

PRIMARY STAGE

When children enter primary school, they come with a relatively large aesthetic knowledge that comprises visual images, local music and songs, rhythm and body movements. They are capable of expressing and experimenting with different media, materials and forms of art. It is through this that they explore the natural and social environment around them as well as their own emotions and development. All children, irrespective of their different socio-cultural backgrounds, demonstrate a tendency to use the elements and materials of arts spontaneously without any pre-conceived ideas about them at the primary level. In fact the very experience of seeing or participating in an art activity gives inexpressible joy.

From early childhood the child uses creativity: to construct and reconstruct an endless variety of images. The child grasps the stubby crayon and attempts to express what she/he sees in terms of symbols – the stick — like man, the symmetrical house, the plane... children's minds seem especially tuned to the use of metaphors and symbols. The very act of creating a work of art: a song, a play, a photograph or painting is itself a symbol of our desire to capture an idea, a mood or feeling and communicate it to others. At around eight years, the type of painting/drawing that the child does changes, as she/ he moves more and more towards realistic depictions and the process of capturing visual details, often with greater skills. No longer are the *symbols* that the child used earlier brought into play – there are no symmetrical houses, mountains, aeroplanes but a move towards a more visually realistic representation.

Thus, at the very outset of school education, children should be provided opportunities and granted the possibility to expand upon their creativity adding to their experiences through painting, craftwork, clay-modeling, singing, movement, recitation and story telling. Linking performance with language, mathematics and environmental studies will lead to an integrated approach in the teaching learning method. On one level integrating performing and visual arts with other subject areas will help the child to express creatively and meaningfully. On another level interlinking them with different subjects is a well-tested pedagogic tool for the teacher to exemplify and illustrate terms and concepts.

Objectives

The objectives of learning through arts at the primary school stage would be:

To make the learners conscious about the good and beautiful in environment, including classroom, school, home and community through an integrated learning approach, which they enjoy.

To make children express freely their ideas and emotions about different aspects of life.

To develop all the senses of children through observation, exploration and expression.

Content and Methods

Children's learning happens primarily through the kinds of experiences that they have, it follows that the learning environment in schools should generate different experiences from which children can take their learning forward. Thus, the need is to create situations in which children can face and experience new and fresh ideas by expressing themselves through enactments, narration, body

Young children however will respond to the fundamental dynamic process which is common to all the arts following a particular sequence, i.e.

- (i) sensing oneself and the surrounding world,
- (ii) responding to the things sensed, and
- (iii) expressing these responses through media, technique, aesthetics, creativity, and imagery.

movements, singing, recitation, action play, games, drawings, conversation and informal talks.. The best way to do it is by adopting an integrated approach to learning wherein the boundaries between subjects is blurred and they all blend together. The focus is not so much on science, language and mathematics but on making sense of the immediate environment through a range of themes/ topics that connect children to their actual lived experiences. All the major arts and craft forms share a lot of dissimilarities as well as similarities that cut across them. The themes or content the children learn provide a framework and the required scope for dealing with a wide range of issues depending on the socio-cultural contexts that inform children's thinking within the classroom. For example, issues such as the natural environment, the elements, wild nature, tools that man uses, means of travel, family and

relatives etc. can be used to further generate specific connections to subject areas of mathematics, science and languages.

Children should be made to work in small groups expressing through color, pattern and texture, line and tone, shape, form and space using pencil, pastel, poster color, watercolor, and different sizes of paper. This will encourage them to share resources and bring about a feeling of cooperation. Arts Education comprises what children learn in the curriculum through all the mentioned activities.

Arts Education should be brought into the classroom during the learning process in a natural way through various activities and games that are in context and relate to their real life experiences. Therefore teachers along with students can take part in various school activities throughout the year. This includes memorizing and reciting short theme oriented poems/rhymes focusing on different subjects such as colors, numbers, plants and animals, which will enhance the child's cognitive understanding of its surroundings as well as augment language

The content for arts education activities at primary stage should be oriented towards: Self Family Classroom Immediate environment/ surrounding
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and communication skills. Setting these rhymes to tune and discovering in them their inherent rhythm will build on the child's sense of time regulation/management in creative expression. Understanding the difference between sounds of animate and inanimate things in the child's environment will develop in it a discerning ability facilitating the power to recognize.

