Arts in Education
Teacher Educators’ Manual

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Points of Departure from the Existing Curriculum
Referring to “Education 10” in the syllabus, the D.Ed Review committee voiced a “need to integrate Art education, Aesthetic education, Music education, Value education, NSS, and Cultural/Literary education,” to help reduce the load and to make the course “attractive.” It also called for a balance between the scholastic and non-scholastic aspects of the syllabus, and for an understanding of “teaching as a performing art.” These three impulses of the review process suggested an overhaul of the arts education component that is currently shaped around capacitating teachers for art-based classroom activities. While imparting aesthetic knowledge to teacher trainees is of great importance, in absence of integration with other elements of the curriculum, arts education loses its full potential as an effective medium to address cultural diversity and creative learning. Reframing the arts education curriculum to address the goals of “imagination,” “communication,” and “reflection” means that the arts lose their purely aesthetic orientation and become involved in sensitizing teachers to their own communicative potential, the formation of teacher self-identity, and the challenges of the inclusive classroom.

Connected with the broader goals of NCF and NCFTE, Arts Education will sensitise teacher trainees towards:
1. Multiple ways of seeing: nurture multiple intelligences in the classroom, and acknowledging cultural, social, linguistic, and learning diversities in the classroom.
2. Connecting education to life: validate the real experiences and emotions of teachers and learners, create self knowledge, and “localise” education.
3. Creating experiences that will yield classroom application: using the arts to enable effective content communication and open up the possibilities of creative and critical thinking among learners.

Explanation of Terms
Playfulness is a way of being, and the intention of this course is to enable teachers to be playful in the classroom. Play allows the teachers to be freely inventive without concerns about goals and outcomes, access impulse rather than reason, take risks, fail and try again in an environment that is free of judgment. When we play we are mindful about what we feel rather than think, and reconnect with our personal selves.
Play in Art draws on those resources and methods that artists use to widen their repertoire of expression, and gain access to the self to create works of art. This arts
education course is based upon knowledge in the arts about practicing, exercising and imagining.

The following note on “play” is adapted from Thomas Cabaniss, “The Uses of Play,” *Teaching Artist Journal* 3 (4), 241–248.

[Play] is a way of inviting learners into a deeper state of artistic expression. It is a platform for imagining and for entering into an artistic discipline with all permissions granted. So often, deep artistic expression seems unavailable to us because we feel we have not been given license. Play offers us cover. The very dismissive assumptions that we associate with play also provide a mask that we can wear as we explore. In play, we can be other than who we are. It is not “serious.” But as a natural outcome, through these explorations, our personal selves re-emerge.

In order to develop productive reflective questions for participants, [the teacher] educators have to be completely engaged in what they are doing. Since [their] questions will arise out of the play, [they] will need to attend to it, analyze it on the spot (a sort of improvisation in itself), and then formulate questions that help learners do the same. How do [they] develop these abilities? By doing. The more [they] watch, listen, notice, and think about what [they] notice, the better [they] will be able to invent as [they] go. By nurturing this inner flexibility, [they] will develop the ability to respond and take advantage of what educators refer to as the “teachable moment.”

Experiences of deep, meaningful artistic play can help develop a teacher’s inner flexibility. This requires:

- consistent experience working and playing in the arts;
- the ability to set and maintain the right conditions for play;
- a wide vocabulary of playful warm-ups and strategies;
- an appreciation of the deep feeling that can be experienced in play;
- the ability to notice and understand what happens in artistic play;
- the desire to help students notice and understand their own artistic play;
- strategies for pacing oneself in the use of play.

**Mode of Transaction**

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<td>Orientation to Arts</td>
<td>Socio-Cultural History of Art—Global and Indian contexts</td>
<td>Video presentations and lecture/discussions Practical: Visit to performances, museums, and arts-based alternative schools</td>
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<td>Contextualizing the Arts</td>
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<td>across the world, history and theory of art practices within educational spaces</td>
<td>education projects across the world and in India, lecture/discussion on key writings on arts education. Students to share different forms of art they have experienced.</td>
<td>presentations</td>
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<td><strong>Arts as “PLAY”</strong></td>
<td>Role of the arts (movement, sound and visual) as “play” in self-development, communication, and inclusive environment.</td>
<td>PPTs, Videos and Discussions. The teacher is exposed to various modes of “play” through arts-based activities/workshops organised through the categories of “Movement,” “Sound,” and “Visual.” The objectives of play include “play as imagination,” “play as communication, and “play for reflection.” Each of the activities will be followed by a de-briefing session for discussion and analysis.</td>
<td>Self-reflective journals and visual documentation of learning process (Continuous Evaluation) Group Assessment for participation and communication of team members (Comprehensive Evaluation)</td>
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<td><strong>Mediating Arts and Aesthetics with Teaching and Learning</strong></td>
<td>Teacher trainees will develop arts-based practices through incorporating a variety of modes of play. Students can choose a subject that has relevance to their lives, communities, culture, society or classroom. Alternately, teacher trainees can create a series of content-based pedagogical strategies and materials by integrating arts into subject areas within the syllabus. These classroom applications are not standardized materials that carry over from one generation to the next,</td>
<td>Group assessment of individual project for constructive feedback</td>
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Assessment (largely follows the B.El.Ed. assessment model for arts education)
The assessment will include the following components:

