

CHAPTER IV

SURVEY OF GOVERNMENT POLICIES FOR  
ART EDUCATION IN SCHOOLS.

1947 - 1979.

This Chapter provides an historical survey of the major trends in educational philosophy and the Government policies concerning art education in schools, in chronological sequence from 1947 to 1979. This documentation of major educational policies and ideas will be used as a framework against which the curriculum for present day practices of art education in schools throughout the country, can be studied in Chapter V.

For purposes of documentation, the survey of educational ideas has been presented in chronological sequence, to provide a consolidated picture in which changes and continuities can be easily detected. Some attempt to provide historical explanations for the trends in educational philosophy will also be made at the conclusion of each year or decade and in the summary section of this Chapter.

#### ANALYSIS OF DATA

The main emphasis of this chapter is to study and highlight the explanations and rationale for the inclusion of an art education programme in the school curriculum, as they appear in various Government reports and policies. The aims and objectives of education during this period, will be analysed in order to understand the forms of explanations that determine the inclusion or exclusion of art education in the school curriculum. It is believed that the nature and status of the art programme in schools are determined by the objectives and the rationale given

to the discipline. The same is true for all disciplines in the school programme, e.g. the justification for the inclusion of the discipline of mathematics may be: its relevance to daily life in an industrializing nation, in which case, the curriculum design will be structured to meet the needs and experiences of the period. Such a curriculum for mathematics will, however, differ from one that is designed to develop the pure skills of mathematical thinking, in which everyday numerical problems serve only, as examples but not as the ultimate aim. The attempt then, is to discern the subtle shades of justification and explanations given for the discipline of art as a part of school education, in order that subsequent curriculum designing may provide the means to meet these aims and intentions of general education.

It is, therefore, necessary to classify the forms of rationale provided for Art education in schools. The broad, general categories formulated by Eisner (1972) make up the framework for analysis used in this study they are:

The Instrumental viewpoint:- which considers the discipline of art as a means toward an end. Education through art, or art education for "the development of the entire personality of the child", is a form of this instrumental viewpoint where art education is used to convey a certain type of education.

The Essentialist viewpoint:- stands in contrast to the above approach, for this form of rationalization maintains that art has something unique to contribute to the development and education of the child, and that art education is essential for its own sake for the kinds of experiences it can offer the child.

The extra-curricula-approach:- This viewpoint holds that art is an important source of entertainment and serves as an acceptable extra curricula subject, not necessarily a part of the core curriculum subjects.

Each of these viewpoints can be explained and legitimized in numerous ways and it will be of supreme importance to study the main qualifying category under which Art Education in school have been explained in Government reports in the period 1947 - 1979.

THE PRE-INDEPENDENCE PERIOD

By way of introduction, the period before Independence was one in which some dominate philosophies and approaches to education were formulated that still have an effect on educational theory, and for this reason are being mentioned in this chapter.

In 1919, the British administrators transferred the power over education to the Indian ministry under the Government of India Act. What the new Indian ministry inherited by way of formal schools were those few elite schools that were founded on the British Schooling system which was designed to prepare young Indians for administrative posts in the British regime. Many of the Indian leaders of that period saw the importance and necessity for education and wrote extensively on the subject. Yet, what kind of education was suitable for India, was a matter of considerable controversy between the extremist and moderate schools of thought. However, there was a consistent and growing nationalistic sentiment that dominated most of the philosophical writings of this period.

Between 1921-37 numerous experiments that emphasized the "Indian" aspects of education and culture were initiated. The Jamia Millia Islamia College for teachers

in Delhi, had a school for Indian children. Naik (1974) quotes some of the objectives of this college and school as:

"to seek to broaden the education of youth on their own cultural heritage without rejecting what is true and useful in the culture of others....."

Other institutions that were established around this time were Visva Bharati Vidya Bhavan, Sriniketan, Silpa Bhavan, these emphasised in different ways the importance of Indian art and cultural education ~~xxx~~ in a period when India was still a colony under the British.

#### GANDHIAN PHILOSOPHY OF EDUCATION: AN INSTRUMENTAL VIEWPOINT

A midst ~~of~~ war activities and attempts to gain political freedom, Mahatma Gandhi formulated an economic plan for Free India. Programmes for political and economic freedom influenced to a great extent the concept of Basic Education of 1937. The major emphasis of education was seen in the light of political and economic needs, identified at that period. Compulsory education for all children of the school going age was proposed against the elitist educational system of the British. Vocationalization of education in order to ensure economic self sufficiency against foreign domination was the framework

under which school programme were designed. Schools were given the task of developing vocational skills at a low capital outlay to act against the increasing destruction of handicrafts and handlooms by industry, and to meet the needs of the unemployed. Basic Education (1937) in the words of Gandhi was a plea for the:

"Literacy of the whole personality"  
by "Teaching the head through the hands".

The philosophy of education that dominated this period, stressed the inclusion of art and craft in the school programme for its vocational potentialities. An outline of this approach is stated in the Zakir Hussain Wardha Scheme for Basic Education, Report 1938 which emphasized the use of crafts in schools so that education can become a "self supporting scheme".

The return of the Congress ministry in 1946 brought fresh impetus to the Basic Education approach and in the subsequent post-independence era the basic education philosophy continued to influence school programmes in both ~~xxx~~ private and governmental spheres. Programmes designed under this framework, stress the importance of art and craft as they are necessary for the development of vocational skills, and return the respect due to handicrafts, in a age of mechanization and mass production, and reinstate the occupation of millions of people, that had suffered exploitation under colonial rule.

ART IN SCHOOLS IN THE PRE-INDEPENDENCE ERA

The only source of documentation of the position of art in school education in the Pre-independence era is provided by a book edited by Macnee (1931). The information provided suggests that a few private, missionary and public schools offered courses in art and crafts. New Era School, Bombay founded in 1930, and Doon School, Dehra Dun had art and music courses that were designed to fight "the boredom of students and help them to live fully".

The U.P. Government subscribed to the Scheme by offering crafts as a subsidiary subject. The Maharani Gaytri Devi Girls Public School, Jaipur had a programme for crafts that included, card making, leather crafts, alpana, weaving etc.

Numerous schools of this period afforded students with extra curricula club activities in which drama, debating, music were included. This extra-curricula status of art activity is also seen in accounts of the celebration of Indian festivals in the schools that were accompanied by dramatic performances and exhibition of students work. Suggesting that in schools of this period there were still art programmes designed under the British system as an extra curricula activity and others following the vocational approach to education.

The next report that contains some important ideas

on art education is from the Committee appointed under the Department of Education, No. 6773 Resolution of 17th August 1946, Bombay which was chaired by Mrs. Hansa Mehta. The resolution reads as follows -

"The Government is anxious that Art Education in the province (Bombay) should fulfill adequately the needs of specialized education in all branches of Art by teaching of the subject in a special school of Art and also the needs of aesthetics and cultural education in primary and secondary schools."

