX), preparation of a 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 theory and practical examinations of art, one can't be sure, to what extent students would take those classes seriously.

4.2 The Needs and Requirements of the Secondary Students.

A study of the needs and requirements of the secondary level students will definitely contribute a lot to the development of a meaningful secondary art education curriculum. It is because the purpose of art in school education is not only to provide opportunities for self expression to the students but it also meant to bring out certain qualitative changes in them with reference to the development of their artistic cognition, artistic appreciation and artistic skills. It is necessary to have a meaning-full art education curriculum to meet its objectives. After all the students are the beneficiaries of art

education. The opinion of the students regarding the present day practice of secondary art education can be considered as a feedback to understand the present problems deeply.

The opinion of those who think that they are interested in art, has got a lot of importance in school education as well as in the students' life, and will have more validity than the opinion of those who are not interested in art. The personal reasons of the students regarding their purpose of learning art and the way it helps them in life, will definitely reveal the real intension of the students group behind learning art. It will also show whether they have a common or different purpose of learning art. An attempt was also made to know the interest of students in learning art history. It is also reasonable to think that the students would confront with different problems in the present day practice. Perhaps the secondary school students may not be in a position to find out the root cause of some of the problems which they face. But some points like their expectations from art teachers in relation to art and their difficulties will definitely give certain insights into the problems. An analysis of the problems and finding out the root cause of the same will help to study their needs and requirements and adopt appropriate methods to solve the problems.

4.2.1 Regarding the Interest of Students in Art.

Data were collected from a total of 201 secondary students comprising of 3 students each from the already selected 67 schools. The obtained data were categorised into two parts, first students interested in art education and second students uninterested

in art education. The percentage was calculated for both categories of students and results are presented in Table – 30.

Table: 30 Interest of Students in Learning Art

Sl. No.	Responses	Number	Percentage
1.	Interested students in art	193	96.01%
2.	Un-interested students in art	8	3.98%
	Total	201	99.99%

It can be observed from Table – 30 that, 96.01% of the students have shown their interest in art education. That means most of the students have interest in art education. However, a small number of students (3.88%) did not show interest in art education.

4.2.2 Necessity of Art in School

Data regarding the students’ response to the necessity of art in school education were classified into two categories those who think that art is necessary at the secondary level and those who think that it is not necessary. The percentage was calculated for both categories of students and results are presented in Table – 31.

Table: 31 Necessity of Art in School

Sl. No.	Responses	Number	Percentage
1.	Art education is necessary at the secondary schools	196	97.51%
2.	Art is not necessary at the secondary schools	5	2.48%
	Total	201	99.99%

It can be observed from the Table – 31 that 97.51% of students have shown their interest in art education. While only 2.48% of students think that art is not necessary at the secondary school. It clearly indicates that most of the students have interest in art education.

4.2.3 Importance of Art in the Life of Students

The data regarding the importance of art in the life of students were classified into two categories as those who think that it is important and those who think that it is not important. The percentage was calculated for both categories of students and results are presented in Table – 32.

Table: 32 Importance of Art in Life.

Sl. No.	Responses	Number	Percentage
1.	Art has an important role in your life	197	98%
2.	Art does not have any role in your life	4	1.99%
	Total	201	99.99%

It can be observed from the Table – 32 that 98% of students have shown their interest in art education. At the same time only 1.99% of students stated that art does not have any important role in their life. It clearly indicates that most of the students think that art has an important role in their life.

4.2.4 Reasons of Learning Art

The data were collected from the students in response to the question that why do you learn art. The collected data were content analysed. The results are presented in Table - 33.

Table: 33 Reasons of Learning Art

Sl. No.	Particulars	Number of responses
1.	Due to interest in art	30
2.	I like it	6
3.	Due to hobby	9
4.	Due to entertainment	3
5.	For enjoyment	13
6.	For the development of creativity	12
7.	For the development of imagination	11
8.	To develop the hidden talents	1
9.	To develop concentration power and for perfection	4
10.	For the development of skill	2
11.	To develop the practical and theoretical knowledge	16
12.	For the development of thinking and understanding	2
13.	For a self expression	20
14.	For a peace of mind	1
15.	To make money and also for industry	2
16.	To get a job	4
17.	Art education is a compulsory subject	3
18.	It will be helpful in future	12
19.	It will be helpful in daily life	1
20.	To go ahead	5
21.	To become an artist	9

22.	For social recognition	2
23.	To understand culture	1
24.	To learn about nature and art	7
25.	To become an expert in art activities	2
26.	To become an art teacher	2
27.	Art is part of curriculum	1
28.	Relaxation from the burden of studies	2
29.	Art is part of life	2
30.	To have a sense of fulfillment	1
31.	To help in other subjects	1
32.	Because we get art materials	1
33.	To sing song	1
34.	To enjoy music	1
35.	To make something beautiful	2
36.	Development of aesthetic sense	1
37.	Improvement of hand writing	3
38.	To become intelligent	1
39.	One can explain things better through painting	1
40.	Learning art is to know about nature, science, history in a very simple manner	1
41.	To get rank in class	1
42.	It will help in higher classes	1
43.	To spend waste time	1
44.	To become an engineer	1

45.	To know about our culture, tradition and art	11
46.	Development of culture	1
47.	To have knowledge of dance, music and art	6
48.	For self employment	1
49.	It helps one to think about art i.e. what are the advantages and disadvantage	2
50.	Nil	3

The above mentioned table shows that a total of 49 different reasons of learning art have been stated by 201 students and 3 students could not give any reasons for studying art education. Among the different purposes mentioned, 30 students learn art due to interest (Sl. No. 1), 20 students learn for a free self expression (Sl. No. 13), 16 students learn for development of practical and theoretical knowledge (Sl. No. 11), 13 students for enjoyment (Sl. No. 5), 12 students each learn for development of creativity and it will be helpful in future (Sl. Nos 6,18) respectively. A total of 11 students each (Sl. Nos 7 and 45) learn art to developed imagination and to know about our culture, tradition and art respectively.

A total of 9 students (Sl nos 3,21) each learn art as hobby and to become artist respectively. Remaining reasons have been stated either by individual student or 2 or 3, etc. but less than 9. Thus it could be stated that the reasons mentioned by more than ten teachers are more important. However, other reasons given by the students are quite relevant and interesting.

4.2.5 Advantages of Learning Art Education.

In order to know the student's idea of the advantages of learning art education, a question was asked, "In what way does art education help you?" The collected data were content analysed and categorised. The number of similar types of responses has been added together. The results are presented in Table - 34.

