Impact Assessment for Kali Kalisu

Report and analysis of an Arts Education development programme in Government Schools, Karnataka, South India.

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Roshan Sahi Artist and pedagogist

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Contents

1. Framework of Arts Education
2. Impact Assessment study
3. Assessment Process and Methodology
4. Kali-Kalisu overview
   ➢ Objectives
   ➢ The 3 phases
5. Teacher training
6. Case studies
   ➢ Teacher
   ➢ Student
   ➢ Teacher training Resource Person
7. Summary
8. Appendix
1. Framework of Arts Education

‘The main purpose of Art Education is to develop creativity, individuality and expression through art activities. Art Education fosters cultural awareness and promotes cultural practices, and is the means by which knowledge and appreciation of the arts and culture are transmitted from one generation to the next. It is therefore mandatory for impressionable minds to get the right exposure to arts in their formative years’.

COUNTRY REPORT (2010) ART EDUCATION in INDIA
Department of Education in Arts & Aesthetics
National Council of Educational Research & Training
Ministry of Human Resource Development - Govt. of India

National Discourse in Arts Pedagogy:

In the course of my interactions with teachers I have received many positive responses relating to Kali-Kalisu.

In all assessing the Arts Pedagogy situation in Karnataka and indeed in India, has been complex given the problematic issue of there not being a clear history of developing an Arts pedagogical curriculum across the different age groups and education standard levels. When I have approached teachers in Government schools and discussed the topic of an Arts curricula most often I have been given a blank response to the effect that an Arts pedagogy is not seen as a key component in Education itself. So far as Art is concerned it is an extra curricula activity and not a main subject. Hence the necessity for there being criteria's or for that matter a set parameter to contextualise an Arts Education curriculum seems in the minds of most teachers seems far fetched and unnecessary.

It is of serious concern to Government schools in India, post National Curriculum Framework 2005, that Arts Education is concurrently given importance and valued as a core curricula activity. It is hence that we notice various innovations and developments across India, Kali-Kalisu being one of the noted initiatives in this field, other organisations being The Indian National Trust for Art and Cultural Heritage (INTACH), Indra Gandhi National Centre for the Arts (IGNCA), Indian Council for Cultural Relations (ICCR), Centre for Cultural Resources and Training (CCRT), where we find Art as considered important and a necessary component in the education of a child.

Kali-kalisu has been a response to this need in the education department to introduce and enable teachers to teach art constructively and creatively.
2. Impact Assessment study

Objectives towards conducting the Impact Assessment for Kali-Kalisu, IFA

Framework:

1. Impact assessment of the project was measured along the attitudinal changes of the school community, and the integration of art—visual, auditory, performance etc. for creativity and growth.

2. Impact in the classroom: Teacher-centric/Child-centric questions, pedagogy centric, school at large/community centric, arts-education program centric, facilities and practical aspects e.g. time, materials, space, guidelines.

3. Assessment Process

Process indicators may be specific to projects (or sets of projects).

Overall indicator: Has the project/s made progress towards the advancement of arts education? Is there momentum for such advocacy after the duration of the grant?

Other indicators: Has the project/s built capacity for invigorated pursuit of the arts education activity in the future?

Has the project/s graduated towards financial self-sufficiency and/or become attractive to other funding sources?

Has the project/s engaged the attention of other activisms in arts education and in the larger educational sphere (like environmental education)?

Has the project/s engaged the attention of school administrators and policy/curriculum authorities who may be hospitable to furthering arts education goals?

Methodology

Objectives towards conducting an Impact Assessment for Kali-Kalisu, IFA

1. To organize the questions in terms of categories and subcategories: questions about impact in the classroom; teacher and child-centric questions, pedagogy/teacher centric, school at large/community centric, arts-education/program centric, facilities and practical aspects e.g. time, materials, space, guidelines.

2. To think about what frameworks to apply to this study as whole—impact assessment of the program measured along the following axes; attitudinal changes, philosophy of art as integral and multimodal in children's art i.e. Arts is seen as integral to visual, auditory, performance etc. these different forms of expression are intrinsic to explorations of the child’s creativity and growth.

3. A series of questions to gather information about what the community of the school feel the areas of further development are for the school, so that it continues to develop constructively
and sustainably. These will be requesting a mixture of testimonials and numerical answers (on a scale of 1-10) in order that they can be summarized into data format.

4.) Conducting a tour of the school facilities to witness the changes that have occurred over the last three years in terms of infrastructure provision, facilities, resources, and their maintenance.

5.) Observing the teaching and learning activities being undertaken. This is in order to evaluate the quality of teaching occurring in the school, to do a dip test observation of techniques being used, and to observe the attendance of teachers and pupils on the day I am there.

Example of Questionnaire:

Name of Resource Person being interviewed:

Schools you have been a Resource Person:

Field of Art i.e. Visual, Performance, Music etc:

How long have you been working in this field? :

Some relevant background/history/biography of the person being interviewed:

Age:

Education/qualification:

How long have you had training experience? :

Questions:

1. In your opinion and looking back over the last three years what has been the most significant change in the trainees’ attitude, co-operation and interest levels in any particular subject? Can you rate the overall learning development of the trainee by a 1-10 gradation, where number 1 is weak and number 10 is strong? Can you specify the particular workshop/trainees?

2. Please number these four areas of change you observed in the event of conducting the workshops you gave, putting 1 beside the area which has changed the most, and 4 next to the one that has changed the least:
   - The trainees response to the discourse of art in education -
   - Absorption levels of the trainees in the Kali-Kalisu art education training programme -
   - The change in the trainees perception of art and creativity in connection to teaching practices in the classroom situation-
   - An acknowledgement by the trainees of their personal accountability to use the Kali-Kalisu teaching methodology in the school classroom situation.

3. What has been the most significant change in the training in regard to teacher trainees’ appreciation of children’s creativity?
4. What has been the most significant change in the trainees competencies to use locally found resources e.g. use of mud, bamboo, newspaper etc. during the workshop?

5. Do you know what has been the most significant change in the involvement of the trainee within the school after the Kali-Kalisu training? Have the trainees been active in applying the teaching methodologies shared in the Kali-Kalisu training program in any way?

6. Can you describe a positive/new experience you have personally had since you have been a Kali-Kalisu Resource person?

7. How did you find the Kali-Kalisu training program? Do you see this program actually relevant in Government schools? Can you give reasons behind your evaluation of Kali-Kalisu whether you felt positive or negative implications in the way it has been conducted in your view?

8. What would you say has been good about the Kali-Kalisu Art Education training programmes and implementation of these ideas and methods in classroom?

9. What could be better about the Art Education program? What did you find different in Kali-Kalisu that is special to other Art Education programs held in your experience in the District where you held the workshop or elsewhere?

10. What would you say have been the problems of the Kali-Kalisu programme for Government schools?

11. Why is this problem not being solved currently?

12. If you had to think two ways in which the project could have been done better what would you say?

13. In your opinion what has been the biggest issue/problem that teachers/schools are currently going through relating to the implementation of Kali-Kalisu pedagogy?

14. Can you suggest a way that you feel that problem could be solved?

15. Why is this problem not being solved currently?

16. In your opinion, where are the areas that you feel still need development in schools and in teacher training programs?
   i.e.: What would you do to improve children’s learning experience of education in the school.
   Please indicate four areas which you feel need to change:
   - What activities would need to be carried out in order that this happens?
   - What resources would be needed for this to happen?
   - What problems might there be with making this change?

Index of successes and failures of Kali Kalisu:

1) Process indicators may be specific to projects (or sets of projects), but will conform to an area defined by the markers provided by IFA’s objectives:

2) Overall indicator: Has the project/s made progress towards the advancement of arts education? Is there momentum for such advocacy after the duration of the grant?
3) Other indicators: Has the project/s built capacity for invigorated pursuit of the arts education activity in the future?

4) Has the project/s graduated towards financial self-sufficiency and/or become attractive to other funding sources?

5) Has the project/s engaged the attention of other activisms in arts education and in the larger educational sphere (like environmental education)?

Kali-Kalisu an overview:

The Kali-Kalisu program over the last three years has indeed generated an interest amongst Government school teachers to think and include activities in their classroom situations in creative and artistic ways.

Kali-Kalisu in its process of integrating different Art forms such as music, movement arts, visual arts, puppetry and theatre has contextualised the inter-disciplinary nature of the creative imagination into a broader platform of interaction and exploration in academia.

Art in its essence, enables creativity to grow through individual experimentation and shared experience to develop faculties in the imagination. The question regarding the instrumentality of Art is of secondary interest to the aesthetic venture. Art in itself is experimental and explorative. In the process of these experiments and forms of exploration concepts relating to science, math, history, geography, language etc. can be related and seen in a continuum of thought processing. Art in this sense also tries to go beyond the narrow confines of definition and cultural norms of self, community, facts and histories. Art is a window and indeed a door too to venture into the imagination of each individual living a life of their dreams and material reality; a life of stories and inventions.

Kali-Kalisu in this context has created opportunities for teachers to discover these hidden and not so hidden dimensions in our everyday experiences to surface, such that these realities of the imagination can inform and help us learn more about ourselves and about the world we live in.

- Objectives

Kali-Kalisu’s mission is to enrich the classroom experience of primary and secondary education in schools across rural Karnataka by offering teachers a holistic range of arts education opportunity.
What is Kali-Kalisu?

**Arts’ Education discourse**

**Capacity building**

**Learning process**

Creativity  
Imagination  
Artistic sense  
Expression  
Innovativeness  
Thoughtfulness  
Reflection

Kali-Kalisu is an initiative of Goethe-Institute/Max Mueller Bhavan and India Foundation for the Arts, who have jointly envisioned a series of arts capacity building workshops for school teachers in the state of Karnataka in association with five other major institutions: Ananya (music), Attakkalari Centre for the Movement Arts (dance), Bharath Gyan Vigyan Samithi (BGVS) (visual arts), Gombe Mane (puppetry) and Ninasam (theatre).
Kali-Kalisu is a series of hands-on experiential workshops designed to provide educators a chance to explore creative tools and arts-based approaches in their everyday teaching experience. These workshops aim at enhancing the ability of the participating teachers to imagine something new and to bring about change in their everyday working conditions.

The partnering organizations have all worked on specific pedagogies arising from defined and well-understood art forms. The range of workshops planned under this initiative inculcates in the teacher constituency a broad idea of the arts through a collection of form-based techniques. The workshops will emphasise intellectual enquiry.
Representation of MRP’s I visited in different Districts of Karnataka:
5. Teacher training

Teacher training courses in the Government Educational departments in India have post 1945, followed methodologies in pedagogy as theoretical. The course set for teachers by the National Council for Teacher Education (NCTE) follows essentially an information and instructional form of understanding pedagogy. It has only been more recently after NCTE issued a Curriculum Framework for Quality Teacher Education in 1998 that new models of teaching in classrooms and indeed teaching in teacher training institutions, have been rethought.