1. **Self-reflective journal** that will include
   - A detailed record of sessions
   - Reflective analysis of activities
   - Insights gained
   - Linkages with D.Ed. curriculum and school subjects with examples

2. **End of semester evaluation** by resource person/teacher educator
   The following list may be addressed while evaluating teacher trainees:
   - Activities
     - Regularity
     - Participation and Interest
     - Self discipline
     - Interpersonal adjustments
     - Organisational skill
     - Confidence
   - Performance
     - Attitudes towards work
     - Initiative taking
     - Originality and resourcefulness
     - Skills acquired
     - Flexibility and adoptability
     - Problem solving
     - Creativity
   - Reflective Journal
     - Description of sessions
     - Analysis of activities
     - Linking dramatics to pedagogy with examples
     - Reflections and critical assessments of dramatics in education
     - Overall presentation, including the arrangement and look of the journal, as a record for future reference

3. **Group Assessment** for participation and communication of team members

Practicals/Activities
The syllabus is structured around the objectives of imagination, communication and reflection which are seamlessly organized through “play” with movement, sound and visual to enable creativity and classroom application. As the teachers go through a progression of activities through the year they build up from basic levels of engagement with “movement, sound and visual” to more application-oriented
approaches. Each session (or combinations of sessions) will be followed up with a debriefing session. Activities are structured along the following components:

1. Ice-Breaker: Awareness of the Self
2. Pre-Play: Awareness of the Senses
3. Play: with sound, visual, movement
4. Conversations between Visual, Sound and Movement
5. Play in the Classroom

I. Ice-Breaker

**Activity:** Choose three visuals and share with a partner how these visuals speak to you. Participants will respond to queries such as Why do these three visuals speak to you? What did you experience while listening to others talk about themselves through their visuals? Did you discover something about yourself while speaking to your partner? How do you feel now—about yourself, about your partner—after the exercise? What did you learn about communication?

2. Pre-Play of Senses

**Sound Activities**
1. Have students walk through the campus and focus on the sounds they are hearing. Students return and describe the quality of sounds, and report on the sounds they had not noticed before.

2. The facilitator strikes the same note on a variety of instruments. Also, different notes will be struck on one instrument. Stretching of notes, playing with tonal qualities of sound will lead to observations regarding pitch, volume, tonality, texture, emotion, etc.

**Visual Activities**
1. The activity follows Jackson Pollock's philosophy by painting a large 5’x7’ canvas mural with techniques similar to Pollock. Pollock would be seen using objects other than brushes as well. He would dip sticks in paint and drip it all over the canvas. He coined this technique as action painting. Students are encouraged to use this technique. They should feel free to rub their hands on the canvas and to use whatever they can find around them. It’s okay to get messy. Emphasis should be to focus more on the act of painting rather than what they’d like to paint and to connect with their inner energy. Materials: Large canvas or wall space, acrylic or tempera paints and supplies.

2. Choose one image to which you are drawn from a collection of photographs. Explore and record the details of the photograph in terms of light and shade, centre and periphery, foreground and background, texture, line, colour, shape and composition. Interpret and record gesture, expression, mood, feeling, relationships, setting, and the possible context and history of the photograph. Did you read
anything into the photograph, for example, about injustice, courage, risk taking, suspense, and so on?

**Movement Activities**
1. Participants experience their body through movement exercises such as slowing down of the body, lowering the centre of gravity of the body, moving at different paces, and application of pressure points to different parts of their bodies. Students will be encouraged to articulate their experience of the mobilization and release of their bodies, and discover the fluidity, ambiguity and impulsiveness that characterise “bodily” intelligence through these exercises.

2. Two participants will create simple movements with each other—such as walking towards each other and shaking hands—that are slow paced, normal, to fast paced. Observers will record changes of perception that occur with changes in the pace of movements.

**Play**

**Sound**

1. In a group circle with participants touching shoulders, one person initiates a sound. Other members respond to the sound one-by-one till the circle is complete. The facilitator then moves some people forward and back. The person moved is always to the right of the person who is receiving the sound. The sound continues for another round. Debriefing questions include: How do you feel responding to another’s sound? Did you try to create a good sound? Were you concerned about judgment? Did you think your response to the sound you heard was wrong? Did you react differently to the sound as it moved through space? The participants learn how to be creative with sound, to play with sound.

2. In a circle, participants throw invisible balls accompanied by sounds. The first person tosses the ball and makes a sound. The second person catches the ball and mimics the same sound. The second person then throws the ball to another person, making a new sound, which is repeated by the receiver. Eventually, more than one ball can be passed around the circle at the same time. Form a circle. Explain that you have an invisible ball. Toss it to someone and have him/her to catch it. Then have the person throw it back to you. Further explain that the ball makes a sound. This time throw the ball with a sound-‘Whee-ee’. Coach the receiver to repeat the sound. Have that person throw the ball to someone else with a new sound, which is echoed by the receiver, and so on. After the group has tossed the ball for a while, ask for feedback-‘How do you feel?’ ‘Are you censoring yourselves?’ ‘Why?’

