

CHAPTER V

CURRICULUM ANALYSIS : STATUS OF
ART IN SCHOOL EDUCATION.

SOURCES OF INFORMATION

This chapter attempts to draw a bridge between national policies and goals for art education mentioned in chapter IV, with the curriculum designed for schools. For this purpose, the investigator has taken the curriculum outline developed under the 'Review Committee for 10 year school, 1977' as the basic text as this contains the most recent curriculum outline available. The State Boards of Education have also furnished the investigator with the curriculum for schools in their States, however, these documents are dated from 1969-76 and have not been renewed under the directives of the 1977 report. The investigator has been severely limited in making a thorough examination of school curriculum for the following reasons:

- 1) To date no state curriculum is available that has been readjusted according to the directives of the 1977 report.
- 2) No detailed study has been made on a national level to document existing school practices and usage of the State and Central board curriculum outlines.
- 3) No research has been conducted to verify the time taken by State Governments to formulate new curricula according to policies made by

the Central Government in the past.

- 4) No research is available on the time taken or manner in which schools in each state reorganize their curriculum to meet the new directives given by the Centre or the State boards of education.

Therefore, the format of this chapter has been designed to making a content analysis of the most recent art education programme, supplied by the Ministry of Education. References to State board curriculum ~~and~~ outlines, teacher/headmaster interviews and questionnaires are used only to substantiate evidence available in the 1977 report.

Owing to the proverbial poor response to posted questionnaires, information and data obtained from the questionnaire on art education in schools designed by the investigator have not been used. Interviews conducted on the basis of this questionnaire in schools of Baroda, Delhi and Madras, throw light on the existing practices of art education in some schools of this country but no generalizations can be extracted from them.

It is, however, not within the scope of this study to document the existing practices of art education in schools, but rather, to analyse how government policies

have been translated into school curricula. Such an analysis will provide, at one level, an idea of how policies are subject to change and modification when translated into a curriculum or scheme of study. The second level of how the curriculum is used in the classrooms throughout this country would follow as a wider research study, which should be undertaken at a governmental level, and is beyond the scope of any one research student.

The aims of the chapter:

- a) to reveal the importance of the curriculum construction process in achieving the national goals of education.
- b) to draw out the link between governmental goals of art education and the manner by which these goals have been used or not used to design a school curriculum.
- c) to highlight any inconsistencies in this policy-curriculum translation.
- d) to use the above evidence and analysis to build a foundation for a new approach to art education that will serve to meet the goals of education, if need be.

THE IMPORTANCE OF CURRICULUM CONSTRUCTION IN ACHIEVING NATIONAL GOALS.

The relevance of this chapter to the study of art education in India is that it attempts to provide a framework of analysis that draws attention to the process of curriculum construction. Curriculum construction and design, occupy a middle position on the continuum of governmental policy making on education and what the student learns in the classroom. It is suggested in this chapter that perhaps curriculum construction is one of the most important aspects of a study of educational practices; for the curriculum ~~that~~ that is constructed will determine to some extent what the student will learn, how and what the teacher will teach and how the school activities will be organized. This is not to suggest that all malpractices or achievements of the school can be traced back to the source of curriculum construction. However, it will be suggested in the course of this chapter that the format, content and approach mentioned in curriculum outlines made by the Centre and State Boards of Education, do carry with them a value basis. If this value basis do not convey the basic concepts of education as laid down by the government, then it is less likely that most schools in India will achieve the specified goals of education.

Prevalent Practices in Curriculum Construction: factors effecting change.

On the continuum of the process of formal education planning, the step that follows outlining national goals for education, is curriculum construction by the Central government, followed by those prepared by each state government. One of the most conspicuous features peculiar to curriculum construction in India, is that curriculum designers both at Centre or State level formulate policies and curriculum outlines without any prior systematic analysis of curriculum usage in schools. Not one of the government reports reviewed in chapter IV mentioned any research data on school problems, teachers' approach, materials available or students response to the curriculum, during the period 1949-1979.

The second characteristic feature is that the procedure taken since independence is that the Central Government through the Ministry of Education and other agencies (such as NCERT) draw out directives and outlines for curriculum construction for all the school subjects. Each State Board of Education uses these guidelines to construct a (detailed in some cases) curriculum for schools under their State board. This is evident from the incorporation of a subject called Work Experience in

the State Board curriculum, after the suggestion was given by the Centre in 1964, and then again in 1975. The frequency of meetings of the Central Commissions, or Review Committees on Education are sporadic. Appraisals of education have been made by the Government in ~~xxx~~ the past few years in quick succession, 1975 (NCERT approach paper to 10 year school) followed in 1977-78 Iswarbhai Patel Review Committee Report.

Examinations : a catalyst for change ?

There is no evidence as to how long it takes the State governments to redesign the curriculum based on directives given by the Centre, or if all the states do so. Nor is there any available evidence on how long these policies take to be implemented in the schools throughout the country. The catalysts in this chain of curriculum construction and implementation, is the State Board and Central Board examinations that are held throughout the country for the high school passing certificate. Once the States and the Centre change the examination questions, in content and format in accordance with the latest policy decisions, the states and schools readjust their curriculum to the requirements of these Board examinations, yet this is only a suggestion.

Problems encountered in changing curriculum procedures, (however sound the governments intentions may be)

are numerous in a country as large as India. Major changes such as the introduction of a new course such as Work Experience which is today to be replaced by a course termed Socially Useful and Productive work, require additional staff, readjustment of the timetable, materials and new syllabus outlines. It is difficult to imagine how long it takes for each school in the country to incorporate such changes, despite examination pressures. It may be inferred that school practices do lag behind in assimilating changes in curriculum as suggested by the State or the Centre.

