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CHAPTER I
CONCEPTUAL FRAMEWORK

1.1.0   INTRODUCTION

According to Rabindranath Tagore 'Literature**,** music, and the arts, all are necessary for the development and flowering of a student to form an integrated total personality.' Hence, the study of art is an essential part of every child's education. The arts have been part of mankind from the very beginning of life on the earth. Since people first sang and danced for their ancestors, since hunters first painted their quarry on the walls of caves, since parents first acted out the stories of heroes for their children, the arts have described, defined, and deepened human experience. All people, everywhere on this globe, have an abiding need for meaning to connect time and space, experience and event, body and spirit, intellect and emotion. People created art to make these connections, to express the otherwise difficult and inexpressible. A society and a people without the arts are unimaginable, as breathing would be without air.

The arts are one of humanity's deepest rivers of continuity and social wealth. They connect new generation to those who have gone before, equipping the newcomers in their own pursuit of the abiding questions like, who am I? what must I do?, where am I going? etc. At the same time, the arts are often an impetus for change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. The disciplines in arts provide their own ways of thinking habits of mind as rich and different from each other. At another level, the "arts" are society's gift to itself, linking hope to memory, inspiring courage, enriching our lives and its celebrations, and making our tragedies bearable. The arts are also a unique source of enjoyment and delight, providing the "Aha!" of discovery when we see ourselves in a new way, in a new light, grasp a deeper insight, or find our imaginations refreshed. The arts have been a preoccupation of every generation precisely because they bring us face to face with ourselves and with what we sense lies beyond ourselves.

The arts have been an inseparable part of the human journey and indeed, we depend on the arts to carry us towards the fullness of our humanity. We value them for what it is, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirit. That is why; in any civilization, the arts are inseparable from the very meaning of the term "education." We know from man's long journey and experience that no one can lay claim to be truly educate who lacks basic knowledge and skill in the arts.

If our civilization is to continue to be both dynamic and nurturing, its success will ultimately depend on how well we develop the capacities of our children, not only to earn a living in a vastly complex and ever changing world, but also to live a rewarding life rich in meaning and substance. This vision affirms that a future worth having depends on being able to construct a vital and complex relationship with the arts, and that in doing so, as with any other subject, is a matter of discipline and study.

The arts also make a deep contribution to education that has a reach beyond their intrinsic value. Because each arts discipline appeals to different senses and expresses it through different media, each adds a special richness and depth to the learning environment. An education in the arts helps students learn to identify, appreciate and participate in traditional art forms of their own communities and societies. As students imagine, create and reflect, they are developing both verbal and nonverbal abilities so essential and necessary for school progress. At the same time, the intellectual demands that the arts place in students help them develop problem-solving abilities and such powerful thinking abilities as analyzing, synthesizing and evaluating. A comprehensive, articulated and thorough arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation and self-motivation necessary for success and growth in life.

A comprehensive approach to the study of art is related to personal interest, experience and abilities of learners as well as to other subjects in the curriculum. An in-depth art education helps students understanding in the historical and cultural context for work of art, enhances their understanding of the nature of art and develops their ability to analyze critique and make

informed judgments about art. In this way, the idea that the students educated in art understand that people create art and reflect upon what they have made to seek and construct meanings through their encounters with art thereby creating narratives. They also question and prove the significance and value of art in their individual and collective lives. The studies of arts have significant importance in the school education. The present study is an attempt to impart art education to school students with the help of advanced technology like, computer and internet that may help them to conceive and understand arts education in a more comprehensive way than the traditional method of learning art education.

1.2.0   CONCEPT OF ART EDUCATION

The purpose of education is to prepare a person to live a meaningful life by achieving an overall development of his personality. Art plays an important role in this context. The involvement in art nourishes the perceptual, emotions, cognitive, intellectual, creative and technical development of the participant. The multidimensional contributions of art in the growth of human life and development categorically assert its vital role in education. The reports of various education commissions and seminar on art education reiterate the need for giving ample importance to art in school education. Artistic creativity and aesthetic appreciation are being used in psychotherapy, in education of the mentally and physically handicapped children and in the development of general creativity that can be applied to various disciplines. Scientists recognize the value of art for the advancement of creative thinking in science (Sen, 1992). Art is now being recognized not only as a subject in the curriculum but also as a medium. Herbert Read (1958), the renowned Professor of Art, says that art should be the basis of all education.

The arts reflect the ethos of the region. Artistic expression in music, poetry, dance theatre and in the creation of forms have been part of human life from the very beginning. It is not something new and strange - it is an integral part of human existence. Hence, exposure to the local environment and arts should be an essential activity of the school art programme.

Art in general is also a valuable tool in education. Exposure to music, books and visual art provides a peculiar emotional security. It helps maintain the essential emotional balance in life and live with a proper sense of reality. Aesthetic experience increases the scopes and possibilities of thinking, feeling and imagination. One realizes that others also share the same ideas, dreams, feelings and encounter similar problems that one has. This empathetic experience ensures immense emotional security.

Besides individual expression, the arts provide an opportunity to study and appreciate the contributions made in the past and present. By learning to appreciate music, painting, dance and theatre, one develops aesthetic sensibility and sensitivity to a better understanding of people belonging to other cultures. We can build a harmonious society, a productive nation or world itself with a deep sense of appreciation. For this, it would be necessary that the arts programme in school makes the child familiar with the tradition of arts of the region. From the strength and confidence gained from the familiar, it will be possible for him/her to respect and appreciate the culture and contribution made by others.

Art education constitutes an important area of curricular activity for the development of the wholesome personality of the learners. Art is a process of fulfillment running through every aspect of life and it goes on in a creative, productive and joyful manner. Art education helps to explore various means of communication (verbal and non-verbal). It encourages to develop creative expression and sharpens senses through keen observation of the environment. It helps to discover preferences through exposition to variety of material and identify the personal form and style of expression. It develops awareness of various art forms in and around the environment and locality and develops skills in the use of various tools, instruments and other art materials in the process of experimentation and exploration. In the process of discovering space, organization, colours, forms, lines, texture, movement, sound etc., learners develop a sense of organization and a sense of design which inculcates in them a sense of order with regard to their personal appearance, home, school and community. It also develops aesthetic sensibilities and respect for social values and cultural heritage. The idea of creative art involves all the elements of commonly known art forms-visual, performing and language arts, namely music, dance, drama, drawing and painting, modeling and sculpture, or construction

work, pottery and ceramic work, poetry and creative writing and other art connected craft forms.

All the positive values and attitudes towards life should be cultivated in the formative stage of children. The age old saying, "Catch them young" is applicable here. By considering the value of the contribution of art to the lives of individuals and society, art must be given its proper place in school education. School education deals precisely with the formative group. During this period children undergo different experiences in their day-to-day life. It is necessary to have a creative outlet to maintain the balance of their mind. Here art education gives opportunities for free expression of one's self, to release one's tensions and emotions and to express one's aspirations. The creativity of a child can be directed through an aesthetical channel. Thus, maladjustments of child can at least be reduced. Here art functions as a safety valve to control the passions of mind, rather than being controlled by them.