In classes I and II children may be steered into learning short theme oriented poems/rhymes focusing on different subjects such as colors, numbers, plants and animals. This will enhance cognitive understanding of their surroundings as well as augment language and communication skills.

Activities comprising arts education taught in the initial two classes of elementary education are time-bound activities, providing exposure to creative communication, linguistic comprehension, identifying, recognizing and applying varying sounds in different contexts, communicating through gesture as well as exploring and expanding thematic understanding.

Therefore in classes III to V simple topics associated with what exists in the immediate environment of the students may be treated as source material for such interactions. At this stage emphasis on intonation and inflection creating variety in speech patterns could give story telling and enactment an added dimension. Enactment of stories that students narrate is significant group activity focusing on the necessity and importance of working as a team. This will give them the ability to discover emotional, personal and social aspects of life. They may also draw the stories they narrate/enact. This is also the stage when students should be encouraged to incorporate craftwork such as simple masks, puppets, headgears and other uncomplicated props may be made by them and used as a part of narration and enactment. Through making these simple masks the student could be introduced to the mask-making traditions in different regions of the country through pictures, audio-visual material or actual masks.

The country has a rich tradition of music and dance, which has the rhythm and spirit of harmony involving the entire community or village. Performed on different occasions these content-rich songs are a repository of oral traditions prevalent in regions. These themes vary from description of seasons to harvesting to child birth or marriage. Simple songs from these may be taken for learning in schools. Learning these traditional songs and dances, and expressing themselves freely, the children will be able to appreciate and understand classical performances better when they grow up.

The national anthem, national song, songs in the form of simple compositions, poems from the textbook (in the mother tongue or Hindi) may be taught as group activity with movements. This would enable students to recognize pitch and timbre, understand volume, follow basic rhythm and be acquainted with different kinds of time cycles. Preliminary knowledge of melody and rhythm should be imparted through singing and movement.

Experimenting with different types of sounds produced through the body, through objects found in the immediate surrounding such as utensils, stones, paper, leaves, drums and whistles and environmental sounds would aid the student to associate common sounds heard outside the classroom with what is taught inside it. Games of music and drama can also be played. Use of regional language, common proverbs and maxims, riddles, indigenous games

that have song, rhythm and movement inherent in them may be included in the curriculum. Themes such as festivals, fairs, market scenes, the traffic in the streets, the policeman at the crossroad are basic material for enactment. Short poems on themes such as these should be recited and sung along with improvised sound patterns and movements. These could become a part of enactment. These themes could also become topics for drawing. These activities will bring about a sense of beauty and aesthetics, social awareness and personal development.

Executing rhythmic patterns through body movements, singing, reciting, narrating and articulating sound patterns might also be related to the chapter on animals in Environmental Studies. These activities could thematically be expanded upon through moving together, sleeping and waking up as animals do and mimicking their reactions to different sounds they hear. The 'supposing we were...' game of mimicking something other than oneself helps increasing cognitive power as well as personal development. It is useful to interlink activities of movement with those addressing space and speech because such integration would work towards total development, adding to the child's insight. Activities like walks and gaits of different animals, producing their sounds and combining them with rhythmic beats by stamping feet, striking different parts of the body and articulating vocal sound patterns are methodical progression for children to discover their own bodies.