Table: 34 Advantages of Learning Art Education

Sl. No.	Responses	Number of responses
1.	<u>Art education helps:</u> For self expression	15
2.	For development of imagination	2
3.	For development of aesthetic sense	1
4.	For development of creativity	1
5.	To increase the power of memory	1
6.	To increase the capacity to think and understand	2
7.	To increase the concentration power	2
8.	To provide peace of mind	1
9.	To become an artist	6
10.	To achieve social recognition	8
11.	To become either a commercial artist or a fashion designer	2
12.	To study the nature closely	3
13.	To pass my leisure time creatively	1

14.	To become a good artist with national and international reputation	1
15.	To communicate ideas to the public	4
16.	To provide the knowledge of music, dance, etc.	10
17.	To provide the knowledge of our culture	1
18.	To pass time without disturbing others	1
19.	To get admission in fine arts college	1
20.	To give inspiration to go ahead	3
21.	To act as a partner to me	1
22.	To increase the potential of a man	1
23.	To improve the quality of life	1
24.	In day to day life	6
25.	To take us in the right direction	1
26.	In the field of education	1
27.	To make my base clear in art	1
28.	As an entertainment	2
29.	For art competition and exhibition	3
30.	To make our life happy	5
31.	As it is a simple medium	1
32.	As it leads us from dark to light	1
33.	As it adds to our capability and inculcate a feeling of confidence	2
34.	To make one perfect	2
35.	In future	4
36.	In all other fields and subjects	4

37.	For art competition and exhibition	3
38.	To take part in drama, dance, art, music and folk art.	9
39.	As it is very important part of life	1
40.	To change our life style and our thoughts	1
41.	To make diagrams in other subjects	6
42.	As it is needed in geometrical drawing and engineering	2
43.	In architecture and designing	2
44.	In science	3
45.	In higher classes	3
46.	In tailoring and fashion designing	3
47.	To develop various moods and different way to take and see things	
48.	To improve the awareness of the people regarding nature	1
49.	If we are away from our home we can cook our food and clean plates	1
50.	To become a good geography teacher	1
51.	To decorate our house	1
52.	As today it provides many professions	1
53.	As a hobby	2
54.	To get a job	19
55.	As a profession	11
56.	To start a business or industry	12
57.	To earn money	19
58.	To become self dependent / employment	12

59.	To teach small children art, if we don't get a job	1
60.	It will not be of a great importance	1
61.	Nil	1

The above-mentioned table shows that students' perception of the advantages of learning art. In this regard a total of 60 different perceptions were collected and only one student could not give his perception. Among the different perceptions, 19 students each (Sl. nos 54 & 57) learn art to get job and to earn money respectively; 15 students (Sl. no 1) learn art as it enables them for self expression; 12 students each (Sl. nos 56,58) learn art to start a business or industry and to become self dependent respectively; 11 students (Sl. no 55) learn art to take it as a profession; 10 students (Sl. no 16) learn art as it provides them with the knowledge of music, dance, etc.; 9 students (Sl no 38) learn art to take part in drama, dance, art, music and folk art. The remaining responses are either by individual student or 2 or 3, etc., but less than 9. Thus from the above mentioned data it can be said that the students perceive in different ways regarding the advantages of learning art. The responses given above are comparatively more important for them. However, other responses given by the other students are also quite relevant.

4.2.6 The Expectations of Students from the Art Teachers

The responses of secondary school students regarding their expectations from their art teacher were collected from 201 students. This was an attempt to get some idea as a feed back from the students regarding their expectations from art teachers. The

collected data was analysed qualitatively and the results are presented in the table given below.

Table: 35 The Expectations of Students from the Art Teacher in relation to the Art Education

Sl. No.	Responses	Number of responses
	<u>The Art teacher is expected to teach:</u>	
1.	Art history	1
2.	Indian art	1
3.	Indian culture and tradition	2
4.	Colour, painting and scenery	2
5.	Usage of waste materials	2
6.	Something new and better every time	2
7.	Theory first, then practical	1
8.	Something to improve our drawing	1
9.	Portraits and designs	1
10.	How to make drawings of human and animal figures	1
11.	How to draw and how to fill colours	1
12.	Vocal Music	3
13.	The best of art	23
14.	Various aspects of the importance of art in life	2
15.	Art as a profession	1
16.	The real meaning of art	1
17.	According to the nature of our mind	3

18.	Without any reserve	2
19.	In such a way that students enjoy it	3
20.	By understanding the feeling of students properly.	1
21.	To acquire more knowledge in art	1
22.	To become perfect/expert in art	9
23.	Without much strictness in the class	1
24.	For art competition	2
25.	To learn more about art	22
26.	The top most beauty	1
27.	<u>The art Teacher should:</u> Have a perfect/deep knowledge of art	11
28.	Understand the capabilities and attitudes of students and facilitate them with artistic perception	1
29.	Have colourful and eye catching ideas	4
30.	Be more creative	1
31.	Help students to develop their own styles	1
32.	Should help our ideas	1
33.	Be co-operative	3
34.	Be devoted to his work	7
35.	Have a good nature	2
36.	Encourage the weaker students	1
37.	Be a specialist	7
38.	Be well concerned to art	2

39.	Find mistakes in our drawing and help us	1
40.	Widen the creative thinking of students	1
41.	Try to see the better side of students	2
42.	Provide equal opportunities to all students	1
43.	Be good in drawing, painting and craft	1
44.	Not only encourage but also critical	2
45.	Guide the students in such a way that they utilize their life experiences to art	1
46.	Take art classes in the open air	1
47.	Be polite while teaching	1
48.	Be loving, close and affectionate to the students	1
49.	Be sincere	1
50.	Give individual attention	1
51.	Be a trained teacher	20
52.	Have interest in us	2
53.	Inspire us	1
54.	Give us practical knowledge	8
55.	Give us chance to play musical instruments	2
56.	Tell about music	2
57.	Create interest in Rajasthani music	1
58.	Provide us more time for art class	2
59.	Act as a guide who gives new thoughts, skill to the students, help and understand them.	2

60.	Provide-us materials and facilities	2
61	Helps us to become a good artist to get fame	3
62.	Be well learned with more of neutrality and able to express them practically	1
63.	Create interest	5
64.	Nil	3

The above mentioned are the expectations of students from art teachers. A total of 63 types of expectations were given and a total of 3 students gave nil reports. The different expectations mentioned are: 23 students (Sl. no 13) want to get the best of art; 22 students (Sl. no 25) want to learn more about art; 20 students (Sl. no 51) expect that art teacher should be a trained teacher; 11 students (Sl. no 27) expect that the art teacher should have a perfect knowledge in art; 9 students (Sl. no 22) want to become perfect/expert in art; 8 students (Sl. no 54) expect practical knowledge; 7 students each (Sl. nos 34,37) expect that the teacher should be devoted to his work and be a specialist respectively. Remaining expectations have been stated either by individual student or 2 or 3, etc. but less than 7. An analysis of the responses given by the students create an impression that most of the expectations are such that which they are likely to be deprived of some aspects/facilities either from the school or guidance from the teachers. It is also to be noted that, most of the expectations are such that art teachers may fulfill them by conducting their teaching activities as per the expectations of the students.

