

UNDERSTANDING THE SELF & ART EDUCATION

Unit I

SELF AS A HUMAN RESOURCE

Self

It is an internal conversation.

An individual's typical character or behaviour.

"Self" consists of a person's conscious and unconscious aspects, their personality, cognitions or thoughts and feelings. All these traits or aspects combine together into the person's core identity.

Synonyms for "self" are soul, ego, personality, or individual.

Concept of Self

Each self is unique. It is impossible for two people to have exactly the same experience because it feels different to each one of us. That is why the self can be referred to as the individual.

It refers what how you judge yourself, how you think others judge you, how you imagine and think about your body, and what you believe others think of you. In a matter of speaking, the self refers to "what it's like to be you." The self is a mental model you have of yourself, an idea, a concept or way of thinking.

Awareness

Awareness is the state of being conscious of something.

It's about paying attention.

Self-awareness

Self-awareness is all about knowing ones emotions, personal strengths and weaknesses, and having a strong sense of one's own worth.

It is how an individual consciously knows and understands his/her own character, feelings, motives, and desires.

It is the ability to see yourself clearly and objectively through reflection and introspection.

Categories of self-awareness

There are two broad categories of self-awareness.

- Internal self-awareness
- External self-awareness

Internal self-awareness

Internal self-awareness represents how clearly we see our own values, passions, aspirations, fit with our environment, reactions and impact on others. This type happens when people become aware of some aspects of themselves, but only in a private way. So it is also called **privateself-awareness**.

For example,

- Seeing your face in the mirror is a type of private self-awareness.

External self-awareness

External self-awareness, means understanding how other people view us, in terms of those same factors listed above. This type emerges when people are aware of how they appear to others. So it is also called **Public Self-Awareness**. Public self-awareness often emerges in situations when people are at the centre of attention, such as when giving a presentation or talking to a group of friends.

Ways to cultivate self-awareness

- Create space and time
- Practice mindfulness
- Journal your awareness
- Practice listening
- Gain a different perspective

Thinking

Thinking is the formation of ideas, reorganisation of one's experience and the organisation of information in a particular form.

- Attending to information
- Using it or Representing it mentally
- Reasoning about it
- Making judgments and decisions about it

Thinking involves not only retrieving information but also mentally manipulating information, as when we form concepts, solve problems, reason, and make decisions.

Types of Thinking

- Convergent thinking
- Divergent thinking
- Independent thinking
- Critical-thinking
- Creative thinking,
- Decision-making
- Problem solving

Independent thinking

Independent thinking is the process of making sense of the world based on personal observations and experiences rather than just going along with the thoughts of others.

- It is the ability to trust your own judgments.
- It is the ability to act in accordance with your beliefs.
- It is the desire of a person to convince oneself that the information being presented is true or reasonable.

What is independent thinking?

Independent thinking = “thinking for yourself”

Independent thinkers don't accept what someone says just because that someone is in a position of authority.

This does not mean independent thinkers reject the claims of experts. Independent thinkers are interested in the difference between legitimate and illegitimate authority.

Characteristics of Independent Thinkers

- Analytical
- Humorous persons
- Self-confident - confidence in their thoughts and opinions in order to voice them in a group.
- Aware of their own strengths
- Excellent strategists
- Eager for knowledge
- 'Preferred to work alone
- Abstract thinker
- Flexible

Effective Ways to Foster Students' Independent Thinking Skills

1. Create an Open Environment
2. Reading
3. Let the Students "Teach"
4. Interacting with New and Different People
5. Traveling
6. Pretending and Independent Play
7. Asking Questions
8. Encouraging students to Ask Questions
9. Allowing Opposite Views
10. Giving Freedom to Make Mistakes
11. Encourage Brainstorming
12. Promoting Problem-Solving
13. Ask Open-Ended Questions
14. Reading

Critical thinking

Critical thinking is the ability to think clearly and rationally, understanding the logical connection between ideas.

It is a way of thinking about particular things at a particular time.

It rigorously question ideas and assumptions rather than accepting them at face value.

Definition of Critical thinking

“Critical thinking is reasonable, reflective thinking that is focused on deciding what to believe or do”- Robert Ennis

“Critical thinking is thinking about your thinking, while you’re thinking, in order to make your thinking better”- Richard Paul’s

Why do we need critical thinking?

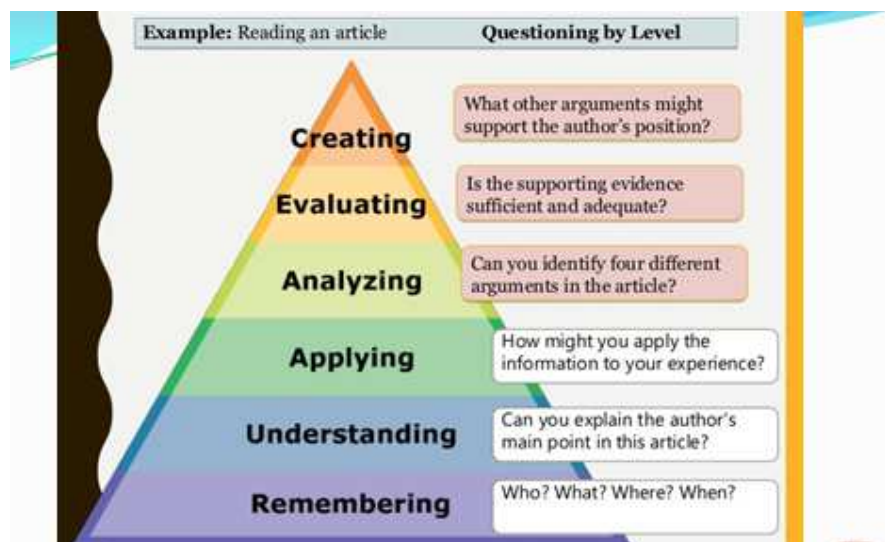
- Effectively identify, analyse and evaluate arguments.
- Discover and overcome personal prejudices and biases.
- Formulate and present convincing reasons in support of conclusions.
- Make reasonable, intelligent decisions about what to believe and what to do.

What is not critical thinking?

- Mere criticize everything
- Thinking a lot

How to do critical thinking?

- Do careful, intentional thinking
- Analyse & evaluate each piece of the argument
 - ✓ Identify facts and opinions
 - ✓ Evaluate the opinions
- Use of reason or logic to check the validity
- Check truthfulness of each fact to see if it is a sound argument
- Application/test with real world scenarios to verify



Tips to develop critical thinking among students

In order to display critical thinking, students need to develop skills in interpreting, analysing, reasoning, and evaluating. Students who develop critical thinking skills are able to achieve better marks, become less dependent on teachers and textbooks, create knowledge and evaluate, challenge and change the structures in society. Developing a habit of questioning is basic to critical thinking. Critical thinking is a skill so fortunately for us we can enhance it through practice.

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Creative thinking

Creative thinking is defined as personal, imaginative thinking which produces a new, novel and useful solution.

“Creative thinking is not a talent; it is a skill that can be learnt. It empowers people by adding strength to their natural abilities which improves teamwork, productivity, and where appropriate profits” - Edward De Bono.

We were born creative BUT the world killed our Creativity

Creative thinking implies the use of lateral or divergent thinking.

Stages of Creative Thinking

Graham Wallas, one of the leading psychologists stated that there are five stages of creative thinking. These are,

1. Preparation
2. Incubation
3. Illumination
4. Evaluation

Preparation: This is the first stage in which the thinker formulates the problem and collects facts and materials necessary for the solution. He/she finds that the problem cannot be solved after days, weeks, or months of concentrated effort. Unable to solve the problem the thinker deliberately or involuntarily turns away from the problem, initiating stage two i.e. incubation. At this stage of problem solving, it is important to overcome negative consequences of mental set and any kind of mental set or bias.

Incubation: This is a stage of no solution and involves a number of emotional and cognitive complexities. However, the negative effects of mental set, functional fixedness, and other ideas that interfere with the solution tend to fade. Perhaps, fatigue and too much of concern with the problem also mount up during this period. Further, the unconscious thought processes involved in creative thinking are at work during this stage.

Illumination: In this stage a potential solution to the problem seems to be realized as if from nowhere. It is about having the insight about the possible solution. Illumination occurs with its “aha” experience when a sudden idea or solution appears into consciousness.

Evaluation: In this stage the obtained solution is verified or tested to see if it works. Frequently, the insight may turn out to be unsatisfactory, and may need some modification in the strategy of approaching the problem.

Creative thinking techniques

Best creative thinking techniques are

- Brainstorming
- Lateral thinking
- Mind mapping

This can be extrapolated further, even using absurd lines of thinking to get your creative juices flowing. The most important aspect of this process is to go where you would not usually choose to go.

Components of Creativity

- Fluency
- Flexibility
- Originality
- Elaboration

Creative thinking skills ask questions such as,

- What if?
- Why not?
- What else is out there?
- Can I combine perspectives/solutions?
- What is something no one else has brought-up?
- What is being forgotten/ignored?
- What about _____?

It is the opening of doors and options that follows problem-identification.

Benefits of developing creative thinking

- Increase your self-confidence
- Solve problems more efficiently
- Earn respect
- Be an innovator
- Make a difference
- Be more successful at work

Ways to foster creative thinking

- Develop a broad and rich knowledge base
- Foster independence
- Encourage the use of analogies
- Encourage curiosity
- Enhance positive affect
- Boost Creative Thinking

Creative thinking can be trained and improved. Creativity thinking isn't limited to artistic types. Creative thinking is a skill that anyone can nurture and develop.

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Brainstorming

The term was introduced by Alex Osborn in his book, "Applied Imagination." Brainstorming is a large or small group activity that encourages students to focus on a topic and contribute to the free flow of ideas. Key to a successful session is to share as many ideas as possible without evaluating them.

The teacher may begin a brainstorming session by posing a question or a problem, or by introducing a topic.

Characteristic of Brainstorming

- It is an intellectual activity.
- Maximum or all students can participate.
- Each student gives their personal view/ideas.
- Each idea is neither right nor wrong.
- It involves divergent thinking.

Purposes of brainstorming

Brainstorming's main purposes are to:

- focus students' attention on a particular topic
- generate a quantity of ideas
- teach acceptance and respect for individual differences
- encourage learners to take risks in sharing their ideas and opinions
- demonstrate to students that their knowledge and their language abilities are valued and accepted
- introduce the practice of idea collection prior to beginning tasks such as writing or solving problems
- provide an opportunity for students to share ideas and expand their existing knowledge by building on each other's contributions.

Effective brainstorming

- 1) In a small or large group select a leader and a scribe (or this may be the teacher).
- 2) Define the problem or idea to be brainstormed. Make sure everyone is clear on the topic being explored.
- 3) Set up the rules for the session. They should include:
 - letting the leader have control
 - allowing everyone to contribute
 - suspending evaluation of ideas until all ideas are gathered
 - the validity of all contributions
 - recording each answer, unless it is a repeat

- setting a time limit and stopping when that time is up.
- 4) Start the brainstorming. Have the leader select members of the group to share their answers. The scribe should write down all responses, if possible so that everyone can see them. Make sure not to evaluate or criticise any answers until the brainstorming is complete.
- 5) Once you have finished brainstorming, go through the results and begin evaluating the responses. This can be done quickly by a show of hands to rank the ideas.
- 6) Some initial qualities to look for when examining the responses include:
- looking for any answers that are repeated or similar
 - grouping similar concepts together
 - eliminating responses that definitely do not fit
- 7) Now that you have narrowed your list down somewhat, discuss the remaining responses as a group.

Lateral Thinking

Lateral thinking was introduced by Edward de Bono in his book “The Use of Lateral Thinking” in 1967. It is about finding innovative, creative solutions to problems via reasoning.

“Lateral thinking is a way of thinking which seeks the solution to problems through unorthodox methods, or elements which would normally be ignored by logical thinking”- Oxford English Dictionary

He divides thinking into two methods. He calls one “vertical thinking”, which uses the processes of logic – the traditional, historical method. He calls the other lateral thinking, which involves disrupting an apparent thinking sequence and arriving at the solution from another angle.

Lateral thinking is closely connected to creative thinking. It generates a wealth of ideas by removing the barriers from following a particular path. With this tool you wander into unknown territory rather than sticking to an established route.

It is the process of using information to bring about creativity and insight restructuring. It can be learned, practiced and used. It is possible to acquire skill in it just as it is possible to acquire skill in mathematics.

Main aspects of lateral thinking

1. The recognition of dominant polarizing ideas

2. The search for different ways of looking at things
3. A relaxation of the rigid control of vertical thinking
4. The use of chance

Lateral thinking techniques

- Alternatives
- Focus
- Challenges
- Random entry
- Provocation and movement
- Harvesting
- Treatment of ideas

Lateral thinkers are not born but made. You can learn this thinking approach but to be effective you need to practice this skill regularly.

Mind map

Tony Buzan popularized the term “mind map.

A mind map is a visual tool used to organize information graphically. It is hierarchical and represents relationships among parts of the whole. A mind map usually begins with a single concept, and then drawn as an image in the centre of a blank page, where associated representations ideas will be added, such as words and images.

Mind Map Structure Types

No criteria about mind map types have been officially acknowledged. Mind mapping is open and free rather than traditional and conservative. Here are four commonly used structures of mind maps. Get inspirations in the layout to add more possibilities to be creative in mind mapping.



Radial Map



Right Map



Tree Map



Org-Chart Map

Effectiveness of Mind maps

- They nudge you to ditch the usual, bullet-point style of thinking, which pushes you to use your creativity.
- They are presented in a brain-friendly format and people can grasp the linkages quickly.
- They let you see the bigger picture.

- They keep you focused on key issues.
- They give you time for “diffuse thinking” as you pause to change colors and reflect on keywords and images.
- And, they help you retain and recall more information through patterns and associations.

DECISION MAKING

According to R. A. Killian, “A decision in its simplest form is a selection of alternatives”.

Decision-making is the act of choosing between two or more courses of action or alternatives. Decisions can be made through either an intuitive or reasoned process, or a combination of the two.