No-Down-upward movement of change.

There is no evidence that curriculum construction in this country takes place through a down-upward movement. Though the school administration is fairly autonomous under the State regulatory rules, there is no evidence that successful practices or curriculum developed by the schools have influenced policy making at the State or Central level. Representation from the schools of various regions are minimal during the formulation of Central policies on education, as suggested by the list of experts constituting the committee for curriculum construction. The result is that a certain uniformity of approach to education is suggested by the Centre and other high level educational agencies. Innovations in classroom teaching or state curriculum

design do not effect the approach to education on a national level, resulting in a certain distance between the central education programme and the state programme and classroom practices.

With respect to curriculum reconstruction from a Central or State level, it is difficult to speculate with any accuracy how long Teacher's training Colleges require to readjust their programmes to meet the new school demands. There is also the problem of a backlog of inservice teachers, in a country that affords few facilities for inservice teacher's training, such factors, also will effect the rate of change in assimilating curriculum change.

Above, a broad outline of how school curriculum in this country have been designed, has been mentioned. The factors effecting and inhibiting the assimilation of curriculum changes of the Ministry of Education, have also been spelt out.

The observations were made that the process of curriculum construction follows an up-down movement though there is no clear evidence of the rate of this downward flow. However, it is clear that there are

schools throughout India that are directly effected by the curriculum designed by the Centre, i.e. the Kendriya Vidyalaya Schools that are directly governed by the Central Board of Education, so also there are schools in the different States that fall directly under the State Boards of Education. Therefore, it appears that the curriculum designed by the Centre will infact over varying time periods effect to some extent the schools spread throughout the country.

Analysis of Data : Curriculum construction

Below, is an analysis of the latest available curriculum formulated by the Central Government in 1977. This document may (as has been suggested above) effect the school programmes throughout the country to some degree. An analysis of the 1977 curriculum outline for 10 year school with relation to art education will therefore be undertaken to review how educational policies have been translated into a curriculum outline for use in Schools throughout India.

The Status of Art Education in the 10 year School curriculum outlined in the 1977 report.

i) The Status of a Discipline and Time Allocation

The first aspect in analysing the art education programme in the school curriculum is to understand the

status of this subject in relation to other subjects that have been prescribed in the curriculum. The status of any school subject can be evaluated by the time allotted for the subject, as one measure of importance given to it in the total school curriculum. Granting a subject the status of a separate discipline which requires time for the implementation of its study, is the first important indicator of the value placed on the subject.

The objectives of education, in past years and in the 1977 Report, have suggested that 'art activities', 'cultural awareness" and 'creative activities" are important for the development of the student's personality. For this reason, Art education was given the status of a separate discipline and allocated time in the school curriculum outlined in the 1977 report. The breakdown of time allocation of art in relation to other subjects are as prescribed in the 1977 Report as follows:

Structure, Curriculum Pattern and Time Allocation for 10 year School.

Class I-IV/V	Time Allocation
1. One Language	20%
2. Mathematics	20%
3. Environmental Studies (Social Studies, Nature Study and Health Education).	
4. Socially Useful Productive Work	20%
5. Games and Creative Activities, such as Music, Dancing and Painting.	20%

Analysis of Time Allotment and Status of Art Education
in Primary School

As recommended by this 1977 report, it appears that each school subject area (of which there are five) is to be allocated approximately 20% of the entire school time. A further analysis of this time allotment, it is noted that under item No. 3. Environmental studies some attempt has been made to integrate the social studies and nature, health studies under broad topic areas in the syllabus outline of this subject. Under item No. 5 Games and Creative Activities : it is clear that these are two separate disciplines sharing 20% of school time. No attempt has been made to synthesize these subject areas.

Thus in terms of time allocation it appears that 'Creative Activities' i.e. Music, Dancing and Painting are provided less than the equal share of school time because it shares 20% of school time with games and physical activities.

Structure, Curriculum Pattern and Time Allocation.

Class V/VI - VII/VIII	Time Allocation (per week)
1. Languages (2)	7 hours.
2. Mathematics	4 hours.
3. History, Civics and Geography.	4 hours.
4. Science - An integrated course.	4 hours.
5. The Arts (Music, Dancing, Painting)	3 hours.
6. Socially useful Productive Work and Community Service.	6 hours.
7. Games, Physical Education and supervised Study	4 hours.
Total	<hr/> 32 hours.

Analysis of Time Allocation and Status of Art Education
in Classes VI-VIII.

In the break down of the curriculum it appears that for classes VI-VIII the students are to learn more subjects. Languages, include two languages : mother tongue and Hindi, which are given 7 hours for study i.e. the third highest allotment of time. Science and Mathematics are given second highest priority in terms of time. Social studies is given for history, geography, civics which translated into time patterns, is approx. 1 hr. 20 minutes per sub-subject area. The highest time limit as given to a new subject Socially Useful Productive Work (6 hours). The least time in relation to other subjects is given for the composite subjects of Music, Dance and Painting. Significant to note is that in middle school it is suggested that S.U.P.W., Maths and Science are to be given highest priority in terms of time for study. The Social Studies and 'Creative Activities' register the greatest fall in time allocation for middle school in relation to primary school.

for the elective subject occupies the lowest time period in the school curriculum. The two lowest time allotments are given to Social Studies and the elective subject with the highest time priority given to S.U.P.W. Science, Mathematics and Languages in that order.

Some observations on Time status of the discipline in the 10 year school curriculum.