As a statutory body responsible for the coordination and maintenance of standards in teacher education, the NCTE have set parameters for:

- Increased duration and multiple models of teacher education;
- Updating of theoretical and practical components of teacher education by giving new orientation and adding new inputs to the existing programmes;
- Emphasis on developing professionalism, commitment, competencies and performance skills;
Optimal utilization of the potentialities of community, university and information and communication technology for preparation of teachers;

Making provisions for preparation of teachers for the neglected sections of society, and

Suggesting alternative educational programmes for teachers of gifted children, teachers of senior secondary schools, and specialized programme of education for teacher educators.

6. Case studies

Kali-Kalisu as an Arts intervention in Government Schools of Karnataka has evolved and developed at different levels over the last three years. I have been appointed by the IFA to evaluate this programme and gauge the impact this programme has had for teachers who have gone through the Kali-Kalisu training. The present Impact Assessment report that I have written in this document has come about through my visits and interaction I have personally had with both teachers who have been the recipients of the Kali-Kalisu training as well as the Master Resource Person who are Artists and facilitators in the training programme. I have discussed issues directly regarding matters concerned with Art in Education and what are the implications of such an intervention. I have also visited the schools in which presently the Kali-Kalisu trained resource persons are teaching now and observed how the impact of their training has enabled them as teachers to think and practice their teaching in creative and artistic ways.

I am aware of my limitations in this impact assessment report primarily because I have visited a portion of the total number of teachers who have been trained in the Kali-Kalisu programme. I hope the issues and observations I have reflected upon represent to some degree the actual reality of the Kali-Kalisu training programme.

The following visual representations and interviews I have compiled in this document are descriptive of my direct interactions and exposure to the Kali-Kalisu programme.
A teacher’s response:

As an individual I have gained a lot of self confidence. I have overcome my inhibitions and I am able to learn a lot in the process of teaching.

Compared to other art education programme, Kali-Kalisu is definitely better. It will be more effective if other faculty members and other students are involved in the programme.

Chitra
Special Teacher
Government Composite High School
Managundi
Dharwad Taluk and District

Interview with 9th std. students

Government Composite High School
Managundi
Dharwad Taluk and District

Our teachers have initiated to converse and exchange thoughts boldly.

Our teachers have initiated the importance of art through dialogue and conversation.

Teachers have initiated about the role of art in the classroom.

Teachers have initiated us in interaction and expression through dialogue.

We are taught with the help of activity, it has initiated us to be bold and it has helped my concentration and memory.

As we are made to sit in a circle, the concentration of the teacher to the student is equal and we learn the lesson collectively.

It gives great pleasure in learning when the arts has been used in the classroom. Unlike other usual class, this class makes us happy to learn with great interest.
Boys and girls are made to sit alternatively and they teach us to express our ideas in a bold and better way.

The teachers have helped us sing in the classroom, talk without any fear and hesitation and they have also encouraged us to take part in dramatics, arts.

The teachers have initiated the importance of art through dialogue and conversation.

We are 5 children, Only 2 of us are studying and the 3 are school drop outs. I would like to study well and stand first in my class. My parents work hard on the fields and send us to the school.

I would like to involve myself in the field of art even beyond the school years . I would love to join some drama school.

Students’ response:
My reflection...

Visiting the school in Managundi the atmosphere is beautiful. The teacher who is the Resource person is called Chitra who comes across as amazingly inspirational and dedicated to her work as a higher primary school teacher. All the students seem very enthusiastic and extremely positive. All their reports suggest that they are very keen and happy about the Arts Education component present in the school with the help of the Kali-Kalisu programme.

The general feeling has been that the actively participant teachers in the Government school contexts are extremely positive about the whole Arts Education programme component.

The Master Resource Persons have felt that through the Kali-Kalisu programme they have not personally gained or developed any particular skills or found any inspiration or creativity in what they have done in regard to the training.
A teacher’s response:

We have got a lot of thoughts from IFA. It is good if they continue.

We are only learning and taking the first steps. There should be more applications.

IFA should be a support when we explore something different.

Education must build a person’s personality.

PRAGNYA HEGDE

SPECIAL TEACHER- DRAMA

GOVERNMENT HIGH SCHOOL

MANTAGI

HANGAL TALUK

HAVERI
A teacher’s response:

The authorities should try to educate the students parents and the school authorities about
the programme, otherwise it is difficult to conduct such programmes in the schools.

Give training in several art forms like drawing, music, doll making etc.

Let the children be involved in training programmes.

Invite resource persons from outside who are well versed in their own field, and make use
of them.

Ashoka Thegevnalli

Special Teacher

Gulbarga
A teacher’s response:

The way the artists are trained and the training includes searching the talent and based on the talent it encourages the individual to take up the art activity.

Shyama Kumara, Mandya District
A teacher’s response:

Education is not about marks alone but also about life values and that is possible through arts education. We are trying to give education in all the forms of art that we were given training in by IFA. 2011 has been a very good year.

IFA has been taking a lot of efforts in changing the way arts is taught in schools. Other teachers are also attempting to teach the way we do and we have worked towards making ours a model school. We have conducted various activities. In the first year, we couldn’t go to the state level but this year, we have given programmes twice at the state level and at different districts and taught children how arts can help them in their education.

Education is not restricted to four walls and these things can be disseminated to other schools. I have gone to other schools and brought other teachers to my school. Drawing is just one of the ways of teachings. To this add dance, theatre, music...students have changed a lot.

The end result we hope to get is that school dropouts should come back to school. C grade students may be poor in studies but they are number one when it comes to arts education. They sing wonderfully but may not be able to read or write. There the influence of teachers may be less in academics. A drawing may be used to teach writing and a student may be told to construct a story for the drawing.

Mallesha.M (Mallanna) Dharwad District

Some representative voices from Kali-Kalisu trained teachers

Shanta from Kodagu who has been a teacher for 21 years: I am 55 and have a family of in-laws and little children. Through Kali-Kalisu I have learnt that though we are grownups we are still young in our minds....At a personal level it inspired/motivated me to bring out the talents inside me.

T. B Kumaraswamy who has been a teacher for 14 years: Doll making and movement arts excited us a lot. Children get very much involved with this and entertaining things like this will help children to understand better.

Fatima from Bidar who has been teaching for 3 years: Arts education has helped the teachers to make the concept to students clear in less time and it lessens the burden on the teacher. Students are more creative than teachers, it helps generate new ideas in the student.

Supplying Kali-Kalisu required material by govt and no time limitations on teachers will help with better implementation of the programme.
**H.S. Shivashwamy from Mandya:** The positive changes brought about by Kali-Kalisu include cooperation of parents in all activities, such as festivals, jatras, participation in school functions.

**B. S. Raghu from Mandya:** Kali-Kalisu has complemented mainstream subjects. The child has been able to learn from itself.

**V. Shruti (Mandya):** Using theatre and music for prose and poetry teaching has impacted children and they have responded positively. Poems have been improvised and sung as they adapt to ragas and are learning at a faster rate.

**Shivanna from Mandya:** Kali-Kalisu training has made me realise what kind of a person I am, the way it has taught me has been interesting. Understanding children, teaching them and create activities as per their needs, requirements and likings and activities that motivated them as well.

**H.B. Shantamani:** Through drama, dance, story, puppets to eradicate the misconceptions about gender and caste system. It is a good platform to learn for children who have dropped out of school.

**Venkatesh from Mandya:** After Kali-Kalisu training we are able to convert ourselves as resource persons and are able to share the knowledge with CRC and many more schools.

After seeing number of changes in school children post Kali-Kalisu training, locals, SDMC influentials have given a lot of facilities . . . knowing about children’s interest in these, the president of gram panchayat spent 35,000 Rs. and built toilet for students. Some of the self volunteers and people’s representatives have also provided drinking water, electricity and computers for children. The community has come forward to teach all the forms of art that they know.

We enacted a simple story, “The Cunning Fox” in the form of a monoact. We were surprised to see rural students able to understand its moral. This is how we got to know that even these forms of teaching techniques we get desired results.

**Shobha Rani (Mandya):** This technique has brought in newness along with the increased curiosity. These techniques have wiped out the feeling that these might be difficult for children.

**C. S Shobha:** To teach mathematical tables was normal, but when we taught children the same mathematical tables in a musical way, they came forward to learn enthusiastically.

The Kali-Kalisu team enacted Kittur Rani Chenamma (textual content) in the form of a stage show. When they did this, the fear, shyness, stage fear inside children vanished and courage, concentration and many other good qualities were able to take those places.
Some quotes from MRP’s during the impact assessment interviews:

A survey must be made about what the programmes being conducted at the government level are and what the hurdles are. Then a blueprint is required. There should be an artist, a teacher and an analyzer is part of the survey and the blueprint is a booklet for all the facilitators. These are the criteria.

The facilitators are not in education, they are all artists. It is a waste trying to teach to teachers who are not interested and if they don’t have the aptitude to learn.

The problem with these teachers is that they have never seen the kind of art we make, never heard this kind of music, listen to film music and have never seen puppetry, dramas. So there is no common platform for these teachers and us facilitators. In school, their art practice is two dimensional, ours is three dimensional. The art practice went missing. IFA did not conceive this as a forum to learn art forms and instead it was about activities. The speciality of a form in art part is not there.

Prakash Garud, Director of Gombe Manne, Dharwad

To know the interest of the student and according to their interest the art form needs to be introduced in the class room.

The development is possible in schools and the teacher training programmes by changing the model of training programmes for both students and teachers.

To exchange thoughts between the representatives from Government, artistes and public can be of some help.

"The system is so bad, the government never recognizes the form of art. Art is considered as an extracurricular activity and is never considered to be a core element of education.

...Our educational system does not observe the diversities present in learning.

...The environment for learning art does not exist.

...Unlike regular classroom teaching, learning art and academics should always be complimentary to each other. Regional traditions should be given importance.

Lack of space- leads to improper overall development of the child

Lack of resources- for the presentation
Lack of raw material- No knowledge about the availability

Lack of knowledge about art forms

There are no serious thoughts about these issues.’

Rajani Garud,
Mentor in Arts Education, Dharwad District.

My reflections...

Discussing with Prakash Garud about the dichotomy in Education where teachers attitudes and the expectations of parents for their child to aspire to be computer science experts, doctors and engineers etc. rather than being artists is very real. In the arts the larger Indian society do not foresee there to be any scope or future whether it be job opportunities or in any other business enterprise. The arts is a field of interest where there exists a privileged community who can afford to explore, experiment and especially afford financially to sustain any form of creativity. Art is perceived to belong to the privileged society. Another aspect of the discussion was the problem of art as ultimately not being functional or directly product oriented. This also has a direct implication in the financial aspect of affordability. There is an aspect of art that comes through as a novelty rather than it having a practical use. The question around the purpose of art and the context of art becomes highly debatable.

Prakash Garud felt that the IFA had not really made a sufficient grounded study, what he calls as a blue-print of the situation of the existing Arts pedagogy in Government schools. According to him the Arts Education concept appears to be an afterthought in the larger discourse in pedagogy and not an essential core component. The Arts Education programme hence comes across as an ad-hoc structure of pedagogical input other than a clearly planned integrated structure of Arts in the Educational system.