Judgment: Judgment is a process of forming opinions, arriving at conclusions, and making critical evaluations about objects, events and people on the basis of available information. Six steps decision making process

1. Define the situation and the desired outcome
2. Research and identify options
3. Compare and contrast each alternative and its consequences
4. Make a decision or choose an alternative
5. Design and implement an action plan
6. Evaluate results

Factors influencing decision making

- Heuristics
- Framing
- Escalation of commitment

Guidelines to take better decisions

Decisions based on available information and the information that readily comes to our mind need not be the accurate one. So do not blindly trust memory and make decisions as one has to be careful about the possibility of availability. Critical and creative thinking will provide the most accurate information required for making decisions.

Never consider situations at its face value. Always dare to question the various possibilities and get doubts clarified. Critical thinking will ensure that the decision you make works in your favour.

Flexibility should be your key word. As decision making involves a lot of effort there is a possibility to be loyal to one’s decisions. If there is a need to change your decision to get

better results one should be ready to do so. Critical thinking will help a person not to get trapped in their initial decisions and hence avoid severe consequences.

Problem solving

- Problem solving is the process of identifying a problem, developing possible solution paths, and taking the appropriate course of action.
- Problem solving is directed thinking focused towards dealing with a specific problem. It has three elements: the problem, the goal, and the steps to reach the goal.

Mental set

A mental set is a tendency on the part of an individual to respond to a new problem in the same manner that he or she has used earlier to solve a problem. Previous success with a particular rule produces a kind of mental rigidity/fixedness/set, which hinders the process of generating new ideas to solve a new problem. A mental set inhibits or affects the quality of our mental activities. However, in solving our real life problems we often rely on past learning and experience with similar or related problems.

Four basic steps in a problem solving process

1. Defining the problem
2. Generating alternatives
3. Evaluating and selecting alternatives
4. Implementing solutions

Problem-solving skills include

- Active listening
- Analysis
- Research
- Creativity
- Communication
- Dependability
- Decision making
- Team-building

How to improve your problem-solving skills

- Acquire more technical knowledge in your field.

- Seek out opportunities to solve problems.
- Do practice problems.

Divergent thinking

American psychologist J.P. Guilford coined the term divergent thinking.

- Divergent thinking typically occurs in a spontaneous, free-flowing manner, such that the ideas are generated in a random, unorganized fashion.
- The goal of divergent thinking is to generate many different ideas about a topic in a short period of time.

Divergent thinking questions

Divergent thinking works best for open-ended problems and involves creativity. So it is also called as **open-ended questions**. Divergent questions stimulate student creative or critical thinking. It encourages students to be better observers. Divergent questions usually begin with “how could,” “what might” or “suppose.”

Consider the notion that divergent queries begin with phrases such as “suppose.” Answering a “suppose” question comes from understanding “what,” “who” and the answers to other convergent questions.

Elements of divergent thinking

- Complexity
- Curiosity
- Elaboration
- Flexibility
- Fluency
- Imagination
- Originality
- Risk-taking

Convergent thinking

- It generally means the ability to give the “correct” answer to standard questions that do not require significant creativity.
- It is the type of thinking that focuses on coming up with the single, well-established answer to a problem. It is oriented toward deriving the single best, or most often correct answer to a question.
- It emphasizes speed, accuracy, and logic and focuses on recognizing the familiar, reapplying techniques, and accumulating stored information.
- It is most effective in situations where an answer readily exists and simply needs to be either recalled or worked out through decision making strategies.

Convergent thinking is more systematic. It is not dependent upon creativity. It is useful in situations when there is a single best correct answer and the answer can be discovered through analysing available stored information. Multiple-choice questions on school exams are examples of convergent thinking. Determining the correct answer to a multiple choice question is an example.

Emotion

According to the American Psychological Association (APA), emotion is defined as “a complex reaction pattern, involving experiential, behavioral and physiological elements.”

Emotions are intense feelings that are directed at someone or something.

Affective domain (Krathwohl)

Affective means connecting with emotions.

The affective domain describes learning objectives that emphasize a feeling tone, an emotion, or a degree of acceptance or rejection. Affective objectives vary from simple attention to selected phenomena to complex but internally consistent qualities of character and conscience. We found a large number of such objectives in the literature expressed as interests, attitudes, appreciations, values, and emotional sets or biases.

- Receiving
- Responding
- Valuing
- Organization
- Characterization

Human body

The human body is a complex, highly organized structure made up of unique cells that work together to accomplish the specific functions necessary for sustaining life. The biology of the human body includes,

- Physiology (how the body functions)
- Anatomy (how the body is structured)

Levels of organization in human system

The human machine is organized at different levels, starting with the cell and ending with the entire organism. At each higher level of organization, there is a greater degree of complexity.

- Cells
- Tissues
- Organs

- Organ systems
- Organism

Cells

Cells are the basic units of structure and function in the human body, as they are in all living things. Each cell carries out basic life processes that allow the body to survive.

The cell theory incorporates three principles:

- Cells are the most basic building units of life.
- All living things are composed of cells.
- New cells are made from preexisting cells, which divide into two.

Organ system

An organ system is a group of organs that work together to carry out a complex overall function. Each organ has its specific functions.

- Musculoskeletal system
- Cardiovascular system
- Respiratory system
- Nervous system
- Digestive system
- Urinary system
- Endocrine system
- Lymphatic system
- Reproductive system
- Integumentary system

The coordinated activity of the organ systems is necessary for normal function. For example, the digestive system takes in and processes food, which is carried by the blood of the cardiovascular system to the cells of the other systems. These cells use the food and produce waste products that are carried by the blood to the kidneys of the urinary system, which removes waste products from the blood. Because the organ systems are so interrelated, dysfunction in one organ system can have profound effects on other systems. For example, a heart attack can result in inadequate circulation of blood. Consequently, the organs of other systems, such as the brain and kidneys, can malfunction.

Lymphatic system	Draining of excess tissue fluid, immune defense of the body.
Reproductive system	Production of reproductive cells and contribution towards the reproduction process.
Integumentary system	Physical protection of the body surface, sensory reception, vitamin synthesis.

Organism

An organism is the complete living system capable of conducting all of life's biological processes. It is any living thing considered as a whole, whether composed of one cell, such as a bacterium, or of trillions of cells, such as a human. The human organism is a complex of organ systems that are mutually dependent on one another.

Other areas of commonalities in humans

- Language
- Basic needs
- Sense of time
- Environmental concerns
- Visions, hopes and dreams
- Aesthetic
- Work

Geography

Geography is the study of places and the relationships between people and their environments. Geographers explore both the physical properties of Earth's surface and the human societies spread across it. They also examine how human culture interacts with the natural environment and the way those locations and places can have an impact on people. Geography seeks to understand where things are found, why they are there, and how they develop and change over time.

Weather

The day-to-day conditions of the atmosphere at a place with respect to elements like humidity, temperature, wind speed, rainfall, etc. is called the weather of that place.

Weather can be cloudy, sunny, rainy, stormy or clear. It is a part of the natural phenomenon which maintains the equilibrium in the atmosphere.

But conditions can be worse sometimes. When the atmospheric conditions are extreme or intense enough to cause property loss or life loss, such weather is termed as severe weather.

These also vary according to the altitudes, latitudes, and region and pressure differences. Tornadoes, cyclones, heavy rainfall, fog, winter storms come under this category. They are disastrous and hazardous. Proper disaster management and strategies are required to handle these conditions.

Climate

Climate is the average weather in a given area over a longer period of time. A description of a climate includes information on, e.g. the average temperature in different seasons, rainfall, and sunshine. Also a description of the (chance of) extremes is often included.

Climate change

Climate change is any systematic change in the long-term statistics of climate variables such as temperature, precipitation, pressure, or wind sustained over several decades or longer.

Genetics

Genetics is the study of how genes and how traits are passed down from one generation to the next. Our genes carry information that affects our health, our appearance, and even our personality.

All humans start out as a single cell and grow into trillions of cells. DNA tells the single cell to divide into two cells, then four, then eight — until a whole body forms. It controls the growth of everything, from your head to your toes.

DNA also influences many individual traits, such as whether you are a boy or a girl and whether you are tall or short.

Parents pass on traits or characteristics, such as eye colour and blood type, to their children through their genes. Some health conditions and diseases can be passed on genetically too.

Sometimes, one characteristic has many different forms. For example, blood type can be A, B, AB or O. Changes (or variations) in the gene for that characteristic causes these different forms.

UNIT – II

SELF IN RELATION TO SOCIAL IDENTITIES

Self

The term self often refers to a warm sense or a warm feeling that something is "about me" or "about us."

Reflecting on oneself is both a common activity and a mental feat. It requires that there is an "I" that can consider an object that is "me." The term self includes both the actor who thinks ("I am thinking") and the object of thinking ("about me"). Moreover, the actor both is able to think and is aware of doing so.

As the philosopher John Locke famously asserted, "I think, therefore I am." Awareness of having thoughts matters.

Identity

Identity is the qualities, beliefs, personality, looks and/or expressions that make a person or group.

Identity encompasses the values people hold, which dictate the choices they make. An identity contains multiple roles such as a mother, teacher, and Indian citizen—and each role holds meaning and expectations that are internalized into one's identity. Identity continues to evolve over the course of an individual's life.

Personal identity

Personal identity refers to self-knowledge associated with unique individual attributes. It is the sense of what sets a person apart from others. It may include the person's name, gender, ethnicity, family status, occupation, and roles. Personal identity develops during childhood from self-reflection and feedback from others.

For example, when alone or interacting with a close friend, personal identity may guide behavior.

Self-concept

The term self-concept is a general term used to refer to how someone thinks about, evaluates or perceives themselves. To be aware of oneself is to have a concept of oneself.

Self-concept is our personal knowledge of who we are, encompassing all of our thoughts and feelings about ourselves physically, personally, and socially. Self-concept is active, dynamic, and malleable. It can be influenced by social situations and even one's own motivation for seeking self-knowledge.

Three major qualities of Self-concept

1. It is learned.
2. It is dynamic.
3. It is organised.

It can be influenced by social situations and even one's own motivation for seeking self-knowledge.

Components of self-concept

According to Carl Rogers, self-concept has three components:

- Self-image (how you see yourself)
- Self-esteem (how much you value yourself)
- Ideal self (how you wish you could be)

Self-Image

Self-image is the way we see ourselves. It includes what we know

- about ourselves physically (e.g. brown hair, blue eyes, tall)
- our social roles (e.g. wife, brother, gardener)
- our personality traits (e.g. outgoing, serious, kind)

Self-image doesn't always match reality. Some individuals hold an inflated perception of one or more of their characteristics. These inflated perceptions may be positive or negative, and an individual may have a more positive view of certain aspects of the self and a more negative view of others.

Self-Esteem

Self-esteem is the value we place upon ourselves. Individual levels of self-esteem are dependent on the way we evaluate ourselves. Those evaluations incorporate our personal comparisons to others as well as others' responses to us. It also known as self-worth. When we compare ourselves to others and find that we are better at something than others and/or that people respond favorably to what we do, our self-esteem in that area grows. On the other hand, when we compare ourselves to others and find we're not as successful in a given area and/or people respond negatively to what we do, our self-esteem decreases. We can have high self-esteem in some areas while simultaneously having negative self-esteem in others.

Ideal Self

The ideal self is the self we would like to be. There's often a difference between one's self-image and one's ideal self. This incongruity can negatively impact one's self-esteem.

According to Carl Rogers, self-image and ideal self can be congruent or incongruent. Self-concept does not always align with reality. When it does, our self-concept is "congruent." When it doesn't, our self-concept is "incongruent."

Development of Self-concept

Our self-concept develops most rapidly during early childhood and adolescence, but self-concept continues throughout the lifespan and change over time as we learn more about ourselves.

Self-awareness is one of the first components of the self-concept to emerge.

Ways to develop a healthy self-concept

1. Look within
2. Check non-verbal cues
3. Make important choices

Looking-glass self

The term "looking glass self" is a social psychological concept, first used by Cooley in his work, *Human Nature and the Social Order* in 1902, stating that a person's self grows out of society's interpersonal interactions and the perceptions of others.

The term refers to people shaping themselves based on other people's perception, which leads the people to reinforce other people's perspectives on themselves. People shape themselves based on what other people perceive and confirm other people's opinion on themselves.

First, we imagine how we appear to others when in a social situation. Second, we imagine what others think of our appearance. Third, we form opinions and feelings about this perceived judgment and then respond to it.

C. H. Cooley has summed it up in his statement: "I am not what I think I am and I am not what you think I am; I am what I think that you think I am."

Social identity

Social identity is the part of the self that is defined by one's group memberships. It refers to people's self-categorizations in relation to their group memberships (the "we"). People's social identity indicates who they are in terms of the groups to which they belong. It refers to how we identify with a collective, such as a community, religion, or political movement.

For example, when interacting with a group of peers on the playground, social identity may guide behavior.

Social identity theory

Social identity theory originated from British social psychologists Henri Tajfel and John Turner in 1979. This theory proposes that a person's sense of who they are depends on the groups to which they belong. It is the study of the interplay between personal and social identities. Our sense of self is influenced by the groups we belong to. Part of a person's concept of self comes from the groups to which that person belongs. An individual does not just have a personal selfhood, but multiple selves and identities associated with their affiliated groups. A person might act differently in varying social contexts according to the groups they belong to, which might include a sports team they follow, their family, their country of nationality, and the neighborhood they live in, among many other possibilities.

When a person perceives themselves as part of a group, that is an in-group for them. Other comparable groups that person does not identify with are called out-groups. We have an “us” vs. “them” mentality when it comes to our in-groups and their respective out-groups.

There are three processes that create this in-group/out-group mentality:

- Social Categorization
- Social Identification
- Social Comparison

Social Categorization

First, we categorize people in order to understand and identify them. Some examples of social categories include black, white, Indian, professor and student. By knowing what categories we belong to, we can understand things about ourselves, and we can define appropriate behavior according to the groups that we and others belong to. An individual can belong to several groups at the same time.

Social Identification

We adopt the identity of the group that we belong to, and we act in ways that we perceive members of that group act. For example, if you identify as a Doctor, you will most likely behave within the norms of that group. As a consequence of your identification with that group, you will develop emotional significance to that identification, and your self-esteem will be dependent on it.

Social Comparison

After we categorize ourselves within a group and identify ourselves as being members of that group, we tend to compare our group (the in-group) against another group (an out-group). To maintain your self-esteem, you and your group members will compare your group favorably against other ones. This helps explain prejudice and discrimination, since a group will tend to view members of competing groups negatively to increase self-esteem.

Social division

Social division means division of society on the basis of social differences like language, caste, class, nation, religion, region, race, gender and ethnicity.