It is important for students to see performances of regional and urban theatre organizations, crafts and painting exhibitions, museums, monuments, parks and gardens, fields, trees and shrubs, visit **melas** and traditional market places or **haats** since this is what comprise their surroundings. They may also be taken to visit workshops of local artisans or crafts-persons in the community. This will become an opportunity to expose them to the social life and heritage of a community. These visits should be an illustrated extension of what they learn as a part of their curriculum. They could have interactive peer discussions along with the teacher about their observations. Different aspects of local theatre performances such as a play's story, its characters, its music by way of sounds, singing and instruments used, and movement and dances as also props and costumes could become points for analytical discussions. Seeing music and dance performances other than what

Bollywood has to offer and then comparing what they have seen with pop culture would become instrumental in expanding on cultural understanding. The aim must be to expose children to music and dance of different states and regions so that they comprehend and appreciate the diverse culture of the country. The students should be encouraged to interact with artist, performers, artisans and crafts-persons. These experts could be requested to have interactive participatory sessions in which their process and method of work could be explained. This would become an opportunity for the students to have hands on experience in understanding methods and work-processes used in creativity.

Some Strategies

Activities need to be linked to ideas through which children can experience relationships and associations as well as to clearly see and understand the surroundings of which they are an integral part.

Concepts of space, movement, language, speech, structure, visuals, sounds, teamwork and expanding existing material provide a variety of mediums for children to express experiences, reactions, ideas, thoughts and inner feelings.

Involving all children and not just those who are more “active” in the mentioned activities will give them time and space to open up.

Gender stereotyping must be avoided. Just as girls should be engaged in physically vigorous activities, boys can also participate in the more lyrical movements.

Sharing individual activities encourages group activities among children and team spirit to work together.

Each kind of material used in the learning process has its own individual possibilities and limitations. Identifying and understanding these is important since this is the base on which any learning process stands. Spending time in drawing out children’s responses and opinions helps in them becoming a part of the reflective process.

This syllabus is a reference for teachers, which will facilitate them to create fresh exercises that would suit the group of children with whom the teacher is working.

Classes I – II

Theme and Questions	Objectives	Suggested Activities	Suggested Resources/Note for the Teacher
<p>Languages</p> <p>Rhymes and Poems Can you follow the rhythm in a rhyme or a poem? Can you move while reciting a poem? Can you sing a poem?</p>	<p>Coordinating performance with other subject areas as well as individual and group activities.</p>	<p>Playing simple indigenous games that might involve creating rhythmic and non-rhythmic sound patterns, singing, recitation and movement</p>	<p>The teacher could make the children play local indigenous childhood games that have very definite structures based on recitation, tune, rhythm and movement. He/she could take the children outside the classroom and recite rhymes and poems bringing in sounds heard in the environment. For example the poem <i>chhuk-chhuk gadi</i> in the textbook Rimjhim – 1 has the possibility of bringing music, rhythm and movement together.</p>
<p>Story-telling Can you tell a story? Can you create different sounds and movements to make your story interesting? What kind of sound patterns can you make?</p>	<p>Expressing vocally by using simple intonations and inflection, vowels, consonants, syllables and gibberish sounds</p>	<p>Simple improvisation on themes based on what children commonly see in the immediate surroundings Listening and telling stories to each other; creating sounds first only with consonants, then only with vowels and finally with both; mimicking sounds of animals, of vendors, mechanical and traffic sounds, and the natural elements</p>	<p>The teacher could identify and narrate stories commonly associated with different regions in the country. With the teacher's encouragement children should be asked to narrate incidents which they have experienced. The teacher could take the children outside the classroom and relate a story bringing in sounds heard in the environment. Drawing what it sees in the surroundings; drawing images created through story telling improvisations</p>

<p>Enactment</p> <p>Which animals can you move like? Can you sound like them? Can you make a story in which you can use these sounds and use different movements? Can you make your body move along with the vocal sounds that you make?</p>	<p>Developing sensory ability, understanding basic functioning of different body parts and using these as communicating tools</p>	<p>Touching and feeling textural quality of different parts of own body like hair, cheeks, elbow, sole of the foot, knuckles and lips; using hands and feet to produce different sounds through clapping, tapping and stamping</p>	<p>The teacher could, for instance, interactively play the 'supposing we were...' game of mimicking something other than oneself. The story of <i>Natkhat Chuha</i> in the textbook Rimjhim – 2 has great scope for enactment and bringing music, rhythm and movement together focusing on learning through joy. The story entitled <i>The Wind and the Sun</i> in the English Textbook Marigold Book II could be used for understanding nature through enactment.</p>
<p>Mathematics</p> <p>Shapes and Space</p> <p>What are the different kinds of objects that you see in your surroundings? Do they have different shapes? Can you compare the shapes of these different objects? Do you experience the difference in spaces when you leave your home to come to school/ when you return to your home after playing outside? Which are the musical instruments that you have seen? Can you describe what they look like? Do they have different shapes?</p>	<p>Recognizing and understanding the importance of shapes and spaces Associating objects with shapes and sounds</p>	<p>Creating shapes by making formations through group-movements in different spaces Identifying musical instruments with different shapes and sizes and recognizing their sounds</p>	<p>The teacher could ask the children to produce sounds using different objects that might be hollow, solid and might be made of various materials and textures.</p>