One of the confusions about the whole Arts Education programme is in connection to how systematically complex it is for an Arts Education discourse to be brought into the Government school context? What does an Arts Education training programme entail? How is it going to be used and taught in the future? What is the making of Arts Education pedagogy?

So far the whole emphasis of the Arts Education training programme seems to be revolving around the idea and concept of an integration of an arts program as a form of
a tool to be able to teach language, science or mathematics in a more effective way. But
is this really a true form of either teaching Mathematics or indeed Art?

An interview I had with Rajani Garud came across as being very challenging. Rajani has
been outspoken in her criticism of the whole process of the way in which Arts Education
has been understood and also the problematic of implementation of an Arts component
in to the Government schooling system.

My reflections...

One of the interests in the Arts Education programme discussed by Pragnya is the way
in which art can transform the local communities understanding of their cultural and
geographical situation from being a remote rural community who have over the years
lost their unique ways of cultural expression and context have now been given an
opportunity to explore their cultural and individual forms of expression. Art in this
situation is desired as a way of sharing a collective expression and giving individual
confidences to explore their response and emotional state in a changing environment.
Art facilitates inquiry and research into other forms of working in relation to the local
cultural environment as well as the geographical and physical resources available in
those specific regions. In many rural parts of India there is this deep sense of loss of a
community’s cultural tradition whether it is in their local festivities or in their skills working
in agriculture, handicraft, oral traditions etc. The question arises in the school context
both in the teachers mind as well as in the students mind what is going to be their
future? How do they envision where their education will help them to live their chosen
lives? Or is it such that the kind of education that is given will determine a set role for
them to ultimately move into a city where the individual is no more a part of their cultural
traditions and becomes alienated in the bigger metropolis as yet another citizen lost in
the trap of aspiring to fit into the big society with a sense of loss of their cultural and
geographical memory? In all this the Arts Education in the school context can bring to
surface these hidden fears and questions about the loss or survival of a community’s
tradition. It is also hoped that through this process of reflection through an arts discourse
can form as scaffolding for the individual and collective child a sense of their personal
and emotional desires, of who they want to be and how the child foresees their future.
Art can give an objective cultural view of the contrasts of city versus village culture,
mega industrial and market driven businesses versus local and small scale enterprises.
Art can give rise to a Childs insight into their dreams and imaginative world, to be able to
see the world through their own eyes and perceptions other than been told or coerced
into believing the future lies somewhere other than their real passions.

In this larger cultural environment there are also essential questions as to how to
preserve and remember local knowledge systems. Just by following the given
standardised text book is the younger generation losing a whole body of knowledge their
parents and grandparents know? How can an educational system be open and sensitive
to the complexities of a cultural tradition and give the younger generation the skills and competencies to use local knowledge systems to their advantage? Another aspect in this process will also have to be in connection to how a schooling experience for the child facilitate the child to explore the potentials and prospects of their local environment whether it be their cultural assets or geo-physical assets? How can the school context and indeed the teacher help children to also understand the sensitive balance of our local ecology in connection to the larger ecological crisis we are facing? To see a tree as not just a capital in terms of how much money you can make from it but to be able to see a tree as an investment in the greater ecology of nature and our habitation.

Recalling Pragnya’s interview I remember her thoughts on this issue of creating an alternative Art’s pedagogy by giving students the opportunity to have a ‘gap year’ in their schooling. This could be given after their tenth standard exam where they can have time to explore their creative selves in diverse contexts and environments. This will enable students to experiment and discover their potential skills and interests in the Arts. Places of learning can be identified such as Ninasam where students can work along with professional theatre people for three months or so and have a deeper learning experience in the workings of a theatre production.

What also Pragnya suggested in this gap year experience of the student is an opportunity for the student to explore their own locality and traditions. This can be a way of connecting to their surrounding local knowledge systems. It may be through forms of agriculture, local crafts such as pottery, bamboo, woodwork, metalwork, building houses or making bullock carts etc. This reminded me of my experiences in Finland where I visited folk schools. Folk schools have been created throughout Finland for youth to given a learning environment for them to explore and experiment into the local craft traditions. What is more is students are encouraged to also think of other possible fields of research and engagement in the specific environment they are situated in to develop sustainable technologies and livelihood. This prospect of having such learning environments in Karnataka would be in my mind a most worthy and potentially revolutionary form of pedagogy for the youth.
In the bigger picture I feel what is most daunting in our present educational structure and system we have in Karnataka is the issue of standardising the learning process by the use of textbooks and the emphasis of the syllabus. I fully accept the value and necessity of using textbooks as a guide to learning and indeed the syllabus gives a structure and focus in the learning experience of a student. Though if all learning experience is formed in account of a set curriculum then the possibilities of learning is restricted to that particular form of inquiry. Creativity in the classroom facilitates a students learning experience to broaden the scope of learning. Creativity ennobles the student to perceive their way of understanding and assimilating knowledge as unique to their way of thinking and formulating thought. Art in this connection enables the individual to communicate her/his creative learning experience to a wider audience. This form of shared knowledge is again limited if the individual is taught Art in a much preconditioned formula of ‘how to draw’, ‘how to dance’ etc.

Interview with Manjukodagu, Ninasam

Discussing with Manjukodagu, resource person at Ninasam, came across as having a very positive way of understanding the complexity of an Arts pedagogical programme given the present Government schooling system. Initially Manjukodagu seemed apprehensive of the extent the Arts Education programme IFA have set up through Kali-Kalisu, he seemed worried whether the Kali-Kalisu programme could really claim any ‘successes’. Though, through discussing in more depth Manjukodagu was very positive as to the worthiness of such programmes even though apparently on the surface we may not be able to identify or point out clear directions of success. Having said this, Manjukodagu also had a clear vision in his own mind as to how the IFA need to make a more definitive future plan and framework to pursue an Arts Education programme that is specific to particular cultural and social contexts as well as being more intensified in these areas. By articulating this he also expressed the need for students and parents and indeed teachers to be given the space and time to evolve an Arts pedagogical programme designed specifically for each school situation. This process, according to Manjukodagu maybe slow and rudimentary but absolutely essential for a meaningful Arts component in the school environment.

This programme can be tried out in Government school contexts in such a way where the Principal of the Government School and authorities concerned give students who are interested in the Arts an opportunity to explore and experiment in their chosen Arts field for a year if not two years. In the course of this Arts experience the students are not expected to sit for an exam. There can be assessment reports modelled to gauge their personal development and process. A form of self evaluation will also be necessary. Through all these forms of assessment the school will be able to recognise the individual’s talent and development in that field of experimentation. This form of education reminded me of the pedagogy of Rabindranath Tagore when he envisioned Kala Bhavan. Santiniketan in Tagore’s vision was a place of learning, a place through
experience and interaction with other people interested in the Arts and indeed other forms of pedagogy could come together to share their personal insights and stories of learning. In Gandhi’s vision of setting up Naithali too we find this vision of an environment of learning which reflected the older tradition of the Ashram philosophies. The question that came to my mind in this form of Arts education is the problem of exclusivity and focus on individual developments of the Arts and there maybe not a wider opportunity for students in Government schools who would have also the opportunity to explore themselves in artistic ways. Yes, I can fully endorse the concept of Art experience as a personal journey and necessarily a specific journey that is taken by each individual in their unique way. Though given the complexity and diversity of our larger social fabric how is it possible for an Arts pedagogy to spread deep and wide in such ways that it can be democratised and not seen as ultimately an elitist form of expression? Maybe the complexities of democratising Art pedagogy will be through failures of creating a genuinely honest pedagogical structure in the sense of giving an opportunity for all students to evolve their personal form of Art expression. Though my feeling is that we can shy ourselves away from the failures, it is in my understanding that through these failures a learning process needs to needs to be also recognised. It is in this learning experience that a form of pedagogy can evolve and this ‘incomplete pedagogy’ can show a way forward for us.

Discussing with Akshara, Director of Ninasam, he felt that in all the intent of the Arts Education programme as being a very positive and necessary. Though he wondered to what extent Kali-Kalisu addressed the specific issues that are presently at stake in the Government Educational vision for Arts component in the curricula. Was Art seen as a mere tool and instrument to teach other subjects such as language, mathematics or the sciences? Or was Art considered as a pedagogical discourse in its own rights? Further discussing this issue Akshara pointed out the necessity for Arts pedagogical discourse within the school as a part of questioning the deeper issues of our social and cultural equity. Akshara questioned how the value of Art is not in the way we see Art as being ‘useful’ or not, but in the way Art creates an environment of searching and conversing with one another. Art is an explorative process that follows the path of the seeker, where this path will lead is up to the individual to chose. There are no set rules or ‘methodologies’ of understanding Art other than the discourse of Art being a processing of experience in whichever form or manner. In this sense Art cannot be taught. Having said this Akshara also articulated the need for educational institutions to make individuals aware of historical milestones in art and how communities over the years have created cultural traditions from which we as modern day individuals can be inspired from and indeed learn from. Cultural tradition according to Akshara is not necessarily something of the past, he takes the example of the folk theatrical tradition of Yakshagana, which is a form in fact that in Akshara’s view has a very contemporary form of expression. This form of traditional theatre is as relevant in the modern context and cultural environment as possibly it ever has been. But in the rush for commercialisation and market forces Yakshagana has become more and more so a mere form of making a successful monetary business and the core form of expression and personal enquiry is
lost. Similarly Art in educational institutions ought to be weary of using Art as a tool for their teaching or valuing art as a commercial product. Art needs to be valued for other criteria’s other than its usefulness for the sole purpose of an institution or teacher. The equity and quality of art comes about from a shared value of Art being a core component of education and not as a supplementary dimension in the learning process.

7. Summary

One of the main tensions I noticed during my visits of schools where there has been an impact by the Kali-Kalisu project has been the problematic issue of the use of Art. If Art can be taught in schools with the function of being able to teach math or language or the sciences then Art is seen as worthy and useful in the school context. If Art is to be included into the classroom purely as an aesthetic journey into the realm of the creative imagination then this form of education and indeed pedagogy is of non-quantifiable and un-qualified measures of activity within an otherwise very pragmatic institution. Schools in the Indian context are set up like factories to produce working and rational minded individuals who are not encouraged to subject their mind and body in realms of their imagination or creativity. By the secondary school level all students are taught with utmost rigour and discipline how to fit into the present global and industrial environment that India is developing into and becoming a part of. Schools are made such that the present youth of India are prepared to take on responsible and bigger roles of its citizens in the manufacturing of a developed economic and industrial nation state. Where Art becomes problematic in this surge of development is when Art takes on a more naturalistic and instinctive response to the changing environment. In the very nature of the Artistic process, creativity is seen as a form of exploration into the unknown, intangible and even into the irrational dimensions of our experiential reality. The entry into the world of our imagination is an entry in to each one of our lives, shaped by our personal biographies and inventiveness to live in the environment that we are situated. Art in this location encourages the individual to think beyond given frameworks or conditions that are set by our cultural or institutional structures. Given this broad meaning of a framework of Art in our society, the question remains how Art can be included into the structure of an institution and school? How does Art fit in?