Some of the responses like “teach us something to improve our drawing, portraits and design, show to make drawings of human and animal figure and how to draw and fill colours” given in the Sl. No. 8,9,10 and 11 indicate some of the practical problems being faced by the students. All these types of problems can be seen among the secondary students when they try for a naturalistic representation in their creative art works. The desire to bring naturalism in the creative art works is highly related to the psychological state of the adolescence age group. Therefore, it should be seen as one of the important psychological needs of the age group. It indicates the need for appropriate methods of teaching art to meet the psychological needs of the age group.

4.2.7 The Interest of Learning History of Art

The data pertaining to the interest of students to know the history of art was collected and classified into two categories as those who are interested to know the history of art and those who are not interested. The percentage was calculated for both categories of students and results are presented in Table – 36.

Table: 36 The Interest of Learning History of Art

Sl. No.	Responses	Number	Percentage
1.	Interested to learn the history of art	190	94.52%
2.	Un-interested to learn the history of art	11	5.47%
	Total	201	99.99%

It can be observed from the Table – 36 that 94.52% of students are interested to learn art history. At the same time 5.47% of students have mentioned that they are not

interested to learn art history. From the above mentioned it is revealed that most of the students are interested to learn the history of art.

4.2.8 The Problems being faced by the Secondary School Students.

The data pertaining to the problems being faced by the secondary students was collected from 201 students and the same analysed qualitatively. From the sample, a total of 10 students stated that they do not have any problems. By considering the nature of given problems, the same has been very broadly categorised into two types of problems. The problems mentioned in the first category occur due to some short-comings in the prevailing system of secondary art education which are lack of proper infrastructure facilities, separate room for art class, qualified art teachers, availability of necessary materials, etc. All these problems occur due to some shortcomings in the prevailing system. So the first category of problems is identified as problems within the system of secondary school art education. Providing additional and necessary inputs can solve all these problems.

The problems mentioned in the second category are directly related to the technical aspects of the creative art works of secondary students, as they become conscious in the final product of their creative art works. Here the problems occur due to some shortcomings in the prevailing system of methodology of teaching art at the secondary school level. Since the problems are related to the methods of teaching, these problems have been identified as problems with the system of secondary school art education.

By considering the nature of data, the problems identified within the system have again been categorised and presented in the appropriate sub-titles which are problems due to lack of time, fund, materials, infrastructure facilities, qualified art teacher, art (Visual art) not optional, short comings within the system of methods of teaching and problems in general. These problems are presented in Table – 37.

Table: 37 The Problems Within the System faced by Students

Sl. No.	Responses	Number of responses
	Time	
1.	Lack of enough time	28
2.	I want that there should be no time limitation. Students should be set free to make painting by their own imagination	1
3.	It is very difficult to complete the work within one period which consists of 35 minutes. We may be able to finish the same if we get two periods continuously. But at present the same facilities are not available	1
4.	In hurry, if we try to finish the work within 35 minutes, the colours get mixed up and the painting looks ugly.	1
5.	If we could not finish the work within one period, it is not sure that we will have the same mood in the next class	1
	Fund	
6.	I do not get any art materials because of the poor economic condition in my home.	3

7	Art materials are very costly, a normal student cannot afford the same.	5
	Materials	
8.	Lack of necessary materials	23
9.	Lack of musical instruments	12
10.	No good books on art are available	12
11.	Due to bad materials the quality in art works could not be produced	1
12.	The school does not provide any materials	1
13.	We are staying in desert. There is no nearby market and no bus available so as to go and purchase art materials from outside.	3
	Infrastructure Facilities	
14.	Lack of a separate room for art	8
15.	My desk is very small. There is no place to do paintings.	1
16.	Facilities are not available in the art room.	4
17.	Our art room is very small in which we don't get any idea except benches and black board. If we are allowed to go out side of the classroom we can see hills, colonies etc. and make drawing.	2
18.	Lack of enough space in the art room is a problem	1
19.	No place available for exhibition of art works.	1
20.	The set-up of an art class should be in such a way that, it could inspire each artist to make beautiful paintings.	1
	Qualified Art Teacher	
21.	Lack of specialized teachers.	5

22.	Our art teacher does not have a proper knowledge of art.	2
23.	Our teacher doesn't teach well and give knowledge about colours and sketches	1
24.	Lack of proper guidance and demonstration.	2
25.	Our art teacher is not taking any interest in us.	1
	Art be Optional	
26.	The strength of the class is very high and due to that the teacher fails pay attention to each and every student.	7
27.	Due to noise created by other students we cannot make art properly in the class.	8
28.	Students are forced to study all the three subjects i.e. art, music and dance. No optional facilities of individual choice are available	1
29.	Problems are faced while singing song	1
	Short comings within the system in methods of teaching	
30.	The correction done by the teacher in my work does not satisfy me.	1
31.	No out door classes for out door study.	2
32.	No encouragement	1
33.	We are also taught engineering drawing, which we find quite difficult.	1
34.	Lack of creative aspects in art class	4
35.	Not finishing the syllabus in time	4
36.	No practical works	4
37.	Not making art from the self-imagination.	1

38.	Lack of permission to select one's own choice of topics for painting and due to that losing interest in art.	7
39.	We get same type of topics every year, which becomes very difficult to think or find other scene.	1
	Problems in general	
40.	Some times water falls on the drawing	7
41.	Scolding by parents and classmates. They don't help me at all	1
42.	The biggest difficulty is that, due to increased competition in other fields we are unable to pay attention to art even though we are interested.	4
43.	As we live in colony, which is far away from city, we don't get exposure to the latest techniques and knowledge of art, resources are limited, and no opportunities to have exchange of views on art with other institutions.	1
44.	Burden of studies and other responsibilities	1
45.	Sometimes we forget to bring art file, then we get punishment by our teacher	1
46.	We should be taken out to see Ajanta caves to increase our knowledge of art.	1
47.	No interest. Because not adding the achievements in art to the total marks of other subjects to find out rank	1
48.	It is time consuming and requires a lot of patience	5
49.	No problem	10

The above-mentioned table shows the problems, which come in the category 1st, are being faced by the secondary school students. The students have given a total of 196 different responses. A total of 10 students do not face any problem that has been given in the Sl. No. 4. A close analysis of the data shows that a maximum of 52 students (Sl. No. 8 to 13) face different problems related to the un-availability of necessary materials; 32 students have mentioned (Sl. No. 1 to 5) problems related to lack of enough time; 26 students (Sl. No. 30 to 39) have mentioned certain problems which seems to arise due to some short comings in the methods of teaching art; 22 students (Sl. No. 40 to 47) mentioned some individual problems; 18 students (Sl. No. 14 to 20) mentioned problems related to lack of infrastructure facilities; 17 students (Sl. No. 26 to 29) have mentioned the problems, which seem to arise due to lack of facility to opt their interested subjects which come under the title of art education; 11 students (Sl. No. 21 to 25) have mentioned problems related to lack of qualified art teacher at secondary level; 8 students (Sl. No. 6 and 7) have mentioned some problems related to lack of enough fund to purchase the necessary materials.