Involvement in art makes one sensitive to nature, fellow beings and to the environment. One tries to identify oneself with others and cultivates the ability to generalize the experience. Thus, through art one can objectify reality. So, art education basically deals with the training of students in human sensibility by making them sensitive towards aesthetic sensibility in objectification of reality and to understand generalizations (CBSE, 1989). Again, when a child intends to draw something, he actually comes across a problem that he tackles in a peculiar way. Such attempts to solve problems not only give one confidence but also enables him tackle unfamiliar situations. Cultivation of such abilities in young minds has important educational value. In this connection, Agarwal and Biswas (1968) rightly cited the view of Dr. Radhakrishnan that, "Try to remove poverty by application of science and technology, poverty of mind requires to be removed by Fine Arts, Aesthetic and spiritual values contribute to the making of a full man, man's creative side is nourished by Art."

1.2.1 Importance of Art Education

If art education is to serve its proper purpose and function, each student must develop an understanding of questions such as, what are the arts?, how do artists work ?, what tools do

they use?, how do traditional, popular and classical art forms influence one another? why and how are the arts important to society? etc. As students seek out answers to these questions, they develop an understanding of the essence of each of arts' disciplines and of the knowledge and skills that enliven it. The content and the inter-relatedness of the disciplines, especially, go a long way toward producing such understanding. However this does not imply that every student will acquire a common set of artistic values. Ultimately, students are responsible for their own values. What the art disciplines can do is provide a positive and substantive framework for those who teach young people why and how the arts are valuable to them as persons and as participants in a shared culture.

Prof. Savita Sinha, Head, DESSH, NCERT, highlighting the importance of the review of National Curriculum Framework for secondary education, 2000 hinted at the importance of Art education in school. According to her Art Education does not receive proper importance in school education though it plays a crucial role in the development of children in respect of creativity, appreciation and aesthetic sensibility.

The intension of Art education is not to create a group of artists, but to make individuals capable of enjoying and increasing their awareness of happiness and to become better human beings. It is a form of man making education. Realizing the importance of art education mainly of fine arts Dr. Radhakrishnan says, "Try to remove poverty by application of science and technology, poverty of mind requires to be removed by fine arts. Aesthetic and spiritual values contributes to the making of a full man, man's creative side is nourished by art."

1.2.2   Objectives of Art Education

The purpose of art education in school is not to create a group of artist but to make the students capable of enjoying art by encouraging and enkindling their aesthetic sense. The general objectives of art education in school education comprise artistic cognition, artistic appreciation and the cultivation of artistic skills. According to CBSE (2010), following are the objectives of art education.

- To help the student to consolidate past experiences and knowledge.

- To introduce the student to new media and techniques and their use for creative expression and for making objects of common use.
- To provide opportunities for the development of awareness about folk arts, local specific arts and other cultural components leading to an awareness and appreciation of national heritage.
- To help the student to use artistic and aesthetic sensibility in day-to-day life situation.
- To help the student to achieve a balanced growth as a social being in tune with our culture through projects on natural and cultural heritage etc.
- To get acquainted with the life and work of the local artists/artistes.
- To develop creative expression through locally available material with the help of the community.
- To refine the sense of appreciation of the beauty of nature and the basic elements of art forms.

It is a major human desire to attain higher levels of existence that inevitably presupposes the state of a good life. According to Broudy (1954), good life is a state of existence characterized by physical well-being, emotional security, excitement and self-realization (or sense of worth and achievement). Therefore, we can assume that anything contributes to the attainment of such a life is valuable to the individual. Art is a unique form of human self-expression and its education can helps achieving this.

1.2.3   Forms of Art Education

Art is not only to blindly copy the old masters or copying the teacher's work in a rigid manner but to help learners express themselves in creative and imaginative ways. Creative arts cannot be a substitute of Work Education under which a few artistic activities may be conducted but the approach and product would be different. At the secondary stage, art education is closer to the local folk art, craft and folk theatre. Basically art education is found in two forms, visual arts and performing arts.

1.2.3.1 Visual Arts

Visual arts comprises of mainly two dimensional and three dimensional pictures. Two-dimensional or Pictorial form of visual arts includes drawing and painting, collage making, printing making, photography and computer graphics (wherever possible). Three-dimensional form of visual arts includes clay modeling, pottery, carving, sculpture and construction.

1.2.3.2 Performing Arts

Performing arts comprises of mainly Music (Vocal, Instrumental), Movement and Dance, Creative Drama and Puppetry, Creative Writing and Poetry.

In case of art forms, like literature, the context of meaning has to be located in the total work that is constituted or words, sentences and paragraphs. They lack the peculiar qualities of visual art form that enable the later to communicate meaning instantly. These peculiar qualities are absent in many other forms of art like music, drama, dance etc., where the final understanding of the whole depends to a great extent upon the observer's memory and attitude. The value of the representational features of visual art in education is a well-accepted fact. Moreover, aesthetic experience adds new dimensions of meaning to human life. The study of visual art is also informative in many ways, as it gives information about the customs, habits, attitudes and values of different generations of people. Both the forms of arts are very much essential for young students to express their talents and to add meaning to their communication process. Hence, both the forms of arts have places in the school curriculum either in the forms of curricular or co-curricular activities. In the present study, the major focus of the researcher is to enhance visual art forms of secondary students.

1.3.0 ART AND DIFFERENT DEVELOPMENT STAGES OF THE CHILD

It is no doubt that art education is vital in the growth and creative development of a child. In order to get the maximum benefit of education, art should be taught in the schools. Any discussion about teaching art in schools must be started with certain vital questions. They are,

what should be taught in art education?, whom should it be taught? and how should it be taught? In order to answer these questions one needs to understand the different stages of development of a child and how one responds in different stages. Any methods to teach art, without a proper understanding of these developmental stages will definitely hamper the natural creative development of a child.

The world of children is entirely different from that of an adult. Their likes and dislikes are also different. Whatever the former thinks important may not be so for the latter. Hence, their artistic expressions also differ. Children give more importance to the process of work, in comparison to the adult who stresses on the importance of the final product. For children, art is merely a means of expression. Since the child's thinking is different from that of an adult, the child's ways of expression also are different. This is a very crucial factor in the art education. The adult, who tries to help a child in his artistic work, should take all these things into consideration. While suggesting a proportion or colour scheme he should properly understand the child's point of view and his taste. Otherwise he may contribute towards hampering of the natural growth of the child, the adult's attempts may ultimately discourage the child rather than giving him a correct direction.

It is very important to clarify the term 'self expression'. It does not stand simply for the expression of thoughts and ideas. Thoughts and ideas can also be expressed imitatively. The final product and modes of expression have decisive importance to adults. According to Lownefeld (1947), "the mode of expression to a child is more important to a child than the content; not the 'what' but the 'how'. That is why 'scribbling' or even 'babbling' are means of self-expression and can be considered forms of art creation." When a child is compelled to make a drawing with correct proportion according to the adults' taste, it creates tension and dissatisfaction to that child. When he finds it difficult to perform the test, he becomes conscious of his inabilities and feels lack of confidence, or develops a feeling of inferiority. Since the child's control of his body movements is not developed, he is unable to correlate them with his visual experience.

