

# State Curriculum Framework-2011

*Position Paper*

on

## Art & Cultural Education



**School Education Department  
Telangana, Hyderabad.**



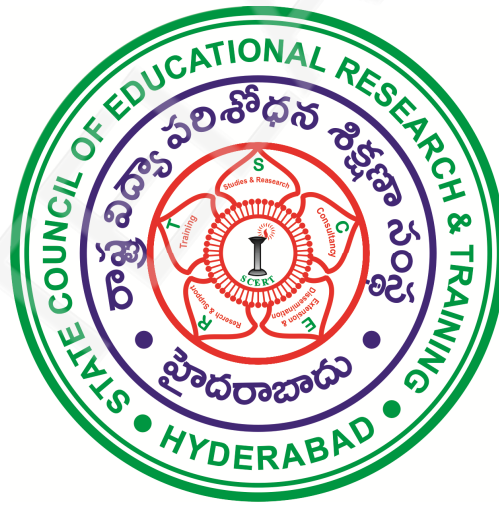
**State Council of Educational Research & Training,  
Telangana, Hyderabad.**

# State Curriculum Framework-2011

## *Position Paper*

*on*

## **Art & Cultural Education**



**State Council of Educational Research & Training,  
Telangana, Hyderabad.**

First Print 2011  
Reprint 2019

State Council of Educational Research & Training,  
Telangana, Hyderabad.

### **Vision of the State**

*The vision of the State is that ALL children should receive high quality education and become responsible citizens with an acute sense of the other. They should be aware of their environment and think about it critically. They should listen carefully and speak fearlessly. They should be able to understand what they hear and read; but they should also be able to questions it. Teachers should promote these skills, provide meaningful teaching learning processes in natural and friendly environment that enable children to express themselves freely and ask questions. Teachers are collaborative learners and reflective practitioners. Parents and community should have a sense of ownership and participate in the life of the school. In a world which is becoming increasingly instrumental, materialistic and competitive, school should become a space for reflection, cooperation and promotion of human and ethical values.*

## CONTENTS

*Members of the Focus Group*

*Executive Summary*

1. Introduction
2. Art and Cognition
3. Objectives of Art Education
4. Learning *in* the Arts and Learning *through* the Arts
5. Assessment

*Bibliography*

## ***Members of the Focus Group***

### **Chairperson**

Prof. Krishna Reddy, Potti Sri Ramulu Telugu University, Hyderabad

### **Focus Group Members**

1. Dr. N. Upender Reddy, Professor & Head, C&T Dept., SCERT-AP, Hyderabad.
2. Suvarna Vinayak, H.M, GPS, Manthani, Karimnagar District, A.P.
3. Khanderao Ramesh Rao, S.A., GHS, Huzurabad, Karimnagar District, A.P.
4. Dr. Paripally Shankar, Lecturer, DIET, Hanmakonda, Warangal District, A.P.
5. Kakulavaram Rajender Reddy, S.A., UPS, Thimmapur, Nalgonda District, A.P.
6. T.V.S. Ramesh, S.A. UPS, Potlapudi, T.P.Gudur Mandal, Nellore District, A.P.
7. Prof. Sahadevudu, SCERT, A.P., Hyderabad.
8. Mrs. Mahima, Vidya Bhavan Society, Udaipur

### **Special Invitees**

1. Ch. Nataraj Gopala Murthy, Vice Principal Madhu Film Institute, Hyderabad.
2. Poduri Ravi, Artist, Hyderabad.
3. G. Madhavi Latha, (Puppetry), APPA, Hyderabad.
4. K. Radha Gopi, (Music), APPA, Hyderabad.
5. Acharya Chigi Chandra Krishna Reddy, PSRTU, Hyderabad.
6. P. Vijayapal, Dept. of Dance, PSRTU, Hyderabad.
7. Dr. Kotla Hanumantha Rao, Head Dept. of Arts, Theater Arts, PSRTU, Hyderabad.
8. N.V.V. Lakshi, Croft Instructor, Javahar Balabavan, Hyderabad.
9. Chenchu Lakshi, Dance Instructor, Javahar Balabavan, Hyderabad.
10. K. Hanmatha Rao, Dance Instructor, Javahar Balabavan, Hyderabad.
11. A.V.B.S. Anand, Asst. Editor Children Literature, Javahar Balabavan, Hyderabad.
12. Kapari Kishan, Art Instructor, Javahar Balabavan, Hyderabad.
13. Dr. S. Venkata Charyulu, Music Dept. PSRTU, Hyderabad.
14. Prof. Bhakthavatala Reddy, Rtd. MD – Puttur, Chittur.
15. Prof. Tulsiram, SCERT, A.P., Hyderabad.