Social Difference

Social differences are the differences and discriminations that occurs in the society. Many social differences are generally based on the accidents of birth. The differences between males and females, people having different heights and complexion are all examples of social differences caused due to birth. However, not all social differences are based on birth. Some people are atheists, some are God fearing. These differences are chosen by the people themselves.

Caste

- “It may be defined as an endogamous group or collection of such groups bearing a common name, having the same traditional occupation, claiming descent from the same source, and commonly regarded as forming a single homogeneous community.” - Gait
- “Caste is a closed social group” - D.N. Majumdar and T.N. Madan

Characteristics of Caste System

- Caste is Innate
- Restriction on Food Habits
- Caste is Endogamous
- Hierarchical Social Structure
- Occupation is Fixed
- Endogamy

Evil faces of this system

Untouchability

Many villages are separated by caste and they may not cross the line dividing them from the higher castes. They also may not use the same wells or drink in the same tea stalls as higher castes.

Discrimination

They often do not have the facility to electricity, sanitation facilities or water pumps in lower caste neighbourhoods. Access to better education, housing and medical facilities than that of the higher castes is denied.

Division of labour

They are restricted to certain occupations like sanitation work, plantation work, leather works, cleaning streets, etc.

Marriages

Most Indian marriages are arranged by parents. Several factors were considered by them for finding the ideal spouse. Out of which, one's caste is a significant factor. People do not want their son or their daughter to marry a person from another caste.

How the Caste System favors Citizens

Education: Public universities have caste-based reservations for students coming from underprivileged backgrounds. A person from this background can secure a seat in a top tier college with par or below par academic scores based on reservation.

Jobs: A significant amount of public sector jobs are allocated based on caste reservation.

Religion

Religion is the belief in spiritual beings.

“Religion is a system of beliefs and practices by means of which a group struggles with the ultimate problems of human life”

Religious Classification	What/Who Is Divine	Example
Polytheism	Multiple gods	Hinduism, Ancient Greeks and Romans
Monotheism	Single god	Judaism, Islam, Christianity
Atheism	No deities	Atheism, Buddhism, Taoism
Animism	Nonhuman beings (animals, plants, natural world)	Indigenous nature worship, Shinto

Languages

The social division term of languages is much stronger than any other social markers such as religion, class, caste, tribe etc. Group identities are expressed in stronger terms when language identities' are combined with other types. India is highly diversified in terms of languages. Despite language based reorganisation of states, India has not been able to solve many language related problems. Under the state reorganisation, only a few major languages have been given official recognition and resource support. The following issues need to be looked into: Language nationalism operates at the regional level rather than at the national level; Three-language formula devised for imparting education at different levels is still not fully implemented; The states have not devised their policy for protecting the educational, cultural and economic interests of the language minority groups who inadvertently have fallen in particular state territory. Educational implication of the language diversification has not been worked out and incorporated into the education system. Unity at the national level should have national language component in the policy framework.

Class (Social Class)

Class refers to a group of people with similar levels of wealth, influence, and status. Society is stratified into social classes on the basis of wealth, income, educational attainment, and occupation.

Social Class refers to divisions in society based on economic and social status. People in the same social class typically share a similar level of wealth, educational achievement, type of job and income.

Social classes are groupings of individuals in a hierarchy, usually based on wealth, educational attainment, occupation, income, and membership in a subculture or social network.

Categories of class

- Upper class
- Middle class
- Lower class

Nation

A large body of people united by common descent, history, culture, or language, inhabiting a particular country or territory.

A country, especially when thought of as a large group of people living in one area with their own government, language, traditions, etc.

A nation is an individual country considered together with its social and political structures.

'A human group conscious of forming a community, sharing a common culture, attached to a clearly demarcated territory, having a common past and a common project for the future and claiming the right to rule itself'. So awareness, territory, history and culture, language and religion all matter.

Pride and patriotism in one's nation. Usually, patriotism is a good thing. Nationalism became a major cause of international tension. "My country is better than yours is." Identity with a group of people that share distinct physical and mental traits as a product of common heredity and cultural traditions. Culture Identity with a group of people that share legal attachment and personal allegiance to a particular place as a result of being born there.

Eg: American, Indian, Egyptian

Region

A region is an area of land that has common features. These features can be natural, such as climate or landscape. They can also be artificial, such as language or religion.

A broad geographic area distinguished by similar features.

A region is a large area of land that is different from other areas of land, for example because it is one of the different parts of a country with its own customs and characteristics, or because it has a particular geographical feature.

Along with religion, region is a highly sensitive topic. Regional consciousness, the ideological correlate of the concept that develops from a sense of identity within the region, is important in many historical, political, and sociological analyses.

Regionalism

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Man made division

Economic condition

Economic inequality is the unequal distribution of income and opportunity between different groups in society. It is a concern in almost all countries around the world and often people are trapped in poverty with little chance to climb up the social ladder. But, being born into poverty does not automatically mean you stay poor. Education, at all levels, enhancing skills, and training policies can be used alongside social assistance programs to help people out of poverty and to reduce inequality.

Education

Education can play a powerful role in providing opportunities for people from all sorts of backgrounds, but it can also reinforce existing economic divisions in society. Education systems do a much better job than others in helping students from poorer families achieve excellence. Societies offer substantial educational opportunities to all citizens regardless of income. But in practice, while education systems can be a force for social mobility they can also reproduce and reinforce a society's existing pattern of wealth distribution. On average in most countries, children from middleclass and wealthy families do better in school, are more likely to go to university and, eventually, earn more as adults.

Education systems, too, can reinforce social distinctions by offering a lower quality of education to children from disadvantaged families. For example, schools with large numbers of disadvantaged students tend to find it harder to attract qualified teachers, because the challenges of teaching children from disadvantaged families may be greater.

Everyone has different beliefs, experiences, abilities, appearances and more. However, certain people and groups are more likely to experience stereotypes, prejudice and discrimination.

- Stereotypes (cognitive bias)
- Prejudice (emotional bias)
- Discrimination (behavioral bias)

Stereotypes

A stereotype is an assumption. It is defined as specific beliefs about a group, such as descriptions of what members of a particular group look like, how they behave, or their abilities. It is a simplified assumption about a group based on prior experiences or beliefs. It can not only lead to faulty beliefs, but they can also result in both prejudice and discrimination.

According to psychologist Gordon Allport, prejudice and stereotypes emerge in part as a result of normal human thinking. In order to make sense of the world around us, it's important to sort information into mental categories.

Prejudice

Prejudice is a belief. It refers to the beliefs, thoughts, feelings, and attitudes someone holds about a group. It is not based on experience; instead, it is a prejudgment, originating outside actual experience. It is when someone has a belief (usually negative) about a person or group based on a

stereotype. The belief is usually based on a person's membership (or assumed membership) in a certain group. It also divides people based on stereotypes.

It means to judge other people negatively or see them as inferior. When we think that only one particular way is the best and right way to do things we often end up not respecting others, who may prefer to do things differently.

For eg, if we think English is the best language and other languages are not important, we are judging these other languages negatively. As a result, we might not respect people who speak languages other than English.

Discrimination

Discrimination is an action.

It is when someone acts on their prejudiced beliefs.

It refers to unfair or unequal treatment of an individual (or group) based on certain characteristics, including:

- Age
- Disability
- Ethnicity
- Gender
- Marital status
- National origin
- Race
- Religion
- Sexual orientation

Nature's necessity of gender differences

Gender

Gender is a socially constructed definition of women and men. It is not the same as sex. It is determined by the conception of tasks, functions and roles attributed to women and men in society and in public and private life.

Gender refers to the cultural differences expected (by society / culture) of men and women according to their sex. A person's sex does not change from birth, but their gender can.

Biological basis of Gender identity

People often get confused between the terms sex and gender.

Sex refers to biological differences between males and females.

It is primarily associated with physical and physiological features including chromosomes, gene expression, hormone levels and function, and reproductive anatomy. [chromosomes (female XX, male XY), reproductive organs (ovaries, testes), hormones (oestrogen, testosterone)].

In the past people tend to have very clear ideas about what was appropriate to each sex and anyone behaving differently was regarded as deviant. Today we accept a lot more diversity and see gender as a continuum rather than two categories. So men are free to show their “feminine side” and women are free to show their “masculine traits”.

The biological approach suggests there is no distinction between sex & gender, thus biological sex creates gendered behavior. Gender is determined by two biological factors: hormones and chromosomes. Both men and women have testosterone, estrogen, and progesterone. However, women have higher levels of estrogen and progesterone, and men have higher levels of testosterone.

Hormones

Hormones are chemical substances secreted by glands throughout the body and carried in the bloodstream. The same sex hormones occur in both men and women, but differ in amounts and in the effect that they have upon different parts of the body. Testosterone is a sex hormone, which is more present in males than females, and affects development and behavior both before and after birth. It can cause typically male behaviors such as aggression, competitiveness, Visual-spatial abilities, higher sexual drive etc.

An area of the hypothalamus at the base of the brain called the sexually dimorphic nucleus is much larger in male than in females. At the same time testosterone acts on the developing brain. The brain is divided into two hemispheres, left and right. In all humans the left side of the brain is more specialized for language skills and the right for non-verbal and spatial skills.

It appears that in males brain hemispheres work more independently than in females, and testosterone influences this lateralization.

Chromosomes

The normal human body contains 23 pairs of chromosomes. A chromosome is a long thin structure containing thousands of genes, which are biochemical units of heredity and govern the development of every human being.

Each pair of chromosomes controls different aspects of development, and biological sex is determined by the 23rd chromosome pair. Chromosomes physically resemble the letters X and Y.

Males = XY

Females = XX

Gender Roles

As we grow, we learn how to behave from those around us. In this socialization process, children are introduced to certain roles that are typically linked to their biological sex. The term “gender role” refers to society’s concept of how men and women are expected to act and behave. Gender roles are based on norms, or standards, created by society. In American culture, masculine roles have traditionally been associated with strength, aggression, and dominance, while feminine roles have traditionally been associated with passivity, nurturing, and subordination.

Gender Socialization

The socialization process in which children learn these gender roles begins at birth. Today, our society is quick to outfit male infants in blue and girls in pink, even applying these color-coded gender labels while a baby is in the womb.

Gender socialization occurs through four major agents:

- family
- education
- peer groups
- mass media

Each agent reinforces gender roles by creating and maintaining normative expectations for gender-specific behavior. Exposure also occurs through secondary agents, such as religion and the workplace. Repeated exposure to these agents over time leads people into a false sense that they are acting naturally based on their gender, rather than following a socially constructed role.

Gender identity

A person’s sense of self as a member of a particular gender.

Gender identity is how a person sees themselves their own internal sense and personal experience of gender. Only the individual can determine their own gender identity. It is one’s sense of being masculine, feminine, a combination of both, or neither. Gender identity is typically seen as a binary individuals are expected to exclusively identify either as male or female.

Gender expression

Gender expression is how a person outwardly shows their gender identity. It includes physical expressions such as person’s clothing, hairstyle, makeup, and social expressions such as name and pronoun choice. Some examples of gender expression are masculine, feminine, and androgynous.

Physical Sex

Physical sex is how a person’s body develops and changes over their lifespan. It can be affected by sex chromosomes, hormones, reproductive organs, secondary sex characteristics, and related medical care.

Gender equity

Gender equity requires equal enjoyment by women and men of socially valued goods, opportunities, resources and rewards. Gender equity does not mean that women and men become the same, but that their opportunities and life chances are equal.

Cognitive differences

Schemas

A schema is a mental map of understanding or set of ideas about the world. Gender schemas play an important role in organizing and structuring the infant's thoughts about information such as what behaviors or emotional responses are appropriate for males/females. Own sex is considered the in-group, opposite sex is considered the out-group.

Gender Constancy

The concept of gender constancy refers to a cognitive stage of development of children at which they come to understand that their gender (meaning their biological sex) is fixed and cannot change over time. A child's realization that gender is fixed and does not change over time.

Gender Constancy theory proposed by Kohlberg had its roots in the cognitive development theory of French psychologist Jean Piaget and was first proposed in 1966. Kohlberg argued that the most important aspect of gender identity development was the cognitive development of the child.

Piaget (1936) was the first psychologist to make a systematic study of cognitive development. His contributions include a stage theory of child cognitive development, detailed observational studies of cognition in children, and a series of simple but ingenious tests to reveal different cognitive abilities.

- Sensorimotor stage
- Pre-operational stage
- Concrete operational stage
- Formal operational stage

Kohlberg's Cognitive-Developmental Theory

The Cognitive-Developmental Approach emphasizes the role of cognitions (how we think) in the process of gender development. As infants grow older physical changes in the brain mean we progress from simple to complex, abstract thought about our gender identity.

The basic principle of the theory is that a child's understanding of gender develops with age. As part of the theory, Kohlberg identified three stages in gender development.

1. Gender labelling
2. Gender Stability
3. Gender Consistency

Gender Labelling

Aged 2-3 infants label themselves and others as a boy or girl based on outward appearances such as hairstyle or dress. Children will tend to change gender labels as appearances change: i.e. a boy with long hair might be labelled a girl.

Gender Stability

Around 4 years children recognize that gender is stable over time boys grow into men, etc. but they do not recognize that gender is consistent across situations believing, for example, that males might change into females if they engage in female activities.

Gender Consistency

Around the age of 6 children come to realize that gender is consistent across situations. Gender is now a fixed rather than a fluid category in the child's mind.

Culture

Culture is that complex whole that consists of everything we think, we do, we behave as a members of the society.

Culture is the sum of total of the learned behavior of a group of people that are generally considered to be the tradition of that people and are transmitted from generation to generation. It shapes our identity and influences our behavior.

Characteristics of Culture

- It is acquired.
- It is shared.
- It is cumulative.
- It is dynamic.
- It is ideal.
- It is transmitter.

Culture includes both material and non-material components.

Cultural pluralism

Cultural Pluralism can be defined as an arrangement in a society where multiple smaller cultures assimilate in mainstream society but also maintain their cultural uniqueness without being homogenized by the dominant culture. One person's culture does not interfere with another person's culture and multiple cultures can coexist peacefully. However, India has a "positive" idea of cultural pluralism where it allows for full expression of culture in the public realm and instead fosters an idea of respect for different cultures.

Ethnocentrism

The tendency to view one culture and group as superior to other cultures and groups.