<p>Numbers</p> <p>Can you count the number of objects in your immediate surroundings? Do you see the different shapes that the numbers have? Can you draw the shapes of these numbers?</p>	<p>Associating shapes with numbers</p>	<p>Forming shapes of numbers through group movements such as the formation of 8 Drawing the shapes on which specific numbers are based such as lines, circles, semi-circles</p>	<p>The teacher could select objects of different sizes, shapes and numbers and ask the children to identify these. They could use traditional folk art such as Worli and Madhubani motifs for introducing the children to different approaches to design.</p>
<p>Patterns</p> <p>Have you noticed the different kinds of patterns that objects in your surroundings have? What kind of a pattern does your frock/ shirt/ bedspread/ <i>matka/ chatail</i> have? Are there any patterns in the books you study?</p>	<p>Developing the ability to combining forms for creating simple patterns and designs Developing an aesthetic sense to recognize the beautiful in the surroundings</p>	<p>Physical movements in groups like walking, skipping, hopping, bending, creating different postures and running and coming into different positions to form patterns and formations Creating designs and patterns on different surfaces like on the floor, walls, paper, cloth</p>	<p>Traditional handicrafts, designs and patterns in embroidery, paintings and <i>alpana</i> and <i>rangoli</i> could be used to show different designs. The choreographic use of patterns in regional dances is common. Children might be shown these during festivals. The children could be asked to create their own dance using different geometrical formations such as the circle, straight lines, curves, formations of eight, semi-circles and angles</p>
<p>Games</p> <p>What are the different kinds of games that you play? Do you know any games that are based on spaces, shapes and numbers?</p>	<p>Associating spaces, shapes and numbers with indigenous, local games</p>	<p>Identify such games that the children know and let them teach these games to each other. The children should be encouraged to explain the game in detail focusing on developing the verbal expression meaningfully.</p>	<p>The teacher could identify indigenous games such as common games like <i>unch-neechee</i>, <i>vish-amrit</i> and other local games which might be based on the use of different spaces</p>

<p>Tales</p> <p>Can you narrate a story and count how many characters the story has? Have you heard any story in which shapes, spaces, and numbers are important? Can you find such stories in your textbook? Could you enact these stories?</p>	<p>Recognizing the importance of shapes, numbers and spaces in everyday life.</p> <p>Recognizing the relationship between content and performance</p>	<p>Selecting texts from the textbook for enactment</p> <p>Enacting lessons</p>	<p>The teacher could choose a story such as the <i>Inside Outside</i> story of the “Shapes and Spaces” lesson in Math-Magic Book 1 for enactment. This would include practically explaining through ‘doing’ and experiencing the different mathematical concepts.</p> <p>Math-Magic Book 2 has a pictorial story called “The Flute Man and the Rats” which could be explained and understood interactively as well as enacted. These stories could also become topics for drawing.</p>
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Class III – V