The Iswerbhai Patel Report of 1977, has provided a breakdown of the curriculum under separate discipline headings. The subjects to be covered are Languages, Mathematics, Science, Social studies, Socially Useful and Productive Work, Physical Education. Up to Class VIII Art Education or Creative Activities is a compulsory subject. A detail of the time allotment for each subject at each of the three stages of education have been quoted above as they appear in the 1977 report. It is assumed that the subjects to be included under the scheme of 10 year schooling have been chosen and organized in a manner that a student undertaking this study may achieve the following aims of education as spelt out in the 1977 report. The objectives of this educational programme are:

To enable an individual to acquire knowledge,

skills, habits, attitudes and values necessary for

- i) a successful performance of his responsibilities as a citizen; and
- ii) A rewarding personal life by development of
 - a) innate talents
 - b) powers to creative enterprise; and
 - c) the capacity to appreciate the splendour of life revealed from communion with nature and man with man.

Time Allocation and Achievement of Objectives:

The relation between subjects chosen to be included in the school curriculum and objectives of education is a direct one. Suggesting by the relationship that some subjects given sufficient time of its study will result in the development of the associated 'knowledge, skills, habits and attitudes". What stands to question is whether the time allotment for each subject study are sufficient and necessary for the acquisition of the associated skills and attitudes.

Art education, as has been outlined in the 1977 curriculum is provided with a time allotment that is less than any other curriculum subjects in the scheme of study. Not only is less time provided for the study of art, but there is a lessening of time for Art as the student progresses through the stages of school. The student in the last two years of schooling has an option to study or not to study Art. This renders

Art education in relation to other subjects has a lower status with reference to the time allocation. This reduced time allocation in relation to other subjects may be explained by a number of reasons. Each reason will be analysed below to understand what the status of art is against that of other subjects.

- a) That the subject allocated less time than other subjects, requires less time to obtain the objectives that govern the subject.
- b) that a subject allocated less time, is not so necessary or sufficient for the achievement of the goals of education.
- c) the exclusion of a subject in the final years of school, reveals that planners are under the impression that the subject is no longer important to attain the general objectives of school education.

The high level committee who designed the curriculum outline under review, have failed to offer any explanation that can answer the conditions spelt out above, or the reasons why art occupies such a minor position in school education. In fact, there is a complete absence of any explanation of why a subject has been included or excluded in the programme,

nor is there any indication given of how the combination of the said subjects can achieve the aims of education. The 1975 NCERT report, which is being reviewed by this 1977 committee, however, specify in great detail, the importance of Art Education for the development of the students personality. (See chapter IV). It may be hypothesised that the curriculum designer are in disagreement with previous educationalists, and do not feel that Art education has a major role to play in achieving the goals of education, or that they are unaware of the effect of unequal time allocation on the schooling process for the attainment of National Goals.

Examinations : an indicator of status.

Another important indicator of status is the one related to "examinations". In fact, there is a close link between examination subjects and time allocation for subjects. The framework, is that, those subjects that are examination subjects for the final schooling leaving board examination, are given the status of compulsory subjects and are given the maximum amount of time. This is the case of subjects such as Science, Mathematics, Languages, Socially Useful Productive Work. Subjects like Art Education and Physical Education that are not directly linked

with the final board examination, and hence do not occupy as much school time.

Consequently, it appears that examination subjects occupy more school time and will, it appears, get preference in terms of time, funds, trained personnel to afford students sufficient training to qualify for the examinations.

The non-examination subjects, that are allocated less time than other subjects will easily evoke in the minds of students/teachers a position of irrelevance or as inconsequential in the entire scheme of study. This attitude towards Art education has been decried by all those concerned with education in all the education reports dating back to the 1950's. The relationship of time allocation and examinations may be significant factors that effect the status of any subject in the school curriculum.

CHARACTERISTIC FEATURES OF THE INDIAN SCHOOL CURRICULUM

This section of the analysis of the school curriculum is restricted to finding the characteristic features of the curriculum, in order that they may be used to re-examine the position of Art education in the process of education and for the attainment of educational goals.

There are numerous methodologies that assist in categorizing curriculum designs and aid the analysis of the educational process. The categories of educational approaches may reflect the characteristics of the objectives of education, that is, an educational system that is designed to be socially useful can be termed a society oriented education as against the child centred education etc. Other categories refer to the approach and educational philosophy contained within the school programme e.g. the integrated learning approach, the project approach which are examples of recent innovations in curriculum approach and emphasis.

The most general category that can be given to the Indian School curriculum is that it is a discipline oriented curriculum.

Discipline oriented school curriculum.

Throughout the period reviewed in chapter IV, and the approach adopted in the 1977 report, there is a consistantancy in the approach to education, which consists of dividing the scheme of the school curriculum into well defined discipline areas. Historically, this discipline centred approach to education was inherited from the British Schooling

system. The years following Independence reaffirmed and established this approach to education in the formal schooling system of India. Over the years, some subjects have changed or have been reorganized, but by and large the discipline structure has not been replaced by any other curriculum orientation.

The main feature of a discipline oriented school curriculum is that it consists of content areas organized under separate disciplines, each which is contained within a strict boundary. The boundaries of each discipline are maintained or adhered to so that there is no merging of discipline content areas. The inter-disciplinary exchange is restricted for a number of reasons, the main reason being that a discipline oriented curriculum also is constituted on a hierarchical structuring of various disciplines within the whole programme. The hierachical structure is obtained by the formation of a set of core self-contained disciplines that are accompanied by other disciplines that are not core items but contribute to the dimensions of education that the programme hopes to achieve. As suggested earlier there is the examination pressure that contributes to forming the hierarchical structure of core subject group in the curriculum. Subjects that are important for the Indian

Schooling leaving examination qualify as core subjects and are given extra stress, in terms of time and facilities.