Cultural difference

Cultural difference involves the integrated and maintained system of socially acquired values, beliefs, and rules of conduct which impact the range of accepted behaviors distinguishable from one societal group to another. Cultural differences contribute to persons' relationship with their external environment. The result of these groupings can be characterized in identifiable behavioral, and personality differences. Addressed as social competencies, they may include differences in levels of self-disclosure, assertiveness, willingness to cooperate, maintain positions of individual or shared interpersonal style.

Globalization Definition

According to WHO, globalization can be defined as "the increased interconnectedness and interdependence of peoples and countries. It is generally understood to include two inter-related elements: the opening of international borders to increasingly fast flows of goods, services, finance, people and ideas; and the changes in institutions and policies at national and international levels that facilitate or promote such flows."

Globalization and culture

As the world is becoming more and more global and we coexist on a more global level we can't just think there's only one right way of living or that any one is valid. The need for coexistence makes the coexistence of cultures and beliefs necessary. Learning about other cultures helps us understand different perspectives within the world in which we live, and helps dispel negative stereotypes and personal biases about different groups. It is important to recognize that people from different cultures have are different in a variety of ways, including

- different ways of looking at things
- different ways of dressing
- different ways of expressing personality/goodness

The Negative Effects of Globalization on Cultural Loss

Apart from all the benefits globalization has had on allowing cultural exchanges it also homogenized the world's cultures. That's why specific cultural characteristics from some countries are disappearing. From languages to traditions or even specific industries.

- Consumerism
- Western Ideals
- Language

The positive Effects of Globalization on Cultural Loss

Access to New Cultures

Globalization makes it easier than ever to access foreign culture, including food, movies, music, and art. This free flow of people, goods, art, and information is the reason you can have Thai food delivered to your apartment as you listen to your favorite UK-based artist or stream a Bollywood movie.

Cultural globalization integrates scholars from several disciplines, such as anthropology, sociology, communication, cultural studies, geography, political science and international relations. The field is notably broad as there are several concepts which may be perceived as cultural or transnational.

Gender schema theory

Gender schema theory was introduced by psychologist Sandra Bem in 1981 and asserted that children learn about male and female roles from the culture in which they live. According to the theory, children adjust their behavior to align with the gender norms of their culture from the earliest stages of social development.

Gender Categories

According to Bern's theory, people fall into one of four different gender categories:

- Sex-typed individuals
- Cross-typed individuals
- Androgynous individuals
- Undifferentiated individuals

Sex-typed individuals are those who identify with their gender and process information through the lens of that gender schema.

Cross-typed individuals process information through the lens of the opposite gender.

Androgynous individuals exhibit both masculine and feminine thinking.

Undifferentiated individuals do not show consistent use of sex-typed processing.

Cultural Influences on Gender Schema

Gender schemas have an impact not only on how people process information but on the attitudes and beliefs that direct "gender-appropriate" behavior. For example, a child who lives in a very traditional culture might believe that a woman's role is in the caring and raising of children, while a man's role is in work and industry. Through these observations, children form schema related to what men and women can and cannot do. It also dictates a person's value and potential in that culture. For example, a girl raised in a traditional culture might believe that the only path available to her as a woman is to get married and raise kids. By contrast, a girl raised in a more progressive culture might pursue a career, avoid having children, or decide not to get married. Many of these influences are overt, while others are more subtle. For instance, even the placement of gender titles in vocabulary ("how men and women are meant to behave") inherently places women in a secondary position by rule. All of these influences add up to how gender schema is formed.

Unit- III

Self as a part of a nature

Nature

Nature is all the animals, plants, and other things in the world that are not made by people, and all the events and processes that are not caused by people.

The term "**nature**" may refer to living plants and animals, geological processes, weather, and physics, such as matter and energy. The term is often refers to the "natural environment" or wilderness—wild animals, rocks, forest, beaches, and in general areas that have not been substantially altered by humans, or which persist despite human intervention.

Earth

Earth is the third planet from the Sun and the fifth largest planet in the Solar System with the highest density. It is currently the only known location where life is present. The name "Earth" – is at least 1.000 years old, and it is a Germanic word which simply translates to "the ground." It is not known who came up with it but it is the only planet that wasn't named after a Greek or Roman god. Some believed that the Earth was flat, while the ancient Greeks such as Plato correctly deduced that the Earth was a sphere.

Atmosphere

The Earth's atmosphere is a blanket of gases approximately 350km (218 miles) thick. It is a large and complex system that interacts with the Sun, the land, and the oceans in order to produce both the Earth's weather and climate. The Earth's atmosphere has four distinct layers:

1. Thermosphere
2. Mesosphere
3. Stratosphere
4. Troposphere

Climate

Earth is able to support a wide variety of living beings because of its diverse regional climates, which range from extreme cold at the poles to tropical heat at the Equator. Regional climate is often described as the average weather in a place over more than 30 years. Earth's global climate is an average of regional climates. The global climate has cooled and warmed throughout history

Weather

Weather is the mix of events that happen each day in our atmosphere. Even though there's only one atmosphere on Earth, the weather isn't the same all around the world. Weather is different in different parts of the world and changes over minutes, hours, days, and weeks.

Climate is what you expect, weather is what you get.

Human relationship with nature

The development of technology by the human race has allowed the greater exploitation of natural resources and has helped to alleviate some of the risk from natural hazards. In spite of this progress, however, the fate of human civilization remains closely linked to changes in the environment. There exists a highly complex feedback-loop between the use of advanced technology and changes to the environment that are only slowly becoming understood.

Humans employ nature for both leisure and economic activities. The acquisition of natural resources for industrial use remains a primary component of the world's economic system. Some activities, such as hunting and fishing, are used for both sustenance and leisure, often by different people. The adoption of agriculture was first adopted around the 9th millennium BCE. Ranging from food production to energy, nature influences economic wealth.

Existence

Existence is the state of being, existing, or occurring.

It is the state and expression of harmonious coexistence.

Existence is in the form of co-existence. It is in Harmony. We don't have to create this harmony, it already exists. We only have to understand it to be in it. This means that having the knowledge of self ('I') gives me the knowledge of humane conduct (how to live in existence, with the four orders). With this knowledge, I can live with humane conduct. This is the pending task we have to complete.

Coexistence

Coexistence is the state of two or more things existing together, usually in a temporal or spatial sense, with or without mutual interaction.

Coexistence is the underlying law of the universe. It is the very basis of existential reality. We live so we can learn to coexist, we coexist so we can learn to live. It is the highest principle encompassing each and every element; we can say it's the essence of the universe.

Definition of Coexistence

Coexistence has been defined in numerous ways:

- To exist together (in time or place) and to exist in mutual tolerance.
- To learn to recognize and live with difference.
- To have a relationship between persons or groups in which none of the parties is trying to destroy the other.
- To interact with a commitment to tolerance, mutual respect, and the agreement to settle conflicts without recourse to violence.

Need of Coexistence

Human beings are the most advanced species on the planet. Due to the fully developed frontal cortex, human beings are endowed with the power of intelligence, imagination, and understanding. Using these, they learned about the rules of matter, plants, and animals, and gained control over them. They also invented language, science, technology, mechanical devices, and other artificial things like country, religion, money, and ethnicity. This improper and incorrect use of the faculty of imagination created problems. While good use of the same imagination helped human beings use nature's bounty in many useful and innovative ways. Facilities and comfort have become easy for universal adoption by harnessing the power of imagination.

Impact of Coexistence on Human life and Living

- Self-evaluation on the basis of natural inborn instincts and not the comparative showoff stuff of the contemporary cultures.
- Ability to comprehend oneself, relationships, and systems in order to live in complete harmony with everyone and everything.
- A regret-free, sustainable, and harmonious life which can inspire coming generations.
- Best utilization of natural wealth and time in order to create blissful experiences between human beings.

The Coexistence Continuum

Coexistence exists before and after destructive or violent conflict. However, it is not static. Like all social environments, it fluctuates, depending on the level of social interaction. Coexistence exists in situations where individuals and communities actively accept and embrace diversity (active coexistence) and where individuals and communities merely tolerate other groups (passive coexistence). Communities that are not experiencing destructive or violent conflict can be located anywhere within this range.

The International Commission on Education for the 21st Century (or) Delor's Commission

The UNESCO (United Nations Educational, Scientific and Cultural Organization) in 1993, appointed the International Commission on Education for Twenty-first Century under the chairmanship of Jacques Delor of France. The members of this commission comprised of 14 members from different countries including Dr.Karan Singh from India. The report of this commission was published in 1996 by the name of 'Learning: The Treasure Within'.

As the Commission stated while forwarding its report to UNESCO, the principal purpose of the report was to "contribute to invigorating a debate that is indispensable, nationally and internationally, on the future of education". The two most important recommendations are

1. Life-long learning
2. Four pillars of learning

Lifelong learning

Lifelong learning is the "ongoing, voluntary, and self-motivated" pursuit of knowledge for either personal or professional reasons. Therefore, it not only enhances social inclusion, active citizenship, and personal development, but also self-sustainability, as well as competitiveness and employability

Key checklist for Lifelong learning

- Voluntary
- Self-motivated or self-initiated
- Doesn't always require a cost
- Often informal
- Self-taught or instruction that is sought
- Motivation is out of personal interest or personal development

Benefits of lifelong learning

There are a number of advantages to this form of studying. Including:

- To gain a new qualification
- To add to your transferable skills
- To increase your employability and promotion prospects
- To earn more money
- To fill a skills gap
- To broaden your knowledge
- To better contribute to the community
- Mental stimulation
- Personal and professional satisfaction

Six tensions in the world

1. Global vs. Local
2. Universal vs. Individual
3. Traditional vs. Modern
4. Long term vs. Short term
5. Competition vs. Equality of Opportunities
6. Unlimited knowledge vs. Limited Capacity of human being

Four pillars of Education

1. Learning to know
2. Learning to do
3. Learning to live together
4. Learning to be

1.Learning to Know

Learning to Know involves the acquisition and development of knowledge and skills that are needed to function in the world. It lays the foundations of learning throughout life. It implies learning how to learn by developing one's concentration, memory skills and ability to think. Learning to know lays the foundations of learning throughout life. This pillar refers to the basic knowledge that we need to be able to understand our environment and to live in dignity. It is also about arousing curiosity, allowing us to experience the pleasures of research and discovery.

2.Learning to Do

Learning to Do involves the acquisition of skills that would enable individuals to effectively participate in the global economy and society. These skills are often linked to occupational success, such as vocational and technical skills, apprenticeships, and leadership and management competencies. This means that learning is not just heard, but the experience of practicing an activity represents a way to acquire knowledge, and is not a result of the activities. This pillar is about the competence of putting what we have learned into practice so as to act creatively on our environment.

3.Learning to Live Together

Learning to Live Together involves the development of social skills and values such as respect and concern for others, social and inter-personal skills and an appreciation of the diversity among people. These skills would enable individuals and societies to live in peace and harmony. Learning to live together is also about recognizing our growing interdependence, about experiencing shared purposes, and about implementing common projects and a joint future. Only then will it be possible to manage inevitable conflicts in a peaceful way. Understanding each other, resolving conflicts through dialogue and discussion should be the essential tools of present day education.

4.Learning to Be

Learning to be involves activities that promote holistic personal development (body, mind and spirit), for an all-round 'complete person.' These include cultivating one's self analytical and social skills, creativity, personal discovery and an appreciation of the inherent value provided by these pursuits. Learning to be, so as better to develop one's personality and be able to act with ever greater autonomy, judgement and personal responsibility.

Goals of Education

- Learning to live together

- Life skills
- Active citizenship
- Peace
- Human rights

The objectives of Learning to Live Together

- To strengthen the capacity of children and young people to make well-grounded ethical decisions based on values that promote respect for other cultures and beliefs.
- To empower children and young people to engage in dialogue – to listen and to talk – as a means of developing greater sensitivity to differences and an understanding of others.
- To nurture children’s and young people’s ability to respond to the needs of their societies with an attitude of reconciliation and respect for diversity and to contribute, in this manner, to a culture of peace.
- To allow children and young people to appreciate and nurture their spirituality.
- To affirm human dignity as expressed in the Universal Declaration of Human Rights, and in the teachings of all religious traditions.
- To affirm the possibility of living together, respecting one another in a world of different religious, ethnic and cultural traditions.
- To provide tools for educators to work with intercultural and interfaith learning in different regions and in diverse settings.
- To develop and promote successful practices for living together with people of different cultures, ethnicities, beliefs and religions.

Educational initiatives for learning to live together

- Peace education
- Education for mutual understanding
- Multicultural/intercultural education
- Human rights education
- Life-skills’/ health education
- Citizenship education
- Education for sustainable development
- Humanitarian education
- Values education

Natural resources

Natural resources are materials provided by the Earth that humans can use to make more complex products. Natural resources are useful raw materials that we get from the Earth. They occur naturally, which means that humans cannot make natural resources. Instead, we use and modify natural resources in ways that are beneficial to us. The materials used in human-made objects are natural resources.

A Renewable Resources

A Renewable Resources is a natural resource that can be replaced in nature at about the same rate it is used.

- Sunlight (power for solar cells and batteries, heating of homes and businesses, and generating electricity)
- Wind (power to move windmills that pump water, grind grain, and generate electricity)
- Water (power to generate electricity, transportation with boats and ships, drinking and washing)
- Trees and other plants (materials for furniture, clothing, fuel, dyes, medicines, paper, cardboard, and generating electricity)
- Animal waste (material for fuels)

Non-renewable resources

A non-renewable resource is a natural resource that exists in a fixed amount or that is used up faster than it can be replaced in nature.

- Coal (fuel to generate electricity, chemicals for medicines and consumer products fuel for cars, airplanes, and trucks)
- Oil (fuel for heating and generating electricity; chemicals for plastics, synthetic fabrics, medicines, grease, and wax)
- Natural gas (fuel for heating, cooking, and generating electricity)
- Uranium (fuel to generate electricity)
- Minerals and rocks (materials for coins, jewelry, building, computer chips, lasers, household products, paint, and dyes)

Humans dependency on nature

Humans are dependent on nature for many things. These include food, sources of energy, and resources for creating shelter. Since our emergence on this planet humans have been dependent on nature because humans are part of nature. Humans use animals and plants for food, dig up the ground for sources of energy, cut down trees to build shelter. We use nature to support our own well-being, yet most people tend to feel disconnected from nature. Nature provides our everyday

necessities. However, people also know that there are costs as well as benefits in using natural resources. For example, burning coal produces heat but also releases smoke that pollutes the air. When forests are cut down, the soil beneath is exposed to the air. Wind and rain can strip away valuable topsoil, making it harder for new trees to grow. The soil can choke streams and rivers and kill fish and other animals living in the waters. Being in nature, or even viewing scenes of nature, reduces anger, fear, and stress and increases pleasant feelings. Exposure to nature not only makes you feel better emotionally, it contributes to your physical wellbeing, reducing blood pressure, heart rate, muscle tension, and the production of stress hormones. Research done in hospitals, offices, and schools has found that even a simple plant in a room can have a significant impact on stress and anxiety.