All the above-mentioned problems are of very serious nature, though only few students have mentioned the same. Many students seem to be unaware of the root cause of the problems. Even though about 67% of the sample of 67 schools show that they are deprived of qualified art teachers at their respective schools, only a total of 11 students have mentioned these problems. In the same way about 58% of the sample of 67 schools

are deprived of separate rooms for art at their schools, but only 8 students (Sl. No. 14) have mentioned the same as a problem.

For a meaningful art education, the students of secondary level required availability of many facilities and appropriate guidance from the art teachers. Providing all opportunities for freedom of self-expression is considered to be a vital element in art education. Besides this, the availability of enough time for practice and experiments in art, availability of fund, necessary materials, infrastructure facilities, qualified art teachers, opportunities to opt one among the different subjects offered under the title of art education, etc. are those which must be considered as some of the important needs and requirements of the secondary school students in relation to art education.

Table: 38 The Problems With the System Faced by Students

Sl. No.	Responses	No of responses
49.	I face difficulties to give a natural look to the figures which I make.	1
50.	Problems to make figure correctly	6
51.	I face difficulties in minute work; I am not able to make what I want.	1
52.	Problems are faced to make human figures	6
53.	I cannot make a face correctly to its true shape and expression	7
54.	No idea regarding the proportion and ratio of drawing.	2
55.	Problems to show far and near objects in drawing.	1
56.	Problems are faced to express my own ideas on a paper.	1

57.	We are not perfect in making correct forms of objects. The perfection we achieve through making the same again and again	1
58.	Problems are faced while applying colours	17
59.	Problems in shading	3
60.	Problems in mixing of colours	1
61.	Problems in sketching	2
62.	Problems of colour combination	10
63.	There is a fear in mind that we may commit any mistakes in art or spreads colours.	3
64.	Not getting perfect knowledge in art	4
65.	Problems are faced to apply paint from imagination.	1
66.	Problems are faced to draw and paint and also to make flower with paper.	1
67.	All cannot make art properly. The expression is lacking while I paint. I fail to transfer the mental image onto the paper. I couldn't apply colours properly, which one is expected to do and face many problems.	1
68.	Problems are faced to do a new work.	1
69.	Problems of lack of ideas at the time of learning and practicing art.	2
70.	I am not able to paint in my class	1
71.	Not getting ideas to make pictures	1
72.	Problems in freehand drawing.	1
73.	No one correct my drawing when I commit some mistakes.	2

74.	Students are not taking any personal initiative to make something in the art class	1
75.	No art gallery facilities in the school. Vast information on art is not provided. The class is not much attractive to those who don't know about art. It should be more imaginative. We are totally cut off from modern art and ancient art.	1
76.	Some times we add more water in colours some times less. Some times colour come out of the figure.	1

The table mentioned above shows some of the problems that come under the category II, which are being faced by the secondary students. A total of 27 problems were mentioned by a total of 80 students. In the given problems, except the last response (Sl. No. 75) rest of all the problems are confronted by the students during their artwork. A close analysis of the problems show that they face many practical problems like how to draw different figures correctly, paint, proportion of the figures, shading, colour combination, problem of imagination, etc. By and large, the students of secondary level face problems in each and every act of their creative process of art.

As has been mentioned earlier that the students of secondary level are at their adolescence, due to development of critical awareness in them, a definite shift from mere working process to growing significance in the final product of their creative art works can be seen at this stage. They generally compare the figures and forms of their work with the actual figures existing in nature. When they realize a lot of difference exist between the two, many of them become nervous and consequently get frustrated.

Most of the problems given in the above mentioned table occurs when students of secondary level struggle for a naturalistic look to the figures and forms in their creative art works. Since this desire for naturalism is highly related to the psychological state of the age group, it can be applied as a general problem to the age group as a whole. Hence the innate desire of the adolescents to bring naturalism in their creative art works must be identified as one of the important psychological needs of the age group. In order to meet the psychological needs of the age group, appropriate methods of teaching art are required.

Some of the problems mentioned in the serial number 75 are also saying for a change in the prevailing methodology of teaching art at the secondary level.

4.3 Development of Art Education Curriculum for Secondary School

Providing creative freedom for self-expression is considered to be one of the vital elements for a meaningful art education. Thus, the students express their feelings, ideas and emotions based upon their experiences through creative art. But providing mere freedom alone will not help the secondary students. It is because they face many other problems that come in the very process of their creative expression. Since the secondary students are in the period of their adolescence, they become conscious in the final product of their creative expression. Consequently they try to compare the forms of their work and the actual forms of the figures existing in nature. When they realize the difference

exists between the two, they naturally get frustrated and some of them may stop their work or struggle for naturalism in their work.

The results of the survey conducted on the secondary students also indicate the above-mentioned problems. In this regard it may be noted here that, some of the problems mentioned by the art teachers (C.B.S.E.) in the category of problems with the system, which are: students avoid drawing figures; their interest in art is limited up to making pictures of flowers, leaves and decoration; they are unable to express themselves; un-interested students; they always copy (imitate) the art works of others, etc. Besides this, the students' expectations from art teacher in relation to art education also indicate some problems like teaching something to improve the students' drawing, portraits and designs, showing to make drawings of human and animal figures, etc. Moreover, almost 40% students have mentioned the problems that come in the process of creative expression. Some of the problems stated by students have direct implications for developing the a curriculum which are difficulty in giving natural look to the figures in their drawing, problems faced in making accurate figures, inability to make what is there in one's known mind, lack of knowledge regarding proportion of different figures and problems to show near and for objects, etc.

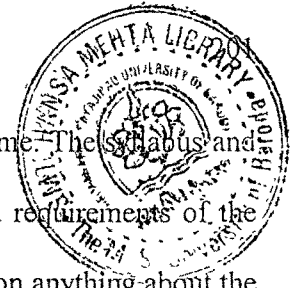
From the preceding discussion on the problems mentioned by art teachers, the students expectation from art teachers in relation to art education and the problems mentioned by students indicate the struggle of secondary students to bring naturalistic look in their creative art works. The innate desire of the adolescents to bring the

naturalism in their creative art works has been identified as one of the important psychological needs of their age group. The content analysis of the art education guidelines of the C.B.S.E. and the R.S.B.S.E. has revealed that no suggestion regarding the above mentioned psychological need of the age group was given in those curriculum. This restrained teachers to follow appropriate methods to meet the psychological needs of the age group. Thus, the renewed curriculum to be designed should meet the needs and requirements of the students at secondary level art education.