### **Consultants**

1. Prof. Rama Kant Agnihotri, Retd, Delhi University, Vidya Bhawan Education Resource Centre, Udaipur
2. Prof H.K. Dewan , Vidya Bhawan Society, Udaipur
3. Kamal Mahendroo, Vidya Bhawan Education Resource Centre.

### **Development & Coordination Committee**

1. Smt B. Sheshu Kumari, Director, SCERT, Hyderabad, Andhra Pradesh.
2. Dr. N. Upender Reddy, Professor & Head, C&T Dept., SCERT-AP, Hyderabad.

### ***Executive Summary***

This position paper explores the role of arts in the school curriculum and the role they play in cognitive growth and creative development. The Arts in school curriculum have often been relegated to the position of hobbies or activities for pleasure and diversion if time and resources permit. The arts need to be included in the curriculum not only to ensure that the cultural heritage of the community is communicated to another generation, but also because the skills involved in their production are essential in the overall affective and cognitive development of the child.

The arts curriculum needs to entail both '**Learning in the arts**', i.e. learning the arts as disciplinary subjects, in their unique technique, skill and vocabulary, and '**Learning through the arts**', i.e. using the arts as a medium of expression and communication of ideas in other subjects. The development of artistic interest and abilities is a regular part of learning and cognition, not limited to the highly gifted. The production of art involves the processing of knowledge using certain cognitive abilities such as spatial visualization, forming mental images, perception, memory and problem-solving, abilities that are used in several other domains of knowledge building and acquisition, such as language or mathematics.

Arts like visual arts, music, dance, and theatre arts are powerful mediums for developing cognitive abilities. One may identify three steps in **visual cognition**: one, analysis of the basic shape, form, contour, colour of the object; two, organizing this basic information into something intelligible, i.e. interpreting what the basic form means mostly without the use of prior knowledge; three, assigning meaning to the intelligible form through associating with previous knowledge one has in one's memory. Music, like language, is a system that is innate to all human beings and is not something that is limited to an individual's unique traits or acquired by imitation. The production of music by humans is as natural as the production of language. Nothing is more versatile than drama for working together and for developing the sense of the other.

Sensitivity to cultural context of others' sense of aesthetic is an important life skill which is crucial to not only an art education, but also to social science education. In this way, art classes can help cultivate in the learners ways of thinking which will be of value to learning in other disciplines.

*"The arts are missing from our lives and we are giving way to violence."*

**Yehudi Menuhin**

## **1. INTRODUCTION**

The Arts in school curriculum have often been relegated to the position of 'hobbies' or activities for pleasure and diversion if time and resources permit. Even when 'taught', drawing, singing, dancing or acting are seen as activities to be emulated without reflection or experimentation. Often, children are encouraged to make charts or prepare a song, dance or skit to embellish an occasion in the school. It is crucial that the position of the arts be deemed significant beyond these sporadic, meaningless activities. The Arts need to be included in the curriculum not only to ensure that the cultural heritage of the community is communicated to another generation, but also because the skills involved in their production are essential in the overall affective and cognitive development of the child. Producing art and evolving an aesthetic sense is a natural part of being human and human learning. Students, therefore, need to be encouraged to see art as a natural part of the larger world.

In a study undertaken by the NCERT<sup>1</sup>, the following reasons were identified for the relegation of Art education beyond primary classes:

'One of the major reasons why art education has been a neglected area in the majority of schools is placing too much emphasis on core subjects, which have formalized procedure for assessment throughout the year including tests and exams. Since the assessment of art education is not reflected in the marks secured by students, neither teachers nor students, not even schools, take it seriously.