Theme and Questions	Objectives	Suggested Activities	Suggested Resources/Note for the Teacher
<p>Languages</p> <p>Poems Apart from the rhythm and tune in a poem what else does a poem convey? Can a poem convey a story? Can you imagine and follow the story that the poem tells? There are some poems that do not tell a story but do speak about a theme. What are the different ways in which you can describe what a poem conveys?</p>	<p>Basic understanding of content Verbal articulation and creative expression Enactments Coordinating the body, voice and mind in relevance to thematic content of a text</p>	<p>The students should be encouraged to narrate the poem as a story They could write what they have narrated Encourage them to draw pictures of what they have written Add rhythmic patterns, a tune, expressions, gestures and movements to the poem and enact it</p>	<p>The teacher could choose a poem such as “<i>The Balloon Man</i>” in the English textbook Marigold Book – 3 and encourage the children to narrate, write and draw the poem The poems “<i>Mirch ka Mazaa</i>” in the textbook Rimjhim – 3 and “<i>Parhakku ki Sujh</i>” in the textbook Rimjhim – 4 are different from the poem “<i>Man ke Bholebhale Badal</i>” in Rimjhim – 3. The teacher could initiate an interactive discussion with the students on the differences of textual content. Children should be encouraged to</p>
<p>Story-telling and Structured Articulation What kinds of stories interest you? Do you like narrating stories or do you like listening to them? What attracts you most about story-telling? How can you make telling a story interesting? Can you feel your voice moving up and down, going sometimes high and sometimes low?</p>	<p>Verbal expression Enabling simple use of intonation and inflection in speech</p>	<p>Describing out-of-routine activities and experiences in order to create stories Inventing games for story building such as beginning a description of an incident with a phrase such as “Do you know what happened one day...?” Developing the student’s imagination by creating an incident through using a phrase such as “what would happen if / were to have wings/ If we had to communicate only through gestures / If I had to live under</p>	<p>Spontaneous conversations among the students must be encourage Encourage the children to narrate stories with the changed use of the voice. For instance the story <i>Shekhibaaz Makkahi</i> in the textbook Rimjhim – 3 could become an excellent example for voice modulation. Children could be encouraged to create their own stories. Such stories could first be narrated, then written. They could also be drawn and enacted. The teachers could include select stories in their school magazine.</p>

		<p><i>water...</i> They could enact what they imagine</p>	
<p>Narrating and Enactment Have you ever read or acted in a play? Is there any story in your textbook which you think can be enacted? What happens to a story when it is read out as a play? Would you like to write a play? It would be great fun writing a play you can enact with your classmates.</p>	<p>Nurturing creativity Strengthening imagination through make-belief Imagining situations and recreating them through enactment Experiencing emotion and expressing vocally and through body language in performance</p>	<p>Enacting experiences through physical movements, vocal and other sound patterns, narration and recitation Play games that involve imagining different geographic regions of the country like the desert, the sea, mountains, snow, rains and jungles and reacting to different weather conditions Moving on different surfaces, in different moods and to different rhythmic patterns Applying these movements to texts</p>	<p>The story <i>Kirmich ki Gaind</i> in the textbook Rimjhim – 4 speaks of the heat of the summer. The teacher could interactively discuss with the students how they react to different seasons. How do they dress and how do they feel? Do they feel a climatic change? <i>Alice in Wonderland</i> in the English textbook Marigold – 4 could become a take-off point for imagination and endeavoring to enact what is imagined</p>
<p>Mathematics Shapes and Patterns Have you noticed the number of curves and angles an object has? Can you name objects that have curves? Which, among the objects that you see everyday have angles and edges? Can you name those that have angles as well as curves? Can geometrical formations be used in dances? Do you recognize rhythmic patterns in musical phrases? Have you seen different patterns being used to make flooring</p>	<p>Recognizing the use of geometrical formations in everyday life Creating geometric formations Recognizing the aesthetics of traditional designs used by different communities in different situations such as dance, decoration, weaving and architecture</p>	<p>Creating geometric formations by moving in different spaces Playing games associated with different shapes such as circles, lines and group formations Memory game on the quantity of objects in the surrounding area Coordinating body movement and sounds to make formations Listening to music and analyzing rhythmic patterns and the kinds of instruments used Replicating rhythmic patterns on improvised instruments</p>	<p>The teacher could call out different geometric shapes like circle, square, line, curve etc. to which the children could react by creating these formations in small groups or a single large group Local indigenous games that are based on shapes and numbers could be identified by children and could be used as exercises The teacher should explore with the students different kinds of sounds through different shapes and mediums such as wood, metal, stone, leather as well as the body. Children could be encouraged to create an orchestra of different improvisational sound-</p>