In the same report, Dr. A. Coomaraswamy highlighted the importance of art education in Indian schools. He pointed out that Fine Arts and Applied and Decorative arts had never been divided, and that art in India was always a "part of life". Coomaraswamy then pointed out the main objectives of Art Education in schools in India.

1. To help the child appreciate beauty, but not to make them necessarily into artists.
2. That artists should apply art to daily necessities of life.

To pave the way for cultural progress, Dr. A. Coomaraswamy, also suggested that there should be a Department of Education and Art, with an advisory Board to see to its performance. He concluded with a remark that has been fundamental to his philosophic thinking,

"Art without Science is Poverty.

Science without Art is Barbarism".

The syllabus recommended by this committee of 1946, was that art education should be made compulsory for Primary and Secondary Schools and should be designed to achieve the following objectives:

"To develop creative self expression in the child.

For the inner needs of the child:

To enlarge the powers of visualization and imagination and to deepen emotions.

To train the eye and hand.

To release creative impulses and suppressed emotions and allow the "Lifes inner dynamism to grow.

To develop a full personality.

Art education in school was to form one phase of the movement towards educating the nation to a deeper appreciation of Art which is an essential element in human civilization."

#### TEACHERS OF ART

The Committee of 1946 also made recommendations for Teacher Training courses. The Art teacher, it was suggested, should be an artist, craftsman and a student of child psychology. The teacher should be a high school pass with an I.G.D. degree or the J.J.School of Art degree.

#### SUMMARY

It appears that the period just before India attained independence is dominated by educational philosophies that are deeply influenced by nationalistic sentiment. The status

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of art under the Gandhian model is an important one, because art in school is seen as essential for the economic self sufficiency of the country. In a world torn by a second world war, art and cultural activities were called upon to reinstate some semblance of order and harmony.

In the Bombay University Report of 1946, there are aspects of western educational philosophy that have been incorporated. The numerous references to psychological advantages of art activity reflect the theories of Lowenfield and others who stressed the need for art for the "inner development of the child". Emotional growth, and harmonious living were the aims of art education that grew alongside the Gandhian model and symbolize the first phase of this survey. Both the approaches mentioned above, stress the need to provide school students with an understanding of Indian Culture, so that 'life and art' were no longer separated. In this period much of the discussion on education was related to making it more relevant to Indian needs. Discussion on art education were held to reinstate a "sense of India", by the reintegration of art and education which was characteristic of Indian and not the British way of life and especially of their schooling system.

1947-1950 - THE ERA OF INDEPENDENCE

With the formation of an Independent and democratic India the Constitution was drawn up, in which the

democratic secular rights of the Indian citizen were spelt out. In conformity with democratic ideals, free and compulsory education up to the age of 14 years was to be provided, citizens of India were also given the freedom of expression and the freedom to practice any religious and cultural traditions to which they belonged. Education was a state subject though the Central Government acknowledging the importance of this subject continued to formulate policies and directives for the same. Educational Institutions were governed under missionary, private or government organizations.

For this period, there are two important documents that indirectly relevant to school education; the first is the Radhakrishnan Report of 1948, on University education, and second, is the report on the conference of Teacher Training College in India held in 1950. Both these reports provide some of the dominate ideas and policies for higher education which in turn have effected the school programmes in the country.

Dr. Radhakrishnan chaired the meeting on University education in India and made the comment that

"education is for the development of the person and the need for culture is that it holds the society together, and gives the individual balance and perspective".

The Chairman, also drew attention to the "unIndian" character of the present educational system and decried any system that produces,

"A scientist without consciousness and technicians without taste".

The need to develop and strengthen a new national identity with the wake of Independence is a sentiment mentioned also by Maulan Abul Azzad the Minister of Education, at a conference on Art in Calcutta, (1949). At this conference Azzad spoke of the necessity of enriching Indian culture and decried the fact that art had no place in education. (From previous reports it appears that what he may have meant was that art had no prominent place in education). He continued to say that,

"no education was complete without the development and refinement of emotions which can be done best through provisions of facilities for training ones sensibilities by practice of one of the fine arts".

He also pointed out that there was a "progressive deterioration in public taste and aesthetic standards".

The role of education, as mentioned by both Dr. Radhakrishnan and Azzad above, was to impart to the student population of India a sense of cultural unity and sensibilities that would withstand the impact of industrialization and modernization.

### MUSEUMS AND ACADEMIES

It was also in this period that the Government of India established the National Museum in New Delhi in 1949. "The museum housed some of the important art objects from all parts of the country for public viewing". It was only later that a special programme in the form of guided tours through the galleries of the museum and a travelling museum equipped with reproductions and plaster casts of art objects of National importance were installed to be taken to schools and such institutions, so as to spread an awareness of India's vast cultural heritage.

In the year 1950, the three National Academies of Art were established. The primary function of these academies of Dance, Drama and Music, Literature and Fine Arts, was to encourage the study and research and documentation of these various art forms. These academies were also meant to co-ordinate the activities of regional or State academies. Publications of journals and monographs and organizing of programmes and exhibitions were part of their activity to circulate and educate the public on information on these fields of art.

The establishment of these institutions suggest the Government's decision to provide the country with supplementary means of cultural education, beyond the school and university. The function of the Academies

was not only educational but <sup>to</sup> preserve and provide encouragement <sup>to</sup> the arts as the traditional forms of patronage were breaking down and being replaced by the government.

Directly relevant to the school art education programme was the form of education given to school teachers. A report of the first Teachers Training Colleges in India was chaired by Smt. Hansa Mehta the Vice-Chancellor of M.S.University, Baroda in 1950. At this time there were 62 Teacher Training Colleges unevenly distributed around the country. The president of the conference spoke of Teachers as the "Cultural Army" whose duty it was to lift art from the low pedestal of an extra-curricula subject in the school programme. Under item No.15 of this report the recommendation was made:

To make Research and Training in Basic Education a one year course in the training of teachers. It was proposed that in this course teachers would learn one main craft and two subsidiary crafts (e.g. spinning or kitchen gardening etc.) for 2½ hours per day along with community work.

However observations on this programme suggest that teachers resisted this scheme as it was not part of the general pattern of education. Shri J.P.Naik comments at this conference, that craft training for teachers had proved too expensive a proposition.

A brief outline of the forms of art education

in various Teacher Training Colleges are given below to throw some light on the status of art education in these colleges and the type of programmes that teachers would take to the schools. Based on this report, it appears that only 8 of the 62 colleges provides art/craft training facilities to teachers. This number increased to 24 colleges in 1967 that offered facilities for Training Art Teachers.

It appears that none of the B.Ed. degree courses of colleges in Andhra, Patna, Baroda, Karnataka, Poona, Delhi or Bombay offered any art teaching in their selection of special methods of Teaching.

Lucknow L.T. Degree course offered no art but suggested that:

"women candidates who desire an endorsement on their diploma of a qualification to teach singing may appear for an oral exam..."

Calcutta University under the 'Methods of Teaching' subject list Art, crafts and music, but no other details are given.