As the self-expression means the appropriate mode of expression according to the age level of the child, so, if a child is given opportunities for free self-expression, he can express his thoughts and ideas freely according to his level of existence. This creates confidence in him and promotes him to think independently. This independent thinking enables him to tackle many emotional and mental problems he encounters in life. The free expression also serves as an emotional outlet.

In order to stimulate a child in his creative works the basic connection between the child's emotional experiences, his mental level and creative expression have to be taken into account. The subject matter of creative art is totally different from other fields of activity. Hence, it is necessary to clarify the relationship between the various development stages and the matter of art education.

In other disciplines, the subject matter changes according to the child's developmental stages. But in art the subject matter does not undergo a drastic change. For e.g.,a six year old and sixteen year old, picturise man and environment in totally different ways. For the former 'man' means mainly a projection of his self. In the case of the latter, since he has already discovered that man is a part of his environment, he tries to picturise with a conscious consideration of size and proportion in comparison to what surrounds him. Hence, it can be concluded that there are no generalized and standardized ways of picturisation. The parameters vary for different age groups. In creative art the term "perfection" always has a relative meaning, as it necessarily refers to the child's experience. The standard of perfection for a six year old is identical with the representative symbol of the object. Hence, it would be unnatural to expect a drawing of an object with all its details from a six year old child. Lowenfeld (1947) has conducted a systematic study on child art and made a categorization taking into account the difference in age. Those are given as follow.

1.3.1   Scribbling Stage (2 to 4 years)

This period has been identified as the initial stages of self-expression and known as the "scribbling stage". At some point, usually at about two years of age the child when given a

pencil, will start to make marks on the paper. He is not able to control the movements of his hand and the outcome is mere lines, which indicate the undirected movements. In this stage the scribbling are not ordered. They are bold or dainty, and they reflect the character and personality of the child. At this stage the child has no control over his motor activity. At this stage the child's free-expression should not be interrupted. By any means and he should not be forced to adopt the standards of the adult. Through repetition the child slowly gains control over his movements of hand, which he eventually finds as a vital experience in his growth. Not only does the child gain confidence from this feeling of mastery, but also for the first time he visually experiences what he has done kinesthetically.

1.3.2   Pre-schematic Stage (4 to 6 years)

At this stage, the child shows representational attempts in his drawing and consequently tries to give representational form to what he does. Sometimes he tries to draw a circular figure for the head and longitudinal figure for arms and legs. There is a constant change in the employment of forms of symbols by the child in this period and it is known as the pre-schematic stage. The greater variety of forms of symbols representing the same object is one of the characteristic features of this period. As far as the spatial relationship is concerned no other correlation among objects is attempted other than emotional experiences. Proportion of figures mainly depends on the significance accorded to an object by the child. In the usage of colours, the child does not try to bring out the actual colour of an object. There are deeper psychological meanings in the choice of colour, but these meanings are highly individualistic and depend widely upon subjective interpretations.

1.3.3   Schematic Stage (7 to 9 years)

In the schematic stage, after a long search, the child achieves a highly individualized and a definite concept of form of man and the environment. In pure schematic representation, no further representational intentions beyond that which are represented are visible. According to Lownfeld (1947), at this stage, there are three principles forms of deviations that can be seen in the drawings of children. They are:

- Exaggeration of important parts
- Neglect or omission of unimportant parts
- Change of symbols of emotionally significant parts

Another important change noticed at this stage is the introduction of the "base line". The psychological implication of this base life indicates that, the child has grown to an age and has started feeling a part of the world. It is a very important development in a child's life. It shows a clear indication of the child's acceptance that he is a part of the environment. But at this stage also child give importance to his subjective experiences. For example, a child makes a drawing of a town. Sometimes just below the centre of the paper he may make a base line horizontally. Houses are built on this base line. Near the house there is a road. In order to show buildings of the opposite side of the road, normally the child puts the paper upside down and draws buildings at the other side of the road. When the paper is kept in the original position, an adult can see those houses were drawn up side down. Here, actually the child thinks that he stands in the centre of the road. Since the child is controlled by his subjective experiences, he does not feel that the houses on one side of the road were drawn upside down.

Children at this age often make X-ray pictures. For example, if a child wants to picturise a man sitting in a house, he first draws the house and then draws a man on the wall of the house. But, the child actually thinks that the man is sitting inside the house. It is not the objective experience but the child's subjective experiences that make him draw such pictures.

At the schematic stage the child gradually discovers that there is definite relationship between the colour and the object. Such consciousness is often seen in the awakening process of all the spheres of the child's development. This period is known as the "stage of objective colour", in the development stage of a child. Once the child discovers the relationship between the object and the colour, he repeatedly applies the same colour to the same object in his other drawings. There repetitions do not signify any stiffness or rigidity. On the contrary, there are the result of a discovery of a new kind of experience and expression of the enjoyment of mastery. The repetition of the newly established relationship between colour and object is known as "colour schema".

A child, through repetitions, tries to achieve mastery in drawing to express a particular experience. The child enjoys the mastery he has achieved and this makes him confident. As part of this repetition a child may unconsciously achieve a sense of design in his drawings. This is because the repetition of the same object in the same paper may give a sense of rhythm. Rhythm is one of the characteristics features of design. A child achieves a sense of design, when he deals with space in drawing. All these achievement are quiet natural from the point of view of the child's development. Due to the innate "Space concept" and innate desire for repeating "form concept" (schema) the child develops the capacities of an "innate designer".

According to Lowenfeld (1947), clay modeling can start from this period onwards. Each medium has its own possibilities and limitations. The child can make three-dimensional objects in clay. Because of its plasticity, clay provides an opportunity to the child to discover new forms and meanings to his initial idea. The flexible nature of clay permits a child to experiment and play. The figure can frequently be made change to its position by twisting the figure, changing the expression, adding and removing many parts. All these qualities are very important from the point of view of self-expression.

1.3.4 The Gang Age (9 to 11 years)

There is a growing feeling for independence visible in children from the age of 9 to 11 years. Group friendship or "gangs" of the same sex are common. Boys despise girls and vice versa. Orders from the elders are not always willingly obeyed. During this age the first real awareness of the sexes also arises. Girls are more eager to dress, boys prefer company, belong to secret gangs that have rules of their own, and lead wars against girls. Such wars are only compensations for the awakening feelings of affection, which are the forerunners of adolescent feelings, though are not the same. These stirrings are all too clearly seen in the child's creative work.