Conclusion:

The way Kali-Kalisu has begun its intervention in Arts Education within Government school contexts is very crucial and important in the present climate of pedagogy. In the history of pedagogy we have seen revolutionary changes in reform and new ideas of teaching methods.

Very sadly in a growing capitalistic society where consumerism has become the driving force of our need for education, we have chosen to side-line the value of the creative arts as a learning and reflective medium. As citizens of a developing country we have chosen a path of materialism and competitive attitudes to achieve goals that are at times driven by market forces. Art in this atmosphere dreams of a reality of a subtle making. A reality that is infinite and transient. Art questions the purpose of learning by its very principle of inquiry; by searching and experimenting. Art in this sense cannot be taught. Art is a value to be seeded in each one of our lives to help us grow and live a life each one of us dreams to live.
Kali-Kalisu as an Arts education process has valued individual inputs as a larger contribution to the Arts education discourse. In what I have seen and understood in the way the Kali-Kalisu program has structured its course towards encouraging teachers to be more participatory and creative in their teaching methods. In the various teacher training courses that the IFA has funded towards the Kali-Kalisu programme has been heuristically devised to change teachers’ attitudes towards teaching the creative Arts. Art comes about through personally engaging in a subject, whatever the subject may be and through this involvement both teachers and students develop creative skills to explore their imagination and creativity.

Kali-Kalisu has throughout the teacher training sessions tried to address this issue and bring fourth new and innovative ways towards helping teachers teach their subjects creatively and indeed through an aesthetic Arts learning process.

IFA has seeded the idea of an Arts intervention in the field of Education in India.

The question remains how do teachers now actually practice this form of an Arts Education? Do we wait for the Government to realise the importance of Art in Education? Will the Arts be one of the last on the list? If then, how can we in the present situation sustain such an intervention?

8. Appendix

Questionnaire:

Impact assessment of Kali-Kalisu, IFA
Resource Person Interview

Date:
District:
Name of Resource Person being interviewed:
Schools you have been a Resource Person:
Field of Art i.e. Visual, Performance, Music etc.:
How long have you been working in this field?:
Some relevant background/history/biography of the person being interviewed:
Age:
Education/qualification:
How long have you had training experience?:

Questions:

1. In your opinion and looking back over the last three years what has been the most significant change in the trainees’ attitude, co-operation and interest levels in any particular subject? Can
you rate the overall learning development of the trainee by a 1-10 gradation, where number 1 is weak and number 10 is strong? Can you specify the particular workshop/trainees?

2. Please number these four areas of change you observed in the event of conducting the workshops you gave, putting 1 beside the area which has changed the most, and 4 next to the one that has changed the least:

   - The trainees response to the discourse of art in education -
   - Absorption levels of the trainees in the Kali-Kalisu art education training programme -
   - The change in the trainees perception of art and creativity in connection to teaching practices in the classroom situation-
   - An acknowledgement by the trainees of their personal accountability to use the Kali-Kalisu teaching methodology in the school classroom situation.

3. What has been the most significant change in the training in regard to teacher trainees’ appreciation of children’s creativity?

4. What has been the most significant change in the trainees competencies to use locally found resources e.g. use of mud, bamboo, newspaper etc. during the workshop?

5. Do you know what has been the most significant change in the involvement of the trainee within the school after the Kali-Kalisu training? Have the trainees been active in applying the teaching methodologies shared in the Kali-Kalisu training program in any way?

6. Can you describe a positive/ new experience you have personally had since you have been a Kali-Kalisu Resource person?

7. How did you find the Kali-Kalisu training program? Do you see this program actually relevant in Government schools? Can you give reasons behind your evaluation of Kali-Kalisu whether you felt positive or negative implications in the way it has been conducted in your view?

8. What would you say has been good about the Kali-Kalisu Art Education training programmes and implementation of these ideas and methods in classroom?

9. What could be better about the Art Education program? What did you find different in Kali-Kalisu that is special to other Art Education programs held in your experience in the District where you held the workshop or elsewhere?

10. What would you say have been the problems of the Kali-Kalisu programme for Government schools?

11. Why is this problem not being solved currently?

12. If you had to think two ways in which the project could have been done better what would you say?

13. In your opinion what has been the biggest issue/problem that teachers/schools are currently going through relating to the implementation of Kali-Kalisu pedagogy?

14. Can you suggest a way that you feel that problem could be solved?

15. Why is this problem not being solved currently?

16. In your opinion, where are the areas that you feel still need development in schools and in teacher training programs?
   i.e.: What would you do to improve children’s learning experience of education in the school.
Please indicate four areas which you feel need to change:

- What activities would need to be carried out in order that this happens?
- What resources would be needed for this to happen?
- What problems might there be with making this change?

Impact assessment of Kali-Kalisu, IFA
Student Interview

Date:
District:
School:
Name of person being interviewed:

Some relevant background/history/biography of the person being interviewed:

Education/qualification:

Questions:

1. What has been the most significant change to your experience of education in the school after the Kali-Kalisu programme?

2. What has been the most significant change to the teaching quality and style? Have teachers changed their attitude, teaching practice, appreciation of your creativity?

3. What has been the most significant change in the facilities of the school after Kali-Kalisu?

4. What has been the most significant change in the involvement of the community within the school after Kali-Kalisu? Have your parents been involved in any way?

5. Can you describe a positive/new experience you have had since Kali-Kalisu began in your school?

6. What would you say have been the problems of the Kali-Kalisu programme in your school?

7. Why is this problem not being solved currently?

Impact assessment of Kali-Kalisu, IFA
Teacher Interview

Date:
District:
School:
Name of person being interviewed:
Some relevant background/history/biography of the person being interviewed:

Education/qualification:

How long have you been working here?

Questions:

1. In your opinion and looking back over the last three years what has been the most significant change to the school for students- in attitude, in co-operation, in interest in any particular subject, in regard to the overall growth of the child?

2. Please number these four areas of change, putting 1 beside the area which has changed the most, and 4 next to the one that has changed the least:
   - The children's experience of education in the school -
   - The quality and style of teaching -
   - The school facilities –
   - The involvement of the community in the school –

3. What has been the most significant change to the teaching quality and style? Have teachers changed their attitude, teaching practice, appreciation of the child's creativity?

4. What has been the most significant change in the facilities of the school after Kali-Kalisu?

5. What has been the most significant change in the involvement of the community within the school after Kali-Kalisu? Have parents been involved in any way? Any resource person from the locality?

6. Can you describe a positive/ new experience you have had since Kali-Kalisu began in your school?

7. How does your school compare to other government schools in the district? (i.e. better or worse?)

8. What would you say is good about the Art Education training programmes and implementation of these ideas and methods in classroom and lessons? - and how often is it in use in your school? ie: how many days/hours per week?

9. What could be better about the Art Education program? What did you find different in Kali-Kalisu that is special to other Art Education programs held in the District?

10. What would you say have been the problems of the Kali-Kalisu programme in your school?

11. Why is this problem not being solved currently?

12. If you had to think two ways in which the project could have been done better what would you say?

13. What is the biggest issue/problem that the school is currently having relating to the implementation of Kali-Kalisu pedagogy?

14. Can you suggest a way that you feel that problem could be solved?
15. Why is this problem not being solved currently?

16. In your opinion, where are the areas that you feel still need development in the school?
   i.e.: What would you do to improve your (or your Child's) experience of education/teaching in
   the school. Please indicate four areas which you feel need to change:
   - What activities would need to be carried out in order that this happens?
   - What resources would be needed for this to happen?
   - What problems might there be with making this change?

Dharwad interviews:

1. Chitra

Chitra's details
Special Teacher
Government Composite High School
Managundi
Dharwad Taluk and District

Name; Chitra V.

Some relevant background/history/biography of the person being interviewed; I belong
to Chamarajnagar district. I have studied till 2ndpuc in chamarajnagar and then joined
Neenasam, a theatre repertory at Heggodu for a diploma in Theatre. I have done my
graduation in English literature and journalism from mysore university. I am learning
Kathak in dharwad. I have also acted as an artiste in some amateur drama troupes.

Qualification: B.A. Diploma in theatre arts.

How long have you been working here?
3 years

Self development of the teachers

Answers

a. As an individual i have gained lot of self confidence. I have overcome the inhibitions
   and I am able to learn a lot in the process of teaching
b. As a teacher i am trying to assess the psychology of the students. I would like to work hard to achieve the goal.

c. Every year I try to implement the new curriculum. I would like to know about the interest of the students and according to their interest i try to frame the curriculum.

d. As a member of the larger education community freedom is required to handle in a better way.

Analysis of Training

2. Uniting the teachers, and there by discussing about their problems and finding solutions made me very happy.

3. The resource persons have influenced us in many ways but the they lack the local school realities.

4. I have been continuing with the art activities in the class room.

5. Sure. It has created lot of interest. It has contributed to our personal growth also.

6. Definitely. The children are more enthusiastic to learn dance and drama to enact at the village fair.

Student and teaching oriented questions

7. Students from the backward section of the society have gained confidence in their studies.

8. The children experience of education in the school-1.

The quality and style of teaching-1

The school facilities-4

The involvement of the community in the school-4

9. Yes every year i try to change the teaching attitude.our attitude transforms with the new teaching practices and i try to implement with the child creativity.

Infrastructure and Community oriented questions

10. I have been trying to involve the tabala artiste, Harmonium artiste, carpenters and other artistes in the venture but, nobody initiates to come to the school.

11. No change.

12. The community never participates.
13. I love my work. I have developed love and affection towards the children and I would like to introduce their talent to the world.

14. Not bad

Arts Education and Kali/Kalisu in schools

15. We have Kali-Kalisu classes 2 periods in a week per class. We are training the students with the art activities.

16. Compare to other art education programme, Kali-Kalisu is definitely better. It is more effective only if the other faculty members and other students involve in the programme.

17. The problem of place for the activity and the electricity problems are the two main problems faced by us.

18. We have no place except classrooms

20. Problem of place

23. Provide us with a vacant room fund

1. Prakash Garud

Director of Gombe Manne, Dharwad

A number of educational institutions take up programmes without understanding the problems. We plan while complaining about the education system all the time. We are not clear about what is not right and why it is not right. There is no survey conducted before this. We interview teachers after a training programme and ask them what they feel and if they wanted such training. Whether such a programme is needed or not is the question.

A survey must be conducted about what the programmes being conducted at the government level are and what the hurdles are. Then a blueprint is required. There should be an artist, a teacher and an analyzer is part of the survey and the blueprint is a booklet for all the facilitators. These are the criteria.

What is the input before execution must be questioned before workshops.

What we are doing is that we have some talent with us which we take to the teachers without knowing how much they will absorb. We have to make changes in the programme itself. The objectives must arise from field visits.