The David Hare Training College, Calcutta - offered a training course in craft work from 1947 on a compulsory basis.

Osmania University - Faculty of Education imparted in their B.Ed. training course in "Educational Handwork and Drawing" which included Blackboard illustrations etc.

Nagpur University Training College was the only one of its kind that mentioned organizing art and drama clubs for its teacher trainees.

The conditions in relation to art education for teachers appears to have been better in colleges under Madras University and the Travancore University, and have been spelt out in greater detail.

Madras University - offered teacher trainees an optional subject of art/craft and music. In the course practical training was imparted on preparation of Visual Aids and Basic craft and art/crafts. Under Topic No. 5: Aspects of Curriculum : Teachers were informed of methods for integrating the curriculum through a central craft, through project methods, and the place of physical activity like handiwork in the system of education. Under the topic heading: Methods of Teaching, an option of art and craft was included. The syllabus for these subjects covered areas such as;

- 1) Place of Art in Education
- 2) Art and social needs.
- 3) Skills and appreciation.
- 4) Production as a means of cultivating discrimination and training appreciation.

5) On cultivating an artistic environment.

Travancore University : also gave details of their education programme in which it was mentioned that the subject "Methods of Teaching" consisted of work in wood, paper, card, clay, bead and wire, and drawing and designing along with mechanical drawing. The theory paper on craft covered the following areas:

- 1) Place of craft in Education.
- 2) Relationship between Arts and crafts.
- 3) Cultural view of crafts.
- 4) Craft in the present life of the community.
- 5) Organization and techniques of how craft can help other subject teaching, leisure time activities and vocational aspects etc.

The syllabus for Art: covered the following practical areas:

- : Drawing and Painting in perspective.
- : Drawing in correlation to other school subjects.
- : Copying from post cards, charts and illustrations.
- : Free hand drawing.
- : Shading.

The theoretical aspects of the optional syllabus for Art included the following topics:

Nature of Art

Problem of Beauty

Psychology of Art

Uses of Art

Indian, Chinese, Western, modern ideas of Art.

History of Art: in India, China and Japan.

Essentials of Music.

Oriental Drama.

Classical Western Architecture, Sculpture and Painting.

### SUMMARY

In this period between 1947-1950 it appears that though the government was providing facilities for cultural education outside the systems of education, the school programme in art and teacher training colleges had very few facilities for art education. With the exception of the Travancore University no other college provided for an understanding of the cultural history of India which in turn must have effected the art programme of schools of that period. Furthermore the status of art and crafts training in colleges was that of an optional subject offered by only a few colleges, which suggests that most schools utilized the service of untrained teachers of art or craftsmen and artists or did without an art programme. Strangely enough, the craft programmes offered are Indian in orientation, but the items mentioned under the Art syllabus deal with perspective drawing and painting that have no place in the traditional forms of the plastic arts of this country. However, western influences on art and education ~~had~~ had already made their impact and the resultant division of the arts, is evidence of the same.

The essence of the educational philosophy of this period is characteristically one that aims at creating a national identity, and cultural awareness amongst the citizens, so that they may understand what it means to be an Indian and take pride in Indian culture and her unique aesthetic sensibility.

### 1952-53

The main source of information on Government educational policies during this period are derived from the 1952-53 Report of the Secondary Education Commission chaired by Dr. A.Lakshmanaswami Mudaliar the Vice-Chancellor of Madras University. This report not only gives an idea of the problems facing education and the status of art in schools, but makes recommendations that effect the pattern of education for many years to follow. The Commission was organized to review the effects of economic and social problems such as poverty, industrialization and unemployment on educational efforts. It was believed that the ideals of democracy were not being achieved in India mainly, because of the functional approach to education, which was "too bookish" and "isolated from life". It was noted that education should train the "whole personality" and that the present practices in schools had "left out whole areas of the pupils personality, emotional life, their social impulses, their constructive talents, their artistic tastes..."

rigid uniform structure, bookish learning and the exam orientation of schooling it was decided to give a place of honour to subjects like art, craft, music and dance and the development of hobbies that would cater to the "non-cognitive" aspects of the child's personality. It was suggested that the place of honour due to art and crafts would come by name these activities "co-curricula" subjects instead of "extra-curricula". The term co-curricula is an American term which denotes subjects in the curriculum subjects, but must be provided a place in the activities of the school. It was hoped that through the co-curricula subjects students would emerge with "inner resources of interest which could be cultivated and pursued as pleasant and useful activities". It was stressed that through a sufficient emphasis on cultural pursuits one of aims of Secondary education would be achieved, i.e. "the need to reorient the educational system in such a way that it would stimulate a cultural renaissance".

Therefore, the 1952-53 Commission Report recommended that co-curricula activities should be made compulsory up to middle school and optional in High School.

The suggested curriculum for middle school was:

1. Languages
2. Social Sciences
3. General Science

4. Mathematics
5. Art and Music
6. Craft
7. Physical Education.

The curriculum recommended for High Schools was divided into 4 categories:

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|----|--|---|
| A  | i. Mother Tongue<br>ii. Other languages.   | D. Three subjects from one of the following groups:   |
| B  | i. Social Studies<br>ii. General Science and mathematics.  | i. Humanities<br>ii. Science<br>iii. Commerce<br>iv. Agriculture<br>v* Fine Arts<br>vi. Home Science.                     |
| C. | One craft from the list:<br>spinning and weaving<br>wood work<br>metal work<br>gardening<br>tailoring<br>typography<br>sewing and embroidery<br>modelling. | <br><u>*Subjects under Fine Arts.</u><br>History of Art<br>Drawing and Design<br>Painting<br>Modelling<br>Dance<br>Music. |

The aims of Secondary Education were also to develop the "democratic citizenship spirit" in the students, which was defined as follows:

- a) Independence of thought.
- b) Secularism and tolerance.

- c) Capacity to discern dogma and propoganda and being exploited by powerful mass media.
- d) Openess of mind to weigh tradition with new ideas.
- e) Clearness of speech and writing.

On the question of Patriotism, it was maintained that the essential qualities were "a sincere appreciation of social and cultural achievements of one's country....."

#### SUMMARY

There appears in this Commission report a general desire to improve education and to inculcate an appreciation of Indian Art and Culture. However, art is considered, in this report to be a "non-cognitive" subject that can cultivate good habits, and leisure activities. To withstand the growing unrest and unemployment problems that stem from urbanization and industrialization, art and craft in the school curriculum is called upon to be instrumental in creating students with personalities that are "constructive" and "productive".

However, there appears to be some confusion between stated ideas and the recommendations made in this report for Secondary education. Firstly, the history of art is only taught at the high school level as an optional subject. Such a position puts notions of secularism and tolerance that can be developed through an understanding of different

cultures in this country, into the background. Secondly, it is very important to note that, though art is attributed many virtues such as developing the "entire personality" and "stimulating a cultural renaissance", this discipline is given a co-curricula status and considered a "non-cognitive" activity of human beings. This notion that art is an activity related solely to the senses and emotional aspects of human beings, is one that is both foreign to Indian philosophy and its artistic traditions. The division between the work of the intellect and work of the "hands" runs in accordance with the division of labour that was brought about with the process of industrialization, in which the division of the entire personality was given legitimacy and status in varying degrees. This concept of art versus science or cognitive activities is a significant philosophic position reflecting economic changes of the period which were translated into educational programmes and in other institutions within the society.