In schematic age the child uses geometric lines to distinguish girls from boys. But the child may realize that those geometric lines are not sufficient for self-expression. The child then tries for an expression that relates the figures drawn more to nature. There is a dawn of realism seen in children's work. By realism one does not mean the imitation of nature as a mere photograph in nature. Rather it means that, the attempt is made by a child to represent reality as a visual concept. Though at the age of nine children make changes in the size of the figures to show their importance or quality, later gradually almost at the age of 10 years, that tendency disappears. The child tries for details on some parts that are emotionally significant to him. There is a change in the representation of space from the symbolic of "base line" concept to a more realistic representation. Actually the child has not developed a conscious visual perception of depth, but it should be seen as the first step towards such a perception. The child realizes that a tree, growing from the ground, will partially cover the sky. Hence child becomes aware of overlapping, and thus another step towards a visual concept has been perceived.

1.3.5   The Pseudo Realistic Stage/The Stage of Reasoning (11 to 13 years)

After the gang age the child would have developed enough intelligence to tackle almost any problem. Yet he is still a child and most of his thoughts and behaviour show that immaturity. This is obvious from the ways he expresses his imagination. The child's imaginative activity is more or less unconscious, but in the case of an adult it is controlled and conditioned. This change in the imaginative activity from being not fully conscious to critical awareness, related by the physical changes in the body is one of the most important characteristic features of the adolescent period. So the real function of art education at this stage is a preparatory one, as it helps the child to tackle the many sided crisis of the adolescent period.

Children are highly creative. But owing to their critical awareness towards their imaginative activity, adults may loose their creative ability. Due to this critical awareness an adolescent may feel shame about his poor performance in art. As part of a preparatory stage to adolescence, for the first time attention has to be shifted from the actual working process to

the final product at the pseudo-realistic stage. Thus the final product of art acquires more and more significance with the increase in age.

In the works of children who are closer to adolescence, two different types of approaches will be visible. One is "visual" type and the other "haptic" type. The former reacts more definitely towards visual stimuli while the later is concerned more with an interpretation of subjective experience. Visual experiences refer to the optical sense of a child. They are concerned with the differences of colour and light, and shadows, introduced through atmospheric conditions, as well as with perceptive interpretations of space. Subjective interpretations are those, which emphasize the emotional relationship one has with the external world. Those who employ 'Visual types' feel as spectators and look at their work from outside. Subjective minded people feel involved in their work. A visually minded child should not be forced to involve himself in his work as the haptic one and the haptic-minded child should not be asked to approach his work from the perspective of a spectator. Stimulation at this pseudo-realistic stage should focus on bridging the gap between the unconscious approaches of childhood and the critical awareness of adulthood.

1.3.6   The Crisis of Adolescence

Adolescence period is known as the period of crisis in human life. Crisis means passing from one stage to another under great difficulty. Here the crisis is connected with difficulties of passing from one development stage to another, from the period of childhood to maturity. Here the crisis is more complex, in which boy, emotions, and mind have to adjust to new situations. Therefore, this period is to be understood as an important period in human development. Very often one can notice the changes from happy, open-minded children to shy and serious looking youths. Much of this change is due to the degree of difficulty under which the individual has passed the crisis of adolescence.

As part of the changes taking place in the spheres of mind and body, there is a growing tendency towards naturalism, visible in the creative works of the child. Naturalism here is an attempt to make figures with all its details as seen in a photograph. Children make constant

efforts to get such an effect in their art works, because, as part of the critical awareness they try to compare their work with the outside, real objects. When they don't get such an effect in their works, they feel frustrated and sometimes they may even stop their work. In order to tackle such situations the traditional methods of teaching techniques directly cannot work here, because for the children again it may become a big problem. Moreover in a classroom, the average students may have problem of hand and eye coordination. A child may not get the same effect as the teacher got. Another important factor regarding the techniques is that they should not become an end in themselves. They should be used as means to an end. In absence of such a process the main purpose of art education may divert into something else, and child won't get a chance for free-expression. Techniques should not be taught; instead they must be born out of the need for expression.

The above discussion has thrown some light on the different developmental stages of children and the particular characteristics of their art and drawings at each stage. So, the particular nature of a art and drawing is highly related with the age level and the emotional experience of a child. Any attempt to stimulate a child in his drawings should be done with care. Therefore the answer to the questions what should be taught and how should it be taught, should be based on the particular age level of a child. One cannot expect a six year old child to make a drawing of human figure with all its proportions and details. Initially children show definite interest towards the working process, the concept of final product becomes an issue from adolescence period onwards. It occurs due to development of a critical awareness in them in their adolescence.

1.4.0 POLICY DOCUMENTS ON ART EDUCATION IN SCHOOLS

Since independence, various policy documents of the Government have mentioned art education as an area of immense importance for the overall development of students. The report of the Education Commission, 1952-53 emphasized that "release of creative energy among the students so that they may be able to appreciate cultural heritage and cultivate rich interests, which they can pursue in their leisure and, later in life". This has been described as

one of the main functions of secondary education, which recommends that subjects such as art, craft, music, dance, etc. should be provided a place in the school curriculum.

The Kothari Commission Report, 1964-66 emphasised that values discovery and invention education for creative expression acquires added significance in the following lines. "Adequate facilities for the training of teachers in music and the visual arts do not exist. The neglect of the arts in education impoverishes the educational process and leads to a decline of aesthetic tastes and values." It recommended the Government of India to appoint a committee of experts to survey the present situation of art education and explore all possibilities of its extension and systematic development.

As a result, in 1966 the Governing Body of the NCERT appointed a committee under the Chairmanship of Shri K.G. Saiyidain to examine the whole question of improvement of art education in schools. The Committee submitted its report in 1967 with a set of recommendations emphasizing the aims and objectives of teaching art in schools, the critical role of art education in achieving the main educational goal, and the necessity of art education at all stages of education starting from the pre-primary stage. Its recommendations include planning of art education on a much broader basis and training of art teachers by teacher training institutes of the universities, so that after completion of courses at the art schools the students can be admitted to professional training in art education at these institutes for becoming trained art teachers for upper primary and secondary stages. The Committee recommended introducing art education departments in teacher training institutes of the universities. It also recommended that NCERT too should have an art education department at the earliest.

The National Policy of Education, 1986 emphasized fostering among students an understanding of the diverse cultural and social systems of the people living in different parts of the country as an important objective of school education. As a follow up of the 1986 Policy, the Program of Action, 1992, gives "an illustrated view on the cultural perspective interlinking education and culture in order to promote the process of child personality development particularly in terms of discovering the inherent potentialities of the child".

All the three previous National Curriculum Frameworks (NCFs) of 1975, 1988, and 2000 emphasized art education by defining its aims and objectives in the school curriculum. The teaching of the different arts - dance, music, painting, etc. should be based on the same fundamental principle of providing students opportunities for perfecting their own capacities and helping and encouraging them in the process. There was a paradigm shift in the objective of art education from dignity of labour by working on crafts to developing aesthetic sensibility and free expression. The NCF, 2000 recommended that "Art education programme should concentrate on exposing the learner to folk arts, local specific art and other cultural components, leading to an awareness and appreciation of our national heritage. Activities and programmes and themes should also be chosen and designed so as to promote values related to other core components like India's common cultural heritage, history of freedom movement and protection of environment." Learning by doing and a wide exposure to art forms is a must for self-expression and widening of the learner's own experience. Art education should not be fragmented. It should adopt an integrative approach at all stages up to Class X.