'Another major problem is the lack of trained teachers for teaching art education subjects. Art education teachers who have undergone training in various visual and performing arts in art colleges for four or six years have very little to do with art education in school, let alone methods of teaching arts in schools. They are trained in their own disciplines but not as educators; they lack training in methods of teaching arts to children in the age group of 10 to 15 years. ... there is a need for the teacher to understand children's psychology and to be aware of the pedagogy and teaching methodology for art education. ...

---

1 'An In-depth Study of Teaching-Learning Practices and Evaluation Procedure in Art Education'



'Another reason why art education is languishing is lack of awareness about career options in art among students, [the community,] as well as teachers. Teachers should be able to link art education with professional training and apprise the students of avenues of developing these as a career for their livelihood in future. ...'<sup>2</sup>

In addition to these, the methodology by which art is taught, i.e. copy or emulate instead of imagine, experiment and create, neither allows the arts to be used as media of expression of ideas, nor does it allow the child to observe, analyse critically, reflect or self-criticize. The mental skills required in the production of art are crucial in the learning of other disciplines as well.

The arts curriculum needs to entail both 'Learning *in* the arts', i.e. learning the arts as disciplinary subjects, in their unique technique, skill and vocabulary, and 'Learning *through* the arts', i.e. using the arts as a medium of expression and communication of ideas in other subjects. Therefore, the aim of this curriculum will be to enable an integrated cognitive development of the child through experimentation in the arts through disciplinary learning, and through their integration in other disciplines.

---

2 NCF 2005, Position Paper National Focus Group on Arts, Music, Dance and Theatre, pp. 3-4.

## 2. ART AND COGNITION

This chapter will highlight the theoretical understanding using which the curriculum will be designed. It must be borne in mind that Art is not produced by imitation and by individuals who possess certain 'natural traits.' There are many mental processes that take place in the mind while Art is produced, processes that are often not unique to just the production of art but which are also used in the production of language or even in mathematical reasoning. One can say that the production of art is a natural aspect of human life which involves the processing of information, in terms of thinking and problem-solving, by the individual who draws from her/ his own experiences to assign a particular meaning to the piece of art. In other words, ' ... the development of artistic interest and abilities is a regular part of learning and cognition, not limited to the highly gifted. This learning enables individuals to construct cultural meanings that permit social communication to take place.'<sup>3</sup> Art cannot be seen as produced in a vacuum, and has to be understood as produced in the context of the individual producer. The production of art involves the processing of knowledge using certain cognitive abilities such as spatial visualization, forming mental images, perception, memory and problem-solving, abilities that are used in several other domains of knowledge building and acquisition, such as language or mathematics. For example, understanding the concept of symmetry is as important in mathematics as it is in music; or proportionality is a concept which is very central to drawing the human figure. But art classes may also inculcate in children such habits and skills as observing, envisioning, reflective self evaluation and self-criticism, and a willingness to experiment, innovate and learn from mistakes.

### **Cognition and the Visual Arts**

Visual experience is not purely sensory. It involves cognition by the mind, a process that helps give meaning to what we see. In other words, though all humans may physically see the same object, each individual will interpret and understand it in her/his own way. One may identify three steps in visual cognition: one, analysis of the basic shape, form, contour, colour of the object; two, organizing this basic information into something intelligible, i.e. interpreting what the basic form means mostly without the use of prior knowledge; three, assigning meaning to the intelligible form through associating with

---

3 Efland, Arthur, *Art and Cognition: Integrating the Visual Arts in the Curriculum*, Teachers College Press, Columbia University, 2002, p.7

previous knowledge one has in one's memory.<sup>4</sup> In the case of a painting, for example, everyone may see the same physical composition, but each person might 'see' or *understand* it in a completely different way from the other. The visual arts, i.e. drawing, painting, sculpting or handicraft work, are, therefore, produced and understood uniquely by each individual in his own unique context, i.e. in the context of the personal history and knowledge of the producer and viewer. Young children often use drawing as a mode of communicating their ideas, feelings or imagination, for which they very naturally use several cognitive abilities such as spatial visualization, memory, perception and even emotion, abilities that adult artists also invoke with equal ease. Something similar can be said about sculpting and craft work. In making a three-dimensional model of a house, for example, while sculpting or paper-folding, the child uses her hands to manipulate a medium such as modelling clay, wet sand or paper, using motor skills in addition to skills she may use to form an understanding of depth, space (in relation to other objects) and contours, to conjure an image that may be abstract or representative.