A discipline qualifies as an area of study in the school curriculum by the:

- a) value of the discipline objectives,
- b) value of the content of the discipline,
- c) value of the activities related to learning the content.

Each discipline carries within it a set of objectives in consonance with which the content and learning activities are organized. The content and learning activities of a discipline must establish their value by contributing to the national goals of education. Therefore, a subject like Hindu philosophy or psychology are not disciplines that are instituted in the school curriculum as the objective of their study do not lend in anyway to the achievement of the national goals of education.

The disciplines chosen to form a part of the school curriculum, contribute a 'valuable' content and 'valuable' learning activities relevant to the purpose of education in general. Science and mathematics are two areas of study that form the core of the Indian School curriculum, because the content of each

discipline is thought to be of relevance to a nation that is modernizing and developing its industrial base. The learning activities related to science and mathematics are believed to inculcate 'quantitative thought' and a spirit of 'scientific inquiry' which are also of value for a citizen in an industrializing nation. Thus the value of the content and learning activities of a discipline to the wider scheme of objectives determine the status of the discipline.

There are some disciplines that are not able to maintain their individual identity in the school programme because their content is easily absorbed by another discipline. Health Education, which is of value for its content and objectives, is easily absorbed by the discipline of Biology and Human Sciences, as this subject is unable to maintain its autonomy of over its content areas. In a system of education that is based on sharply defined discipline areas (of content and activities) such looseness of frames and boundaries are not tolerated.

Other subject areas are given poor status in the school programme if they do not furnish both relevant content areas and learning activities. The value of Physical Education is greatly reduced as it offers no 'content' to the school programme. The value

of Physical Education is determined only by the activities it affords. In relationship to disciplines that afford both content and relevant activities, the position of physical education is significantly reduced as it theoretically affords no 'content'.

Socially Useful and productive work, is a new discipline added in 1977, to the school curriculum and it fulfills all the criteria to establish itself as a fullfledged discipline, because the objectives of S.U.P.W. are closely related to the National goals of education the content and activities are seen to be relevant, even though much of the content is borrowed from other discipline areas. Exchange between disciplines is tolerated in this scheme only when the disciplines concerned are not threatened or totally absorbed. For example, references to scientific inventions can be made in a history lesson without questioning the autonomy of science or history as important disciplines. The question of the status of a discipline is raised only when the subject has a loose frame or when it has no prescribed content or relevant learning activities to offer the school programme.

Art as a Discipline in the School Curriculum.

Using the list of criteria, outlined above, that are used to qualify a discipline for the inclusion in a discipline centred curriculum, it is important to understand if Art Education as a discipline satisfy the criteria mentioned.

a) Value of the objectives of Art Education

The analysis of the time allotment and examination status of a subject, suggest that art education is a subject area of less importance to the school curriculum. Importance and status is being measured, in this case, with the relationship of time and the achievements of the goals of education. It can be deduced, that a subject that is given less time and is not a compulsory subject in the last two years of school, must have acquired this position because the objectives of the study of this discipline are not sufficient or completely necessary for the achievement of the general goals of education. Objectives of art education, as specified by the 1977 report, state that art education inculcates a sense of appreciation, power of observation and inspires imagination. The general goals of education state that the 'innate talents' of the student and "powers creative enterprise" and 'appreciation of the splendour of life revealed from communion with

nature and man" are to be achieved through a study of the prescribed subjects and activities.

However, art education has a limited place in this list of prescribed subjects in terms of time, thus, suggesting that the goals of education are not necessarily achieved through education in the arts.

If the objectives of art education such as the development of 'observation skills', 'imagination' etc. are not considered valuable to achieving the aims of 10 year schooling, then the status of art education in the school programme is not one of utmost importance.

b) What is the content of Art Education ?

Under the list of criteria that qualify a subject as a fullfledged discipline, is the value placed on the content ~~that~~ that it offers for study in the school. What constitutes the content of art education in the school programmes, is a difficult question for curriculum and syllabus outlines of different States and reports offer a variety of answers. Theoretically, technical training in various media is not termed as 'content' but rather as 'learning activities". Over the years, especially in the syllabus outline of the elective subject of

art offered in some high schools, the content or theory paper contains aspects of the History of Indian Art and Culture, Fundamental Principles of art (colour, line, form etc.) and Appreciation of art. Art activities, i.e. learning activities in using different media such as clay, paints etc. are not considered "content" strictly speaking except in Music education where learning of ragas and traditional forms of music are contained within both activities and content areas.

The most significant feature of the general pattern of art education for Classes I-VIII for the year 1950-79 has been the complete absence of any "content" area in the Art Education programme.

The Review of 10 year schooling, 1977 prescribes little to no 'content' for the art education programme. It is assumed that when States reconstruct their curriculum for 10 year school, they will also follow the Centre's directives and add no content area to the discipline of art.

1977. 10 year schooling : Art Education syllabus.