Humanity is dependent on Nature to survive, yet our society largely acts as if this is not the case. The energy that powers our very cells, the nutrients that make up our bodies, the ecosystem services that clean our water and air; these are all provided by the Nature from which we have evolved and of which we are a part. Humans need nature for reasons beyond just use for work, food and other resources. Being in nature tends to make us feel happy at peace with ourselves and the world around us. We have been using more and more natural resources. Our lives depend on nature and we should take better care of it.

Impact of human on nature

Humans are now responsible for causing changes in the environment that hurt animals and plant species. We take up more space on Earth for our homes and cities. We pollute habitats. We illegally hunt and kill animals. We bring exotic species into habitats. All of these activities take resources and habitats away from plants and animals. Human activity often changes or destroys the habitats that plants and animals need to survive. Because human populations are growing so fast animals and plants are disappearing 1000 times faster than they have in the past 65 million years. Scientists estimate that in the 21st century 100 species will become extinct every day.

Human activities have radically altered the earth's surface, oceans, and atmosphere, especially over the past 200 years.

Dependence of self on other selves

Man cannot live alone. He must satisfy certain natural basic needs in order to survive. He has to enter into relationships with his fellowmen for living a life. No man can break the shackles of mutual dependence. This begins perhaps between the embryo and the mother and continues till his last breath. The need of the embryo may be more physical than mental, but the mother's need is the other way round. It is not good for the human to be alone,". Our fundamental human need to bond with another is beyond question. We are told that newborns can die if they do not experience human touch. And even if they do not die, they may be psychologically scarred for life. Our identity, our sense of worth and the character of our maturity are all shaped by the quality of our deep bonds with significant others.

With hundreds of miles open to habitation, people still tend to build their houses close to the houses of other people. No matter the continent, no matter the culture, no matter the era, this is what we do. And to find an individual choosing to live completely alone in the world is so rare as to confirm

that human beings need to live amongst each other; indeed we are compelled from within ourselves to group together. Humans are social animals; it is our nature to be so. Man has many needs and necessities. Out of these different needs social, mental and physical needs are very important and needs fulfillment. He can't fulfill these needs without depending on others.

Human beings are both individuals and they are members of a group. It is imperative that they be both: the human race can only survive if its individual members survive, and the individual needs the group to enhance its own odds of surviving. It is a tightly interwoven connection. It defines all that they do, and all else depends upon it.

They need each other to produce new members of their species, to protect those new members and themselves, to help provide food, to add diversity to the gene pool, to provide companionship, to pass on information. They depend upon each other for their survival and their growth as a people. At the most basic level, human beings are drawn together for reproduction. Built into every human being is the need to reproduce other humans, be it a flower or a dolphin.

Environment

Place, people, things and nature that surround any living organism is called environment. It is a combination of natural and human made phenomena.

Natural environment

It refers to both biotic and abiotic conditions existing on the earth, human environment reveals the activities, creations and interactions among human beings.

Human environment

Human beings interact with the environment and modify it according to their need. Early humans adapted themselves to the natural surroundings. They led a simple life and fulfilled their requirements from the nature around them. With time needs grew and became more varied. Humans learn new ways to use and change environment. They learn to grow crops, domesticate animals and lead a settled life. The wheel was invented, surplus food was produced, barter system emerged, trade started and commerce developed. Industrial revolution enabled large scale production. Transportation became faster. Information revolution made communication easier and speedy across the world. A perfect balance is necessary between the natural and human environment. Humans must learn to live and use their environment in a harmonious way.

Ecosystem

It is a system formed by the interaction of all living organisms with each other and with the physical and chemical factors of the environment in which they live, all linked by transfer of energy and material. All plants, animals and human beings depend on their immediate surroundings. Often they are also interdependent on each other. This relation between the living organisms, as well as the relation between the organisms and their surroundings form an ecosystem. There could be an ecosystem of large rain forest, grassland, desert, mountains, lake, river, ocean and even a small pond.

Biological diversity (or) Bio-diversity

Biodiversity, refers to the variety of organisms existing on the earth, their interrelationships and their relationship with the environment. Biodiversity is immensely rich in wildlife and cultivated species, diverse in form and function but closely integrated in a system through multiple network of interdependencies.

Spheres of the Earth

The Earth is made up of four systems, or spheres.

- Lithosphere (land)
- Hydrosphere (water)
- Biosphere (living things)
- Atmosphere (air)

Conservation

Earth's natural resources include air, minerals, plants, soil, water, and wildlife. Conservation is the care and protection of these resources so that they can persist for future generations. It includes maintaining diversity of species, genes, and ecosystems, as well as functions of the environment, such as nutrient cycling.

A great variety of plants and animals exist on earth. They are essential for the well-being and survival of mankind. Human efforts to conserve plants and animals mainly focus on two strategies:

- conserving the environments they need, so that they may thrive.
- avoiding the killing of the plants and animals themselves.

The point of conservation aims to ensure future resources. However, financial opportunity often drives humans to alter environments and harvest species of plants and animals, sometimes to the point of extinction. The nature of economics conflicts with conservation at times. Because increasing the scarcity of a resource makes it more valuable to those who can still get it, incentives rise as resources dwindle.

Need of conserving plants

- The natural processes of plants protect our planet and supply the air we breathe and the water we drink.
- Plants harvest sunlight and are the primary producers of the energy in all food chains. Plant communities or vegetation are the structural basis of the ecosystems in which we all live. They maintain the physical and chemical integrity of those ecosystems.
- Plants prevent soil erosion and desertification.
- Plants provide the raw materials for food, clothing, medicines, construction and many other products that sustain our lives.

- Plants enhance our quality of life – they add variety and beauty to our surroundings.
- Plants help to shape our culture and provide inspiration for writers, artists and poets. They are steeped in history and folklore and illuminate significant life events like birth, marriage and death.
- The trade in ornamental plants and trees forms a major part of the world economy
- Plants are an important part of our heritage that we must not deny to future generations.
- Plants are a precious resource requiring effective, wise and sustainable management. The genetic diversity between and within plant species is being eroded each year.

Forest conservation

Forest conservation refers to a range of activities, tools and approaches to achieve forest health and biodiversity objectives, including in managed forests where harvesting occurs. These activities are set out in sustainable forest management plans and many are backed by law. Conservation efforts may take the form of provincial guidelines that forest companies operating on the land must follow such as:

- retain trees used by wildlife during harvesting
- create a mix of tree species types and age
- ensure that sections of forest remain connected to meet wildlife habitat needs

Forest protection

Forest protection refers to the creation of parks and other areas to legally protect them from industrial activity and to help preserve healthy ecosystems. Some examples include:

- networks of protected areas that enable wildlife to move from one area
- habitat for vulnerable plant species
- protected marine environments
- national historic sites or national parks

Conservation of Wildlife

Wildlife consists of flora and fauna. Conservation is preserving and protecting Wild plants, animals and their habitats. Therefore, we can say that the Conservation of Wildlife is necessary to recognize the importance of nature and other wildlife species. It is important to protect the endangered plants and animal species along with their natural habitat. The main concern is to preserve the habitats so that the future generations of wildlife and even humans can enjoy it.

Steps to be taken for the Conservation of Wildlife

- Some of the laws should be made to ban the killing or capturing of endangered animals or birds. It should be made a punishable offense. Such laws should be enforced strictly and should not remain on paper only.
- Indiscriminate killing of wild birds and animals, whether are in abundance should not be allowed by the forest authorities.
- The more number of National Parks and Sanctuaries should be established for preserving the natural habitats of wild animals and birds throughout the country.
- The Department of Government should conduct a periodic survey in all the forests regarding the conservation of wildlife. They should have the knowledge about the population of all the species of wild animals and birds, so that they can be helped during the time of floods and famines.
- Special attention should be paid even by us also to the conservation of endangered species of wild animals and birds to prevent their extinction altogether.
- The unauthorized cutting of forest trees for timber and wood for fuel should be stopped immediately. Because depletion of forests destroys the natural habitat of wild animals and birds.
- In case of the authorization of the Government for felling of trees for every acre of forest, then the equal area of land should be planted with sapling of trees to make up for the loss in the long run.
- It is the duty of all of us also to plant trees near our surroundings and also to motivate others to do the same. Breeding programs for endangered species should be organized.

Family

The word family is said to have been derived from the Roman word 'famulus' meaning servant and from the Latin word 'familia' meaning household.

It is the biological social unit composed of husband, wife and children.

"A family is a set of people living together attached each other with blood relations. This is heterogeneous in nature and start with marriage followed by reproduction of generation, supported by economic and social bonds."

Main characteristics of family

- Universality
- Emotional basis
- Limited size
- Formative influence
- Nuclear position in the social structure
- Responsibility of the members

Functions of a Family:

- Extension of Family
- Children Care
- Economy
- Old Age Caring
- Physical Protection
- Cultural & Religious

Individual Responsibility towards Family

Individuals within a family have both instrumental and affective roles to fulfill. Each serves an important function in maintaining healthy family functioning. Instrumental roles are concerned with the provision of physical resources (e.g., food, clothing, and shelter), decision-making and family management. Affective roles exist to provide emotional support and encouragement to family members. Both sets of roles must be present for healthy family functioning. In addition, families must also consider issues of roles allocation and accountability.

- One of the most important responsibilities of a family is raising a child. It is the most challenging responsibility because the child has to be raised from childhood till he/she is old enough to take care of him/herself.
- The family is also expected to educate and transmit the societal norms and culture to its offspring and also give them a position or status in life.
- The family provides emotional, psychological moral and material support to members.
- The family has to ensure provision of physical security in terms of food, clothing, shelter and other needs to its offspring or other dependent individual members of the family e.g grandparents. .

Definition of Society

““A society may be defined as a network of interconnected major groups viewed as a unit and sharing a common culture” - J.H. Fichter,

“A society consists of individuals belonging to groups which may vary in size.” Mike O’Donnell.

Characteristics of society

- Society is a largest human group.
- It satisfies the needs of its members.
- One of the characteristic of society is having sense of belonging and cooperation. It is more or less permanent association

- It is abstract.
- Everyone in society is dependent upon every other member.
- It should be organized i.e. will be having division of labor.
- It will be having likeness and differences. Due to these differences, variety in human behaviors and division of labor and specialization of roles is there.
- “There is consciousness of kind.” Among the members of society.
- It is always changing.
- It has its own means to survive.

Responsibility of individual towards a Society

- Participate In Society’s Activities
- Pay The Maintenance Charges Timely
- Maintain A Clean Surrounding
- Follow the rules of a society
- Be In A Harmonious Relationship With Neighbours

One Human Family

Whether we like it or not, we have all been born on this earth as part of one great human family. Rich or poor, educated or uneducated, belonging to one nation or another, to one religion or another, adhering to this ideology or that, ultimately each of us is just a human being like everyone else: we all desire happiness and do not want suffering. Furthermore, each of us has an equal right to pursue these goals.

Today's world requires that we accept the oneness of humanity. In the past, isolated communities could afford to think of one another as fundamentally separate and even existed in total isolation. Nowadays, however, events in one part of the world eventually affect the entire planet. Therefore we have to treat each major local problem as a global concern from the moment it begins. We can no longer invoke the national, racial or ideological barriers that separate us without destructive repercussions. In the context of our new interdependence, considering the interests of others is clearly the best form of self-interest.

Every individual has a responsibility to help guide our global family in the right direction. Good wishes alone are not enough; we have to assume responsibility. Large human movements spring from individual human initiatives. If you feel that you cannot have much of an effect, the next person may also become discouraged and a great opportunity will have been lost. On the other hand, each of us can inspire others simply by working to develop our own altruistic motivation.

Earth is the most delightful habitat we know. Its life is our life; its future is our future. Earth act as our mother, and, like children, we are dependent upon her. Now Mother Nature is telling us to cooperate. In the face of such global problems as the greenhouse effect and the deterioration of the

ozone layer, individual organizations and single nations are helpless. Unless we all work together, no solution will be found. Our Mother is teaching us a lesson in universal responsibility.

Unit IV

SELF IN RELATION TO PROFESSION

Profession

A Profession is a disciplined group of individuals who adhere to ethical standards and who hold themselves out as, and are accepted by the public as possessing special knowledge and skills in a widely recognized body of learning derived from research, education and training at a high level, and who are prepared to apply this knowledge and exercise these skills in the interest of others. The main criteria of a profession involve the following:

Professionalism

‘Professionalism’ is defined as the personally held beliefs of a Professional about their own conduct as a member of a Profession. It is often linked to the upholding of the principles, laws, ethics and conventions of a Profession in the form of a code of practice.

Teaching is the profession

“Teaching is the noblest profession in the world,” -David O. McKay.

“Teaching is the profession that teaches all the other professions,”

“The good teacher makes the poor student good and the good student superior,”- Marva Collins.

Teaching is the profession of those who gives instruction. It is concerned with sharing knowledge, skill and experience.

Competency

Competencies are the knowledge, skills, abilities, and behaviors that contribute to individual and organizational performance. Knowledge is information developed or learned through experience, study or investigation. Skill is the result of repeatedly applying knowledge or ability. Ability is an innate potential to perform mental and physical actions or tasks. Behavior is the observable reaction of an individual to a certain situation. Competencies are particular qualities that a company’s recruiters have decided are desirable for employees to possess.