### **Music as a Cognitive System**

Music, like language, is a system that is innate to all human beings and is not something that is limited to an individual's unique traits or acquired by imitation. A child, for example, does not learn how to sing by hearing and imitating a nightingale. Also, the production of music by humans is as natural as the production of language.<sup>5</sup> This can be said not only about those individuals who are professionally trained music-makers, but also of almost all human beings who like to tap their feet to a rhythm or hum a tune. Some have also said that 'music is a form of thought and that it develops over the life span much as other forms of thought develop, principally those such as language, mathematical reasoning, and ideas about the physical world.'<sup>6</sup> There are certain cognitive processes that are common to the acts of composing, performing and listening to music as in all three there is the act of the individual engaging with a piece of music. These cognitive processes may be general, such as perception (understanding the sound of musical notes for them to mean something different from other sounds we hear around us) and memory, or specific, such as understanding rhythm, understanding reference to keys in music, identifying patterns, etc.

---

4 Solso, Robert L., *Cognition and the Visual Arts*, MIT Press, 1996.

5 Peretz, Isabelle, 'The Nature of Music from a Biological Perspective', *Cognition*, Vol. 100, Issue 1, May 2006, pp.1-32.

6 Serafine, Mary Louise, *Music as Cognition: The Development of Thought in Sound*, Columbia University Press, 1988, p.5

## **Cognition and Dance**

As pointed out in the NCERT Position Paper (2006: 26), dance is an aesthetic culmination of movement, music, expression, literature, mythology, philosophy, rhythm and fractions, yoga and *sadhna*, it can, if taught properly lead to quantum jumps in the physical and cognitive growth of children. Not only music but poetry, painting and sculpture also become integral parts of dance. Dance makes children alert to their body movements, improves their concentration and makes them more sensitive to other people.

To the extent that a single dance performance may involve other performers, musicians and singers, dance automatically brings about a sense of collective living without a feeling of malice or competition towards anyone.

## **Theatre as an Integrative Medium of Expression**

Nothing is more versatile than drama for working together and for developing the sense of the other. First of the child participating in a play has to appreciate the nature of the character of another person and then learn to behave and speak like him/ her effortlessly; she also has to learn to synchronise all her activities with what the others are doing.

There is nothing more challenging, engaging and entertaining for children than to actually stage a play that has been prescribed for them as a text; the essence of drama is after all in performance. As they prepare for the performance, children have to think of everything they would need for the stage; in collaboration with the teacher, they would decide who would be the most suitable person for a given character, what are the kind of costumes required, who will be a good prompter, when to stage, how to get the most suitable audience etc.? At the elementary stage, drama may remain mostly at the role-play and improvisation stage. More formal dramatisation may be taken up at the secondary stage.

### 3. OBJECTIVES OF ART EDUCATION

The objectives in Art education should not be to merely give training to learners in a particular art form in which they can become proficient. It should be aimed at cultivating certain skills in the learners that are evoked while engaging with other areas of learning, and to provide them space for the expression of ideas via other (artistic) media.