	History of the Arts		Fundamentals of Art		Appreciation of Art	
	Class I-VIII	IX-X	Class I-VIII	IX-X	I-VIII	IX-X
Fine Arts	-	-	-	-	-	-
Drama	-	-	-	-	-	-
Dance	-	-	-	-	-	-
Music	-	/	-	-	/	-

The tabulation reveals at a glance that in the report of 1977, no art history or fundamentals of art (theoretical aspects) are to be taught in the entire school education programme. Music education which is to be an optional subject in class IX and X has in its syllabus a "short history of music". The complete absence of Art History or any 'content' of art in the latest prescribed syllabus is a feature of school education, that may be said to contribute to reducing Art education to an activity oriented discipline. In the scheme of discipline oriented curricula, each subject necessarily has to offer both content and activities, in order to qualify as a fulfilled discipline. Because art education is prescribed no 'content area', the subject is said to be of less importance. Furthermore, the examination and

evaluation of activities is an extremely problematic task.

Physical education and Art education are two examples of the school curriculum, that are not examination subjects, because evaluation of students activities is not easily quantifiable. It is only when the programme included Art History in the syllabus of some states for class IX and X, that it attains the position of an optional examination subject. Due to the activity bases of Art and Physical Education the subjects are converted into leisure time activities.

CULTURAL HISTORY IN THE SCHEME OF INDIAN SCHOOL EDUCATION.

In every report over the past thirty years, recommendations have been made to provide such education to school students that they may grow up with an 'Appreciation of their Cultural Heritage'. In the 1977 report the objective related to this aspect is summarized as follows:

'promoting an understanding and appreciation of our cultural heritage while simultaneously stimulating desirable changes in our traditional culture-pattern'.

With such an objective as the guiding principle for

designing the school curriculum, it would be logical to suppose, that provision could be made in the programme of 10 year school to introduce the student to some aspects of cultural history, along with the regional manifestation of the major arts, so that students can appreciate the culture of their country. In order that students can stimulate a change in the culture of their country, they must know their cultural history and trends and changes that are taking place, so that they may be a part of this process.

Suprisingly, art and cultural history is absent in the content of the school art education programme, and is not related to the activities that students perform in it, thereby, divorcing their creative pursuits from the main stream of cultural events in the country.

Cultural History content in Other Disciplines

Since an understanding of India's cultural Heritage is an important stated national objective for education, the 1977 syllabus of each discipline was examined to find references to Indian Culture, or Cultural History. Mention of Indian cultural history in any form is not found in the syllabus outline of Science or Mathematics. In Languages only a brief mention is made to the history of Hindi literature, with no attempt to draw out a programme

that aids students in understanding the literary achievements of other important Indian languages.

In the History syllabus a very poor representation of the cultural history of India is made. The break down for the 1977 syllabus is as follows :

<u>Class</u>	<u>History syllabus:</u> <u>Cultural History</u> <u>content</u>
Class I and II	No mention.
Class III	item 4
Class IV	item 5 out of 15 others. topics-monuments, music dance religions, languages handicrafts festivals.
Class V	No mention
Class VI	Mentioned occasionally as a subsection of a major topic. eg. "Age of Guptas - Administration-Trade- Religion-Art-Science".
Class VII	as above.
Class VIII	No mention.
Class IX-X	History of mankind - no mention in details of cultural history topics to be covered.

No mention of culture is made in the Civics syllabus nor is the relationship of cultural development to Geography made in this school syllabus.

Socially Useful and Productive Work contains seven item headings one is named Cultural recreational activities, which appears to refer only to art activities for entertainment and recreational purposes in the scheme of productive work, without any emphasis on the historical aspect of any of the arts.

The state syllabus, that date to a period before this 1977 report was published, reveal a similar pattern, where Art or Cultural history is completely neglected in primary school, and only partially mentioned as part of the middle school History syllabus.

Cultural History in the optional subject of 'Fine Arts' for Class 9-10 in different states.

In the high school syllabus offered by some states, under the optional examination subject termed "Fine Arts" or 'Music', some aspects of cultural history have been included. The suggestion is that if a subject is to be examined by the board it requires a quantifiable content area. The range and quality of the art history programme in these different states are very wide, and some states such as Karnataka and Haryana have completely omitted any mention of this aspect of art in their high school curricula.

Assam (1973) makes a brief mention of Indian painting in its programme for "drawing and painting" for class IX and X and asks students to copy and draw inspiration from Ajanta mural paintings and miniature paintings.

Maharashtra (1975) provides one of the most elaborate and detailed outline for Art History study in the optional subject of "Elements of Fine Arts" in class IX and X. The art programme covers the practical areas of drawing and painting etc. and a section termed 'History of Art' and 'Appreciation of Art'. The History of Art syllabus outline given covers a historical survey of art in India and Europe, from prehistory to the Renaissance period upto modern trends in Art. Appreciation of Art covers areas such as fundamentals and principles of design.

Another approach to the teaching of art history, is provided by the syllabus for high schools from Jammu and Kashmir (1970). In this approach under the elective subject of Fine Arts, there is one common theory paper on Art history and appreciation, which draws a chronological outline of each art form rather than a composite study of all major arts in chronological order, eg. Art of Painting, Architecture etc. The student then also has to study three practical art forms, i.e. drawing and painting,

modelling and sculpture, music, dance or higher english.

Madhya Pradesh (1975-76), also offered an elective subject termed Fine Arts, in which visits to museums and art exhibitions are especially mentioned along with a History of Indian Art that covers only the painting and sculpture of important periods of Indian history.

The syllabus for the high school leaving certificate examination, from Manipur (1975) shows the another extreme in the development of high school syllabus. Higher classes are offered drawing and painting as an elective subject. In the theoretical course for developing an appreciation of fine arts the teacher is asked to show students coloured post cards from the National Gallery of London on the works of Bellini, ElGreco, Corot, da Vinci etc.