### 1956

In this year, there was organized a Seminar on 'Art Education' by the Lalit Kala Academy, Delhi (1956). At this seminar those interested in Art were present and presented their views on art education in schools, teacher training colleges and professional art schools. The views presented at this seminar are not necessarily indicative of the general ethos of the period, nor of governmental policies, but reflect the ideas of a few interested teachers

and individuals who concerned themselves with the meaning and importance of art in education.

The general comments made on the purpose of Art in Education at this Seminar were;

The present approach to Art Education had so far not been properly conceived. Art had been treated more as a skill or craft rather than an education. The educative value of art was conceived of as aiding the development of an integrated personality adjusted to oneself and in relation to the environment. It was suggested that art should find a place in the curriculum to make a contribution to the intellectual, emotional, physical and spiritual development of man so that "he grows to be a good individual and a good citizens".

The specific recommendation were:

- 1) Teaching of art and crafts should be compulsory in the early stages of education, up to the age of about 13 years, in order to give the child a more complete education. In later years, art was to be an optional subject oriented toward higher education or vocations. (This recommendation persists in educational programmes upto the present date).
- 2) The distinction between Art and Craft was to be bridged as craft was "basically as much a creative activity as the rhythmic expressions in the arts".

- 3) Meritorious students were to be given opportunities to work as apprentices in museums or with artists.
- 4) Art schools were to improve the standard of art teachers, refresher courses should also be provided to those in-service.

Various specialists in the field of Art and Education read out their papers on different subjects of particular importance to this study are two papers on "Art in the Education of the Adolescent", Shri Sudhir Khastgir and Shri S.K.Mukherjee in which some pertinent observations on art education in schools was made. Khastgir, comments that it was "no longer a question of the value of art for adolescents but of the teaching methods" to be used for the same. For Adolescents "need strong sympathetic hearts to encourage them". He said that in his own public school teaching career, despite lack of time and resources, he encouraged students to make nature studies and "copy great works of art from Ajanta" etc.

Shri Mukherjee also saw the importance of improving the aesthetic sensibilities of the young adolescent and suggested taking them to museums and exhibitions and tours to Ajanta, Madurai etc. in order to increase their exposure of objects of aesthetic standard. "For the child could hardly obtain a love for art when surrounded by cheap prints and calendars".

Other articles, such as the one by Bishau Day and

R.M.Rawal entitled 'Purpose of Art Education' drew attention to the fact that "the services that art could render are numerous, for it makes work easier, increases productivity, so art should not be compartmentalized and unrelated to the life of the school". Art should no longer be considered a hobby because it is considered "impractical" or "complex" or "bohemian and eccentric" but as a central theme of the whole of education.

Some of the practices that were criticized in this seminar were; "imposition of adult standards on students art work" "Copying of teacher's diagrams...". Teacher's training also seemed to have much to be desired.

Another observation was made on inspection of Art programmes in the school. It was observed that Bombay made provisions for an art inspector but denied him powers to augment or cut school grants, and the result was that the suggestions of such inspectors went unheeded, thus, inhibiting the continuous appraisal of art education and teachers methods of imparting ~~xxxxx~~ knowledge. In the other states, inspectors of Education inspected the art programmes also, yet because art was "not given a proper place - even Inspectors treated it as a subject of subordinate importance".

It was suggested that Teachers should be given training in psychology, pedagogy and how to teach art,

history of art, principles of art appreciation, crafts and art practicals. It was observed that the condition of art teachers in "respect to proper equipment, salaries and status were not only unsatisfactory but pitiable".

The members at this Seminar made the following recommendations for the school art programme in which the syllabus for age group 13 to 16 years was:

- i) Drawing (object, life drawing etc.,)
- ii) Imaginative composition (in any medium)
- iii) Illustration (black/white or coloured)  
or  
Design (black/white, water colours, tempera etc..)
- iv) Simple outdoor sketching in any medium.
- v) Simple clay modelling and casting in plaster of paris.
- vi) Theoretical instruction should include:
  - a) Lives of great painters and sculptors of the world.
  - b) Elementary study of Indian Art and Architecture.

#### CONCLUSION:

The report of 1956 represents the opinions of a number of individuals interested in the field of art, through their observations and recommendations it appears that the status of art, art teachers was very pitiable. It was the conditions in the country i.e. social unrest and falling standards of discrimination and aesthetic sensibilities that had given rise for the need for such a review. It was suggested that improvements should be initiated from the school level, which was the main emphasis of that Seminar in 1956.

It is observed that 'Art' for schools as recommended by this committee referred to only the plastic arts, the division between the performing arts is still prevalent in educational writings today.

### 1957

There was a national seminar on the "Role of Arts and Crafts in Education and community Development" held in Madras (1957). The recommendations made at this seminar can be divided under 2 headings.

- 1) Purpose of Art and Craft for School and Community Life.
- 2) Methods of developing aesthetic taste in the community.

Under the first heading various comments were made to the effect that traditional art and crafts/should form an essential part of education in the curriculum of schools and colleges. For the public, there should be art and craft activity centres for relaxation and to inculcate an understanding of the Indian heritage. To develop such interests it was suggested that there should be numerous art and craft exhibitions, research should be carried out for the preservation of old designs and for the study of new needs and uses of craft techniques. Exhibitions on the "Ideal Home" for different socio-economic groups was believed to be the way to help make homes "essentially Indian in atmosphere and in all details".

It appears that this seminar was organized to meet the needs of semi-urban and urban dwellers, where the destruction of art activities in daily life activities had already taken place. For in Rural India, as it still is today, there is little place for exhibitions on "Ideal homes" as people live by their means and art is an integral part of their daily life, whether it is making rangoli designs in front of the house or painting on the walls as is done in Bihar or Maharashtra etc. What is observed through this report is the falling standards of individual taste and community sensibilities in semi-urban and urban areas.

It must also be mentioned that this decade of the 50' also saw the opening of the National Gallery of Modern Art in 1954. It was also at this time that the Government of India took the initiative and began a scheme in 1953 for the distribution of 100 scholarships (at Rs. 250 per month)/<sup>to</sup> those interested in obtaining higher education facilities in fine and performing arts. Both these projects express the patronage given by the government in encouraging contemporary artistic expression alongside those government institutions that helped to preserve and study traditional forms of art, throughout the country.