#### **Skill Development**

As discussed in the previous section, the production of all art involves the processing of a lot of information by the brain. The mental processes or cognitive skills required in the processing of this information may also be employed in other domains of learning such as language, mathematics and even the social sciences, such as spatial visualization, invoking memory, problem-solving, reasoning, critical thinking, etc. However, art classes may enable the child to cultivate certain other skills or habits to contribute to the overall learning potential child, such as observing accurately, innovating through self exploration, envisioning (forming internal mental images) and reflective self evaluation, skills which are difficult to quantify through standardized tests.<sup>7</sup> The skill of envisioning, for example, which involves mental visualization can be seen as 'essential to problem-solving, [and] art classes [particularly in the visual arts] are where this skill is most directly and intensively taught.'<sup>8</sup> Further, a good art class must lay emphasis on innovating or 'thinking out of the box', and to experiment on ones own. Experimenting and innovating can only happen once the learner is urged to critically reflect and analyze her/his project. Critical self-evaluation with the absence of rules and judgement, therefore, plays a crucial role in art class. Finally, as learners in the arts, children are also observers of their peers who are engaged with the arts. Forming a sensitivity and healthy respect towards others' perspectives, experiments and aesthetic sense is an essential aspect of an art class. This sensitivity to cultural context of others' sense of aesthetic is an important life skill which is crucial to not only an art education, but also to social science education. In this way, art classes can help cultivate in the learners ways of thinking that will be of value to learning in other disciplines.

#### **Provide Different Media of Expression of Ideas**

Art always carries meaning, and individuals often produce art to express something

---

7 Winner, Ellen and Lois Hetland, 'Art for Our Sake', *The Boston Globe*, 2 Sept 2007.

[http://www.boston.com/news/globe/ideas/articles/2007/09/02/art\\_for\\_our\\_sake/](http://www.boston.com/news/globe/ideas/articles/2007/09/02/art_for_our_sake/)

8 Ibid.

meaningful to them. One of the central features of art education, therefore, should be that it provides scope for personal expression by the child, i.e. to provide space for the child to aesthetically express something that means something to her/him. It is thus essential that the art class urge the learner to step beyond the learned technical skill in the art form to express her/his ideas, emotions and unique personal vision non-verbally, i.e. through media other than language.

### **Familiarize learner with her cultural heritage**

It is essential that the learner be familiar with the diverse artistic heritage of her/his local region and country. Forming a bond with one's cultural heritage is inextricably linked with building one's identity as a member of that cultural community and to deepen one's relationship with the community. On this, we quote the NCERT National Focus Group's Position Paper on 'Art, Music, Dance and Theatre' *in extenso*:

'In [a] climate of ignorance and lack of awareness regarding the richness and diversity of the arts in India, we can no longer afford to ignore the importance of the arts and must concentrate all possible energies and resources towards creating cultural and artistic awareness amongst the students of the country before we come to the sorry realization that we are a culturally illiterate society.

'Arts in India are also living examples of its secular fabric and cultural diversity. An understanding of the arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation.'<sup>9</sup>

---

9 NCERT National Focus Group Position Paper on Art, Music, Dance and Theatre, 2006, p.iii.

#### **4. LEARNING *IN* THE ARTS' AND 'LEARNING *THROUGH* THE ARTS**

There are two separate aspects of art education: learning *in* the arts, which emphasises on the learner acquiring skill and technique unique to an art form so as to acquire proficiency in that art form, and learning *through* the arts, which entails infusing the arts as a medium of expression in other disciplines. In the curriculum of art education, both these aspects need to be equally emphasized upon.

##### **Learning *in* the Arts**

Arts education no doubt needs to aim at developing among the learners an artistic competence to become proficient in one or many art forms. This would imply acquiring skill in employing the techniques of the art form and expanding her/his repertoire of artistic vocabulary and experience. 'Learning in the arts' would focus on the learner exploring and expanding her/his artistic potential to hone those skills that would enable the learner to become a competent, proficient and accomplished artist who has acquired technical skills of a particular medium. Opportunities need to be given to learners where they are encouraged to explore and experiment with different kinds of artistic media to find their own niche that enables expression, rather than coerced through the curriculum to forcibly take-up the arts a subject to merely dabble with in free time.