Punjab board of education (1976-78) offers yet another approach to art history in the elective subject for class IX and X in which strong emphasis is laid on the fundamentals and principles of design such as; colour, balance, rhythm, proportion etc. This syllabus also offers a detailed outline of the syllabus for teaching Indian Music and

Dance as optional subjects for the senior classes.

West Bengal (1974) offers yet another approach to teaching Art History in the optional subject of 'Elements of Indian Art' topic for the senior classes. A unique feature of this state programme is the inclusion of important contributions of the state to the cultural history of India. Inclusion of topics such as Pala-Sena art of Bengal, forms part of the History of Indian art course.

Above, the investigator has described some of the characteristic features of the Art education programme offered in some states as an optional subject in high school. It appears, that there is no consistent approach in the State syllabus as to what formulates the content of art, to some it means; Indian Art History in chronological sequence, to others it means knowing the Fundamentals of Design and to others it means looking at postcards from the National Gallery, London.

The ambiguity that surrounds the content teaching of Art, is a conspicuous feature of the State syllabus, and suggests that this is a result of the vagueness perpetuated by the Central Government directives, that insist on 'cultural awareness' as an objective of education, but provide

no guidelines for its study. The variety of content approaches taken by the States to teach the content of art, is peculiar only to art education. In subject areas such as Science and Mathematics and even History, the basic content is by and large the same throughout the states. The Central Government is partly responsible for this ambiguity and slackness, that has produced this inconsistency between objectives of education and curriculum construction for art education.

In conclusion it may be hypothesised that the absence of any consistent study of cultural history especially in primary and middle school and its optional status in high school, must result in the students emerging from their schools with little to no idea of the contributions India has made to the culture of mankind and with little understanding of the numerous culture and peoples who inhabit this one country. Such an ignorance, contribute to a loosening of bonds of national integration, and stalling the process of cultural change, which are the very objectives that Indian education hopes to achieve.

c) Activities and Objectives of Art education:

The third criteria that has to be satisfied in the discipline oriented curriculum, is the relevance and value of the learning activities

offered by the subject. In Mathematics it is understood to be problem solving, in Languages, reading, writing and comprehension, and in Art it is working with different media. As suggested above, the Art education discipline prescribed for schools has no 'content' area and relies solely on the importance of its learning activities to acquire a position in the school curriculum. The objectives of Art education are limited in range of application to the learning activities. The deduction is that while a student is working with different 'art' media, he will have an opportunity to obtain the objectives of: self expression, development of imagination, emotions, skills of observation, appreciation and co-operation. The development of 'creativity' and 'aesthetic sense' is believed to be a necessary outcome of working with different 'art' media, i.e. "Drawing and painting, print making, mobile construction, mask and puppet making, stitching, clay and paper mache. This is the suggestion made in the 1977 report, and these are seen to be the contributions that art education can make to the student's personality.

As can be expected, the Centre and the State Boards of Education prescribe similar objectives and learning activities for art education in school. For this reason, the sum of objectives

offered by the 1977 report will be analysed in detail to draw out the relationship between objectives and what the student will learn from the activities in the art education school curriculum.

Salient features of the Objectives for Art education.

The 1977 report, mentions a list of ten objectives that are to be attained through work in the ten different media. Throughout the period 1947-1979, the objectives of Art education for schools have remained fairly constant with an emphasis on free expression and creativity. Most of the state syllabi for art education also mention similar objectives for their programmes. However, in the choice of media offered to the students, there is some difference, for some States offer more media and others less. The most prevalent practice has been found to be that "Drawing and Painting lessons" have often constituted the entire Art education programme. From the 1956 report mention is made that in some schools Art education is understood to be only 'Drawing and Painting' classes, and teachers interviewed by the investigator also confirm this prevalent notion. Therefore, it may be said that the variety of the media offered to students in the Art education programme may vary from place to place, and region to region. The availability of material,

financial implication, teachers knowledge of the media may be some of the other factors that will effect the number of media offered to the students.

A consistant feature in the Art education programme are the objectives that are outlined for the students when they work with some or all of the media suggested by the Educational Reports and State Syllabi.

1) The objectives for art education have characteristically (since Independence) been very broad and general, and cannot be termed as "instructional" objectives. The "development of creativity" or "self expression" are not strictly objectives that can be reached or attained through one lesson or more, but are long term aims, to which the entire programme is geared. An instructional objective in art education could be "the student will learn how to use laws of perspective" but such instructional objectives do not appear in any of the reports analysed in this study. The teacher, who uses the syllabus outline for classroom teaching, has only these broad objectives in hand, and is not given any hints as to what are the short term objectives or indicators (of student behavior, work, classroom situation) that may enhance the achievement of long term

goals. It is assumed that state and school educators and teachers understand what is meant by the term 'creativity' and will know how and when it can be developed, for no report offers any explanation of this rather complex term.

2) The second characteristic feature of the objectives of art education is that they are nearly always ones that are not easily evaluated or quantifiable. For example, "development of imagination" or "observation", are objectives of art education that cannot be graded or evaluated according to the methods used normally for other subjects in schools. It has been suggested in the course of this chapter that the status of art education has suffered greatly because it defies quantification and evaluation which is a necessary feature of school education.

OBJECTIVES OF ART EDUCATION ; 1977 REPORT

A brief analysis of the objectives of art education will be undertaken to highlight the value of each area and its contribution to the school programme.

i) Development of creativity:- The term 'creativity' has often appeared in connection with Art education, though no one over the years has offered any definition

for the same. Though the term is still a controversial issue in educational circles, it is interesting to note that when it appears it does so in relation to art, drama etc. The suggestion then may be that educators draw a relationship between Art and creativity and do not suggest that creativity can be developed by the learning other subjects such as Mathematics, Sciences, Geography etc. Another explanation may be that a student who develops 'creativity' in the study of art in class I-VIII, will be able to transfer this creativity to other subject areas. Again, the reports studied in this context do not offer any explanation for the uses or meaning of the term 'creativity'.