#### SUMMARY ON THE DECADE OF THE 50'S

The first ten to thirteen years after the attainment

of Independence are of extreme historical importance for any country. In relation to education, it appears that national bodies and government institutions acknowledged the importance of education for a democratic country. In doing so, the aim of education was defined in these early years as being one in which citizens of the country could acquire knowledge useful for a country that was in the process of modernization and industrialization. Education, was also called upon to provide a new impetus for the development of a new cultural identity for a country that had recently gained independence from foreign domination. Time and again again, in the reports on Education in this period, mention is made of this need for a cultural identity to meet the demands of a young nation.

On the practical level, the British school system of formal education with its disciplines and examination structure was accepted in all these conferences as the instrument that was to aid economic and social development. A few of the spokesmen at these seminars during this decade foresaw the dangers of ~~w~~ swift modernization and called upon art education (in its numerous forms) to assist in solving some of the inherent problems. Preservation of tradition, the need for harmonious living, the "scientist with taste" are all the catch phrases of this period that characterize the changes that were

occurring in the economic sphere. On one level, sanction was being given to the processes of modernizing this country, and on another for the development of a new cultural identity. However, the bridge between these two levels was a matter of some confusion. In historical terms the country was at a turning point, and questions arose as to how to look at the past and on how to consider the future in the context of the past.

For the preservation of art and culture separate government institutions were set up. The schools were not directly given the objective of contributing to the preservation of culture by the education of the young. Art in education was seen as providing some activities that may help in solving some of the problems brought up in the process of modernization, such as social unrest, unemployment and for entertainment in leisure hours. Art education was awarded the position of a "co-curricula activity", though its importance in the entire development of the personality of the child was acknowledged throughout this period.

The gap between the ideas on modernization and cultural development was further widened, as none of these seminars or government policies on education spelt out in any detail how the schools were to achieve these ideals. Though the ideas in the commission reports 1949,

1952-53 are clearly spelt out no where was there an detailed approach provided for translating the ideals of democracy into classroom teaching practices.

Art in education in this period was termed a co-curricula subject in which hardly any training in traditional arts were to be given. The rationale for art in education was to provide activities that were to supplement the burden of academic work of the rest of the curriculum, by being relaxing and affording students with interests outside the important discipline subjects.

The economic or vocational or cognitive importance of art are clearly unimportant in the scheme of education of this period. Art, was seen as important for emotional development as separate from cognitive development, and necessarily for the release of "unconscious desires" of every child. This instrumental viewpoint of the use of art for personality development, and as therapy was purely on the level of social ~~and~~ psychology and not on the economic or on the cognitive level.

From the discipline centred approach to education stemmed the separatist notion of the process of learning, where it was believed that no discipline aided the acquisition of skills in other subjects except language study. There is no mention of the importance of learning

science for the understanding geography or for that matter learning art to comprehend science.

1964-66

The hopeful period of the 50's with its optimism for the future was replaced by reports of the 60's that ring a note of despair and disillusionment, at the failure of education to meet the modern demands of the nation.

During this period an important commission was set up to look into the policies of education, the meeting was chaired by Shri D.S.Kotari. The report from this Commission of 1964-66 stands as a turning point in the history of education in this country especially with relation to art education. It must be noted that such high level meetings were held because

- a) education was understood to be a vitally important subject concerning the entire nation and its future, even though it was a State subject.
- b) yet none of these Commissions were a result of extensive research in the practical field of education. The problems identified in education, the system and teaching practices were from the personnel and felt needs of the experts of the Commission.
- c) no systematic empirical study of schools were undertaken to arrive at national recommendation or solutions, that are described in any of the reports.

Such a procedure then, is greatly influenced by the

opinions of the dominant members of the meeting, and can be said to be governed by the ethos and political philosophy of that period and of personalities.

The Kotari Commission report, as it is called, outlines in great detail the problems of the country during the 60's. Reference is made often to the problems of illiteracy and unemployment, and the lack of economic self-sufficiency. It was suggested that the educational system had fallen short of its aims to universalize education even 20 years after Independence and the constitutional provision for compulsory education had not been met over this period of transition.

The Commission Report clearly states that education should be geared to vocationalization, science and technology to meet the pressing problems of unemployment and economic self sufficiency.

"Science, loosens the bonds of dogmatism and acts as a powerful dispeller of fear and superstition fatalism and passive resignation".

With this new emphasis on the vocationalization of education the status of art once again was revised. In these years the rationale given for art in education were:

- 1) The vocational potentialities of art.
- 2) The entertainment value of art, its importance for self expression etc.

The most important aspect of this Report is the call to education to aid the country's unemployment problems, by making education "need-based", in which subjects were to be taught under the formal structure, along with the introduction of work experience. A scheme which hoped to provide opportunities for instruction in productive manual labour.

Both work experience and art co-curricula activities were non-examination subjects which under the scheme of education and pressure of the other core examination subjects brought a difference in status between these two disciplines in the school curriculum. Science, social sciences, mathematics and languages formed the core curriculum subject areas, that occupied most of the school schedule and hence were of greater status than the other subjects such as art, physical education and work experience. The only area in which, art work was given importance was in its role to cultivate performatory skills of vocational value.

Co-curricula activities and hobbies like debates, drama etc., had "more of a quality of play, which would give greater opportunity for creative self expression". How self expression was to be developed, was not spelt out, nor does this 1964 report provide any detail as to

why self expression was important for cognitive and emotional development.

1966

A Seminar on Art and Craft in Teacher Education was held the comments of the learned Art historians and professional teachers and artists expressed the opinions of these interested persons which were very different to the general policies on education taken by the Kotari Commission. The difference in opinions and emphasis can be seen in the light of this fact that at this Seminar there were those who involved in art and in the Kotari Commission only those in general education. The main emphasis of all papers read at this seminar stated the need to revitalize an interest in handicrafts and home industries that were dying or facing extinction due to the impact of industrialization and modernization. The welcome address of Dr. Salamattullah of Jamia Millia Islamia, and the inaugural address by Prof. M.Mubeh mention the slow death of crafts and the "industrialization of the soul". There were four papers on the relationship between Arts and Crafts and Industry, and one of them was read by Dr. Mulk Raj Anand who decried the indiscriminate expansion of industry and the destruction of craft industries, the high value given to 'mental' activities as compared to the low status of manual and hand work.

It appears, that on the one hand government policies were encouraging the process of industrialization and were reforming the educational system to meet the new needs of science and technology, and on the other hand those involved in the field of art were protesting against the onslaught of industry and its effect on the traditional art forms of India. The Seminar initiated a positive attitude toward machine-made products. It was suggested that

- 1) efforts should be made to revive the traditional crafts.
- 2) to find new creative spheres where this important human endeavour would be continued in the context of a modern economy on the topic.

Similar problems concerning Art Education as was mentioned in the 1956 Seminar are restated in this seminar report:

- 1) The low status of art in schools as an extra ~~xx~~ curricula activity.
- 2) Poor qualifications of the teacher.
- 3) Unsympathetic attitude of the administrators of school bodies.
- 4) Art programmes were understood as being devoid of any educational associations.
- 5) Ill paid staff.
- 6) Ill equipped schools for a successful art programme.