India is not the only country where this problem of art education exists. This is a worldwide phenomenon, which was taken up by UNESCO in the year 2000 with an appeal by the Director-General of UNESCO for promotion of art education and creativity at school level as part of development of a culture of peace. In his address he said: A more balanced kind of education is now needed, with scientific, technical and sports disciplines, the human sciences and art education placed on an equal footing at the different stages of schooling, during which children and adolescents must be able to accede to a learning process that is beneficial, more broadly, to their intellectual and emotional balance. In that respect play activities, as a vital form of creativity, are one of the factors that deserve to be encouraged in the teaching of the arts. Arts teaching should stimulate the body as well as the mind. By setting the senses in motion, it creates a memory, which sharpens the sensitivity of the child and makes him or her more receptive to other forms of knowledge, notably scientific knowledge. Furthermore, it develops individuals' creative faculty and directs their aggressiveness towards the symbolic object of their choice.

Considering the recommendations of different policy documents of art education, it is very clear that the condition of art education in Indian education scenario including school education is in a quite deplorable condition and there is a very strong need to improve the status of art education by providing it as a subject of study with a age/stage specific curriculum and employing a systematic approach of teaching and learning for the holistic development of children.

1.5.0   DEVELOPMENT OF ART EDUCATION IN INDIA

Today art education has become an important subject of school curriculum. Before, it was not so much popular. Previously art education was treated in a traditional approach to show or propagate different religions in different art forms. It always had topics related to faith, adaptation and events related to religion. Then the reach of art education extended to royals and rulers and manifested as royal philanthropy in various forms. This can still be seen in the courts of ex- rulers and kingdoms of yore. Even in the Mughal period, art was patronised in the form of portraits of rulers, their achievement in wars, hunting, etc. It was seen in royal courts depicted by courtiers and courtesans in a particular ruler's fiefdom. Before independence when the Britishers came to India, the artists of the Bombay and the Bengal schools adapted the European style because of the ruler's strong and visible influences. The subjects of art education were Indian but the approach and style was distinctly European. After that the adaptation changed to individual styles and forms. That reflects and relates to the continuously changing situations and influences of those times. Thanks to the social upheavals and newly found freedom of a nation, around the 60's the freedom to experiment in art took a new meaning and place in the Indian education system. At the school level, art activity and the thrust given to art was evident. The style and pattern of work and the academic approach in art education depended upon the particular teacher teaching the subject. The children followed the same style like their masters subsequently. As the perspective and approaches changed in society, the system and style of education also changed along with it. Art education was not obviously to be left behind. More freedom, bold techniques, appreciation and dedication with creative expression came in art education. Today art education is a compulsory subject in the schools curriculum. It gives a feeling of relaxation and mental peace as a catharsis of a child's

personal expression. It really helps to develop an understanding linking one to the other in an easier and more understandable way. Now-a-days schools follow this approach and the graduates of fine arts are working as art educators in schools.

1.6.0   SCENARIO OF ART EDUCATION IN INDIA

From the development of art education in India, a scenario of art education in India emerged in the Indian schools. The scenario of art education in Indian schools can be seen in terms of past and present scenario**.**

A few decades back art in school education in different stages meant a standard version of the child copying or coloring what was shown or drawn for him by the teacher. This resulted in the child only picking up or imbibing what the teacher made and there was not enough scope for creativity of expression through emotion, perspective or otherwise. The child was allowed to make or draw/paint fixed patterns or subjects as decided and perceived by a particular teacher. This in a way culled the child's innovation and perception resulting in the child not being able to explore, experiment or visualize newer subjects and forms. After independence, over the years, impact of and changes in modern art are seen in art trends and also in art education. Art is accepted as an expression of emotion. Most of the art schools followed this approach and so graduates from such art schools who were working in art education in schools were pursuing a similar standard approach. And hence we find and realise the importance of the child's expression coming out with his own emotional experiences.

In today's sphere of education, art is looked at from a very different perspective right from the teacher to the student level. Art has gained a new form, meaning and look. Now, fortunately, certain schools from the very base have given due importance to the child's overall development. Hence art is one of the major subjects, which is given proper focus. Here the child's own expression through his creative work even in art is always appreciated. The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, academic pursuits or even in leisure. The arts are indispensable to freedom of inquiry and expression. As students work at increasing their understanding of such

promises and challenges presented by the arts, they are preparing and indirectly contributing to the nation's storehouse of culture. The more students live up to these high expectations, the more empowered our citizenry will become. Indeed, helping students to reach this depth is among the best possible investments in the future of not only our children, but also of our country.

1.7.0   PLACE OF ART EDUCATION IN CBSE CURRIUCULUM

The art education syllabus of CBSE includes both Visual art and Performing Art. The curriculum related performing art involves the components like, music (vocal, Instrumental); Movement and Dance; creative drama and puppetry; and creative writing and poetry. Though the present study is delimited to the visual art only, the brief syllabus followed in visual art is given here for the clarity of the readers. The syllabus of visual art includes the following components.

(a) Two dimensional or pictorial activities

Study of visual resources and means of creative expressions in terms of:
- Study of lines, strokes, colours, shades, tones, textures, etc.
- Sketching from nature and surrounding.
- Creative use of colours to show space, atmosphere, subjective moods.
- Creative use of perspective in spatial relationship.
- Study of calligraphic strokes of Devnagari and Roman alphabet.
- Use of contrast as an expressive element of art.

Study and use of various media and techniques to the extent of their availability in terms of:
- Pencil, charcoal, watercolor, crayon, oil colours, poster colour and gouache, acrylic colour and other unconventional sources of colours.
- Collage and mosaic work with a variety of coloured papers and coloured printed pictures / photographs from magazine and news papers.

- Print making: Mono printing, printing with wood-cut blocks, lino-cut and metal foil: serigraphy (silk screen), self made stencil etc.
- Basic knowledge of computer graphics.

(b) Three dimensional or sculptural activities

Study of basic forms including,

- Study of various materials such as clay, plaster of paris, soft stone, wood, metal scraps, plastic sheets, wire thread, papers and card boards.
- Study of natural and man made forms, human figures, birds, animals, vagitation and other objects like house hold items, buildings or as desired by the students.
- Objects of day to day use in groups and in different settings and arrangements.

(c) Theoretical understanding of art and culture

- Short notes on important aspects of Indian art and culture based on social studies. Such writing may be based on reproductions of art work printed in textbooks.
- Contribution made by any one contemporary artist
- Knowledge of terms: Contour, texture, graphic, form, volume, space, tone, printmaking, collage, armature, modeling in relief, mobile construction, appliqué, calligraphy, layout, poster and composition.

1.8.0 ART EDUCATION AT DIFFERENT LEVELS OF SCHOOLING

The needs and requirements of the age group in relation to art education play an important role in deciding the relevance of the curriculum. Each age group shares some particularities as common, which are the characteristics of that age group. And based on the demands and problems of a particular age group are necessary for the development of a meaningful art education curriculum. The following are the different stages which can take place in art education as per age wise growth of the child.