We did not go to teachers directly, we have worked in education earlier and then decided the objectives.
So you are saying that there is value in arts education but that we haven’t thought much about how it should be taught. How can we teach others?

What I think is we already have an education system which we cannot completely reject or negate entirely. How can we improve it? I am not for complete change. Efficiency and sensibility and respect to the teacher are missing. We cannot change fundamentally a system that has been around for 50-100 years. That is my personal opinion. No system will be perfect. An artist can hint at what the problems are.

But we cannot stop at identifying the problem…

We cannot change that. Our work is to create awareness. If we try for complete change, we will get stuck in a system as well. There might be problems in the changes I make as well. An artist should create awareness.

More than children I am concentrating on teachers. In Kali Kalisu there is an emphasis on what we learn and expanding our horizons. There is no work with children here.

IFA has always said that the programme was teacher oriented.

There should be a platform to create awareness for children also. There shouldn’t be a verdict, saying this is the ultimate truth. Sensibility is important, not accepting anything blindly. The whole system is about running behind something. We must not follow that. There are other ways of looking at things.

In education, what is that path?

All I know is that creating awareness is an individual process, it cannot be considered a model. There should be a focal point; that is what the government’s problem is, trying to see where the central point is.

The facilitators are not in education, they are all artists. It is a waste trying to teach to teachers who are not interested and if they don’t have the aptitude to learn.

There is a problem with that too because art is sometimes seen as an alternative to education and to the learning process. There is a bifurcation made in this, if there is no aptitude to science, and then there are arts.

The problem with these teachers is that they have never seen the kind of art we make, never heard this kind of music, listen to film music and have never seen puppetry, dramas. So there is no common platform for these teachers and us facilitators. In school, their art practice is two dimensional, ours is three dimensional. The art practice went missing. IFA did not conceive this as a forum to learn art practices and instead it was about activities. The practice part is not there.

The Pied Piper approach may also be adopted by the teacher. One might have to open different schools if one finds a problem with the existing school.
What is also important is that teachers must be corrected while in teachers colleges itself instead of after they become teachers. Before becoming a teacher, you have to teach them what to teach. Our canvas there is very large. They will already have more than 15 trainings. Plus whatever programmes the government introduces, it is first attacked on teachers. You might work at teachers colleges.

The two things that may be done to further improve this programme are to either open your own school or work in existing teachers training colleges in the long term. This cannot be done in 3-5 days. If they are taught over a few months, the way they look at things will be different.

Teachers have several training programmes. Reduce that and maybe try to intervene in some of those programmes. If you intervene, you have to identify which component you will take up. Training programmes must be outsourced to private institutions.

We had conducted a programme with the association of IFA and Tata Trust working directly with trainee teachers. Long term training is most important.

The management has to also cooperate. There is no government approval and is a private model.

In three days you cannot teach them what the sensibility of art is. You can teach a few activities. I do not expect any changes in three days. A year after training teachers who are at the trainee level, you identify them and conduct a three day refresher workshop. They will have worked with students and also gotten training from you; that will be a long process. I realized this possibility only after I got into this training. I didn’t know how big this canvas was earlier.

Every year there are 45,000-50,000 teachers coming out and nobody has a concrete art education programme for them. In Karnataka there are 1000 teachers training colleges; it is a big business for private institutions. Several are half baked teachers. Above them there is a bureaucratic set up and they have to continuously please the higher ups.

There is no clarity on which language should be used to teach. There is division between science and language, at the primary level. This is done by the government and parents also. In art training, there should be emphasis on language also.

At the university level, there is no discussion about teachers. No one studies pure science these days; the universities are to be blamed for that. There is research on what is already there, not on what has to be done. There is no study of models.

Even in the government, there are creative, enterprising people. But they have the necessity of balancing; they are helpless. Big people have to come out of their towers and see what is happening. Otherwise you cannot educate these teachers. It will be like a revolution. There are no conferences for primary education at the university level. We have also not done any survey, we knew something, we taught that. This must happen at
least at the college level. Why are students attracted to science and medicine? This dichotomy must be addressed. They are scared of looking at the social and economical conditions because if they do, they will come to know the truth.

We have not examined how competencies can be developed. If we can convey that there is intelligence in art…

But in art what comes first is love, love for what we are doing. The benefits come next. The hidden agenda is entirely different for learners. There might not be any love for science or mathematics, but that is the gap art fills. If you take up medicine or engineering, you must dream of something else, of something that is useful to the humankind. I am in this field because of my love for art. I don’t practice it with the intention of getting benefits. Society comes next, it has to satisfy personally first.

If life skills are missing in education, can art impart these?

There is some sincerity in artists because they come out of the rest of society.

Life skills…I don’t know…

Art supports dreaming the future and other than art, teaching artistic attitude is also good.

How should this attitude be brought about in teachers? Has IFA thought about it?

It should be a continuous process. I have noticed that in schools teachers don’t talk much to students, there are many activities. Activities are like abstract language. Teachers should talk more. Literary language that includes local proverbs, local flavour is majorly missing.

Art and literature, English and mathematics teachers should be revised. There is no clarity regarding English teaching. It is said mother tongue should be used to teach all subjects and English should be the second language. But the problem is that we don’t have the resources. Don’t keep science in labs, it is in our lives. There is logic in all this and that logic has to come from the mother tongue.

There should be revision in scientific and mathematic mentality. The facilitators should know the possibilities of modern education systems theoretically. Artists do not have a teaching base and they can teach theatre as an isolated subject. Instead of teaching art in isolated, there should be an integration. There is a lot to unlearn. Inter-discipline is important for teachers.

The child’s environment must be considered while imparting education.

There should be activities for learning language, science and mathematics.

There should be respect for the child’s mother tongue. Instead of only upholding literature, there could be plays about science achievers like Galileo, Einstein, Ramanujam, etc. There is stress on literary figures. Build art appreciation instead of trying to make a child an artist.
What is unique in Kali Kalisu is that the resource persons are people from reputed organizations. It should be inter-disciplinary. Art is seen as an integrative approach. But three days are not enough to make any significant changes.

Make art education compulsory in teachers training colleges. They should be taught the importance and inevitability of art training. There should at least be shown exhibitions of art in their districts. The government must support only these colleges. The other colleges which do not have arts education must be de-recognized.

Student Interview:

Date: 17.1.2012
District: Dharwad
School: G.H.S. Managundi

Name of person being interviewed: Bhagyashri R.

Some relevant background/history/biography of the person being interviewed: My name is Bhagyashri. My family consists of 24 people. One of them is a farmer, one a shopkeeper and another a contractor. I have three elder brothers and 3 younger brothers.

I'm now studying in 9th std. From 1st std till now I have been studying in Managundi School. I sing well. I have also performed some important tasks in my life.

Educational qualification: 9th std

Questions:

1. Have your teachers initiated any conversation about the role of the arts in the classroom?

2. Our teachers have initiated special teachings regarding the role of arts in our lives. The teachers have helped us sing in the classroom, talk without any fear and hesitation and they have also encouraged us to take part in dramatics, arts.

3. Have you noticed a shift in: (Elaborate?)

   a. Teaching approaches style in your teacher. - Whenever we are having kali nali class we come to the class in a queue. We do the stage balance in a proper way. We do the activity as we are told by our teacher.

   b. Attitude towards you and your friends - Our teacher treat all of us equally. We happily take part in dramatics and all other activities.
c. Have you noticed a shift in yours and your classmates’ attitude towards learning when the arts has been used in the classroom -

As we are learning with the help of art, learning has become easy and entertaining. Whatever work we do in the school, we do it collectively. We have learnt mask making and craft with our classmates. It has really made a difference in learning.

d. Your interest in other subjects if taught through the arts -

Learning through art will create interest instead of listening to the same lectures; learning through arts makes the subject interesting.

4. Have your parents become involved in the school activities through the arts. If yes, in what way? - My parents did not involve in the activity conducted by the school

5. In what ways has the classroom activities gone beyond the school for you? – I have participated in Doddata a folk theatre at our place, during harvest season; our class room activity has helped me even after my school to take part in such activities. Do you see yourself working in the arts beyond the school years? (For secondary school children) even after school I have taken interest in art medium and I have painted my wall.

Date:17/01/2012

District:Dharawada

School:G.H.S.School Managundi

Name of person being interviewed:Umesh D. Khushi

Some relevant background/history/biography/ of the person being interviewed:I live in Mattada Oni in Managundi village of Dharwad district. We are 6 Members in our family.

I have studied 1st standard to 6th standard at Higher Primary school in Managundi and 7th standard in Dharwad. Now I am studying in Managundi high school. My parents are labourers. I would like to serve my country in future.

Educational qualification: Studying in 9th standard

Questions

1. Have your teachers initiated any conversation about the role of the arts in the class room? - Our teachers have initiated the conversation about the role of the arts in a very different way.

2. Have you noticed a shift in: (Elaborate?)

a. Teaching approaches/style in your teacher- We are made to sit in a circle and the technique of dramatization and acting skills are used to teach the lessons. Girls and boys are made to sit together and all of us are treated equally.
b. Attitude towards you and your teachers-As we are made to sit in a circle, the teacher can watch all the students and eye to eye contact is possible.

c. Have you noticed a shift yours and your classmates’ attitude towards learning when the arts has been used in the classroom-We have learnt to be in a group and learn collectively with boldness.

d. Your interest in other subjects if taught through the arts-If the lessons are taught through arts, it is easy to understand and it remains in the memory for a long time.

3- Have your parents become involved in the school activities through the arts, if yes, in what way? - No, My parents are not involved in the school activities through the arts.

4-In what ways has the classroom activities gone beyond the school for you?-The school activity has created interest in me to take part in Hejje Majalu and Lazim.

5- Do you see yourself working in the arts beyond the school years? (for secondary school children)-I would like to take part in dramatics even after my school years.

Collective assessment of Students

1. Have your teachers initiated any conversation about the role of the arts in the class room?

- Yes our teachers have initiated to *converse* and *exchange* thoughts *boldly*.
- Yes
- Yes
- Yes
- Our teachers have initiated the *conversation* about the role of the arts in a *very different* way.
- My teacher has initiated the *conversation* about the role of the arts in the class room in a *very different* way.
- Yes I have noticed.
- Yes my teachers have initiated the *conversation* about the role of the arts in the class room many times.
- Yes the teachers have initiated.
- Yes our teachers initiated the *conversation* about the role of the arts in the class room.
- The Teachers have initiated the *conversation* about the role of the arts in the class room.
- Teachers have initiated the *conversation* and interaction about the role of the arts in the class room.
- Our teachers have initiated special teachings regarding the role of arts in our lives. The teachers have helped us sing in the classroom, talk *without any fear and hesitation* and they have also encouraged us to take part in dramatics, arts.
- The teachers have initiated the importance of art through *dialogue* and *conversation*.
• Teachers have initiated about the role of art in studies and have explained the lessons with the help of art.
• We have learnt through dialogue and dramatization, during the special period.
• Yes the teachers have initiated us for interaction and expression through dialogue.
• Yes the teachers have initiated the students through dialogue and interaction.