- 7) Inadequate time allotment.
- 8) Literature on art in and from India were exceptional poor, if not lacking.
- 9) Evaluation methods of art activities were insufficient.
- 10) Students in general were given a poor understanding of Art.

The importance of art was acknowledged but the neglect of the art curriculum in schools was considered to be the factor that effected the whole educational system. Shri A.Kalam, Head of the Department of Art and Craft Education in Jamia Millia Islamia College said, "No wonder the students lack confidence, self reliance and self motivation or spontaneous creativity" when the schools have given so little emphasis on art activities. It is interesting to note that the association of the poverty or low standard of education in general was attributed to the neglect of art education in schools. This opinion and explanation is not suggested in the general Educational Commission to date.

The recommendations made toward improving Teacher Education re-emphasised the need to educate teachers in the importance of art for communication, for better observation and perception. It was believed that Art could deepen appreciation and develop good taste, in

daily life. Art could also be used for the teaching of other curriculum subjects, and was important for the education of human sensibilities.

These recommendations acknowledge and register a set of explanations for art in education, that include the importance of practical work for cognitive and emotional development. However, it appears that forceful justifications and recommendations for art were made at a time when art in education was in a very threatened position. Yet, despite the low status of art and its precarious position in the school system, it is difficult to detect any consistent philosophy for the value of art in the context of education.

### 1967

In this year a report was published on the proceedings of the committee meeting on the "Improvement of Art Education in Our Schools". The meeting was chaired by Shri K.G.Saiyidian. Most of the problems facing education and art in schools were identified as were similar to those mentioned in the 1966 report, above.

The major contribution of this seminar was the list of objectives of Art Education that were spelt out, giving some idea of the aims and rationale for the inclusion of art activities in the school.

OBJECTIVES FOR ART EDUCATION FOR MIDDLE AND JUNIOR  
HIGH SCHOOL (age 12-18 years).

- 1) To develop "design consciousness" in children which will enable them to improve their personal appearance, surroundings, homes and school and community.
- 2) To help them in their all-round individual and social growth, enlarging their educational horizons and enriching their lives.
- 3) To discover and nurture in them art abilities which are of value to them in any creative work they undertake.
- 4) To contribute generously to their intellectual, spiritual and aesthetic growth, i.e. fostering growth and development of creative, spiritual appreciative and aesthetic qualities and abilities and potentialities.
- 5) To give children a deep and lasting enjoyment of art that will persist in their adult lives.

OBJECTIVES FOR ART IN THE HIGH SCHOOL STAGE  
(age group 15-18 years in general and for an elective subject).

- 1) To provide opportunity for creative expression.
- 2) To develop sensitivity to appreciate art.
- 3) To develop the fundamentals and techniques which will provide the means for better art expression.
- 4) To develop a satisfying vocational interest.
- 5) To seek out talented children and provide counselling, where possible, in the choice of a vocation.

- 6) To provide a gradual transition from pre-adolescent art training to art education suited to the needs and interests of the adolescent.
- 7) To develop a genuine relationship between contemporary art and daily living.
- 8) To help in the development of a well-integrated personality.

#### SUMMARY ON THE DECADE OF THE 60's

The objectives cited above can be analysed in order to highlight the rationale behind the approach to art education. For the first time, mention has been made that the value of art education is not only to inculcate a certain concept of beauty and entertainment, though this is generally what is meant by "appreciation and sensibilities" and such other terms.

Some mention is made of the importance of art activities for an alround development of the personality (objective No. 2,4 in middle school and No. 8 in the high school section, above). However, nowhere in this report is it explained how and in what manner art activities be related to the cognitive, spiritual and emotional development of the human being. No explanation is given on the manner in which art work can effect thinking or feeling. As mentioned earlier, the philosophic stand and logic argument of educationalists of this period

remains unclear, as no attempt is made to explain in what manner art effected the process of education, apart from references to "enrichment of life" and "providing an opportunity for self expression" for the "development of the personality". None of these objectives are explained either in cognitive or psycho-emotional terms. The inability, of those interested in the Art attending these seminars, to explain the educational significance of art activities in substantial educational and concrete terms, lends a certain limpness to their arguments and recommendations. It is not clear whether for example "creative expression" is made available only through art activities and cannot be developed by learning science or mathematics. Creativity seems often to be associated only with artwork, though in daily life creativity is prevalent, in all spheres of living.

Nor is it explained in any of the reports from the 60's what special abilities the student will acquire through education in art. The curriculum structure in these reports though governed by high ideals, resort to an approach to art that is based on technical training in ~~xxxx~~ various media. Yet how work in these media aid or foster growth is again not mentioned.

Details on Teacher Training, the breakdown of the course to train art teachers is also given without making any correlation between work in one medium and its importance to child development. An occasional reference to the development of motor skills at a younger age level, is made in relation to the importance of handwork in primary schools.

It can be summarized that in the 60's the Art experts in their capacity to direct the art programmes in schools made by government bodies gave insufficient attention to explaining in psycho-cognitive terms the importance of art in education.

In the governmental educational reports of this period there appears a strong move towards streamlining education into the academic and vocational subjects to deal with problems of unemployment and self sufficiency. Education, in this period is seen as being instrumental in making the students 'fit' for adult life and different vocations. In philosophical terms, it is unclear whether education is seen as a product or a process. In policies and in objectives it appears that education is geared toward producing a "good citizen" and in practice education is designed to equip students with knowledge that would be valuable for higher education or a vocation. Though there is some inconsistency on this account, it can be

observed that schools were to impart knowledge in academic subject and develop some physical skills that were also seen as being necessary such as physical education, art and work experience. The school structure was organized on the division between manual and mental work which in theory is what they most wanted to destroy. In the social and economic structure of the country the rift between manual and mental division of labour had already taken roots, it was then difficult if not impossible for the schools not to reflect the ethos of the age.

#### 1970

The reports from 1970 to 1979 form the last section of the historical survey conducted in this research. The effort will be to link the governmental policies relating to art education to the references made about art as it is practiced in school. Furthermore, objectives of art education and educational philosophy will be analysed in greater detail as these recent reports are directly relevant to the next portion of this study i.e. curriculum design and the development of a new curriculum approach for art education.

Special mention must be made of the scheme

initiated by the Department of Culture in December, 1970. The scheme is called 'Propagation of Culture among Schools and Colleges' and it was attached to the Faculty of Music & Fine Arts, Delhi University. The main purpose of this scheme was to conduct in-service teacher training courses in the Appreciation of the Arts so that teachers from all over the country could learn to understand the "diverse richness" of Indian Culture and integrate the same in the school curriculum. It was hoped that the student population would benefit from this programme by acquiring a knowledge of Indian Culture in their school education.

It must be noted again, that throughout the period 1947-70 art in schools was understood as practical art classes this was the first time that the government had introduced the idea of teaching about the history of Indian art and crafts on a large scale basis.