❖ Pre-primary Stage (4-5 years of age): During this stage, child's own concepts, confusions, conclusions may or may not have any base. The image may look abstract but there is a certain interpretation of the child in his or her art work.

❖ Primary Stage (6-12 years of age): During this stage the child starts knowing his/her surroundings and relations. Thus perceptions, observations and experiences are reflected in his or her creativity. So their art work is largely based on their expression of emotions.

❖ Secondary Stage (13-16 years of age): During this stage, considering situations aroused in this age group, one may find the child's own self-restriction over his or her expression. The concepts are dominated by perception, especially visual perception and so the expression looses the base of freedom. At this stage references and methods can be helpful to motivate the child for being creative. References of well-known works of art and a specific syllabus consisting of studies of different areas such as, life, still life, design and compositions are introduced and practiced. Visual arts education is a major component at this stage. Visual arts education in every subject fosters a pro-active involvement & engagement in learning. It develops a creative, committed and exciting school culture between teachers, students and parents. It helps in creating a dynamic, coordinated and cohesive curriculum. It builds a bridge vis-a-vis with the larger community, with a broader cultural base and other institutions.

1.9.0 ADVANTAGES OF COMPUTERS IN EDUCATION

Computers can be used in teaching different subjects in the classroom, and it is up to the teacher to incorporate the use of computer in his/her teaching. The advantages of the computer in classroom teaching-learning process are of three type viz., inherent advantages, benefit to teachers and benefit to learners. Zyoud (1999) mentioned following advantages of computers in education:

- It offers interactive learning. The learner is constantly prompted to respond to what is presented and the dialogue can be shaped in terms of those responses.
- It is unfailingly accurate and precise. It does not tire, and its attention does not falter.

- The computer is a mentor with the patience of job and a consistency of attention and immediate feedback unmatched by the most masterful teacher. It can offer more frequent feedback than a teacher.
- It can supplement regular classes to a certain extent.
- It can accommodate different speeds of learning.
- The computer is consistent unbiased, and has no 'off days'.
- The computer can be an extremely powerful educational tool, offering individualized attention and allowing students to work as per their own pace.
- Programmed properly, it can diagnose areas of weakness and provide appropriate practice materials.
- In comparison with other means of producing visual information, the computer is very efficient. A computer can store, move around, retrieve and present thousand of different pages in any order it is told to in seconds.
- The computer is also extremely versatile; it can produce a wide range of visual information and display it in various different ways. Text and graphics may be mixed, pictures, or parts of them can slowly appear or disappear, there can be movement in the picture: letters, words, figures, people, animals etc. can at various paces.
- The computer offers a valuable source of self access study adaptable to the learner's level.

1.9.1 Advantages to the Teachers

- *Modification in Exercises:* The exercises are modifiable unlike a textbook lesson.
- *Free from Time Constraints:* It frees the teacher from some constraints imposed by heavy teaching schedules. By taking over tedious mechanical tasks like the correcting and marking of simple exercises, it allows them to spend more time on preparation and on activities such as discussion, simulation or project works.

1.9.2 Advantages to the Learners

- *Accessibility*: The learner can work whenever he wish and can work as per his/her convenient time.

- *Feasibility*: Computer networking will be a boon to distance learners. They can sit right at home and communicate with their peer group, and their tutors, provided they have a computer/terminal which is networked or connected to other computers/terminals at the disposal of the other distance learners and tutors.

- *Potential for personalized instruction:* A teacher in a (conventional) class room will not be able to concentrate on each and every learner and give each learner the instruction/s s/he needs. A computer on the other hand has potential for personalized instruction, devoting attention to each and every learner.

- *Attention and Concentration in Activities:* The learner has the exclusive attention of the computer when he is working with it unlike in a classroom where the teacher cannot concentrate on the activities of a learner all the time.

- *Group Learning:* Groups of learners can work at a single computer or terminal.

- *Element of competition:* Most of the programmes have a scoring pattern which awards points for a right answer and takes a way points for a wrong answer. This creates an element of competition among the learners.

- *Powerful motivation source:* For motivating to students in productive study the computer acts as a catalyst, stimulating learners' responses.

- *Immediate feedback:* Computer takes in the correct responses, and acknowledge it and it informs the learner immediately if the response is incorrect.

- *Individual differences:* The programmes respect the individuality of the students by allowing them to make frequent choices with many options.

- *Relaxation:* Students are more relaxed as they are no longer afraid of being corrected, judged or watched. In fact, they create their own environment around the computer, a sort of privacy where intruders are not welcome.

1.10.0 COMPUTERS IN ART EDUCATION

The arts disciplines, their techniques and their technologies have a strong historic relationship; each continues to shape and inspire the other. Existing and emerging technologies will always be a part of how changes in the arts disciplines are created, viewed and taught, for example, in ancient times, sculptors used hardened metals to chisel wood and marble blocks; today they use acetylene torches to work in metal itself.

For the arts education, technology thus offers means to accomplish artistic and scholarly production and performance goals. What can happen is that interesting and engaging technologies can attract and motivate students to engage in the arts. In the end, however, the use of computer in arts instruction is meaningful only to a degree that it contributes to competence and that contribution comes through instruction and study. Used appropriately, computer and technology can extend its reach to the art form to the young learners.

These considerations are especially important because of computer's power to expand today's students' access to information, opportunities and choices. New technologies through computers make it possible to try out a host of possibilities and solutions and expanding learning technologies make it more important than ever before that these tools be used to teach the arts. Computers create unimaginable efficiencies and opportunities for experimentation and do it instantly. If well used, interactive video can also have a significant impact on the development of creative thinking skills. The educational challenge is to make sure that as technology through computer expands the array of choices, students are also well guided towards choosing, compiling and arranging materials appropriate to specific artistic ends.

The art disciplines should be considered as a catalyst for bringing the best arts-related technologies to bear on arts education. We need to remember, however, that access to many technologies will necessarily vary. The disciplines are not themselves dependent on any particular technology; they can be developed using a variety of technologies on different levels. Success should be thus measured by how well students achieve artistic and intellectual objectives, not alone by how adept they are in using a given arts technology. The use of

technology should increase their ability to synthesize, integrate and construct new meanings from a wealth of new resources and information. The effective results should be that students come to understand the relationships among technical means, artistic technique and artistic end. Computer is being an incredible tool of technology, can help the learners to acquire art education in its different forms and to use differ applications of computers to create different forms of art education.

1.11.0 SCOPE OF COMPUTERS IN THE SCHOOL LEVEL ART EDUCATION

The usage of computers in art education can be introduced in the art education curriculum at the school level. The art education curriculum at school level can be divided in different segments like, Pre-primary school level, Primary school level, High school or secondary level. The brief out line about the Pre-primary school level, Primary school level is given here without mentioning the use of computers for those components. Only considering the focus of the proposed study, the detailed probable use of computer for the secondary stage is given here with details.