Another notion that is contained in this objective is that students will develop their "creativity" by working with different media. The idea is that given a paper and pencil, or lump of clay, students will automatically develop their "creativity".

This one to one correlation between 'creativity' and 'working with a medium' has not yet been proved ~~yet~~ in educational research. There are numerous outcomes of such an activity, when students are

allowed to work with a medium, they may learn to explore, play, experiment, develop their senses and or just make something. Yet 'creating' something and the term 'creativity' do not always imply the same mental and physical activity. Inventiveness, originality, 'boundary breaking, juxtaposing two objects/ideas that have not been placed together before are some of the other terms and phrases used in connection with creativity.

It must be made clear that the term 'creativity' and its usage are always relative to a specific situation and change from person to person, and from one culture to another. The ambiguity that surrounds this 'term' must also confuse the teacher, whose responsibility it is to develop these traits, in the student. 'Creativity' being a relative term cannot be judged by the teacher from his or her standard, or from the students, or from the class ability standard. To achieve the objective of "creativity" would be a difficult task if the meaning of term is unclear to Educationalists and Teachers.

ii) The development of Observation and Awareness

This objective is given great importance

in the report for 1977. The teacher is offered the guideline that students observation skills may be developed by motivating them with topics drawn from their daily life, (home, school activities, daily incidents, people, milkman sports, festivals etc.). Observations are to be encouraged by outdoor sketching, where students can observe and draw or paint the common activities that they see. However, for the most part themes are to be given to students and they are to execute the theme from memory. This activity may bring to the students attention, the observations and details noticed, and help them to use their past experience to portray the theme. Thematic activity that rely on memory offer opportunity for the development of only some observational skills, if accompanied by further exercises in observation of real life, student may learn to enrich their memory with more details and clarify aspects they had partially observed.

This objective, is considered valuable for the total development of the student, in that they will become more aware of their surroundings. It is significant to note that no aspects of critical observation, or awareness is suggested in this scheme of study.

iii) Development of Imagination, Emotions and Self Expression.

Over the years under study the objectives of "self expression" and "development of emotions" have perhaps been the most often quoted as national aims of education and as objectives for art education in particular. Unfortunately, the explanation and definition of these terms, 'self expression' and "emotional development" have not been clearly defined in any of the government reports. The absence of any operational definitions for these terms have made the analysis of curriculum extremely difficult especially when a correlation between objectives and activities is being attempted.

Further discussion on art and human expression are to be found in Chapter II and VI of this study, along with references to related literature. In this context it is important to highlight the educational process or situation that would be necessary for the "development of emotions and self expression".

Firstly, in order that "development" of 'emotions' and "expression" should occur the curriculum

outline, must necessarily provide a sequenced set of activities that are governed by the laws of human development. The hierarchy or ordering of activities in education is based on the process in which development takes place, in mathematics for example a student learns to count before learning how to add, subtract etc. However in the Art curriculum of all the State syllabi and the one included in the 1977 report no sequencing of activities is mentioned. The media, and a few themes are mentioned as guidelines to the teacher. It may be deduced that for the "development of self expression and emotions" it is only necessary that number of opportunities for expression should be provided which will ultimately lead to the development of the expression and the emotions contained within it.

This belief is very prevalent in most writings on Art especially in the governmental reports. Arising from this approach is the question whether the "ability to express" is a skill (mental or/and physical) that can be developed. The argument taken by the investigator is that the "ability to express" oneself in various media

requires the development of numerous skills both mental and physical. First and foremost in order to express something one must have a particular control over the medium used for expression, whether one is using words or paint or the human body. The skill over the medium can be developed just as a child learns a language and learns how to use the language for expression, so also some skill is required to; handle a brush, to sing different notes, or to move one's body. Some of these skills are of a physical nature, others are cognitive skills that involve thinking about the expression and executing it while at the same time involving motor skills. The development of both varieties of skills is possible, only when those of a physical nature are not divorced from the related mental operations. In the art curriculum available for schools however, this basic feature of human development is not acknowledged. ~~xxx~~ Students are trained only through thematic exposure to the medium, training in control over the medium is termed as 'technical training' i.e. holding a brush, mixing paints, learning to block print etc. The technical training aspect does not implicitly imply that once students have control over a medium they will know how to utilize it for expression. In the

curriculum objective, the suggestion is that "expressions" and "emotions" can be developed. Such an objective can be achieved only if technical skills are taught and activities for the refinement, expansion of the expression are provided for. Development of "self expression" and "emotions" suggest a progressive refinement of the related skills whether they are mental or physical. Such a sequencing of activities is not made available in the school syllabi reviewed in this study, consequentially reducing the chances of the attainment of the objective through the school curriculum. There seems, therefore, to be an observed inconsistency and confusion between this important objective and the curriculum activities. The objective of "offering students the opportunity for free expression" is better suited for the scheme of study suggested by the 1977 curriculum outline. In that case themes, and a variety of media could be placed before the students to express themselves as they want. The objective would be achieved by such a provision of learning activities. However, when the objective "development of expression" is used the educationally relevant opportunities must be provided for so that the expressions of students is developed. For this development the components for development have to

be differentiated and defined and the activities best suited for the development of related skills, have to be organized in a meaningful manner for the development to occur.