<p>beautiful? Can you describe the grill designs of the windows and doors in your house?</p> <p>Have you seen the traditional <i>rangoli</i> and <i>kolam</i> decorating the floor or the different kinds of <i>mandanas</i> that decorate walls of the entrance of a house? Can you also make such designs?</p> <p>Can you find out what other designs are traditionally used in different contexts?</p>			<p>patterns created through different mediums</p>
<p>Perspective</p> <p>Do objects look different when you see them from different angles? How does something look from a height? How does it look from a distance? Can you draw a picture of how an object such as a car or a box might look from different angles?</p>	<p>Recognizing differences in objects when viewed from different angles</p> <p>Understanding concepts of perspective in the simplest way</p>	<p>Observing objects in the surroundings</p> <p>Drawing pictures of objects that have been observed</p>	<p>The teacher could refer to the first lesson <i>Where to Look From</i> in the textbook Math-Magic Book – 3 to create more themes for observing and drawing</p> <p>Games could be developed in which different spaces could be explored such as low-high, tall-short, spread out-contract etc.</p> <p>Identifying objects in the surroundings could include differentiating between the mediums of which these objects are made. This could also lead to identifying the number of animate and inanimate objects.</p>
<p>Weights and Measurements</p> <p>Have you seen objects being weighed? How does a vendor weigh his vegetables? How does the postman weigh a package or a letter? Have you ever weighed yourself? Have you measured your height? Can you do it yourself or does somebody have to help you out?</p> <p>Can you collectively create a</p>	<p>Observing and understanding activities connected with everyday life</p> <p>Relating such activities to performance</p>	<p>Enacting market scenes, which would focus on concepts of simple calculations, weight and measures</p>	<p>The lessons in the textbook Math-Magic Book – 3 such as <i>Lazy Crazy Shop</i> and <i>Adding Made Easy</i> could become a base for creating more stories related to simple calculations.</p> <p>The students could be encouraged to narrate their experiences in the market, in a shop or at a vendor's cart. They could create stories based on a topic such as <i>A Day in the Market</i>, <i>The Market during Diwali</i> (or any</p>

<p>little story about weights and measurement and then enact it?</p>			<p><i>other festival)</i> Such scenes could be narrated, written, drawn and enacted.</p>
<p>Environmental Studies</p> <p>Family and Neighborhood How many members does your family have? How are they related to you? Are you the youngest or the oldest among the children? Do you have friends in your neighborhood? Do they come originally from different regions? What kind of games do you play with them? Who is the oldest person you know in your neighborhood?</p>	<p>Understanding basic human relationships Thematic individual and group improvisations that enable understanding human relationships Recreating real life situations through performance</p>	<p>Observe family members Speak to the older family members about their lives – what their times were like; what they liked to do best; and how they spent their time then Weave a story around simple acts and situations experienced at home, in the class and school, in the community, market places, festivals, traffic jams and narrate it to your friends Enact the story with them</p>	<p>The teacher could refer to the lessons <i>Our First School</i> and <i>Families can be Different</i> in the textbook Looking Around Textbook for Class III and encourage children to learn about different cultural aspects of families. Children should be encouraged to find out which of their family members can sing, dance, narrate stories, and are good at making <i>rangoli</i> or <i>kolam</i> or <i>mehendi</i>, in embroidery, knitting and stitching or painting. This will sensitize the children towards the arts The teacher could teach the students how to draw a map of the neighborhood and ask them to describe a day in the life of their street</p>
<p>Plants Can you describe the plants you see on your way to the school? Do you know the names of some of the common trees in your locality? What are the different kinds of flowers that you recognize? Can you draw pictures of the different shapes of the leaves of the trees? Can you draw pictures of the flowers? Which are vegetables you eat? Which of them grow under the</p>	<p>Recognizing and associating colors, shapes and texture with objects of nature Recognizing and reacting to plants in the surroundings Linking language, environment and different forms of expression</p>	<p>Comparing different kinds of leaves and flowers Creating animals, birds and human figures out of differently shaped leaves Encouraging children to draw the plants seen on different surfaces with colors locally available Looking for flower patterns and designs in objects commonly used</p>	<p>Children could be encouraged to describe the journey to the school – this could encourage them to be observant. The teacher could, for instance ask them to count the trees they see on their way to the school Discuss environmental issues related to their immediate neighborhood and what could be done to make a better living atmosphere The teacher could discuss the importance planting saplings</p>