In 1973 the Department of Culture made provisions for the preparation of Audio-visual aids and guide books for high school teachers who attended the course organized under the scheme. The Educational Kit was provided to institutions from which the teacher was given training under this Scheme. The kit consisted of books on Indian music, drama, dance, literature and the plastic arts. A cassette tape recorder and tapes with recorded samples of

different classical and folk music from different parts of the country was also provided. A slide projector and some 500 Slides on the various art forms of the country was provided in each kit. The National Museum (New Delhi) aided this scheme with the preparation of a few plaster casts depicting Indian Sculpture through the ages, that was given along with the kit for every school. By 1977 over 1600 teachers from schools, all over the country had received training and some 800 kits had been distributed.

In May, 1978 the Scheme was handed over to an autonomous body named the 'Centre for Cultural Resources and Training' at Delhi which continued organizing teacher training programmes, and workshops on traditional arts, such as puppetry that could be used as an educational tool to teach all the curriculum subjects. The State Governments were given financial assistance to continue this work of 'Propagation Indian Art and Culture among Schools' within each State, by the Centre.

1975

In this year was published the approach paper named: The Curriculum for Ten-year School. A Framework by NCERT which was the recommendations made by an expert group constituted in 1973 and expanded in 1974-75, by the Ministry of Education and Social Welfare that was to

look into the problems of education.

As was the practice the approach paper clearly states that formal school system was to be maintained as the most important institution for imparting of socially acceptable knowledge. Recommendations made in this paper aimed at only reforming the school system ~~to~~ so as to make the institution more "flexible and related to life needs and aspirations of the people". Highest priority in school education was to be given to the teaching of Science and mathematics "for productivity" and "the development of a rational outlook". It was suggested that education in science and mathematics was the only way to

"give our children modern knowledge,  
develop their curiosity and teach  
them the scientific method of  
inquiry and prepare them for  
competent participation in a changing  
society and culture".

Work experience was to be the new component in school education to increase the productive and vocational skills of students in preparation for future careers.

'Artistic Experience and Expression', in this framework to Education was that aspect that dealt with "personal expression in aesthetic activity". It was suggested that art in schools should help

create an

"interest in beauty and the ability to discern it and integrate it into one's personality"...."Ample opportunity must be provided to each one to preserve and develop his originality and creative talents and make use of his gifts, aptitudes and personal forms of expression".

Reference is also made to the need to inculcate a spirit of National harmony, and the development of human values.

"The Arts and other aesthetic activity" mentioned in this section deals with the approach to art education that should be taken as a model for all school programmes. Art education was seen as "creative aesthetic activities" limited to the cultivation of a sense of "beauty and harmony". It was suggested that

"A methodical and enlightened culture of the senses can, little by little, remove from the child whatever has been vulgar, commonplace and crude in him, for one who has developed a truly refined taste, because of this very refinement, (the student) will feel incapable of acting in a crude, brutal or vulgar manner".

Mention is also made that art education is a neglected area in the school curriculum, and had so far been limited to the learning of a few skills of the arts. The approach to art education in the different school

levels were also spelt out. In Primary school, "the teaching of art should not be fragmented into different disciplines". "The subjects to be included are fine arts, music, dance and drama". "The instruction should revolve around the relationship of the child with his environment, both within and without".

The approach to be taken for middle and the secondary stage, was to be more vocational based with the introduction of more media. "Direct instruction", it was suggested "was to be avoided". The adolescent should be induced to acquire them as far as possible through exploration".

The time allotment given to education in the arts in this approach paper, sum up the status of art as compared to other subject areas.

Classes VI - VIII	Art $\frac{1}{12}$ of the total time
	Science $\frac{1}{6}$ of the total time
	Maths $\frac{1}{6}$ of the total time
Classes IX - X	Art $\frac{1}{10}$
	Science $\frac{1}{6}$
	Maths $\frac{1}{6}$

Towards the methodology of Education and the teaching of subjects it was suggested that schools should

consider "experience the key to learning" as it utilizes many aspects of the child's psychological life in an integrated form and therefore had better chances of producing effective learning.

In conclusion it is noted that education, the process of education received more psychological explanation than ever before. However, this approach paper designed by experts in the field of education was not based on nation wide empirical research, though the recommendations from NCERT were to be adopted by all State Boards of Education. The approach to education continues to be discipline centred which results in the kind of rationalization given for each discipline, as described above. In this kind of approach, it is believed for example that only the disciplines of science and mathematics can 'teach the scientific method of inquiry and develop curiosity and a rational outlook'. So also it was stated that art activities can best create an "interest in beauty" and develop 'originality'. This methodology of ascribing certain instrumental values to disciplines is the most prominent feature of this approach paper, which in turn structures the strict compartmentalization of areas of knowledge. Surely concepts such as 'beauty' and a 'sense of harmony' can be ~~in~~ inculcated in the teaching of science and mathematics, which are disciplines that

have as their fundamental premise the law of balance and harmony. It can be hypothesised also that the "scientific approach" is as applicable for the teaching of social sciences, art and work experience, though this approach paper carefully delineates each discipline with some values, and suggest that no other discipline is capable of attaining the same.

### 1978

In this year, the report was published of the committee appointed by the Government of India chaired by Shri I.J.Patel. The objective being a reviewing of "The curriculum for Ten-Year school" Framework for school education formulated by NCERT in 1975.

As in all the documents mentioned earlier the general objectives of education were stated as broad national aims rather than specific educational objectives, for example, "national integration", "to help students to grasp the principles of democracy, secularism and socialism". While it was suggested that schools should be instrumental in achieving these aims, it must be noted that these cannot be confined to schooling but to social institutions on the whole.

In this review, the core curriculum subjects were to be Science, Mathematics, Social Sciences and Language.

Other subjects were Socially Useful Productive work, Art and creative activities, Physical Education, Games and health education. The major change was the recommendation to replace work experience with a subject called Socially Useful and Productive work which consisted of six main themes - Health and hygiene, food, shelter, clothing, Culture and recreation and social services i.e. community work. This subject was to be compulsory in all levels of schooling and was allotted equal time in the school programme as other core subjects.

This new programme of SUPW (Socially Useful and Productive Work) is important, especially for the survey of the art education in the school curriculum. In this report, one of the 6 items in SUPW was termed "Culture and Recreation", in which students were to learn "useful" skills of 'decorating the classroom, home preparing for national festivals" etc. For classes V/VIII some aspects of Gandhi's Basic education programme for the incorporation of the crafts in school was also made. Activities such as toy making, artificial flowers, pottery, book binding, printing, puppets etc., were suggested as 'useful' creative activities for school children. Such activities of art work were considered useful as they "reduced the bookishness of formal education" and would make education more vocation oriented."

This report is important for it reemphasises the

need to integrate discipline areas at least in the Primary level of School, under the heading "Environmental Studies". This was the first time (1975 NCERT) some attempt was made to break the discipline approach to education, and the Review Committee sanctioned this recommendation.

The Art education programme in this 1977 report was to be governed by the following objectives:

Art education for the development of creativity and aesthetic sensibilities, observational skills, awareness and imagination, self expression and appreciation of the fundamentals of Arts.