Due to the poverty of definitions in the school curriculum another aspect of expression is left unaccounted for in the school curriculum. Expression, even self expression suggests the externalization of a feeling, idea etc. through a medium in so doing, human expression is communication. In order that students learn to develop this aspect of self expression, students must obtain a feedback from others, whether the communication was effective, whether the expression was understood by another etc. Activities of self expression for communication may be improved by the observations made in the previous activities. Such a provision is not provided for in the recommended art curriculum, suggesting that perhaps "communication of expressions" is not an essential portion of the artistic endeavour nor is it related to the "development of self expression".

In chapter VI a more detailed discussion is provided as to how objectives such as development

of expression, appreciation etc., can be achieved with the development of learning activities and a renewed approach. In this section the investigator wishes to highlight the inadequencies of the learning activities of the curriculum outline of the 1977 report, and those of most of the states, for the achievement of the specified objectives, because the terms are poorly defined and the dimensions of each term are poorly accounted for in the activity outline.

SUMMARY TO PART I

Inconsistencies between National goals and the School curriculum.

1. Low status of Art

Every Educational report reviewed in chapter IV has stressed the importance of Art in Education. However, in ~~chapter~~ chapter V it was observed that the school curriculum outline prepared by the Centre gave Art, what can be termed as a low status in the curriculum. The status of art it was seen was determined by varying factors such as time allocation, the reduction of the discipline of art to merely an activity with no stated 'content', and by labeling Art as an optional and non-examination subject. This inconsistency between national goals and the curriculum outline is the primary reason for the argument for a renewed approach to art education in schools.

2. The absence of cultural history.

The national goals for education, right from 1949 have stressed the need to provide students with an understanding of Indian culture, though this objective has been stated in numerous

ways, however it always appears as an essential aim of education in India. Yet in the analysis of content of school education (1977) it was found that there was no mention of Cultural, or Art history in the discipline termed 'Art' for classes I-VIII. The investigator also highlighted in the same chapter (V) that Cultural History appeared only as a marginal topic within the discipline of History for classes 1-8 and even in a lesser proportion in classes 9 and 10. Once again there seems to be a very serious lapse on the part of curriculum designers in omitting the inclusion of opportunities to study the Cultural History of India. It is in the hope of including this aspect of art education that the renewed approach will aim to be relevant in the context of Indian Education.

3. Art for 'entertainment' or 'personality development'

Taking the low status of Art and the absence of Cultural History as the two major categories under which inconsistency between goals and curriculum structure can be perceived, some derivatory gaps can also be observed. For example, Art is said to be an essential part of education for the development of the 'total personality'.

of the student. Such a statement is poorly backed by evidence of its importance either in the approach to or in the content of the curriculum. Art in the school programme is seen more as an extra-curricula activity, divorced from other disciplines which severely restrict its function in 'developing the personality' while the student attains knowledge in other disciplines. So also is the case with the objective of art to cultivate "self expression". The objective of being able to express what one knows is limited to the discipline of Art and does not pervade the entire curriculum and the attainment of mastery over knowledge.

Alongside the notion that 'Art' is for entertainment and a 'non-cognitive' activity there is a tendency to give little attention to the quality of the school Art education programme. If, for example, art is to be relevant for personality development then it would assume that the programme for Art would have to be designed to meet the changing personality demands related to age levels and cognitive development of the students. However, the art programme designed for schools, though aimed at personality development contains no evidence of careful planning for the student's developmental needs and changes.

The above argument is a brief summary of the findings of chapters IV and V to reemphase the aspects of school education that are not designed in consistency with the aims of education. To these observed lacuna in the system of school education other aspects can be added that may be seen as being pertinent evidence of the failure of the system to meet even the basic goals of education.

4. Dropout rate and failure in schools

The high dropout rate from schools and failures mentioned in the Government Educational Statistics (1978-79) are approximately 60% and 50% respectively. Such a percentage must reflect the inefficiency of the educational process in providing that educational experience that is most suitable to the differing needs of children in this country. The educational system in a democracy that aims at providing universal education should not be structured to fail. If a student fails in such a system the failure reflects an inadequacy of the system and not that of the individual. The system that aims at giving all citizens an education, needs to provide for all needs and abilities so as not to be selective or to discriminate between peoples needs. A mistaken notion persists in this

respect that education necessarily has an inbuilt failing or selective system, this is not consistent with the basic educational ideal.

5. Education relevant for India : Structure and choice

Another misplaced or ignored objective of general education is that of making it relevant to the "life needs" (NCERT, 1975) of the people of India. This objective has been translated wrongly to assume that education should be more 'vocation' oriented. The assumption that the Government or Educational system in a democracy can dictate the vocational choice of any of its citizens falls in direct contradiction with the Constitutional Right for the Freedom of Choice. This is a serious misconception of an objective in educational practices. It is not the content or technical skill that has to be made relevant to the 'life needs' of India's students, but rather the approach to learning which affords those learning skills that can assist students to choose their profession independently and to have those abilities for 'learning how to learn' in whatever career they may choose.

The discrepancies observed between educational objectives and approach are so large

in areas that are most crucial if democracy is to be a viable proposition in this country, that it may be said that the attempt to formulate a renewed approach that is more consistent with the nations objectives, is long overdue. The inconsistency between theory and practice in education may be seen as a serious threat to democracy in this country, and a review of the entire system of education needs to be undertaken, the renewed approach to Art education attempted in this research can be seen only as a portion of the work that still needs to be done. The very concept of a uniform educational system defies the attainment of a Constitution Right to cultural diversity and freedom of expression because a uniform system imposes a uniformity of content and approach which is not region or individual specific.