2. Have you noticed a shift in yours and your classmates’ attitude towards learning when the arts have been used in the classroom?

• As we are learning with the help of art, learning has become easy and entertaining. Whatever work we do in the school, we do it collectively. We have learnt mask making and craft with our classmates. It has really made a difference in learning.
• I have noticed the difference in learning while the dramatic techniques are used to teach the lesson.
• Instead of listening to the lectures, we the students take an active part in learning lessons.
• Now we are bold enough to learn the formulas, ourselves.
• As we are taught the lesson in the form of activity, we are able to visualize the lesson in a better way.
• As we are taught with the help of activity, it has initiated us to be bold and it has enhanced the concentration and memory.
• As we are made to sit in a circle, the concentration of the teacher to the student is equal and we learn the lesson collectively.
• We are able to differentiate between the good and the bad. As the medium of art activity is involved in the process of learning, it creates lot of interest.
• All the students are taught equally and with the help of the arts, we are able to differentiate the good and the bad.
• When the arts have been used for teaching it naturally creates lot of interest in learning and it is very easy to understand.
• If taught through arts, either science or social studies, it can be understood in a better way.
• Yes, with the training, I have learnt to face the situation boldly, and also use the media of art to learn the lesson which creates lot of interest.
• Learning has become more interesting as we pay more attention to the subject.
• Yes, when the arts have been used in learning it is very interesting to learn.
• We have learnt to be in a group and learn collectively with boldness.
• Yes classes are more interesting.
• Yes we are learning with boldness and interaction sessions are useful.
• Learning through art is quite interesting.
• We have learnt to be effective as a group.

3. Have you noticed a shift in teaching approaches/style in your teacher?
Teacher has initiated us to talk effectively with boldness and taught us the right approach and created an interest in interaction.

Yes I have noticed. Unlike other classes, we sit in a circle and study. We are made to sit with the girls and the teachers actually enact the characters in the lesson.

Yes I have noticed, unlike other classes, we sit in a circle and the technique of dramatization and acting skills are used to teach the lessons. Girls and boys are made to sit together and all of us are treated equally.

We sit in a circle and learn with the technique of acting and dramatization unlike other lectures.

We normally sit in a line in other classes, but during this special class we are made to sit in a circle.

We normally sit in a line in other classes, but during this special class we are made to sit in a circle.

Teachers have adapted the technique of dramatization of the lessons, and also taught us the way to sit and listen to the lessons.

I have learnt the conversation and interaction technique with the help of our teacher.

We are made to sit in a circle, and the boys and girls are made to sit alternatively in the class.

Yes, I have noticed a shift in the teaching methods. Unlike other lecture class, we sit in a circle and learn the lesson through dramatization.

I have noticed the change in the method of teaching. When a girl and a boy are made to stand alternatively, we develop brotherly attitude towards our classmates. Teachers guide us to speak on the stage without stage fear.

The girls and boys are made to sit alternatively, so we have brotherly feeling towards our classmates. We are taught to express our ideas through body language, gestures and react to the situation boldly.

We sit in circle to learn and we are made to sit without gender differentiation.

Instead of a regular class, we are made to sit in a circle and with the help of the dramatization of the lesson we are able to learn the lesson in a better way.

Our teachers have explained the lessons with the help of art activities and technique. It has helped us to understand the lessons very well.

As we are in a circle, the interaction between the teacher and student and amongst students is good.

We were bold enough to do the things. We sit in a circle with friends and discuss.

Whenever we are having kali nali class we come to the class in a queue. We do the stage balance in a proper way. We do the activity as we are told by our teacher.

4. Have you noticed a shift attitude towards you and your teacher?

All the students are treated equally and it has made us treat our classmates with same love and care.

Our teacher treats all of us equally. We happily take part in dramas and all other activities.

As we are in a circle, the interaction between the teacher and student and amongst students is good.

Teachers treat all of us equally without any difference. We are taught equally and all of us are made to learn at a time.
Teachers teach every one with equality without any partiality.
Teachers make us to understand the things in a better way and they teach us to speak boldly.
I have learnt a lot after the initiation taken by our teachers in teaching the lessons through the media of art; it has created interest to know more about the art activities.
Teacher teach us equally.
As we are taught with the help of the art activity, it creates more interest in learning.
Teacher teaches all of us equally.
As we are made to sit in a circle, attention of the teacher is equal to all the students, and so the students are more attentive.
I have noticed a different approach to learning amongst my classmates.
As we are made to sit in a circle, the teacher can watch all the students and eye to eye contact is possible.
Girls and boys sit together in the class and teachers treat all of us equally.
treat everyone equally.
They treat all of us equally.
teacher has created interest in solving mathematics problem

5. Have you noticed a shift in your interest in other subjects if taught through the arts?

- It really encourages to learn difficult things in an easy way
- easy to understand
- good
- easy to learn
- If the lessons are taught through arts, it is easy to understand and it remains in the memory for a long time.
- If taught through the arts- It creates interest and it remains in the memory for a longer time.
- Very easy to understand the subject
- It is easy to understand if the lessons are taught with the help of arts.
- Art has been a part of life. If the lessons are taught using art techniques, it is easy to understand and also it remains in the mind for a longer period.
- Teaching through arts, makes the students learn faster and in a better way.
- When taught through arts we develop the interest in learning and learning becomes easy and creates lot of interest to learn more.
- If taught through arts, the subjects are easy to understand.
- We can understand the lesson in a better way as it remains in the mind for a longer time if taught through arts. We can visualize the subject quite effectively.
- If the lessons are taught through the arts, it creates interest in learning, it makes even an average student to understand the subject properly and easily.
1. Rajani Garud

An interview I had with Rajani Garud came across as being very challenging. Rajani has been outspoken in her criticism of the whole process of the way in which Arts Education has been understood and also the problematic of implementation of an Arts component in to the Government schooling system. I quote

‘The system is so bad, the government never recognizes the form of art. Art is considered as an extracurricular activity and is never considered to be a core element of education.

…Our educational system does not observe the diversities present in learning.

...The environment for learning art does not exist.

…Unlike regular classroom teaching, learning art and academics should always be complimentary to each other. Regional traditions should be given importance.

Lack of space- leads to improper overall development of the child

Lack of resources- for the presentation

Lack of raw material- No knowledge about the availability

Lack of knowledge about art forms

There are no serious thoughts about these issues.’

Rajani discusses about the student understanding of art in the classroom-

‘They have noticed that learning the art has no hierarchy’

Rajani concludes with her view as to how the arts programme needs to be addressed-

To know the interest of the student and according to their interest the art form needs to be introduced in the class room

The development is possible in schools and the teacher training programmes

• By changing the model of training programmes for both students and teachers

To exchange thoughts between the representatives from Government, artistes and public can be of some help
Interview with Mallesh

MALLESSHA.M (Mallanna)
GOVERNMENT HIGH SCHOOL
CHALAMATTI
KALGHATGI
DHARWAD

I have done my higher education and when I have been a drama teacher for three years. When I first started, I didn’t know how to teach and was on the verge of leaving the job. Then IFA gave a training programme in association with Ninasam at Heggodu in 2009. That was my first introduction to IFA. I had always taught at the college, university level and didn’t know how to teach small children. Various people came and taught us how to teach. That is when I decided that I will become a teacher for small children.

IFA has been taking a lot of efforts in changing the way arts is taught in schools. Other teachers are also attempting to teach the way we do and we have worked towards making ours a model school. We have conducted various activities. In the first year, we couldn’t go to the state level but this year, we have given programmes twice at the state level and at different districts and taught children how arts can help them in their education.

Education is not about marks alone but also about life values and that is possible through arts education. We are trying to give education in all the forms of art that we were given training in by IFA. 2011 has been a very good year and a boy in our school got a Kalashree award by Bal Bhavan at the state level. If not for IFA, I wouldn’t have become a good teacher. I got to participate in international seminars and interact with people from different countries and I try to implement what I learnt from them in my school.

Do you plan to implement these things in your own different way?

Education is not restricted to four walls and these things can be disseminated to other schools. I have gone to other schools and brought other teachers to my school. Drawing
is just one of the ways of teachings. To this add dance, theatre, music…students have changed a lot.

Have all students taken to it?

If that was the case, all students would have passed. We have made grades for children. Some understand immediately while with others we have to become children and teach them through activities. We try all this. The end result we hope to get is that school dropouts should come back to school.

C grade students may be poor in studies but they are number one when it comes to arts education. They sing wonderfully but may not be able to read or write. There the influence of teachers may be less in academics. A drawing may be used to teach writing and a student may be told to construct a story for the drawing.

Have the rest of the arts teacher staff accepted it?

They do ask questions. They were never forced to come and sit and learn. We work behind closed doors. This invoked their interest and now they all support. There is great cooperation and I don’t feel like going out of the school. I like to spend all my time with the children. We teach social science through pictures and models.

If you get transferred to another school, do you think you can continue the same kind of work? What if you don’t get the same opportunities?

I will create the same kind of opportunities. We have a arts background so no matter what we will always incorporate arts in teaching and never go to teach directly.

If your principal tells you not to incorporate these things in your school, what would you do?

We would never accept defeat. We will try to make him understand. Arts education is strong enough to change any stubborn mind. We are optimists.
In government schools, do you think this is a good initiative?

120% this is a good thing. We have only three rooms for 8th, 9th and 10th classes. One room is to sit, we don’t have place to stand either but still we conduct a lot of activities. We don’t sit still just because we don’t have space.

For someone who wants to work, what does it matter if the place is small or big, if it is an A/C room or a low class room? If we don’t want to do something, we will make excuses to be lazy.

A lot of teachers say there is no space, that teachers don’t cooperate and that it is expensive to buy materials.

What you say is true. But even teaching is a problem because students make noise. Then why come and teach if you cannot control the students? There are problems everywhere. If you consider them as problems, they will always remain so. If we cannot handle this, why do we come to teach then? We cannot do any work if we consider them as problems all the time.

How can we tell more teachers about these things?

We don’t have to teach them anything. Those teachers who work with us willingly come and want to be involved. If you explain a drawing to ten people, there will be ten opinions, but when it comes to a lesson, all ten people will have the same opinion. Same with a dance; Arts education will enable people to think of an opinion, there is never a direct answer.

During exams, can the students answer correctly? You might have taught them in a different method, but are they able to write that in the exam?

There are cases like that. There are several students in the 8th standard who cannot even write. There is a blame game of whose fault it is. We are willing to own our mistakes if we have made a mistake. We have to constantly search for different means of keeping the students attracted because we cannot teach the same thing every day. Each new day has to be something different. But in other subjects, if they have taught for 20 years, it
would be the same concepts, which are why the education system is like this. Give these students to us just for three years and we will give a hundred percent result.

We have new enthusiasm and interests and new concepts. That is why arts education is so crucial. A man without arts education is like a river without water.

In creativity, if you find a new way, how can you adopt it to teaching mathematics?