As mentioned earlier, the students of secondary school struggle to bring naturalism in their creative works of art. It happens because so far they were concerned with only working process. Consequently they did not observe the figures and objects with an intention to study its forms in correct proportion. In order to solve the problem, they should be given opportunities to observe and study the proportion of forms of objects and figures minutely. Hence in order to meet the psychological needs of the age group, they require appropriate methods that are based upon observation. Such exercises would improve their power of observation. The observed forms of figures would be recorded in their memory and depending upon the requirements the observed images would come through imagination in different combinations. So the methods based on observation not only help the students to bring naturalism in their creative art works but also work as a valuable input in enriching their imagination and make the creative process of art easy.

It has been observed that, generally most of the works of secondary students are figurative in nature. They adopt many forms and figures from their immediate surroundings or from their personal experiences. Figures of human beings, birds, animals, buildings, trees and plants, etc generally occupy the major part of their creative art works. Depending upon the subject matter they choose, the mentioned figures come in different combinations in their creative art. If the students get opportunities to observe the mentioned forms and figures closely, they can study the same with correct proportion through drawing and painting. But providing chances to observe each and every figure of different animals, birds, trees, etc seen in nature is not fully possible in practice. Then what is practically possible is, to provide chances to observe the figures and objects from their immediate surroundings. From that point of view, human figures of different characters, some available trees and plants and buildings in different nature, etc. are generally available at most of the places. Under the above mentioned circumstances it has been decided to provide chances for students to observe the human figures and nature.

The Lalith Kala Academy conducted a seminar on Art education in New Delhi, in 1956. As per the seminar report the aspects like Drawing (life) and simple out door sketching as given in the art education syllabus for the adolescence come closer to the above mentioned methods based on observation. As per Viktor Lowenfeld there are generally, two different approaches i.e. Haptic and Visual types seen among the creative art works of adolescence. He has stressed the need to understand the two approaches and methods of teaching art should be adopted accordingly. But unfortunately nothing has been mentioned in the seminar report regarding above-mentioned two approaches in the



art works of the adolescence and the appropriate methods for the same. The syllabus and the methodology of teaching art should be based on the needs and requirements of the students for a meaningful art education. But the report did not mention anything about the particular psychological needs of the age group i.e. the growing significance in the final product and the innate desire of the age group for a naturalistic mode of representation. Under such circumstances, it is very difficult to assume that the method based on observation i.e. Drawing from life was intended to meet the psychological need of the age group i.e., the innate desire for naturalistic mode of representation.

Based upon the available literature in the field of secondary art education and by understanding the identified psychological need of the age group an art education curriculum for secondary school students was developed by the researcher. The same was discussed with a total of 3 secondary school art teachers and the necessary modifications were made from the point of view of adequacy and feasibility. The modified secondary art education curriculum was again shown to a total of 8 experts in the field of art and art education. (The names and designation of the experts are given in the Appendix No. 6). They were requested to study the adequacy suitability and feasibility of the developed curriculum and make their valuable suggestions. The necessary modifications were again made from the point of view of the feasibility of the suggestions made by the experts. The modified secondary school art education curriculum is presented in the following.

The Developed Draft of the Secondary School Art Education Curriculum

The draft of syllabus has been prepared for the students of secondary school in the age group ranging from 13 years to 16 years i.e. classes VIII, IX and X. It has been prepared considering the age group and their needs and requirements in relation to art education, the practicability of the curriculum in the day to day class situations with reference to availability of the necessary infrastructure facilities, duration of each period, fund and the simplicity of the activities. Though the syllabus is meant for the students of adolescence as a whole, a special emphasis would be given during the time of experimentation to study the difficulty level, suitability and adequacy of each components with reference to each class i.e. VIII, IX and X classes. The developed draft of the secondary school art education syllabus (Visual art) is given below. Apart from that a brief explanation of the content/nature of each activity, the methods and materials to be used for organizing the same are also given.

Syllabus

A. Visual Arts – Practical (for class VIII, IX and X)

1. Nature study
2. Portrait study
3. Life study full figure
4. Composition
5. Applied Arts
6. Collage
7. Three dimensional and constructive activities.

B. Theory – Identification of selected art works of great masters from India as well as world art.

1. Nature Study:

This study is basically intended to provide the students opportunities to observe different forms, texture, colours and its variations, etc of figures seen in the nature. As per this study the students can observe different forms of types of trees, plants, flowers, hut, buildings, garden, land, animals, birds, etc. Through close observation they learn the relative proportion of the above-mentioned figures. This study is to be conducted by taking the students out side the classroom and arrange the class in a suitable place. The method should be based on simple to complex. Therefore it is to be carried out at first in line drawing, then with light and shade, and later in multi colours. The materials like 6 B pencils, charcoal, pastels, water-soluble colours, mixed media, etc. could be used for the mentioned study.

2. Portrait Study:

This activity is basically intended to provide the students opportunities for observing the form of human figure (from head to chest) very closely. Portrait study enables the students to learn the relative proportion of the forms of different components of face, neck, shoulder and chest. The students should be encouraged to view the model from different angles like frontal view, profile view, view of the $\frac{3}{4}$ of the face, etc. and draw accordingly. Such views from different angles enable the students to study the changes taking place in the form of different components of a face like eyes, eyebrows, nose, lips, chin, cheek, ears, hair, etc. They should be encouraged to bring the character of the model that they have experienced. This type of study can be organised very easily by arranging one of the students as a model. The method should be based from simple to

complex. It is to be carried out at first in line drawing, then with light and shade and later in must; colours. The materials like 6 B pencils, charcoal, pastels, water-soluble colours, mixed media, etc. can be used for the mentioned study.

3. Life Model Study in Full Figure

This activity is basically intended to provide the students opportunities to observe the full form of human figure very closely. This type of study enables the students to learn the relative proportion of forms of different components/parts of the human body like head, body, hands, feet, hip, leg, etc. Here also the students need to be suggested to view the model from different angles like front view, side view, view of $\frac{3}{4}$ th of the figure, view from somewhat top and below, in different poses as if the model in action, etc. Depending upon the difficult part, students can be asked to observe that part separately and make. This study is also to be carried out at first in line drawing, then with light and shade, and later in multicolor. The materials as used in the case of portrait study can be used here also.

4. Composition

Composition is basically intended to provide opportunities for self-expression to the students. They can express their ideas, feelings, emotion based on their experiences through sketching, drawing and painting. Here the students can make composition from imagination as well as from drawings based on studies. Here the students are to be informed primary, secondary and complementary colours, effects like translucent and opaque, different usages of media and its scope. Depending upon the demands of the students, they can be given knowledge related to the technical aspects of painting. But emphasis should be given on originality, imagination, creativity, exploration, etc.