Pre-primary level
- ❖ Emotional expression
- ❖ Personal expression

Primary level
- ❖ Academic style
- ❖ Geometrical shapes
- ❖ Perspective and Flexibility in art making
- ❖ Visual elements in art making
- ❖ Material and technologies
- ❖ Historical and cultural context of art
- ❖ Illustrations from different topics

Secondary level

❖ **Styles, influences and themes in art**- By the help of internet, the photography of different culture, custom and costume of traditional and present society will be taken as for references

❖ **Interpretation of artwork** - With the help of internet, the artwork of different artist can be observed. The style of work and the concept can be judged, as it's in a particular era.

❖ **Knowledge -** Knowledge of understanding the history of art and aesthetics will be more visualized through related websites. It will also be developed through the communication or discussion by e-mail.

❖ **Texture and technique**- By the use of different software like, paint-brush, CorelDraw and Photoshop the possibilities are more to see the things in different texture, techniques and tone.

❖ **Study of material** - The chemical bonding and the availability of different material for the use of art work will be available through websites.

❖ **Anatomy** - An anatomical drawing will be prepared through paint-brush with specific reference. The electronic slate is also very much useful for practice such drawings which will be used for different purposes

❖ **Copy work of great artist**- The art work of different artist is available through website. The exercise of copying these works will be done to develop the specific techniques, style and process followed by those artists.

❖ **Painter and sculptors** - The life history of different painters and sculptors with there work will be visualize through website or by film in television.

❖ **Poster and advertisement** - The poster and advertisement will be done for the art layout by the help of CorelDraw and Photoshop with all the contemporary information from the website.

Hence, there is a huge scope of the use of computers and modern communication technology in the teaching and learning process of art education. There is a need to systematize the probable use of different computer technology for different purposes in art education. The

present study is an attempt in this direction to maximize the use of computer technology in the art education for secondary students. The present study was undertaken with the following rationale.

1.12.0 RATIONALE OF THE STUDY

Arts education constitutes an important area of curriculum activity for the development of the personality of the learners. The aim of art education is perceived as the development of aesthetic sensibility among learners so as to enable them to respond to the beauty in line, colour, form, movement and sound. The study of art and understanding of cultural heritage through art education reinforce appreciation and understanding for one another. Art education can provide the most satisfying medium of creative expression which has to be given due importance in the best interest of the society (NCF, 2000). Considering this statement of NCF, 2000, it can be emphasized that arts both visual and performing need to become an important component of learning in the school curriculum. Children need to develop skills and abilities in these areas. The policy documents like, the Education Commission (1952-53), the Kothari Commission (1964-66), Shri K.G. Saiyidain Committee report (1966), the National Policy on Education (1986), the Programme of Action (1992), the National Curriculum Frameworks (1975, 1988 and 2000) stated the importance of art education for the development of holistic personality of learners and suggested for the proper and systematic implementation of art education in the school curriculum at all stages. .

For decades now, the importance of arts in the education system has been repeatedly debated, discussed and recommended, without much progress in this direction. Till date art education is a neglected area of school education may be due to lack of awareness among parents, students and authorities, untrained art teachers, resource crunch etc. It is not been taken in all schools. Few schools in urban areas opt for the art education. General awareness of the arts is also ebbing gradually among not just students, but their guardians, teachers and even among policy-makers and educationalists. Throughout the years of school, in all stages, the medium and forms of art allow children to develop both a playful as well as a disciplined exploration of themselves and allows them with many ways of expression to the development of self,

cognitive, affective and social. Over the years teachers help children to move towards independently formulating and executing their own art projects with dedication and persistence, a sense of aesthetic quality and of excellence. In the secondary and higher secondary school stages, the art curriculum may also allow children to specialize in some areas of their interest. Along with learning the skills and practicing them, children could also at this stage learn some of the theory related to art and aesthetic experience, which could deepen their appreciation and also help them understand the significance of this area of knowledge.

Through art education students will be introduced to the rich and varied artistic traditions and heritage of our country. Arts education need to be used as a tool for this purpose and the subject need to be taught in every school as a compulsory subject at least up to standard X. All four main streams covered by the term arts, i.e. music, dance, visual arts and theatre, need to be included in the school with different degrees. Awareness also needs to be built among parents and guardians, school authorities and administrators regarding the importance of arts. Emphasis need to be given on learning rather than teaching, and the approach should be participatory, interactive, and experimental rather than instructive. It needs a comprehensive and holistic curriculum of art education for all stages of school education equipped with latest information and communication technologies.

Computer being an incredible medium of communication and learning can help a lot in the area of art education to develop the creativity, aesthetic beauty, analytical understanding and a positive affiliation towards life, mankind and society among students. It can be used as a flexible, virtual medium of teaching and learning for the purpose of referring, sharing, designing, coloring, adopting, visualizing, realizing and managing information about art with the help of computer based tools like, paint brush, photo shop, coral draw, flash, power point, photography, scanner, electronic slate, Internet etc. working along with the art teacher. The present study is an attempt in this direction to develop and implement a computer based art education package for standard IX CBSE students.

It is the brain child of the researcher based on his experience of working as a teacher of art and aesthetic for last five years and teaching to secondary and higher secondary students following a CBSE art education curriculum. In CBSE curriculum from Standard I to X art is taken as an activity to enhance a child's creativity, expression and visual ability. In higher secondary classes of Standard XI and XII, fine arts is taken as an optional subject that students can select as per their choice. The syllabus is well defined at this stage with marks assigned for the subject with a proper art examination at the terminal tests.

Navrachana School, Baroda following a CBSE syllabus, from the beginning has given the facility and the freedom to explore the creativity forms of visual and performing arts among students. Students at the school are given an opportunity to express their talent and skill at various platforms like, festivals, fairs, cultural events, contests, competitions organized at regional, national and international levels. This provides them a chance to see, observe and learn from works of other students, interact with people, know and understand different cultures, values, ethos and views and at the same time visualizes the concepts, ideas and creativity in the form of art. The school is also equipped with all the new age technologies in the education with enough computers, multimedia projectors, TV., OHP, and other electronic and electrical gadgets helping teachers to use them in regular classes. It has resulted in better understanding, involvement and participation from the students' side thereby increasing overall results. In the year 2003 the school received the National award "2nd Computer Literacy Excellence Award for Schools" from the ministry of information and technology. It is one of the reasons for the researcher to choose this school as the sample of the proposed study. Being a trainee of INTEL "Teach to the future" and WIPRO "In school", the researcher is able to acquire the fine practical elements of computer and ICT that can be used for teaching purpose. The researcher is involved in different exercises, which helped to bring students closer to art in a more meaningful and interactive way using computer and technology. The researcher kept experimenting the various thoughts and ideas and implementing them as per suitability, thereby benefiting art students. The students too enjoy and actively participate in these newer forms of involvement with art. The researcher have keenly observed, understood and implemented these tools and ideas of computers and felt that this medium is one of the best tool for the child to enhance their creativity and art skills. This reinforced the belief of the

researchers that computers definitely as a medium could enhance the art experience of the young minds. However a machine no matter how advanced in technology or technique can never replace the human ability to explore manual skills, learn, pick up and imbibe thoughts and ideas. But realized that it should be used as a tool to aid this vary learning process. It can be aptly described as a right hand in the field of art education. Hence the researcher has taken an opportunity to develop a computer based art education package where the optimum use of both machine (computer) and human being (teacher) could be possible.