First of all, a teacher must be attuned to the students and be with students all the time. It is a difficult subject and must be taught from close. No teacher who keeps a distance from the students can become a good teacher. This is what I have learnt in my short time as a teacher. IFA has supported me in all this constantly.

Earlier there were a lot of restrictions placed on girl students. Now parents themselves come and watch the girls act in plays and give us permission to take them anywhere for performances. This change alone means that we have won. We want to achieve something and bring the children forward. We visit houses of children to see what their problems are. It helps us solve the problem of dropouts, etc. Students think of us as Gods. They might not listen to their parents but they listen to us. That is why we have to always tell them the truth. If they can get love from us which they wouldn’t get anywhere else, why shouldn’t we give them that love? We have the privilege of giving love to so many students. They trust us completely and we must be always ready to give them that love and trust. If we stay away from that, we cannot remain human beings.

Pragna Hegde

PRAGNYA HEGDE

SPECIAL TEACHER- DRAMA

GOVERNMENT HIGH SCHOOL

MANTAGI

HANGAL TALUK

HAVERI

I have been involved in theatre for 8-9 years. This is very different from theatre. What we do in children’s camps is different. When we work, there is a framework and we have to blend in subjects. In this, IFA has helped us a lot.
In theatre we know about science but telling that to children is what we have learnt. Children have told us, if we hadn’t done this Kali Kalisu, who would have come from Bangalore and seen our school. No one would have come to our school. Now no matter what they see, children come and tell us what they have seen.

At IFA, during the orientation course at Ninasam, we had thought of doing some work in three years involving villagers as well. Community is involved now. If we want some material, they give us. What we learnt at Ninasam was our foundation. We wouldn’t have seen any of this otherwise. IFA thought us how to view things.

I had worked as a puppeteer earlier, all that is helping now. Children like all this. They still have to open up. Girls are still shy to participate after they reach 8th standard. So I go to their houses if there is such a problem. But girls are very sharp. Boys are responsible towards their homes.

All my old students have taken up theatre in the towns they have moved to.

Art appreciation must be developed.

Children appreciate being taken to Ninasam and seeing all that. In the 40 students who have passed out after I came, some 10 of them are very serious. When students pass out and come back, the perspective of others also changes.

We teachers speak in different languages. Children notice this and this applies to theatre as well. When they go out, they pick up differences quickly.

Change is happening. A student who earlier wanted only to be a farmer now wants to go to college and participates in all village programmes. They react a lot.

The children in colleges wonder what their role is, even in agriculture, it is easy because of tools. What is my identity in the community? Has anything like that happened?

That happens. Children who have participated in various cultural activities have a different identity in the village. There is change in the way they are perceived. They have ambitions now. In villages, most children cannot leave homes. They are emotionally attached to their lands and are not ready to leave to the cities. In those cases, children
have to stay back. There are lots of changes here now. It looks at city life from a distance via television, etc. we have to teach them to balance both staying back and city influences.

A lot of children know about organic farming here. They use logic in using agricultural equipment, in agricultural practices, etc. There were lots of drop outs earlier, now it is less.

We have got a lot of thoughts from IFA. It is good if they continue. We are only learning and taking the first steps. There should be more applications and we have to wait and see how it impacts. Donors, etc should be there.

Money is not always the sole thing, creating the necessary environment is not through money alone. Money does not give intelligence, it can distract also. If we change the way we see the world, we become sensitized to it.

Children learn a lot through theatre. They get interest in literature as well.

Imagination should grow. Without reading, without interacting with people, our view of the world is limited.

What do you expect from IFA in the future? What changes do you wish to see?

We will have no use if the same work continues. We should look at something different. It should be looked at a little differently. The scope should increase.

IFA should be a support when we explore something different. Education must build a person’s personality.

Interview with Director of Ninasam: Akshara

Akshara

When the Kali Kalisu programme started, I think that there were two major concerns in the background; one concerned equity, that is, everyone, across classes should get equal education. The other is the concept of quality, in that, education is not about literacy alone and neither is it only about ready ing students for the job market. It should be more holistic and have personality development as its larger scope. Education today is concerned both with equality and quality. Today, quality education is given in
expensive schools, whereas in cheaper schools, the quality of education is poor. Hence there is a situation where someone who cannot afford to pay cannot get good education. Thus by giving these inputs to government schools, the problem of equality can be solved.

Secondly, in all schools, be it government or even the elite schools, education is seen as teaching English, teaching computers, readying the student for the job market and facilitating the quickest way to go to America. Education is not for living here; education is for going abroad.

I participated with great enthusiasm in this Kali Kalisu project. 40 of our students were involved in this. We had given general theatre education in our school but had never given special emphasis on working with children in our training. We wanted to give some sort of training to teachers. At that time, IFA started this and we joined hands with them. In the first year, what greatly excited me was that IFA, apart from concentrating on schools, they also partnered with five other grantee organizations, Ninasam, Attakkalari, Gombe Mane, BGVS and Ananya.

The advantage with that approach was that it showed that education was not restricted to schools but had a larger scope. This had to take place at a societal level. So by involving major cultural organizations those were working in the arts in the civil society, it becomes a larger civil society initiative. It is not a project that is restricted to the school.

But after one year, for various reasons, and I am not blaming IFA, the project began to give importance slowly to teachers’ training. My troupe and I had suggested several different methods to them. For instance, we suggested going to Ninasam and conducting workshops, but that didn’t work. That is because these government school teachers are stuck in the 9-to-5 mode and it is very difficult to repair them. So much that when we conducted workshops, they would not even switch off their mobile phones. They did not even have basic discipline. Unless they concentrated, it was very difficult for us to work with them because it would ruin our concentration. We couldn’t conduct workshops, so we slowly withdrew from it. Even now we are sympathetic towards the project but we are not involved in it.

We also tried telling them in other ways. For instance, workshops were conducted in various schools. We told them not to conduct only workshops because these days teachers’ training is a cliché, even the government conducts lots of workshops. Teachers’ training has become a big, mechanical...(scam)...and for teachers, it is their fate. They go on some training every month, be it water, ecology, science, maths or English. So they were averse to this training. IFA became just another training organization. We told them that they had to develop an innovative project. For example, Attakkalari was ready to do a small dance piece and take it to different schools. Organize a tour like that. They should involve a methodology that is different from the kind of training the government gives. In that methodology, there should have been a linking of other civil society organizations that are working in the arts and not just these five partners. This did not happen. Hence I was very disappointed. It is just another teachers’ training programme and I don’t think it is very useful. So that is my concern.

This is a bigger concern now because even the government is evolving many programmes. In education, a quantitative approach has given way to a more qualitative, more professional approach. There is more of logical, statistical approach. Even evaluation methods have been appropriated. Unless you really break the model, there is
no hope. I had hoped that IFA would break this model in education. But they did not do that. Earlier there was a potential to break it when it started but after a while, it went away.

Question: When we see this from a distance, we don’t yet know if we can breakthrough or not. You said that we have to breakthrough here. Within these arts, theatre and dance, do you think we can achieve this?

Certainly there is potential to do that. There should be some conceptual clarity. If that is there, it is possible to break through this. For instance, in most of the theatre in education programmes that are being conducted, what is happening is that inputs from other arts are like accessories. They have a complimentary nature and it never comes into the mainstream of education. This is like saying use theatre and teach physics, use theatre and improve vocabulary and communication skills. It has become a tool; painting, theatre and the arts are just tools. I think that as long as you continue to consider arts as tools, it is not possible to reap the benefits of arts. You have to use arts practice.

You have to define education itself a little broadly. Instead of just practicality, you should consider it as a larger sensitization process. These days it is politically correct to say that literacy is very important. But at the risk of making a politically incorrect statement, what is more important than literacy is that…for instance, if a student has rhythm even that is literacy. Body movement is also literacy. There is also visual literacy. Instead of considering only reading and writing alphabets as literacy, music literacy, theatre literacy, painting literacy, and arts literacy must be created. When students get attuned to various expressions, their outlook will change. You have to consider it on that level. It is difficult to conduct this in a school classroom level

But in any case, IFA wants to do an innovative project. Taking this teachers’ training programme is something the government is doing. Though I haven’t conducted any survey, I know intuitively the impact that this IFA programme has had on schools where some of my old students are teaching. I don’t think it has had any major impact because it is another training programme.

It should have been something other than a normal training programme. IFA started this with a good intention but has completely failed in translating it to an effective action plan. These days, whatever you do about education is politically correct now. Because of the state of literacy in India, etc, whatever you do in education, it looks like meaningful work; but it is not.

I feel that unless we do this kind of radicalization in education, in the future, education may not develop at all. IFA has taken up this project for three years. Your opinion is that it has not been a success…

I have to clarify. When I say it hasn’t succeeded, in a limited manner it may have been a success within a paradigm, but I don’t think it is a major breakthrough at all. This is because even the government is doing this, everyone is doing this, and all NGOs are doing this. All environmental NGOs go and work in schools, animal rights, human rights, AIDS NGOs and arts NGOs go and work in schools. So in this paradigm, it is not possible to go beyond one stage. Hence I said that you have to question the paradigm and see if it is possible to work outside that paradigm. It is difficult and it is bound to fail. But even meaningful failures are more important than meaningless successes.
Even the government has a certain outlook about what education is and how education must be imparted. In arts, the opportunity that we provide is an environment where a person can freely express. There is a dichotomy. Have you seen something like this in the IFA project?

Certainly! We felt it in the first workshop that was conducted. Cross purposes and difference of approaches…the government has a different idea…Attakkalari has a different concept, Ananya has something different. We are all trying our own approaches which are formed by our own contexts. All these organizations have evolved over 10-20 years. It is not easy to combine these five organizations and evolve one method. But I think instead of one method, what is more interesting is the multiplicity of approaches. So what if there are cross purposes sometimes? Do not try and homogenize it at all; don’t standardize it.

The government says that there should be standardization…

Yes, that is what we have to resist.

The government might say we don’t need this kind of art…

Then you are saying that you have to agree to the government discourse. If you agree to the way the government defines education and join in, there is no meaning. I am not interested. My interest is in seeing if it is possible to change that. Is it possible to change what they consider education? Rather than entering their territory, I would like to be slightly outside and provoke them and enter and exit. Even the IFA project should have been like that. Instead of entering the realm of education completely, they should have stayed a little outside critically and entered and kept some difference. It did not work that way. When they started, they had that approach. Organizations like Attakkalari were very interested in this.

Another thing that is required is, arts education is as important as arts in education. So IFA should support arts education projects strongly along with conducting these arts in education programmes. Else all these organizations will also lose interest. That is what has happened; these five organizations no longer have the enthusiasm they used to have. Our search primarily is in arts education, not in arts in education. If you had taken both forward together, we would still have had interest in the project. But when you say you want only arts in education component, we lose interest.

There are two kinds of equity; obvious equity where all classes, all castes, all income groups, city and village people, men and women have equal access to education. The other kind of equity is not obvious where people in music, theatre, literature, language should have an equal space to give education. That is real, deeper equity. In today’s education, singing is not taught, the arts don’t have equity at all in teaching. 99% of education projects address the first kind of obvious equity. No one is addressing this deeper equity. I had expected IFA to address this deeper equity, but that did not happen and I am disappointed.