Different materials like 6 B pencil, charcoal, pastels, water-soluble colours, glass, and mixed media can also be used.

5. Applied Arts

This type of studies involve two dimensional art works which are considered to be utilitarian in nature other than merely meant for aesthetic pleasure or experience. In this regard the students have to make use of creative designing of different seasonal greetings card, posters, calligraphy, book cover, etc.

6. Collage

Collage provides the students another media for self-expression. Here the images are created by pasting different types of coloured papers in different combinations on a surface. Materials like pictures of advertisements in magazines, coloured papers, photographs, etc. can be used. But what is to be taken care of is that the forms of the ready made images taken from the newspapers, have to be broken by tearing the papers and arranged in a new way to give form to new images. So, here that broken images are used merely as flat colours. There is no fixed procedure for this. Depending upon the creative ability of students, they can explore the possibilities of this media by manipulating with the raw materials.

7. Three dimensional and Constructive Activities

In this regard the students are expected to make three dimensional art works. They can make works based on their personal idea. An emphasis is to be given to form, texture, composition, etc. The materials like clay, Plaster of Paris, mixed media, carvings on chalk, wax, cardboard, gum, coloured paper, etc can be used.

Moreover students can do many project works/group works required for different school functions, festivals, etc. They can organize art exhibitions and also actively take part in the activities related to school function like stage design, costume design, other necessary equipments and materials for drama and other cultural activities.

Hints for the Art Teachers

1. Children start realizing their interest, disinterest, ability and disability in different fields from their adolescence. Therefore, different subjects like Visual arts, Performing arts, Music, etc which come under the broad title of art education, need to be made optional from the age of 13 years onwards.
2. The students should be given all opportunities to express themselves freely.
3. A cordial atmosphere should be created in the classroom.
4. Individual attention should be given to each and every student.
5. Direct instruction should be avoided.
6. Students should be encouraged to observe keenly the life models, nature etc and express whatever they feel by experiencing with the same.
7. Technical help should be given to those who demand for the same. In this regard, the methods should be used in such a way that it starts from simple to complex.
8. The beginners should start at first with line drawing in pencil, then light and shade in mono colour and lastly in multi colours respectively.
9. They should be allowed to work in a different medium at first, then according to their interest they can choose anyone and continue in the same.
10. While doing group works/project works, all the students, despite their classes, should be allowed to work together.
11. Students should be made familiar with the works of art of the great master of India and also the world art. While showing the same, some of the details related to the work like name of the work/artists, its period, place, speciality, etc. should also be given to the students.
12. Any attempt to make experiments by the students should be encouraged.

13. It is necessary to create an impression among the students that they are studying an important subject.
14. Give importance to creativity, originality, observation, imagination, exploration, etc.
15. The teacher should not only be a qualified one but also a practicing artist.
16. Try to make use of locally available materials.
17. The evaluation can be conducted through a summated assessment of the creative art works of the students done during a particular period of time.

4.4 The Effectiveness of the Developed Secondary Art Education Curriculum

The developed secondary school art education curriculum was experimented in Birla Senior Secondary School, Pilani, Rajasthan for one full academic year. The basic purpose of the experiment was to study the effectiveness of the curriculum in terms of students' achievements in their creative works of art, the performance of students in the plate identification test, their attitude towards the developed curriculum and the feasibility of the curriculum. The data analysis and the interpretation of results with reference to the above-mentioned aspects are discussed here under.

4.4.1 The Effectiveness of the Curriculum in terms of the Students' Achievement in the Creative Works of Art

The students of all the three classes i.e. VIII, IX and X were taught through the developed art education curriculum. The performance of students in their creative art works was assessed through a summated assessment. For the same purpose, all the creative art works done by the students during the period of experimentation were qualitatively analysed. The 9 aspects of evaluation as suggested by the C.B.S.E. were used as a criteria to assess the works. These aspects are Drawing, Scheme or Idea, Originality, creativity, color organization, composition, attention to the details, chosen

media and its correct use and Appreciation or criticism. The main subjects considered for the assessment were portrait study, life study in full figure, nature study, two-dimensional activities and three-dimensional activities. Except the above mentioned three studies, rest of all the two dimensional activities were put under one title i.e. the two-dimensional activities for the convenience of assessment. The main activities included in the same were composition, collage, designing greetings card, posters, decorative designs, etc. The activities related to clay-modeling, works in plaster of paris and different other constructive activities were conveniently put under the title of three-dimensional activities. The performance of each student in each subject with reference to the 9 aspects of evaluation were assessed and rated on a 5 point scale ranging from 1 to 5 where 1 is poor, 2 is below average, 3 is average, 4 is good and 5 is very good. It is to be noted here that the first and fifth aspects of evaluation, i.e. Drawing and colour organization are not possible for the assessment of the three dimensional activities. It is because, generally these two aspects cannot be seen in three-dimensional activities. Therefore in each table in two cells 'NIL' is written in place of score. The performance of each class consisting of 15 students, was calculated in terms of their rating scores and its percentage. The marks given in each cell are the combined marks of 15 students in each subject with reference to each aspect of evaluation. In the end of each column the percentage of marks secured by 15 students (the whole class) in each subject is given. In the end of each row, the percentage of marks secured by 15 students in all the subjects with reference to each aspect of evaluation is given. There are 15 students in each class that is VIII, IX and X and class-wise performance is presented in tables 39,40, and 41.

Table: 39 The Performance of Class VIII Students

S.N.	Aspects of evaluation	Portrait study	Nature study	Two dimensional activities	Three dimensional activities	Total obtained marks	Maximum marks	Percentage
1.	Drawing	61	62	60	NIL	183	225	81.33
2.	Scheme or idea	75	75	62	62	274	300	86
3.	Originality	75	75	68	71	289	300	96.33
4.	Creativity	66	66	63	59	254	300	84.66
5.	Colour Organisation	60	55	55	NIL	170	225	75.55
6.	Composition	62	56	56	50	224	300	74.66
7.	Attention to the details	62	58	53	44	217	300	72.33
8.	Chosen media and its correct use	68	69	52	50	239	300	79.66
9.	Appreciation or criticism	67	67	59	51	244	300	81.33
10.	Total marks	596	583	528	387	2094	2550	82.54
11.	Percentage	88.29	86.37	78.22	73.71			

From Table 39, it can be observed that, the overall performance of VIII class students has been 82.54%. The performance in different subjects, viz., Portrait study, Nature study, Two dimensional/Activities and Three Dimensional activities was 88.29%, 86.37%, 78.22% and 73.71% respectively, highest being in portrait study and lowest in three dimensional activities.