##### **Learning *through* the Arts**

The arts also need to be necessarily seen as medium through which ideas can be communicated. Engaging with the arts can empower students to use images, sounds and movements to communicate meaning across various situations. The arts as media of communication can, therefore, be used in everyday classroom transaction across disciplines. As stated in the NCERT NFG Position Paper on 'Art, Music, Dance and Theatre,' 'Learning through the arts should take place throughout school education (2+10+2) stage wise. ... In the pre-primary stage or early childhood, learning should take place only through drawing, painting, role-play, mime, dance, movement, gestures, story telling, singing, etc., where both the teacher and the taught take part in the activities. This should continue to the next stage up to class III, where the child enters formal school system. At this stage, the child should be given sufficient space and scope for free expression through all the art forms, including the crafts. In the late primary stage (Classes IV – V), schools may have separate classes for arts and crafts, music, dance and drama. At the upper primary or the middle school stage, art education should be a

separate subject and this should continue up to the secondary stage or Class X.' (p.8) Therefore, though the NCF states the need for the formalization of the Arts as discipline, it also emphasises the need to use the Arts as medium of expression in other subject areas.

What is important is that every child should get an opportunity to express her/ his special talent; all children are interested in something or the other and do it well. It is just because the society/ school recognises only a handful of activities as legitimate art that the talent of many children gets suppressed. What is important is that each school should organise a *bal mela* on a regular basis; a day, say, once a month should be reserved, when ALL children are free to exhibit what they have made/ done/ written/ painted etc. Arts teaches us to share rather than to compete; it also teaches us to listen and see and understand.



## 5. ASSESSMENT

The learning curve of a child in any art form can be evaluated in several ways. We can highlight certain points that need to be taken into consideration while assessing a learner's performance in the Arts:

- While making an assessment of a child's performance in art class, the teacher needs to be perceptive to not just the learner's theoretical content knowledge or a technical skill which she/he is employing in a particular art form, but also to the manner in which the learner is assigning meaning in that art form. Assessment in the arts should take the learner's individuality, originality and willingness to experiment into consideration in the *process* of producing the work of art. It is important, therefore, that the assessment does not become just goal oriented, i.e. seeing the end product of what is produced in the art class, but the process of being engaged in the art.
- Assessment in the art class can be intertwined with instruction. This can be done through constant classroom feedback on the child's growth and development as a producer of art while project work is in progress.
- Assessment in the arts should be descriptive in nature rather than numerical. Considering the fact that creativity and originality of every individual is unique, and that the parameters for evaluating each learner's work can be different considering her/his context, teacher needs to be sensitive to every learner's unique learning curve.
- According to the National Focus Group position paper on Art Education, it is important that evaluation be non-competitive and non-comparative. Every learner demonstrates skills that are unique to her/him. Making comparative assessments are unjust and un-constructive, and does not measure the individual growth of the learner.

## ***Bibliography***

- Bhatia, J. S. 2008. *The Art of Textile Designing*. Jaipur: Book Enclave.
- GoI. 1953. Report of *the Secondary Education Commission*. New Delhi: MHRD.
- GoI. 1966. *Kothari Commission Report*. New Delhi: MHRD.
- GoI. 1986. *National Policy on Education*. New Delhi: MHRD.
- Mitchell, W.J.T. 1994. *Iconology: Image, Text, Ideology*. Chicago: Univ of Chicago Press.
- Mitchell, W.J.T, ed. 1980. *The Language of Images*. Chicago: Univ of Chicago Press.
- NCERT. 2000. *National Curriculum Framework for School Education*. New Delhi.
- Vatsyayan, K. 2007. *Classical Indian Dance in Literature and the Arts*. New Delhi: Sangeet Natak Akademi.
- NCERT. 2005. *National Curriculum Framework for School Education*. New Delhi.
- NCERT. 2005. *National position paper on Art Education*. New Delhi.

## **CONSTITUTION OF INDIA PREAMBLE**

**WE, THE PEOPLE OF INDIA, *having solemnly resolved to constitute India into a SOVEREIGN, SOCIALIST, SECULAR, DEMOCRATIC, REPUBLIC and to secure to all its citizens JUSTICE, social economic and political***

**LIBERTY *of thought, expression, belief, faith and worship***

**EQUALITY *of status and opportunity and to promote among them all***

**FRATERNITY *assuring the dignity of the individual and the unity and integrity of the nation.***

**IN OUR CONSTITUENT ASSEMBLY this twenty –sixth day of November, 1949, do HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**