<p>earth, on creepers and on shrubs? What shape do the vegetables have? Do these have curves and angles? Do they resemble geometrical shapes?</p>			
<p>Animals How many of you are fond of animals? Which animals do you like? How do you feel when animals are in pain? Do you think animals can communicate when they are happy, sad or angry? Which are the animals you commonly see in your surroundings? Do you think they are taken care of? What do you think should be done about these animals?</p>	<p>Identifying animals commonly seen by the child in its immediate environment Sensitizing the child towards its surroundings Generating awareness among children</p>	<p>Creating animal figures with thumb and finger prints Moving individually and in a group like animals and trying to mimic their sounds Exploring movements and actions in different rhythms Making simple masks/ puppets of animals, and use them for enactment</p>	<p>What are the animals children see in their surroundings and on their way to school? In what condition are they? Children should be made aware and sensitized towards the way animals are kept and treated. Children should be encouraged to look for an interesting story in a newspaper or magazine which can be read out, discussed, drawn and enacted among different groups in the class. The teacher could take the children to a local puppet show or any other performance which might become a take-off point for creative activity among children</p>
<p>Our Surroundings What do you do to remain healthy and fit? You must have learnt about personal hygiene. Do you also keep your surroundings clean? In what way do you help to keep the surroundings clean? What do you see in your surroundings? Is the air clean or is it smoke-laden? How does the water taste? Do you drink tap water or do you first re-filter it? Have you seen a well? Have you seen a river? What are the rivers crossing your state? What are the conditions of these</p>	<p>Connecting the individual body to one's surroundings and vice versa A healthy body and mind in a clean surrounding Developing perceptivity Sensitizing the students towards their surroundings Understanding environment and preserving it Associating tradition</p>	<p>Nature walks for observing the surroundings Draw what has been observed Create simple dramatic scripts on environment related issues Enact these making use of sounds, body movements, masks, placards and puppets Perform these for children in other classes Write poems and stories related to the environment as individual activity Make posters and collages as group activity Collect information on traditional</p>	<p>The teacher could take the children outdoors to see the area that surrounds their school Their observations could become material for discussions, enactment and drawing The teacher could introduce the children to and speak about literary works like Kalidasa's <i>Ritusamhara</i> Children should be encouraged to learn songs sung by their family members and their neighbors. They could in turn teach these to their classmates. The teacher could encourage listening to different regional songs related to social customs, seasons, occupation and myths and legends in order to expose them to different literary and oral forms of expression</p>

<p>rivers? Can you describe the different seasons? Does the atmosphere affect the seasons? For instance why are the summers becoming hotter than they were earlier? Why are the winters becoming shorter? Have you heard of ancient literary works that describe the seasons? Can you identify some prominent works? There are songs and dances connected to seasons. Have you heard or seen them?</p>	<p>with changing surroundings Encouraging conscious observation and debate on environmental changes</p>	<p>environment related performances belonging to different regions of the country</p>	<p>Importance of festivals, fairs, the weekly <i>haat-bazaar</i> and different occupations could be discussed drawn, written about and then enacted Discussions about current happenings should be encouraged Children should be encouraged to develop further on given situations turning them into stories. They could be asked to turn the story into a play and write its dialogues Simple puppets, masks and headgears prepared by children (class V) under the teacher's guidance could be used in the stories, situations and experiences they enact</p>
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Assessment