For classes VI to VIII the objectives were:

- 1) To help the child sharpen his perception and observations of his physical and social environment.
- 2) To help the ~~xxx~~ child use his own imagination and develop his own concepts and expressions through exploration and discoveries of his visual symbols media and techniques.
- 3) To develop in the child a sense of organization and design.
- 4) To help the child achieve an alround growth as an individual and as a social being in tune with our culture.
- 5) To give to the child deep and lasting enjoyment of Art that may persist in his adult life.

There appears to be only a subtle shift in emphasis in this report on the objectives of art education.

Here, the aim of art education is first and foremost to enable students to observe the physical and social environment. In the details on the syllabus for art, suggested topics for art work are mentioned, these are also related to allowing students to express in various media the life and activities they see around them. The second aspect in which this review is different from the previous reports cited above, is that the art media to be made available in schools are far more extensive and incorporate numerous crafts of the country such as bamboo work, coconut and paper mache work, the use of folklore etc. The indication being that for the first time the recommendation was being made for the introduction of a component of traditional Indian art forms and media in the formal school system to replace the western concept of art education which consisted of mainly drawing and painting. This is not to suggest that Drawing and Painting was not to be included, but it is significant that some traditional media were for the first time incorporated in the scheme of art education in schools.

It was also stated with reference to art education that it was the most "neglected subject in our educational programme". It was suggested that the low status of art in schools was due to its limited "market value", "Arts should not be regarded as a 'fringe' of school education but as an essential ingredient of it".

Recommendations were also made for the introduction of Art as a compulsory examination subject up to class VIII.

With regard to Teacher Education, it was suggested that all Teacher Training institutions preparing Primary School Teachers should have provision for compulsory training in Fine Arts so that the future generation of teachers for primary school are well equipped to handle this all important area of school education.

In conclusion, though, this report seems to have introduced traditional art forms as an innovation to school art education, the main explanation for art in schools echo those mentioned in previous reports. For Art is still considered as a discipline restricted to inculcating a sense of beauty and aesthetic sensibilities. A contradiction occurs similar to that in the reports of previous years, in that the importance of art for personality development is firmly established but the recommendations for time allotment and activities to be included are very limited as compared to the other core curriculum subjects. In this report the SUPW course, which was an innovation introduced in most government schools after this report was published, accepts art activities as one which can provide productive hobbies for students. This attitude brings the vocational aspect of art education of the 1960's to a new level, in which art is to be considered as social useful and productive though not necessarily linked to vocations and the future career of the student. Secondly, art becomes a 'recreation' item in the SUPW course, a means of entertaining others and of

SUMMARY

This chapter aimed at presenting a chronological documentation of governmental ideas, policies and objectives of Art education for school during the period 1947-1979. Each decade represented contained a dominant emphasis or philosophical stance to art education for schools.

In the 1950's or the years that followed Independence that was found to be a great emphasis on national identity. The reports of this period suggest that the government was eager to cultivate a new national identity that was supportive of the Independence movement. From this impetus of independence two parallel approaches to art education were instituted which have continued to be of primary importance in the later policy decisions on art education. The first approach belongs to the Gandhian model for education which uses art or craft as an instrumental component of education to make it more vocation oriented. It was believed that crafts or a vocation should be the centre of education through which other disciplines could be taught.

The other approach was to see art education only as an extra-curricula activity or 'leisure-time activity in which art played the same role as it had done in the British system of education.

The decade of the 60's saw an increase in social and economic problems such as poverty, unemployment and unrest. For this reason the government reports on education published during this period strove to highlight the importance of science and mathematics for a country that had started on the road to modernization and industrialization. The importance of the science and the three Re was registered in the school curriculum so as to assist students in joining this process of development. Art education, during this period was given a low status, and it was only in its 'vocational' aspect that it held a position in the school programme in the form of work-experience.

In the 70's art education was once again given importance only in this aspect of providing some technical or vocational training in the Work Experience or the Socially Useful Productive work discipline.

#### OBSERVATIONS ON GOVERNMENT POLICIES 1947-1979

From the inception of Independence the approach to Art education in schools followed two separate paths; 1) the vocational training path of the Gandhian model 2) and the extra-curricula approach of the British school education model. These two approaches to art education have either run parallel or battled with each

other for a prominent place in education. The Gandhian model of 'education through a craft' may be said to be more traditionally Indian, as it attempted to integrate knowledge of other disciplines through the study of a craft that would be of vocational significance. However, the years of industrialization led to both a destruction of traditional vocations and crafts thus leaving craft-art education without a relevance in the modern Indian context. Once the vocational aspect of art education was found to be minimal the entertainment and aesthetic value of art education were the only reasons on which art was included in the school syllabus in the 70's. Craft education persisted for its vocational importances in branches of non-formal education. Vocationalization of education is still the call of the day, however, the vocations are not in the form of an art as the Gandhian model prescribed but are chosen to suit the modern needs. Industrialization in this country has created numerous social and economic problems, vocational education mentioned in government reports today have been instituted to solve these problems. However, this vocational training is far removed from traditional crafts or from an attempt to integrate knowledge and education through an art.

Some Significant findings from the survey

1. The most important factor that effected school education policies in India during the period 1947-1979 is the unquestioned acceptance of the formal school system with a discipline orientation as the accepted educational pattern for this country. The formal school system with its fragmented discipline structure by definition gave art education a limited status. The formal school system being a product of modern industrialization necessarily lays emphasis on the 3 R's ~~xxx~~ at the expence of other forms of human expression. The discipline orientation is also geared to specialization in the modern context and negates the value of art which offers a synthesis of all knowledge.
2. In the survey a serious discrepancy was found in the stated national goals and the policies for school education in the arts. Despite warnings and recommendations through the years cultural history and art history of India find no place in the school syllabus. Throughout the period under survey mention of the importance of cultural history in creating a spirit of national integration and a true sense of citizenship; however no prominent place has been given in this field of study in the school curriculum.

3. It was also found in the reports that teacher training courses in this country especially in the early years of Independence had very little opportunities open for art education study. This resulted in teachers being unable to integrate an understanding of Indian culture and art in the teaching of other curriculum subjects.
4. There was found to be a substantial difference in approach on the part of educationalists who designed the Commission Reports and those who attended seminars on art education throughout the period understudy. Those interested in the arts and who acknowledged the role of the arts in education were unable to effect in any substantial manner the governmental policies for education.
5. The definition of art education in this entire period was restricted and often meant "Drawing and Painting classes". Few or no traditional arts were made a compulsory part of Indian school education. Furthermore, the importance of aesthetics and art-making for the education of the student was poorly explained in all the reports. The poverty of explanation and poor definition of the value of art by educationalists and artists alike was yet another fact that led to making the arts in education, insignificant. The

value of art for education was not understood in any manner at the highest levels or in the school room by the teacher and hence it is not suprising that art gradually lost its importance as a fundamental aspect of education.