Types of Competency

Category	Subcategory	Competency
Behavioural	Teamwork	Supports group decisions and puts group success ahead of own goals

	Problem Solving	Analyses problems by obtaining and organizing relevant information
	Student Service	Approachable and willing to help others
	Results Orientation	Is results-driven and can identify steps to achieving goals
	Communication	Communicates ideas effectively
Technical	Computer skills	Ability deal with computer
	Social media	Ability deal use social media to communicate with students
Leadership	Motivation	Motivates and inspires
	Employee relations	Acts with empathy and compassion
	Diversity	Embraces diversity

Levels of Criticality

In any organisation there are some Competencies that are more important than others, based on different criteria:

Core Competencies – Core competencies are those competencies that any successful employee will need to rise through the organisation. These Competencies would generally relate in some way to the business of the organisation.

Key Competencies – Key competencies contribute to valued outcomes of the organisation, defining the abilities of individuals to meet strategic demands, and are important not just for specialists but for all individuals.

Critical Competencies – Critical competencies are competencies without which the organisation will be unable to achieve its goals and strategy.

Teaching competencies

- Professional Knowledgee
- Professional Practice
- Professional Development
- Professional Values & Relationships
- Contribution to the School and Community
- Professional teaching competencies

Subject Matter Knowledge

Teaching requires a myriad of knowledge and skills, knowledge about pupils, systems and structures, knowledge about styles of teaching and learning, knowledge about management, resources and assessment as well as knowledge about the subject.

Subject Matter Knowledge is the teacher's understandings of the subject she/he teaches. The depth and organization of this knowledge influences how teachers structure and teach lessons.

Phases in Subject matter knowledge

Professional Traditions: This phase represents teachers accounting for their subject knowledge through reference mainly to the unquestioning acquisition of subject knowledge from the professional traditions of their own learning, through use departmental schemes, texts and government policies, of doing things because 'that is the way they are always done'.

Practical Wisdom: This phase represents teachers accounting for their subject knowledge through rediscovering subject knowledge in the practical situation i.e. in the classroom as a consequence of observing and working with pupils. There is varied evidence in the research to suggest that subject knowledge may or may not develop as a consequence of teaching. This classification is used when teachers talk about altering aspects of their subject knowledge as a consequence of classroom outcomes.

Deliberate Reflection: This phase represents an explicit intellectual re-working by teachers of their subject knowledge beyond that gained from classroom practice. This classification acknowledges that more than practice might be used to develop subject knowledge and infers a deliberate 'standing back' from the classroom situation in order to re-think aspects of subject knowledge to plan for teaching.

Communication

Any communication there is a sender, receiver and a message.

Sender

The sender or the communicator generates the message and conveys it to the receiver. He is the source and the one who starts the communication

Message

It is the idea, information, view, fact, feeling, etc. that is generated by the sender and is then intended to be communicated further.

Receiver

Receiver receives the message and understands it in proper perspective and acts according to the message, only then the purpose of communication is successful.

Elements of the communication process

Sender

The process of communication starts with the sender. A person who transmits the message is sender. This is the entity that will use the means of communication to share thoughts. The sender starts the communication cycle by deciding to convey her thoughts and chooses the format to use.

Encoding

Encoding is the step in the process of communication where the sender decides how she wants to convey her thoughts. Selecting the right words, associated symbols in verbal communication or gestures, tones and sounds in non-verbal communication are ways of encoding a thought. To make encoding easier, it is imperative to know who the receiver is.

Message

A message is formed after the sender decides what she wants to put forth and how she wants to convey it. It's also known as encoding. The nature of the message can change depending on the medium you use and the audience for which it is meant.

Channel or medium

In order to better explain the process of communication, one has to pay close attention to one crucial wheel of this cycle, which is the medium. This screen that you're reading this article on, the newspaper that slides in every morning through your door, the television you watch your favorite movies on are all mediums.

Receiver

The process of communication is incomplete without a receiver to 'lend an ear'. Whenever a sender writes, or says or sings or expresses anything, it's meant to be read, or experienced. The receiver is a crucial part of this process.

Decoding

No matter how well the message is encoded, it will fail to make an impact if the receiver does not possess the tools to decode the message. We decode any message by our own mechanisms, thoughts, memories and create our own meaning.

Feedback

The process of communication is a long one. Communication does not stop after a thought or idea is expressed or a sentence. Feedback is one of the last stages of communication.

Effective Communication

Effective Communication is defined as the ability to convey information to another effectively and efficiently.

It is about more than just exchanging information. It's about understanding the emotion and intentions behind the information. As well as being able to clearly convey a message, you need to also listen in a way that gains the full meaning of what's being said and makes the other person feel heard and understood.

Types of communication

- Verbal and Non-Verbal Communication
- Formal and Informal Communication
- Downward and Upward Communication

Verbal Communication

It refers to the form of communication in which message is transmitted verbally; where communication is carried out either by word of mouth or by writing. Verbal communication is a message or information expressed in words, either orally or in writing.

Nonverbal Communication

It refers to communications made through various wordless or unspoken mediums. Non-verbal communications are gestures or behaviors that convey information, often simultaneously with spoken words

Formal Communication

Formal communications are those that are formal or 'official'. These are a part of the recognized communication system which is engaged in the operation of the organization.

Informal Communication

Informal communications grow out of social interactions among the people who work together within an organization. These are based upon conventions, customs and culture prevalent therein.

Downward Communication

When communication flows or starts from people at higher levels to those at lower levels in the organizational hierarchy. Downward communication can be both oral and written.

Upward communication

Upward communication flows from subordinates to superiors and continues up the organizational hierarchy.

Effective communication in classroom

Effective communication means that the receiver fully understands, comprehends and interprets what the speaker and/or writer has conveyed. Communication can be said to be

effective in the classroom when learning actually takes place among the pupils. In the classroom teaching and learning situation, effective communication may be said to serve both functional and psychological purposes. Communication becomes functional when it satisfies the aims and objectives of teaching in the classroom while it becomes psychological when it enhances the interpersonal skills and interaction of every member of the classroom. In the school system, these should be encouraged. Classroom communication is student centered. Classrooms obviously have lots of verbal communication; it happens every time a teacher explains a bit of content, asks a question, or writes information or instructions on the chalkboard.

Classroom communication pointers

- Don't be afraid of silence – take a moment to think before you talk
- Use clear and precise terms
- Know your students
- Listen carefully
- Be sensitive to student behavior
- Promote equity in your classroom or laboratory
- Use humour appropriately

Self-actualization

Self-actualization is the complete realization of one's potential, and the full development of one's abilities and appreciation for life. This concept is at the top of the Maslow hierarchy of needs, so not every human being reaches it.

Kurt Goldstein, Carl Rogers and Abraham Maslow are three individuals who have contributed immensely to our understanding of the concept of self-actualization.

Kurt Goldstein

Even though the term “self-actualization” is most associated with Abraham Maslow, it was originally introduced by Kurt Goldstein, a physician specializing in psychiatry and neuroanatomy during the early part of the 20th century.

Goldstein (1939, 1940) viewed self-actualization as the ultimate goal of every organism, and refers to man's' desire for self-fulfillment, and the propensity of an individual to become actualized in his potential. He contended that each human being, plant and animal has an inborn goal to actualize itself as it is. Goldstein pointed out that organisms, therefore behave in accordance with this overarching motivation.

Carl Rogers

Carl Rogers described self-actualization the continuous lifelong process whereby an individual's self-concept is maintained and enhanced via reflection and the reinterpretation of various experiences which enable the individual to recover, change and develop (Rogers, 1951).

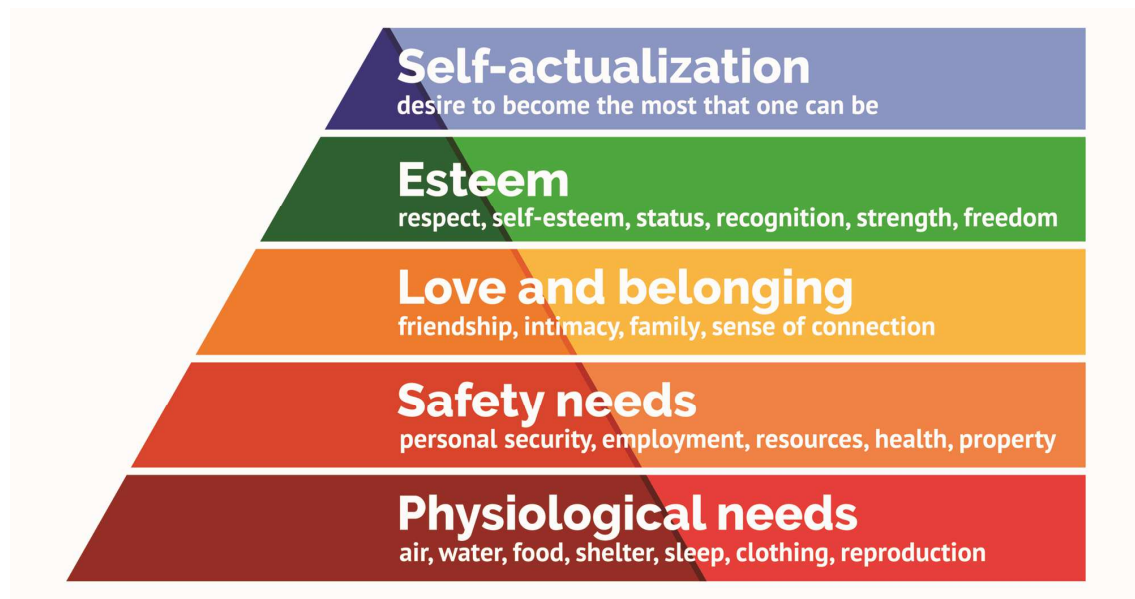
According to Rogers "The organism has one basic tendency and striving to actualize, maintain, and enhance the experiencing organism".

Abraham Maslow

Maslow, as did Goldstein, viewed self-actualization as the realization of one's potential. However, Maslow (1967) described self-actualization more narrowly than did Goldstein by applying it solely to human beings—rather than all organisms. He popularised the term self-actualization

Maslow pointed out that human beings have lower order needs which must be generally met before their higher order needs can be satiated, such as self-actualization.

Maslow theory of Motivation



Unit V

Self-development through self-learning

Self-knowledge

Self-knowledge is a term used in psychology to describe the information that an individual draws upon when finding an answer to the question "What am I like?"

While seeking to develop the answer to this question, self-knowledge requires ongoing self-awareness and self-consciousness

Self-realization

Self-realization is the truth of who we are, what we are the realization that we are not the physical body, the physical form that we believe ourselves to be, but the energy within that physical form that gives us life.

Self-realization further leads to God-realization. God-realization is a journey of realizing the truth about God and thus, knowing God the relationship between God and man.

Truth, beauty, and goodness

Truth, beauty, and goodness are abstract concepts that nonetheless correspond to our deepest desires. Truth, Goodness, and Beauty were not merely subjective preferences or private opinions but rather three distinct yet interrelated manifestations of the divine reality of the cosmos.

Truth

What is true; the facts.

Truth, in metaphysics and the philosophy of language, the property of sentences, assertions, beliefs, thoughts, or propositions that are said, in ordinary discourse, to agree with the facts.

Goodness

Beauty and truth are essential, but so is goodness, our last transcendental value. It is possible to imagine a land where the truth is always scrupulously told but where kindness, compassion, and tenderness do not exist.

Beauty

The nature of beauty is one of the most enduring and controversial themes in Western philosophy, and is—with the nature of art—one of the two fundamental issues in philosophical aesthetics. Beauty has traditionally been counted among the ultimate values, with goodness, truth, and justice.

Self-esteem

Self-esteem is used to describe a person's overall subjective sense of personal worth or value. In other words, self-esteem may be defined as how much you appreciate and like yourself regardless of the circumstances. Self-esteem is an individual's subjective evaluation of their own worth. Self-esteem encompasses beliefs about oneself (for example, "I am unloved", "I am worthy") as well as emotional states, such as triumph, despair, pride, and shame.[1] Smith and Mackie (2007) defined it by saying "The self-concept is what we think about the self; self-esteem, is the positive or negative evaluations of the self, as in how we feel about it. Your self-esteem is defined by many factors including:

- Self-confidence
- Feeling of security
- Identity
- Sense of belonging
- Feeling of competence

Other terms that are often used interchangeably with self-esteem include self-worth, self-regard, and self-respect.

Self-esteem tends to be lowest in childhood and increases during adolescence, as well as adulthood, eventually reaching a fairly stable and enduring level. This makes self-esteem similar to the stability of personality traits over time.

Stereotype, Prejudice & discrimination

Prejudice, stereotyping, and discrimination often go hand-in-hand, but it is also possible to have one without the others. A stereotype is a fixed, over generalized belief about a particular group or class of people. By stereotyping we infer that a person has a whole range of characteristics and abilities that we assume all members of that group have.

Prejudice is a prejudgment based on inadequate knowledge. Prejudice often relies on stereotypes. For instance, a person meeting a female child for the first time might assume she likes princesses or the color pink. Prejudice can be conscious or unconscious. A person doesn't have to realize they're being prejudiced to prejudge others.

Prejudice is a complex problem that has led to wars, enslavement, abuse, murder, and untold suffering. Prejudice is a form of untruth. When individuals or groups are denied access to resources, opportunities, or the chance to contribute based on who they are or what views they hold, they suffer unjust discrimination.

Prejudice is an attitude that can trigger abusive actions. Most sociologists define discrimination as action or a group of actions. So while the two concepts are linked, they're not the same.

Prejudice can lead to discrimination, but it is not the only factor in discrimination. A person can also harbor prejudices without discriminating, especially if they are mindful of their own prejudice and take proactive steps to counter it.

Aurobindo Ghose

Sri Aurobindo's philosophy of life was an outcome of his own life experiences, education and insight. He blended eastern and western cultures and matter and spirit. In his opinion, there is an evolution of consciousness called Truth Consciousness, Super Mind, Super Consciousness or Dynamic Divine. He strongly held that reason and intellect are inadequate to acquire knowledge; it requires something more like intuition or super consciousness. As cosmic energy is evolutionary, so is human mind which has dynamic relationship, with higher levels of consciousness. Aurobindo's philosophy emphasizes on the integral experience of 'Satchidanand'. He suggested that in devising a true and living education, three things are to be taken into account:

- Man.
- The individual in his consciousness and his uniqueness.
- The nation or universal humanity.

Selected works

Integral Yoga: Sri Aurobindo's Teaching & Method of Practice, The Life Divine, Powers Within, The Upanishads, Synthesis of Yoga etc.

Quotes

True spirituality rejects new light, no added means or materials of our human self-development.

To commit adultery with God is the perfect experience for which the world was created.