Did you see any platform in the programme where we can provide an opportunity for arts?
For teachers' training there are several models. There are no models to do these things. You will have to develop your own models. For instance, you can conduct tours. People from different arts practices can go to schools and give performances.

But how will the children be involved?

Involve the students and do this. A troupe can go give a performance and then conduct a workshop. Attakkalari can give a performance and then conduct a dance workshop. A painter can give a painting exhibition and conduct a painting workshop. Now what is happening is that there are too many students and you cannot address them, so you go and address the teachers. These teachers are given workshops. They have reached saturation point and it becomes meaningless. They also know that whether you train them or not, they will not be sacked from their jobs. There is no accountability. They have developed a sense of complacency. You don’t have the energy to address that complacency. There are a lakh of teachers and five of you trainers. How will your model reach the entire state? It is uninterestingly ineffectual.

Success is a very difficult thing. Education is such a vast field. To be able to reach a lakh teachers and several lakhs of students, you need something like an army of ten thousand people. You don’t have even a hundred people. Hence failure is bound to happen. When you write a report you can show impact but it is not possible to make a meaningful impact. So interesting failures are more meaningful because you will probably develop very innovative models which others can follow. If you develop an interesting model, the government itself can take up that model and change its attitude. Right now you are too much into the government mechanism and making them happy and trying too much to fit into the system that the government continues with its complacency. That is where the failure of this project lies.

The intention is good and there are no questions about Anupama’s commitment. I have rarely seen someone so committed in the NGO field.

There is a weakness in standing up against the government and developing an alternative model. You fit very easily into stereotypes of teachers training and arts education and theatre education. The more you invest in these stereotypes, the less impact it makes. You can write reports with statistical data showing impact but it doesn’t really mean anything.

I have tried to argue this case with IFA also. I had told Sanjay who is no longer with IFA and I think he was convinced. He knew what I was trying to say. I would have said this even in this year’s conference if I had attended. But if these typical education experts come to these conferences, you cannot talk anything. They would be working according to stereotypes so if we say anything, it doesn’t communicate to them. It is very frustrating experience.

We are nobody in front of them; they would be members of all kinds of committees. So they don’t listen to us either. It is difficult to argue this case even in a seminar and they consider it some dissenting voice. I have become so disappointed that I want to concentrate on my area of arts education.

I have never thought of it as a hopeless situation because in Ninasam we are trying to do it in our own way. For about 20 students we give training, not theatre training, it is larger than that. We make them read all kinds of things, train them in all arts, social issues; it is education. There is no opportunity to sit and discuss with teachers at all. It is very mechanical. Under this project can you get groups of students to sit together and
discuss? That will have a lot of impact. You have still not disturbed their comfort zones. If something had been done to disturb their comfort zones under this project, I would have considered it an achievement and an impact.

All arts organizations in Karnataka, knowingly or unknowingly, are doing this. Some people are doing it more effectively, some people are doing it less effectively and some people are stronger than others, which is true about anything. For example, in Sagar, go and see the music classes; the atmosphere is so different from government schools. Students are so lively.

Why aren’t they so lively in schools? I am saying all this because there is no reason for despair. The government model of education has completely failed.

But there are other models which are working. That is why our society still exists, not because of the government, but because of the non-governmental actors in this field. There are several people all over Karnataka who are doing this. You might not even know their names. They are not bothered about publicity because they are doing this for their personal pleasures. They perhaps don’t even write a report. There is no reason for despair because there is someone in a small village running a small school and teaching five children. Education is still there in this society but what we call education is not education.

Education has different meanings. When we say arts education, maybe we mean it in a different sense. Should we make a distinction?

Yes. We have to make a distinction and accept its multiplicity. Teaching English and mathematics is also education. But that alone is not education.

Right now, education is considered only that. When you do that, it is a question of emphasis. Some basic things must be made education, no question about it. If a village boy goes to buy something, he must know if he has got the right change back. In today’s age, you must know how to handle a computer, it is now like handling a pen. You must teach how to handle some kinds of tools. But we must not think that alone is education.

How will an agriculturist educate his son? Looking at the stars may be education. There should be equity among all these multiple education concepts. There should be conceptual equity. The obvious equity isn’t there even in America; the poor don’t get the education that the rich get there. In today’s global capitalism, it is not possible to have equity either because if there is equity how will the rich make money? So until there is profit making, it is not possible for equity to exist. But it is possible to develop a deeper equity which is what these kind of projects should look for. It is not easy to succeed, perhaps not possible to succeed. But still this is the only meaningful way.

We have made a philosophy called education. Arts education places emphasis on methodology. What do you think? Is arts education skill based and are we giving transference to that in schools or does it have different meanings?

The other meaning is what is important. There is no meaning in teaching only painting skills. You have to teach ways of seeing and perception. If you teach to draw or paint, you will be able to see a car, a bird differently. You should teach the different ways in which a bus, a car, a bird may be seen. You should teach the perception, not the way of sketching a bus. The mental image is more important than the image you are creating. The capability of having multiple images mentally is more important. You should teach that capability. But you cannot teach this without teaching skills.
In theatre, even when we imitate something, we do not express our own feelings, but in education, it has again become a dichotomy, what is taught and what the child expresses.

You have to ask several questions on methodology here. In government schools, there are talent competitions. If I become the education minister, the first thing I will do is take away all these competitions because more than exploration, there is showing off that becomes more important. There is no process. This is where the question of methodology arises. Most teachers prepare students for talent competitions which is meaningless. You are wasting a drama teacher and it is counterproductive. This is what I call stereotype. As it is our education system is teaching competition. The capitalism model of competition is about the survival of the fittest. Those who are naturally selected will go to America. If you create these things even in the arts, we need to have a different ecological perspective of people living together and cooperating with each other. Then not just arts, you will have to conceive even sports in a different way.

Even now, there is more emphasis on competitive sports. Cooperative sports are lagging behind.

The entire world is being ruled by capitalism today. But World Bank, IMF has an agenda behind funding primary education in India. They want the products in India, mobile phones, internet and filmed entertainment, new cars and consumer products…unless you have at least basic education, you cannot use any of this. India is a huge market. If all the people have to be consumers, they have to be at least a little educated. The reason they support primary education is that it is a means of enhancing their consumer base. Why Americans are so interested in our development is because they want to widen their consumer base. If you fall into this government education, you are also falling into this trap. So it is better to be a minority, an outcast, an ineffectual dreamer rather than to be a tool of their strategy to expand their consumer base.

At Ninasam, in our own miniscule way, we conduct workshops in undergraduate colleges. It is very important to address that age group but no one gives money for this, it is politically incorrect. No funding agency gets excited if you say you are working with undergraduate colleges. But say primary education and there will be hundreds of funding agencies which will support. But in our context, in India, there is a lot of cultural blankness in undergraduate colleges. The subscription base of Naxalites and right wing groups are there. What we do is conduct appreciation courses in these colleges. Even IFA supported it for a while, but they don’t see it as a priority area. The resistance to these projects need not be despair. There can be hundreds of kinds of active meaningful responses, not passive responses. Even within the system we can try. But my disappointment is that I had thought the whole Kali Kalisu project would be a resistance project but it doesn’t seem be a resistance movement anymore. It is more of a mainstream teachers training programme. And I feel that the money is wasted, wasted in inverted commas.
Date: 18/02/2012

Name: Ashoka Thegevnalli

Answers;

1. It is not required for teachers.

2. We had the training in theatre education not about the training in the field of education, so it was confusing.

3. After the training, we are initiating the activities through Thingala Sanje and Naaanu-Nammuru programmes. It is possible to train the students with community commitment, good education and cultural activities.

4. Have not organized any such workshop

6. I have been trying to involve locally available resource in the activities. Now even the children are able to think in the same line the students have shown interest in the academics. They have collected the small wooden pieces and exhibited them artistically,

9, No, we have not tried the music

10, Quite encouraging

11. Active.

12. Lack of continuous activities and lack of initiative.

13. Teachers should use different techniques and practices to educate the children.

14. Teacher should have the belief. lack of interest.

15. Teachers should have self awareness

16. Lack of self awareness

17. Educational training programmes. Make the children involve in training programmes.

Inviting resource persons from outside who are well versed in their own field, and make use of them

Training in several art forms like drawing, music, doll making etc

The authorities should try to educate the students parents and the school authorities about the programme, otherwise it is difficult to conduct such programmes in the schools.
Date; 23/02/2012
District: Mandya
Name; Shyama Kumara

Some relevant background of the person; Teacher

Qualification: M.A. B.ED

How long have you been working here: I have been working as a teacher for the past 9 years and
in this programme Kali-Kalisu for the past 3 years.

Questions:

1. As an individual: As an individual I have learnt the different forms of the folk theatre. I am seeing the life with a broad spectrum and trying to know the situation faced by others and thereby trying to understand their feelings. I am trying to differentiate the tradition, the good and the bad and learning about the aim of my life.

   As a teacher: I have been learning the practical experience I gain from the activities.

I have learnt that just reading books is not sufficient to know about the teaching methods.

   Education should be based on practical training

2. Everything about kali-kalisu programme was good. The way the artistes are trained and the training includes searching the talent and based on the talent it encourages the individual to take up the art activity

3. Resource persons: The person, who works hard to achieve his goal, definitely can achieve it. This has proved in the case of the resource persons whom we had for the training.

   -The education system what we have today is not related to the practical approach and the method of activity through art is not included in our system. A tribal man with some form of folk art is much intelligent than his counterpart who lives in urban area.

   -Naturally, the local infrastructure which includes freedom, opportunity, stress, management etc will be studied and with this as a background such programmes can be well organized.
4. Yes, clay modelling. With the help of clay, they were able to present some good models with creativity.

5. The life of a man is like a drama, at every stage, he experiences different moods — as an artiste, as a director, as an audience etc., even beyond school, he can be either be an artiste, or an audience throughout his life.

6. Yes. The plans that we have at school level has really been possible.

7. The students take part in curricular and extracurricular activities with zeal. We can find the overall change in the attitude of the student.

8. a-1
b-1
c-4
d-4

9. The other teachers have appreciated our students for their achievement in curricular and extracurricular activities.

10. Yes the local singers have involved themselves in the programmes.

11. No

12. The parents did not participate. We have cooperation from the resource person.

13. To see and experience the life in a better way. To face the life in a calm and quite way.

14. No

15. Very good change. From the conventional learning, activity oriented learning has really contributed to the betterment. Please continue

16. Kali-kalisu is different because of the resource person who is well versed in his subject and has lot of knowledge about the subject.

17. As we have less number of students in our school, the programme is not reaching many students.

18. The attitude of the people is not changed.


20. Right now we do not have any.
21. The problem of enrolment of the students.

22. The children are not sent to the school run by the government.

23. The relationship between the teacher and the student is cordial. The students are guided properly and the students are studying with good enthusiasm.