With respect to different aspects, viz., drawing, scheme or idea, originality, creativity, colour organization, composition, attention to the details, chosen media and its correct use and appreciation or criticism, the performance of students was found to be

81.33%, 86%, 96.33%, 84.66%, 75.55%, 74.66%, 72.33%, 79.66% and 81.33% respectively. The height was in aspect of originality and the lowest was in attention to the details

Table: 40 The Performance of class IX Students

S N	Aspects of evaluation	Portrait study	Life study full figure	Nature study	Two dimensional activities	Three dimensional activities	Total obtained marks	Maximum marks	Percentage
1	Drawing	69	69	69	69	NIL	276	300	92
2	Scheme or idea	75	75	75	63	63	351	375	89
3	Originality	75	75	75	69	72	366	375	97.6
4	Creativity	70	70	70	69	69	348	375	92.8
5	Colour Organisation	62	60	57	56	NIL	235	300	78.33
6	Composition	59	57	56	57	55	284	375	75.73
7	Attention to the details	54	63	61	58	57	293	375	78.13
8	Chosen media and its correct use	67	65	66	61	55	314	375	83.73
9	Appreciation or criticism	67	65	66	66	66	330	375	88
10	Total marks	598	599	595	568	437	2797	3225	86.72
11	Percentage	88.59	88.74	88.14	84.14	81.90			

From Table 40, it can be observed that, the overall performance of class IX students has been 86.72%. The performances in different subjects, viz., portrait study, life study in full figure, nature study, two dimensional activities and three dimensional activities were 88.59%, 88.74%, 88.14%, 84.14% and 81.90% respectively, highest being in life study in full figure and lowest in three dimensional activities.

With respect to different aspects, viz., drawing, scheme or idea, originality, creativity, colour organization, composition, attention to the details, chosen media and its correct use and appreciation or criticism, the performances of student were found to be

92%, 89.06%, 97.6%, 92.8%, 78.33%, 75.73%, 78.13%, 88.73%, and 88% respectively.

The highest was in the aspect of originality and lowest was in composition.

Table: 41 The Performance of class X Students

S.N.	Aspects of evaluation	Life study full figure	Nature study	Two dimensional activities	Three dimensional activities	Total obtained marks	Maximum marks	Percentage
1.	Drawing	62	62	62	NIL	186	225	82.66
2.	Scheme or idea	75	75	66	52	268	300	84.66
3.	Originality	75	75	67	69	286	300	95.33
4.	Creativity	66	66	66	60	258	300	86
5.	Colour Organisation	48	49	47	NIL	144	225	64
6.	Composition	50	48	48	43	189	300	63
7.	Attention to the details	55	49	51	42	147	300	65.66
8.	Chosen media and its correct use	56	54	52	46	208	300	69.33
9.	Appreciation or criticism	58	54	55	45	212	300	70.66
10.	Total marks	545	532	514	357	1948	2250	76.39
11.	Percentage	80.74	78.81	76.14	68			

From Table 41, it can be observed that, the overall performance of class X students had been 76.39%. The performances in different subjects, viz., life study in full figure, nature study, two dimensional activities and three dimensional activities were 80.74%, 78.81%, 76.14% and 68% respectively, highest being in life study in full figure and lowest in three dimensional activities.

With respect to different aspects, viz., Drawing, scheme or idea, originality, creativity, colour organization, composition, attention to the details, chosen media and its correct use and appreciation or criticism, the performances were 82.66%, 84.66%, 95.33%, 86%, 64%, 63%, 65.66%, 69.33% and 70.66% respectively. The highest was in the aspect of originality and lowest was in composition.

An observation on the performances of all the three classes shows that, the class X has secured comparatively less marks. A close examination of the aspects of evaluation show that the students of class X secured below 70% in 4 aspects which are colour organization (64%), composition (63%), attention to the details (65.66%) and chosen media and its correct use (69.33%). The mentioned 4 aspects play a decisive role in the usage of visual language and also in communicating the idea effectively. To acquire mastery in the usage of any language, one would require continuous practice. Since they have scored below 70% in the mentioned 4 aspects, it indicates to the lack of enough practice by the X class students.

The possible reason for such a comparatively less performance by the X class students seems to be that they were under stress due to busy schedule in preparation for their 'Board examination'. As per the school rules, the class X students get art education classes up to December. After that they would be busy taking special coaching, pre-board examination, study leave and the X class Board examination in the month of March. So the possible reason for lesser achievement by the class X students in comparison to other classes, seems to be due to lack of enough time for continuous practice for a long time.

An attempt was made below to know the performance of the students of class VIII, IX&X as a whole achieved in each subject with reference to 9 aspects of evaluation. The marks given in each cell is the combined marks of 45 students in each subject with reference to each aspects of evaluation. As has been mentioned earlier that in the cells which stand for aspects like Drawing and colour organization in the subject three-dimensional activities, 'NIL' is written in place of score. At the end of each column, the percentages of marks secured by 45 students in each subject are given. In the end of each row the percentage of marks secured by 45 students in all the subjects with reference to each aspect of evaluation is given. The results are presented in Table – 42.

Table: 42 The Combined Mark List of Classes VIII, IX and X.

S N	Aspects of evaluation	Portrait study	Life study	Nature study	Two dimensional activities	Three dimensional activities	Total Obtained marks	Maximum marks	Percentage
1	Drawing	130	131	193	191	NIL	645	750	8
2	Scheme or idea	150	150	225	191	177	893	975	91.58
3	Originality	150	150	225	204	212	941	975	96.5
4	Creativity	136	136	202	198	188	860	975	88.20
5	Colour Organisation	122	108	161	158	NIL	549	750	73.2
6	Composition	121	107	160	161	148	697	975	71.48
7	Attention to the details	116	118	168	162	143	707	975	72.51
8	Chosen media and its correct use	135	121	189	165	151	761	975	78.05
9.	Appreciation or criticism	134	123	187	180	162	786	975	80.61
10	Total	1194	1144	1710	1610	1181	6839	8325	82.15
11	Maximum Marks	1350	1350	2025	2025	1575			
11	Percentage	88.44	84.74	84.44	79.50	74.98			

From Table 42, it can be observed that, the overall performance of classes VIII, IX and X students as a whole has been 82.15%. The performance in different subjects, viz., Portrait study, Life study in full figure, Nature study, Two dimensional activities and Three dimensional activities were 88.44%, 84.74%, 84.44%, 79.50% and 79.98% respectively, highest being in the aspect of Portrait study, lowest in three dimensional activities.

With respect to different aspects, viz., drawing, scheme or idea, originality, creativity, colour organization, composition, attention to the details, chosen media and its correct use and appreciation or criticism the performances of students were found to be 86%, 91.58%, 96.15%, 88.20%, 73.2%, 71.48%, 72.51%, 78.05% and 80.61% respectively. The highest was in the aspect of originality and lowest was in composition.