Due to the board exams of Standard X and IX 'arts' take a backseat in the syllabus and even school authorities, parents and students give less weightage to it. Students also show less interest towards arts at these stages. Experimentation is also not desired at these stages. Hence the researcher chose standard IX, the senior most class next to standard X, students for the purpose of experimentation.

The review of related literature revealed that most of the studies in the area or art education are of foreign origin and related to mostly survey about the process of art education. Study conducted by NCERT (2005) revealed the problems of art education in India and the study by Parmeswaran (2001) made an attempt to develop a comprehensive art education curriculum for secondary school. The experimental studies of Mc Allister (1990) and Reeve (1988) on art education showed the importance of computers in the teaching learning process of art education. In many other studies the researcher used computer either in the form of CAI or CAL were found it significant in terms of students' achievement in different subjects. All the studies used experimental research design. Realizing importance of computer in education and the problems in the process of art education, the present study is an attempt in this direction to use computer as a medium in the area of art education in secondary schools.

1.13.0 RESEARCH QUESTIONS

In the process of formulating the present study and reviewing the related literature the following research questions have been formulated and an attempt has been made to answer of these questions through the present investigation.

- Whether E-media would be useful in Art education?

- Whether students studying Art education through e-media do better in compression to the students studying the same through traditional method?

- Whether students studying Art education through e-media score better in Analytical understanding in compression to the students studying the same through traditional method?

- Whether students studying Art education through e-media show better in skills and craftsmanship in compression to the students studying the same through traditional method?

- Whether theoretical exercise will be more effective and the learning will be easier for the students studying Art education through e-media?

- Whether presentation style of Artwork of students studying through e-media would be better in compression to the same of students studying through traditional method?

1.14.0 STATEMENT OF THE PROBLEM

Design, Development and Implementation of Computer Based Art Education Package for Standard IX CBSE Students

1.15.0 OBJECTIVES OF THE STUDY

1. To develop a computer based Art education package for Std. IX CBSE Board students.
2. To implement the developed computer base Art education package on Std. IX CBSE students.
3. To study the effectiveness of computer based Art education package on Std. IX CBSE students in terms of students' overall achievement in comparison to traditional approach of teaching Art education.
4. To study the effectiveness of computer based Art education package on Std. IX students in terms of students' reaction towards it.

1.16.0 HYPOTHESES OF THE STUDY

The researcher has formulated the following null hypothesis those will be tested at 0.01 level of significance.
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$H_0$1: There will be no significant difference between the mean post-test achievement scores of standard IX students studying Drawing through computer based art education package and those studying through traditional method.

$H_0$2: There will be no significant difference between the mean post-test achievement scores of standard IX students studying Still-life through computer based art education package and those studying through traditional method.

$H_0$3: There will be no significant difference between the mean post-test achievement scores of standard IX students studying Painting through computer based art education package and those studying through traditional method.

$H_0$4: There will be no significant difference between the mean post-test achievement scores of standard IX students studying Poster through computer based art education package and those studying through traditional method.

$H_0$5: There will be no significant difference between the mean post-test achievement scores of standard IX students studying Composition through computer based art education package and those studying through traditional method.

$H_0$6: There will be no significant difference between the overall mean post-test achievement scores of standard IX students studying Art Education through computer based art education package and those studying through traditional method

1.17.0 EXPLANATION OF THE TERMS USED

Art education: In the present study Art education is considered as a discipline includes only visual arts dealing with painting, sculpture, commercial art and graphics.

Traditional methods of teaching art education: In the present study, Traditional methods of teaching art education is the method of teaching art using standard real versions like, copying, coloring, adopting and visualizing with the help of traditional hand used tools like, brush, pencil, charcoal, clay, different chemical colours etc. following the teacher's direction.

Computer Based Art Education: In the present study, computer based art education is the method of teaching art using a flexible virtual medium for referring, sharing, designing, coloring, adopting, visualizing, realizing and managing information about art with the help of computer based tools like, paint brush, photo shop, coral draw, flash, power point, photography, scanner, electronic slate, Internet etc. working along with teacher.

1.18.0 OPERATIONAL DEFINITION OF THE TERMS USED

Achievement in Painting: Marks secured by the students in the art education test prepared by the researcher in the components of painting.

Achievement in Drawing: Marks secured by the students in the art education test prepared by the researcher in the components of drawing.

Achievement in Still Life: Marks secured by the students in the art education test prepared by the researcher in the components of Still Life.

Achievement in Poster: Marks secured by the students in the art education test prepared by the researcher in the components of poster.

Achievement in Composition: Marks secured by the students in the art education test prepared by the researcher in the components of Composition.

Achievement in Art Education: Marks secured by the students in the art education test prepared by the researcher including painting, drawing, still life, poster and composition.

Reaction of students: The scale value of the preferred belief of the students regarding the component of the developed computer based art education package on a five point-scale will be considered as the reaction of the students towards the component of the developed programme. The aggregate quantitative scale value will be considered as the overall reaction towards the developed computer based art education package.

1.19.0 DELIMITATION OF THE STUDY

Following were the delimitations of the present study:
- In the present study Art Education was delimited to the visual art only.
- In the present study Art Education was delimited to the five concepts of visual art viz. Drawing, Still Life, Painting, Poster and Composition.

1.20.0 SCHEME OF CHAPTERS

Present study is reported in five chapters. Details regarding the chapters have been presented below as follow.

Chapter I: Chapter I is entitled as `Conceptual Framework'. This chapter deals about the conceptual framework of the study including the components like, concept of art education, policy documents on art education in schools, development of art education in India, concept of art education in Indian schools, scenario of art education in India, art & different development stages of the child, place of art education in CBSE curriculum, benefits of art education in schools, stages of art education, advantages of computers in education, computers in art education, using computers in school level art education, rationale, research questions,

statement of the problem, objectives, hypotheses, definition of terms, operational definition of the terms used, delimitation and the scheme of the chapters.

Chapter II: Chapter II is entitled as `Review of Related Literature'. This chapter provides the overview of the review of related research work done in the area of education of the Art Education and Computer Education along with the implications of the review of related literature on the present study.

Chapter III: Chapter III is entitled as `Methodology'. This chapter deals with the methodological procedures used in the present study including the major points like, design of the study, population, sample, development and implementation of CBAE package, tools for data collection, development of tools, procedure of data collection and data analysis techniques used in the present study.

Chapter IV: Chapter IV is entitled as `Data Analysis, Major Findings, Discussion and Conclusion'. This chapter deals with the analysis and interpretation of data related to the achievement test and reaction scale. This chapter also includes major findings of the study, discussion of the findings, and conclusion.

Chapter V: Chapter V is entitled as `Summary'. This chapter deals with the summary of the whole study and suggestions for further research.

This chapter is followed by Bibliography and Appendices.