**Visual**

1. In pairs, participants draw a face or another picture, alternating one line or feature at a time. Then they give it a title one letter at a time. Distribute pens and papers. Explain that the task will be for each pair to draw an image face, alternating
one line or feature at a time. As soon as someone hesitates, the drawing is finished. Then the pair will give the drawing a title, alternating letters until one person hesitates. The participants respond to questions such as: were you pleased with the result? Did you know when to stop? Were you able to respond to the emerging picture or were you directing the activity? Were you a follower or a leader in this activity?

2. Prepare a large box of materials such as images from magazines and newspapers, objects from nature, beads, and other small objects. Arrange participants into groups of ten for a group collage activity. Each member adds material on a large piece of paper, placing it wherever they choose. The activity continues till the group decides to stop. The groups respond to each others’ collages. Some of the debrief questions include: what was the impulse behind your contribution? Did it change when it was your turn? What reaction did you have to others’ contribution—negative or positive? Did you have an end picture in mind? Do others’ contributions act as a barrier?

**Movement**

1. Mirror exercise: In pairs, participants ‘mirror’ each other—moving at the same time as if one were the other’s reflection. The two take turns leading and following, and then finally attempt to move together with both leading and following at the same time. Have the participants form pairs. Have the pairs face each other, and pick A and B. Assign B’s to be leaders and A’s to be followers. Explain that any movement that leaders make, followers will copy as if they are a mirror image. (If leaders move their right hand, followers will move their left hand as they face the leaders). After a few minutes of B’s leading, instruct the pairs to switch leaders. After a few minutes of A’s leading, instruct the pairs to pass the lead back and forth at their own discretion until they themselves are unsure who is leading and who is following.

2. Dragon and its tail: a tag game, with the idea of flexibility and control in a group setting. One person initiates the game by tagging a person who then joins him as the tail to tag the next. The purpose of the game is to elongate the tail, and have the group members experience movement in tandem with the group.

**Conversations between Visual, Sound and Movement**

**Sound and Visual:** Facilitator or participant chooses a large image and sets up a relationship between Visual and Aural elements. For example, the lighter the colour, higher the sound; lines and curves to refer to different ways sounds move (up or down the scale, etc.). Facilitator moves his/her finger across the image and the group responds by giving “sound” expression to the movement.

**Sound and Movement:** Participants coordinate movements as a group in response to sound cues. The facilitator sets up a relationship between movement and sound, such as linking pace of movement to the ascending and descending order of a scale,
and then vocal cue that the groups responds to with movements. This activity can be reversed to foreground movement cues for aural response.

**Movement and Visual:** Form a group of 5. The first person creates a frozen stance and the larger group of participants gives their interpretation of it. What is the person doing, thinking, feeling? The second person adds his frozen stance to the first. Participants then interpret the picture that is thus formed. This is repeated until the picture formed by all five participants has been interpreted. Then each person in the group explains what their intention was when they took their stance. What picture were they trying to build? All participants then discuss possible mismatches between interpretations of the ‘observer’ group and the intent of the ‘producer’ group. What could the members of the ‘producer’ group have done differently to clearly communicate their intent visually?

**Play in the Classroom**

1. Visualize a story in images. Open it out to other interpretations. Enact multiple stories out in a group. Debrief on how visualizing a text, acting out the visuals can change the text.

2. Break students into groups of ten. They go out and record sounds from outside the group makes decisions about what sounds to use and where to place different sounds in the audio collage to create an audio picture of the village. Groups will respond to each others’ collage and understand the choices they have made.

3. Rorschach Ink Blots and Poetry: Individuals should take a piece of paper and fold it in half and open it back up. They should then drizzle paint all over the paper (at random.) They should then fold it back at the crease and press down on the paper, making sure all the paint has been pressed well. The paper should then be opened and the symmetrical design observed. The students should then trade with someone and write a poem or short writing describing what they see in the ink blot. This is a good way to increase comfort in artistic practice. It also increases comfort in visual interpretation and expression. Materials: Ink of various colors (acrylic paint can be used too) and paper.

**Closing Activities**

1. Giving a Talk: Extempore two minute speech on a topic with an emphasis on a personal connection with the topic rather than a textual approach. For instance, chocolate, or toy.

2. Visualising or Mapping out the Ideal School: “What is the school you want to be in ten years?” Participants in groups will imagine that space through articulating their ideals. They can create a visual map of this school.

3. What change would you like to bring about to your work environment?
Create a circle of six people. Each person writes out their thoughts about the question above and passes it to the next person. Each piece of paper goes around the circle and comes back to the person who wrote the first thought. Each piece of paper will have six thoughts on them. Each one cuts up the six thoughts into strips. One of the strips goes into her pocket. She will pick phrases that are meaningful to her from the five remaining strips and create a poem. The strip from her pocket becomes the title of the poem.