What men call knowledge, is the reasoned acceptance of false appearances. Wisdom looks behind the veil and sees.

The fundamental idea of all Indian religion is one common to the highest human thinking everywhere.

What the soul sees and has experienced, that it knows; the rest is appearance, prejudice and opinion.

Aims of Education

Sri Aurobindo emphasized on integral education which is the manifestation of Beauty, Power, Knowledge and Love. "Beauty" involves a programme of physical education to build a body that is beautiful in form, harmonious in posture and powerful in functions. "Power" involves control of sensations. "Knowledge" involves development of an active and alert mind. "Love" involves creation of desirable feelings and emotions, which should aim at selfless good to others and communion with the Divine.

Moral education is very significant to cultivate right emotions. Sadhana (spiritual meditation) is necessary for religious living. Imagination is an important instrument for the training of senses, other mental faculties, memory, judgement, observation, comparing and contrasting and analogy. He also suggested psychic education and supra-mental education. His integral education concerns itself with five principal activities of the human being physical, vital, mental, psychic and spiritual.

Swami Vivekananda

Swami Vivekananda (1863 – 1902), a great thinker and reformer of India, embraces education, which for him signifies 'man-making', as the very mission of his life. In this paper, which purports to expound and analyze Vivekananda's views on education, an endeavor has been made to focus on the basic theme of his philosophy, viz. the spiritual unity of the universe. Whether it concerns the goal or aim of education, or its method of approach or its component parts, all his thoughts, we shall observe, stem from this dormant theme of his philosophy which has its moorings in Vedanta.

Vivekananda realizes that mankind is passing through a crisis. The tremendous emphasis on the scientific and mechanical ways of life is fast reducing man to the status of a machine. Moral and religious values are being undermined. The fundamental principles of civilization are being ignored. Conflicts of ideals, manners and habits are pervading the atmosphere. Disregard for everything old is the fashion of the day. Vivekananda seeks the solutions of all these social and global evils through education. With this end in view, he feels the dire need of awakening man to his spiritual self wherein, he thinks, lies the very purpose of education.

The Goal or Objective of Education

Vivekananda points out that the defect of the present-day education is that it has no definite goal to pursue. A sculptor has a clear idea about what he wants to shape out of the marble block; similarly, a painter knows what he is going to paint. But a teacher, he says, has no clear idea about the goal of his teaching. Swamiji attempts to establish, through his words and deeds, that the end of all education is man making. He prepares the scheme of this man-making education in the light of his over-all philosophy of Vedanta. According to Vedanta, the essence of man lies in his soul, which he possesses in addition to his body and mind. In true with this philosophy, Swamiji defines education as 'the manifestation of the perfection already in man.' The aim of education is to manifest in our lives the perfection, which is the very nature of our inner self. This perfection is the realization of the infinite power which resides in everything and every-where-existence, consciousness and bliss (satchidananda). After understanding the essential nature of this perfection, we should identify it with our inner self. For achieving this, one will have to eliminate one's ego, ignorance and all other false identification, which stand in the way. Meditation, fortified by moral purity and passion for truth, helps man to leave behind the body, the senses, the ego and all other non-self elements, which are perishable. He thus realizes his immortal divine self, which is of the nature of infinite existence, infinite knowledge and infinite bliss.

J. Krishnamurti

J. Krishnamurti is basically a philosopher who is also deeply concerned with right education. To him, there is no difference between philosophy and education. The aims of both are one and the same: to bring about a fundamental and instantaneous change in man and society by setting human mind absolutely and unconditionally free. What the philosopher teaches to the elderly, the educator teaches the same to the young. A true teacher is also a philosopher. He is not only knowledgeable but also wise. A philosopher loves truth and not ideas and theories. Philosophy is understanding life wholistically, directly and instantaneously. It is living life not as conceived by thought but as it truly is. A true teacher or a philosopher 'directs' the student towards the true living, at the very beginning of life. He catches them young and teaches them the art of living life unconditionally by keeping their minds free and fresh. Krishnamurti devoted his life to the task of keeping the young minds uncluttered by thought. He taught them to love truth or life without being caught in the network of thought. Writing to the students, he said, "Life is what is happening at this instant, not an imagined instant, not what thought has conceived. So it is the first step you take now that is important. If that step is in the right direction, then the whole life is open to you. Right direction is not towards an ideal, a predetermined end. It is inseparable from that which is taking place now. This is not a philosophy, a series of theories. It is exactly what the word philosophy means-the love of truth, the love of life. It is not something that you go to the University to learn. We are learning about the art of living in our daily life".'

True living is possible only when the mind goes beyond thought and comprehends truth. Truth is 'nothingness'. It is the 'emptiness' of the mind.' Truth is when thought is not. Thought is 'something' whereas truth is 'nothing'. Thought is conditioned and truth is freedom. Therefore right education should not confine the student to the realm of thought. It should not exaggerate the significance of thought in life. It should not give thought undue importance. Instead, it should teach the student the nature and limitations of thought and help them to go beyond. Right education should enable them to 'perceive' truth, to keep their minds 'empty' and absolutely nothing. It should empty the student's mind of its fictitious content of ideas, beliefs, opinions, hopes, and regrets, fears which are, in fact, the manifestations of thought entering the realm of truth or freedom. Cultivating thought beyond a certain limit creates imbalance in life. Right education should not allow thought to dominate the whole of the mind and life. It may condition the mind with information to the extent necessary but it cannot neglect the vast field of one's being and life. Krishnamurti says, "Right education cultivates your whole being, the totality of your mind, and gives your heart and mind, a depth of understanding and beauty"."

Yoga

According to the legend, Shiva was the first yogi. And many thousands of years ago, Shiva reached enlightenment in a place called Mount Kailash. Yoga is primarily a spiritual discipline that concentrates on subtle science that focuses on achieving harmony between an individual's mind and body. The word Yoga first appeared in the oldest sacred texts, the Rig Veda and is derived from the Sanskrit root "Yuj" which means join or unite. Yoga (which means "union" in Sanskrit) is the union of this subtle Spirit with the universal power of creation. The union referred to is that of your mind with your body.

Lord Shiva is considered to be the first yogi; it is believed that He disseminated his knowledge and learning to seven learned men known as the Saptarishis. They, in turn, spread this knowledge in

seven different directions covering diverse regions knowledge that humans can evolve beyond their physical limitations.

Maharshi Patanjali, considered the Father of Yoga, was the first one to systematize the practices of yoga in, what is believed to be, the second century BC. Through his Yoga Sutras, he disseminated the meaning of yoga, and the knowledge it has to offer. This yoga was called Raja yoga. He formulated the Astanga yoga or the eight limbs of yoga, which included yamas, niyamas, asanas, pranayama, pratyahara, dharana, dhyana, and samadhi.

Swami Vivekananda was largely responsible for the spread of yoga to western societies. Raja yoga was further developed by Ramana Maharshi, Ramakrishna Paramahansa, BKS Iyengar, K Pattabhi Jois, Paramhansa Yogananda, and Vivekananda. Yoga spread to the West in the mid-nineteenth century. Vedanta, Bhakti and Hatha yoga flourished at this time.

Ashtanga Yoga - Eight limbs of yoga

1. Yamas - Social duties

Yamas teach us attitudes that we must follow with respect to the environment we live in. They are codes of conduct that teach us to practice restraint.

a. Ahimsa - Non-violence

"Ahimsa pratishtayam tat sannidhau vairatyagaha" (II Sutra 35)

"When a person is established in non-violence, then violence is dropped in his or her presence."

Consciously choosing to walk the path of non-violence, dropping all intentions that lean towards destruction because the very intent can destroy your basis and root.

When you are rooted in ahimsa, your aura influences those around you. When you practice ahimsa, you become peaceful within, and when you become peaceful within, you tend towards ahimsa. It is a two-way street.

b. Satya - Truth

"Satyapratishhtayam kriyaphalashrayatvam" (II Sutra 36)

"When a person is established in truth then the fruits of action will follow."

Deep within us, there is an unchanging quality and this yama refers to that. It is not merely in words that we must be truthful. It is through our actions, in our heart and mind, and the intention that really counts. It is the depth of our very core that should tend towards the unchanging. That is satya.

c. Asteya - Not stealing

"Asteyapratishhtayamsarvararatnaupasthanam" (II Sutra 37)

"When non-stealing is established, all the jewels (wealth) approach the person."

We must not by action, deed, or thought seek to gain anything that is not rightfully ours. Stealing does not only refer to property - physical, intellectual or material things; it also refers to thoughts.

When we are established with an intention to not steal and are sincere, wealth will come effortlessly.

d. Brahmacharya - Celibacy

"Brahmacharyapratishhtayam viryalabhaha" (II Sutra 38)

"On being established in celibacy, vigor is gained."

The meaning of brahmacharya is not simply celibacy. It means to move in infinity. When we meditate, we forget the body, mind, and all senses, and move in infinite consciousness. This connects us with our vast nature. This bestows strength and vigor. Not indulging in the whims and fancies of the senses, and uniting with the infinite consciousness within can make us powerful. That is the meaning of brahmacharya.

e. Aparigraha - Not coveting

"*Aparigrahasthairyejanmakathantasambodhaha*" (II Sutra 39)

"*Being established in non-accumulation gives knowledge of all past and future births.*"

Aparigraha refers to not accumulating things or taking anything from anyone - being happy and content in our own existence. And realizing that giving is the greatest joy. When we give something to someone, the positive vibrations come back to us.

2. Niyamas - Personal rules

"*Shauchasantoshatapahaswadhyayaishwarapranidhananiniyamaha*" (II Sutra 32)

"*Cleanliness, contentment, penance, self-study, and devotion to the divinity are the five rules or niyamas.*"

Niyamas are practices that cultivate us and help us to uphold our dharma:

- *Shaucha* (cleanliness): Maintaining physical purity (external cleansing through bathing and internal cleaning through drinking water) and purity of the environment in which we live as well as mental purity- being free from anxieties.
- *Santosha* (happiness, contentment): Being unconditionally happy - no matter what - and realizing our true nature
- *Tapaha* (penance, spiritual austerities): Burning of negative thoughts through discipline and austerity so that we can go deep within our Self, reposing in silence
- *Svadhya* (self-study): Reading scriptures but learning through experiences and reading, to gain better understanding of the Self
- *Ishwarapranidhana* (devotion or surrender to the Divine): Seeing life in the context of the vast universe - diving into the infinite and vast consciousness that is filled with love, beauty, and truth, and surrendering to it.

3. Asanas - Physical postures

"*Sthirasukhamasanam*" (II Sūtra 46)

"*That posture which is steady and comfortable is āsana.*"

Asanas are physical postures that help settle the body for meditation. It ensures that the body is fit and healthy, free from disease and restlessness. It is important for the physical self to be healthy as it prepares us to dive within and explore the inner Self. Equilibrium at the physical level enables balance at the mental, intellectual, and, ultimately, spiritual level.

4. Pranayama - Control of breath

Prana means life force. Breathing techniques that promote our life force are pranayamas. Rishi Patanjali says retention and splitting of breath in a special way and changing the rhythm of the breath, is pranayama. When we break the movement of the breath by consciously breathing long breaths with counts while paying attention to different parts of the body, it clears impurities from the mind.

5. Pratyahara - Conscious withdrawal of senses

This is a state when the senses don't engage with the external environment instead turning inwards towards the consciousness. In this state, it is easier to control the senses. We have five sheaths or layers, *PanchaKosha*, that envelop the inner Atman or consciousness:

- *AnnamayaKosha* - the food sheath
- *PranamayaKosha* - the breath sheath
- *ManomayaKosha* - the mind sheath
- *VijnyanmayaKosha* - the intellect sheath
- *AnandamayaKosha* - the bliss sheath

Through meditation, one can penetrate and transcend the *koshas*. And ultimately connect with the consciousness, the objective of *pratyahara*.

Dharana and *Dhyana* are often synonymously used. Let's explore how one leads to the other.

6. Dharana - Attention

This refers to paying attention to one particular thing, idea, or place and fixing it there. Sometimes, people use a mantra or the breath to do this. When you fix your mind on a specific point, over time, your mind stops wavering; you become free from conflict; it is a unique time when your thoughts and actions are in congruence. So, you slowly and steadily still yourself and calm down as you merge with the moment. As you become one with the moment, you can effortlessly enter meditation or *dhyana*.

7. Dhyana - Meditation

In this state, you observe your mind becoming still. An outcome of meditation is concentration. In the meditate state, you also achieve deep rest which leads to *samadhi*.

8. Samadhi - Absorption with the Self

This is the ultimate state of consciousness. It is a transcending thought. You are only aware of your Self and are connected to your true nature - love, joy, and strength. This is the ultimate goal that we seek to achieve in life.

If you have been used to thinking of yoga as simply *asanas*, we hope that this has helped broaden your outlook aiming towards complete well-being rather than only physical well-being. With these eight limbs of yoga, you will learn how to control your body, senses, and mind. To move towards your inner Self till you ultimately come in touch with your consciousness. Where you are endless, vast, infinite.

UNIT – VI **ART AND AESTHETICS**

Aesthetics

Aesthetics is the branch of philosophy.

It is concerned with the nature and appreciation of art, beauty and good taste.

It has also been defined as "critical reflection on art, culture and nature". The term aesthetics was introduced into philosophical terminology by Alexander Gottlieb Baumgarten. He defined it as "the science of sensory cognition." The word "aesthetics" derives from the Greek "aisthetikos", meaning "of sense perception". Along with Ethics, aesthetics is part of axiology.

Definition of aesthetics

A branch of philosophy dealing with the nature of beauty, art, and taste and with the creation and appreciation of beauty. It is a branch of philosophy concerned with the study of the idea of beauty.

Aestheticians ask questions like,

What is a work of art?

What makes a work of art successful?

Why do we find certain things beautiful?

How can things of very different categories be considered equally beautiful?

Is there a connection between art and morality?

Can art be a vehicle of truth?

Are aesthetic judgments objective statements or purely subjective expressions of personal attitudes?

Can aesthetic judgments be improved or trained?

What makes an artwork successful? Is art an expression of feelings?

Can it be a "vehicle of truth?"

Is "good taste" innate or learned?

Basic terms in Aesthetics

Aesthetics: An appreciation for beauty and a feeling of wonder. It is a sensibility that uses the imagination as well as the five senses.

Aesthetic sense: One's own specific taste or preference.