Assessment in the Arts can be made more meaningful and can reflect learning progress if and only if it moves away from the traditional notion of assigning grades and marks to art products. **Assessment of the arts should not be examination based and competitive, it should be continuous and comprehensive. What is required is a shift towards adopting a more flexible, child centered and process oriented approach. Ideally, assessment should also be based on the knowledge of how young children learn, develop and express themselves.** Assessment in arts education by and large is viewed by most teachers as complex and unique as compared to other learning areas, since the subject is more process oriented and activity based. Thus, assessment in arts needs to be **criteria based** and **process based**. Since arts education is integrated into the teaching learning processes at the primary stage whether it is integrated into languages, environmental sciences or mathematics, the teacher who usually teaches all these learning areas will also assess art related skills developing in the child while assessing progress and learning in other curricular areas. Both qualitative and quantitative assessment is required.

Criteria based Assessment

There is a need to develop indicators to assess children's learning and progress, which applies to the arts as well. In arts education, the child's observation, exploration, involvement and expression become decisive factors, on which the process of assessment and evaluation needs to be based. Since performance activity aims at an all-inclusive development in the child, the sense of joy in discovering the aesthetics of performance needs to be captured, apart from assessing the skill levels. Assessment of progress within the areas of singing, movement and rhythm must be indicative of its level of overall growth. The performance aspect in the form of song, movement and enactment becomes the medium to observe and study the link between individual and group activity. It is thus significant to look beyond immediate performance and not stop at a melody, a dance-step or an action taught.

As a teacher you may do assessment at three levels outlined below for six criteria, which have been identified and then further specified at three different levels as markers of progress.

Process Based Assessment

Since children's participation in the arts is an integrated holistic experience, assessment should also be holistic. To realise this, **assessment that includes both the process and product of art making is critical to understanding the child's learning and progress.** The art products of children provide only an impression of what the child has learnt during an art experience. It overlooks the learning of important components of artistry and other complex multi-level skills that are involved in the process of learning of the arts. **The learning processes in the arts revolve around *doing and making*, using the body, voice, and symbols to imagine and to represent meaning through the integration of thoughts, sensations, symbols and gestures.**

You will be interested to know that studies by experts in other countries have demonstrated that **learning in the arts is as objective a process as computing mathematical problems.** It involves the development of skills in execution, acquisition of a symbolic vocabulary, responding to materials and medium etc., which can be objectively assessed. **The means of expression and the content of expression is a personal choice and this is what accounts for the variation in expression from child to child.** Moreover, most of the aesthetic experiences manifest themselves through play, drawing, acting etc. which are externally observable behaviours which nevertheless have origins in subjective experiences.

General artistic processes such as discovery, pursuit, perception, communication, self and social awareness, skill, creativity, analysis and critique are common to all forms of art and need to be captured through a multiplicity of assessment methods. **Some of the aesthetic processes that cut across the visual arts, crafts, music, dance and drama are highlighted and explained in the following table. These are some of the processes that may be kept in mind while assessing children engaged in different forms of arts and also the 'product' that is finally assessed.** You will be wondering what all these processes are and what they mean. We have tried to give a brief explanation for your use in the following table 2:

The above mentioned processes are equally important in the assessment of arts. However, since there are so many processes the assessment might get complicated and over loaded. In order to help you, you may like to consider the following:

Over a period of two/ three months, a series of art activities covering all the processes may be planned.

The simpler processes of discovery, pursuit and perception could be focused on initially followed by more complex processes of communication, self awareness, skill use and critiquing could be taken up.

Children in classes I to III might exhibit processes of discovery, inventiveness and engagement, more readily than processes of analysis and critiquing. This should not be a cause for concern.

Children in classes IV and V, because of continuous exposure to art materials and media, will find their critical faculties better established. They may consciously be able to make a choice regarding what media is appropriate for a particular idea, how a set of symbols will communicate an idea effectively, how a certain style of execution can heighten the communicative value of the art work, how the inclusion of certain cultural elements heighten the effect of the art work, etc. These differences need to connect.

Let us now look at how the assessment can actually be done.