The basic purpose of development of secondary art education curriculum was to develop appropriate methods to meet the needs and requirements of the age group in relation to art education and also to encourage them for better participation in the creative art activities. As per the summated assessment conducted among the creative art works of students, the performance of students in different subjects with reference to the 9 aspect of evaluation is 82.15% of marks. It really indicates a higher achievement in the creative works of art of the students done during the experiments. Moreover the participation of the students was seemed to be quite high on the whole. Students of class X being in 'Board' classes also showed adequate involvements. As per the results and students'

participation in the activities, it is understood that the developed curriculum was found effective in its practice.

4.4.2 Performance of Students in Plate Identification

Exposure to the masterpieces of the works of world art enables the students to have richer aesthetic experience in them. It creates excitement in them and also provides different ways for thinking and feeling. Systematic study of the great works of art of the country with an awareness of its details and speciality enables the students to experience the cultural heritage and legacy left behind by the great artists, sculptors and architects.

In order to make the students familiar with the great works of world art, they should be exposed to the same. For the same purpose, a method of displaying some of the selected visuals from the world of art was applied in the classroom for eight weeks. In order to know the effectiveness of the same method, a plate identification test was conducted among the students at end of the experiments. Each student of class VIII, IX and X was shown 5 plates (Appendix no 7) and asked to identify the same with its details like name of the artist/school/architecture, period/date of the work and name of the place/title of the work. The data collected through the plate identification test, were tabulated and percentage was calculated. The class-wise marks obtained by students with reference to each aspect of Plate Identification are given in the first three columns. In the end of each row, the combined marks secured by 45 students with reference to each aspect of Plate Identification are given.

Table: 43 Combined Performance of Students on Plate Identification Test

Sl No	Particulars	Marks Obtained			Total	Maximum Marks	Percentage
		VIII	IX	X			
1	Name of the artist/school/architecture	70	67	73	210	225	93.33
2	Period/date of the work	52	54	66	172	225	76.44
3	Name of the place/title of the work	60	55	68	183	225	81.33
	Total	182	176	207	565	675	83.70
	Maximum marks	225	225	225			
	Percentage	80.88	78.22	92			

From Table – 43, it can be observed that the overall performance of classes VIII, IX and X students as a whole has been 83.70%. The performance of different classes, viz., class VIII, IX and X were 80.88%, 78.22% and 92% respectively, the highest scored by the X class and lowest by the IX class.

With reference to different aspects of plate identification, viz., name of the artist/school/architecture, period/date of the work, and name of the place/title of the work, the performances of students were found to be 93.33%, 76.44% and 81.33%. From the above mentioned it can be observed that the students find it easy to remember the name of the artist/school/architecture. They, comparatively find some difficulties to remember the period/date of the work than the name of the place/title of the work.

The overall marks achieved in all the three aspects by 45 students comprising of classes VIII, IX and X show that they have secured 83.70% of marks. It clearly shows that the method of displaying plates on the display boards fixed in the class room could

be considered as an effective method to make the students familiar with the visuals of world art.

4.4.3 Effectiveness of the Developed Secondary Art Education Curriculum in Terms of Attitude of the Students

Attitude is a degree of feeling favourable or unfavourable towards some object, person, group institution or subject. In the present study, an art education curriculum was developed and experimented in a secondary school for one academic year among a total of 45 students comprising of 15 students each in class VIII, IX and X. In order to know the effectiveness in terms of attitude of students towards the developed curriculum, an attitude scale was developed by the researcher. The same was administered on the students as a pre and posttest and data was collected. The data regarding the attitude scores on pre and posttests were obtained through summated ratings. From individual scores of pre test as well as post test mean was calculated for different classes VIII, IX and X and also for all three classes together. In order to study the difference in mean attitude of pre and posttest, t-test was used for different classes and also for all the three classes.

Table: 44 Comparison of Pre and Post Test Score of the Students in terms of their Attitude towards the Developed Secondary Art Education Curriculum

Sl No	Class	No. of subjects	Mean Score		‘t’ value	Level of significance
			Pre	Post		
1	VIII	15	60.6	68.4	3.07	0.01
2	IX	15	65.4	67.93	2.39	0.05
3	X	15	65.0	67.86	3.45	0.01
4	VIII, IX, X	45	63.68	68.06	4.04	0.01

The above-mentioned table shows a comparison between the pre and posttests of the students of class VIII, IX and X in terms of their attitude towards the developed secondary art education curriculum. Data pertaining to the mean score of the students of class VIII increased from pre to post test 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 increased from pre to post test 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 increased from pre to post test from 65.06 to 67.86 and the t-value is 3.45, which is significant at 0.01 level.

In an attempt to know the change that took place in the attitude of the students of classes VIII, IX and X as a whole, the table shows that the mean score increased from pre to post test 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 as separately and as a whole shows that they have formed a positive attitude towards the developed secondary art education curriculum and its experiments conducted for one academic year.

4.5 The Feasibility of the Developed Curriculum

The developed secondary art education curriculum and its experiments conducted for one academic year in Birla Senior Secondary School, Pilani was found 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, were practical and required meagre amount of money which could be easily managed by all the students.

In the beginning all the subjects were tried out on the students of all the three classes i.e. class VIII, IX and X. The students of VIII class have shown more interest in Portrait study. They did not show much interest in the Life study in full figure. Moreover, they found the activity difficult, appearing beyond their reach, therefore, it had to be discontinued after two weeks trial. The class IX students have shown interest in both i.e. Portrait study and Life study in full figure. In the beginning itself, it was found that most of the students of class X have got some idea regarding the proportion of faces. Moreover, if the students do Portrait study properly in their VIII and IX classes, then they will not be required extra Portrait classes in their X classes. So the Portrait class was discontinued for the X class students. Rest of all the studies i.e. Nature study, Two Dimensional activities and Three-dimensional activities were continued in all the three classes.

Portrait study and Life study could be easily organised 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 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 shown, involvement and continuation in the work by the students.

All the students were involved with interest in the activity of composition. Technical helps were given to those who themselves faced 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 functioning 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 out line 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 out-line 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.

Apart from composition, other practiced two-dimensional activities were collage and works related to applied arts like designing greeting cards, posters, letter writing, decorative design etc. Even though the students were introduced to the usage of the above-mentioned activities, they continued working only in those activities, which were interesting to them. In the same way all the students have shown much interest in clay

modeling. But they were selective in doing works related to plaster of paris, carving on chalk, candle or any other constructive activities. This selectiveness was based on the particular interest and nature of the students. From the above mentioned it could be observed that the duty of an art teacher is to introduce different media and materials to the students. The students, depending upon the interest, will themselves opt their interesting media and materials. Another point to be mentioned here is that, the preparation of the clay has to be done before the classes start. Otherwise the students will not get time for clay modeling as the duration of each period consists of 35 minutes. They also took part very actively indifferent 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 art of some selected masters on the display board for 8 weeks was found effective to make the students familiar with the same.