Aesthetic sensitivity: Involving three types of sensing and feeling: sensory contact with things and events, inner feelings, and fantasy.

Aesthetic experiences: Experiences involving an appreciation of the beauty of nature, the rhythm and imagery of music or poetry, or the qualities of works of art.

Aesthetics Movement: Movement in the world beginning in early 1800 and lasting the decade, emphasizing the "science of the beautiful" or the "philosophy of taste."

Aesthetic Attitude: A disinterested attitude.

Disinterested Attitude: Perceiving a work of art in its own right, with no purposeful intent, idle curiosity, or bias from personal experience and emotion.

Emotionalism (aesthetic): The view that art must effectively arouse feelings or understanding in the perceiver.

Art appreciation: Seeing and appreciating good artwork; learning to look at and learning to create visual arts

Art elements: Basic factors of art that can be used to describe art. These elements include color, line, form or shape, space, and design.

Pattern :When a particular shape, color, or motif is repeated in a rhythmic way .

Objectivism (aesthetic): The view that beauty is an intrinsic feature of a piece of art or natural phenomenon.

Subjectivism (aesthetic): The view that beauty occurs in the mind of the subject who perceives it.

What Is Beauty?

The term “beauty” is customarily associated with aesthetic experience and typically refers to an essential quality of something that arouses some type of reaction in the human observer.

For example, pleasure, calm, elevation, or delight. Beauty is attributed to both natural phenomena (such as sunsets or mountains) as well as to human-made artifacts (such as paintings or symphonies). There have been numerous theories over the millennia of Western philosophical thought that attempt to define “beauty,” by either:

- attributing it to “essential qualities” within the natural phenomenon or artifact, or
- regarding it purely in terms of the experience of beauty by the human subject.

Objectivist Views

In the view of **Plato (427-347 BCE)**, beauty resides in his domain of the Forms. Beauty is objective, it is not about the experience of the observer. Plato’s conception of “objectivity” is atypical. The world of Forms is “ideal” rather than material; Forms, and beauty, are non-physical ideas for Plato. Yet beauty is objective in that it is not a feature of the observer’s experience.

Aristotle (384-322 BCE) too held an objective view of beauty, but one vastly different from Plato’s. Beauty resides in what is being observed and is defined by characteristics of the art object, such as symmetry, order, balance, and proportion. Such criteria hold, whether the object is natural or man-made.

While they hold differing conceptions of what “beauty” is, Plato and Aristotle do agree that it is a feature of the “object,” and not something in the mind of the beholder.

Subjectivist Views

David Hume (1711-1776) argued that beauty does not lie in “things” but is entirely subjective, a matter of feelings and emotion. Beauty is in the mind of the person beholding the object, and what is beautiful to one observer may not be so to another.

Immanuel Kant (1724-1804) believed that aesthetic judgement is based on feelings, in particular, the feeling of pleasure. What brings pleasure is a matter of personal taste. Such judgements involve neither cognition nor logic, and are therefore subjective. Beauty is defined by judgement processes of the mind, it is not a feature of the thing judged to be beautiful.

Sublime

Is it a thing, a feeling, an event or a state of mind?

The word, of Latin origin, means something that is 'set or raised aloft, high up'. The sublime is further defined as having the quality of such greatness, magnitude or intensity, whether physical, metaphysical, moral, aesthetic or spiritual, that our ability to perceive or comprehend it is temporarily overwhelmed.

Burke's definition of the sublime focuses on such terms as darkness, obscurity, privation, vastness, magnificence, loudness and suddenness, and that our reaction is defined by a kind of pleasurable terror.

Beautiful and the Sublime

Aesthetics as Subjective Experience

One of the longstanding questions that's been debated in the field of aesthetics involves the nature of Beauty; one question in this area asks us where Beauty lies, in the object or in our eyes. Taking this further, if Beauty is in us rather than in the world, what kind of thing is it? One strand of thought involves understanding Beauty as a form of Subjective Experience. Beginning with Longinus, and continuing through Burke and Kant and on into the 20th Century, some have suggested that Aesthetic Experience can be divided into two types: the experience of the Beautiful and the Sublime.

One key place these two differ is in the effect on the experiencer → generally it is thought that the Beautiful is consonant and the Sublime is dissonant, that the Beautiful reaffirms our Reason, that the Sublime, however, puts us in touch with the fact that we are in some ways at odds with nature, but that ultimately, this dissonance can be resolved through our expression of human freedom outside of the laws of nature.

Aesthetic Judgements

Judgements of aesthetic value rely on our ability to discriminate at a sensory level, but they usually go beyond that. Judgments of beauty are sensory, emotional, and intellectual all at once. In recent analytic aesthetics, there have been two prominent questions about aesthetic judgments. One is how to distinguish aesthetic judgments from other judgments. Answering this question seems particularly urgent when an aesthetic judgment and a non-aesthetic judgment about the same object are incongruent. In such a case it seems that an object might be judged to have aesthetic value but also to be negatively judged, say ethically or in terms of its practical use. According to Immanuel Kant, beauty is objective and universal (i.e. certain things are beautiful to everyone). But there is a second concept involved in a viewer's interpretation of beauty, that of taste, which is subjective and varies according to class, cultural background and education.

In fact, it can be argued that all aesthetic judgments are culturally conditioned to some extent, and can change over time (e.g. Victorians in Britain often saw African sculpture as ugly, but just a few decades later, Edwardian audiences saw the same sculptures as being beautiful).

Judgments of aesthetic value can also become linked to judgments of economic, political or moral value (e.g. we might judge an expensive car to be beautiful partly because it is desirable as a status symbol, or we might judge it to be repulsive partly because it signifies for us over-consumption and offends our political or moral values.)

The Aesthetic Experience

In his book, *The Shadow of the Object: Psychoanalysis of the Unthought Known*, Christopher Bollas defines aesthetic experience as a kind of *dejavu*, "an existential recollection of the time when communicating took place primarily through this illusion of deep rapport of subject and object". Can we really tell apart a faculty, an attitude, a mode of judgment, or a form of experience that is distinctively 'aesthetic'? And if so, can we attribute to it the significance that would make this philosophical endeavour both important in itself and relevant to the many questions posed by beauty, criticism, and art?

Western philosophers have always been interested in the nature and appreciation of art, and also more importantly on the psychology of the artists/individuals. Plato argued that aesthetic experience involved the apprehension of the good in nature. Starting with David Hume and Immanuel Kant, modern thinkers tried to explain aesthetic experience in psychological terms. Hume argued that aesthetic experience was associated with sensitivity to the association between a perception and a feeling. The particular aesthetic feelings were those of refined pleasure, delight, awe, admiration, joy and so on- in other words affects and passions considered to be of special, positive value. Hume believed that certain type of experiences, those possessing beauty, attained higher qualities in the formal expression of these feelings.

Nature of Aesthetics

Aesthetics is that philosophical country whose borders of investigation are known as experiences of beauty and appreciation of art. This territory of beauty and art has been visited numerous times by brave explorers, the aestheticians, who have given accounts more or less detailed, but always enthusiastic, of their discoveries. The charges against the aestheticians mainly are twofold:

1. that they attempt the impossible, in that beauty and art are indefinable
2. that they attempt the futile, in that, even were a definition possible, it would be of no aid to the appreciation of an art work.

So an examination and reply to these two charges will reveal to us the nature and objectives of aesthetics as a field of study and investigation. Aesthetics must definitely, be based on observations about art, about the ideas and feelings that art produces and about the specific interpretations that art communicates. Thus aesthetics depends on facts from art history, on observations about perception and how we know through our senses, and on reflections on the language that we use to talk about both art and our responses to it. Yet aesthetics is not same thing as art history or criticism. Aesthetics reaches beyond art to nature and perhaps to the nuances a larger picture of sensory awareness.

Approaches to Aesthetics

The central theoretical term of the first approach is 'beauty'. Edmund Burke in his famous treatise *On the Sublime and Beautiful* (1757) attempted to draw a distinction between two aesthetic concepts. His distinction between the sublime and the beautiful was extremely influential, reflecting as it did the prevailing style of contemporary criticism. By studying the qualities that these concepts denoted, Burke analyzed the different outlooks that are directed toward them. Burke is important because he explained the opposition of beauty and sublimity by a physiological theory. He made the

opposition of pleasure and pain the source of the two aesthetic categories, deriving beauty from pleasure and sublimity from pain.

According to Burke, the pleasure of beauty has a relaxing effect on the character of the body, whereas sublimity, in contrast, tightens these characters. Thus, by applying the ability of his imaginative theory, he could distinguish the beautiful and sublime: "The ideas of the sublime and the beautiful stand on foundations so different, that it is hard, I had almost said impossible, to think of reconciling them in the same subject, without considerably lessening the effect of the one or the other upon the passions". Burke's use of this physiological theory of beauty and sublimity makes him the first English writer to offer a purely aesthetic explanation of these effects; that is, Burke was the first to explain beauty and sublimity purely in terms of the process of perception and its effect upon the perceiver.

The second approach is related to a philosophical study of certain states of mind; responses, attitudes, emotions that are held to be involved in aesthetic experience. In the seminal work of modern aesthetics *The Critique of Judgment* (1790) Immanuel Kant located certain salient features of the aesthetic in the faculty of "judgment," whereby we take certain position toward objects, separating them from our scientific interests and our practical concerns. The key to the aesthetic realm according to Kant lies in a certain "disinterested" attitude, which we may presume toward any object and can be articulated in contrasting ways. *The Critique of Judgment* begins with an account of beauty. The initial issue is: what kind of judgment is it that results in our saying, for example, 'That is a beautiful sunset'. Kant argues that such aesthetic judgments or 'judgments of taste' must have four key distinguishing features. First, they are 'disinterested, which means, we take pleasure in something because we judge it beautiful, rather than judging it beautiful. Second and third, such judgments are both 'universal' and 'necessary'. This means roughly that it is an intrinsic part of the activity of such a judgment to expect others to agree with us.

The third approach is based on the philosophical study of the aesthetic object. An aesthetic object is an object or an event which focuses on the aesthetic interest or an aesthetic experience. We might say further that aesthetic objects are objects like paintings, symphonies, plays, flowers, sunsets and so forth. In principle an aesthetic object can be any sensible object in the world. This is because any sensible object in the world can be approached to or experienced aesthetically. This approach reflects the view that the problems of aesthetics exist primarily because the world contains a special class of objects toward which we react selectively and which we describe in aesthetic terms. The existence of such objects forms the major phenomenon and our aesthetic experience should thus be described according to such concepts and the meaning of aesthetics should be determined accordingly. The normal group considered as prime aesthetic objects are mainly works of art.

Scope of aesthetics

Aesthetics is broader in scope than the philosophy of art, which comprises one of its branches. It deals not only with the nature and value of the arts but also with those responses to natural objects that find expression in the language of the beautiful and the ugly. A problem is encountered at the outset, however, for terms such as beautiful and ugly seem too vague in their application and too subjective in their meaning to divide the world successfully into those things that do, and those that do not, exemplify them. Almost anything might be seen as beautiful by someone or from some point of view; and different people apply the word to quite disparate objects for reasons that often seem

to have little or nothing in common. It may be that there is some single underlying belief that motivates all of their judgments. It may also be, however, that the term beautiful has no sense except as the expression of an attitude, which is in turn attached by different people to quite different states of affairs. Moreover, in spite of the emphasis laid by philosophers on the terms beautiful and ugly, it is far from evident that they are the most important or most useful either in the discussion and criticism of art or in the description of that which appeals to us in nature.

Art

"Art" refers to something skillfully constructed by human artists.

The term art is derived from the Latin word "ars" (meaning "skill" or "craft").

Art is a diverse range of human activities involving the creation of visual, auditory or performing artifacts (artworks), which express the creator's imagination, conceptual ideas, or technical skill, intended to be appreciated primarily for their beauty or emotional power. Other activities related to the production of works of art include art criticism and the history of art.

Definition of art

Art is created when an artist creates a beautiful object or produces a stimulating experience that is considered by his audience to have artistic merit.

The definition of art has generally fallen into three categories:

- Representation
- Expression
- Form

Art as Representation or Mimesis

Plato first developed the idea of art as "mimesis," which, in Greek, means copying or imitation. For this reason, the primary meaning of art was, for centuries, defined as the representation or replication of something that is beautiful or meaningful. Until roughly the end of the eighteenth century, a work of art was valued on the basis of how faithfully it replicated its subject.

Art as Expression of Emotional Content

Art conveys emotion; thus something is art only if it was created to express an emotional state or truth (Tolstoy, 1995). Expression became important during the Romantic movement with artwork expressing a definite feeling, as in the sublime or dramatic. Audience response was important for the artwork. It was intended to evoke an emotional response. This definition holds true today, as artists look to connect with and evoke responses from their viewers.

Art as Form

Immanuel Kant (1724–1804) was one of the most influential of the early theorists toward the end of the 18th century. He believed that art should not have a concept but should be judged only on its

formal qualities because the content of a work of art is not of aesthetic interest. Formal qualities became particularly important when art became more abstract in the 20th century. The principles of art and element were used to define and assess art.

Theories in Art

- Imitationalism
- Formalism
- Emotionalism

Imitationalism

Some aestheticians and art critics feel that the most important thing about a work of art is the realistic presentation of subject matter, or the literal qualities. They feel that a successful work must look like, and remind viewers of, what can be seen in the real world. People with this view feel an artwork should imitate life, that it should look lifelike before it can be considered successful.

Formalism

Not all aestheticians and art critics place importance on the literal qualities. Many feel that the success of a work depends on the design qualities, or the way it is organized. It holds that the most important aspect of a work of art is the effective use of the principles of art to arrange the elements of art. For these critics, a successful work of art need not look lifelike, but it must use the elements and principles effectively to achieve an overall unity.

Emotionalism

Other aestheticians and art critics contend that the success of an artwork depends on its ability to communicate an emotion or idea to the viewer. This theory, called emotionalism, places greatest importance on the expressive qualities, or the feeling, moods, and ideas communicated to the viewer by a work of art.

The Art Criticism Approach

Art criticism is not a matter of casual observation and impulsive expressions of likes or dislikes. It is a reasoned activity of the mind. Art critics use the operations of description, analysis, interpretation, and judgment to gain information *from* the artwork, rather than gathering facts about the work and the artist who created it. Used by a critic, these operations direct attention to *internal clues*, that is, clues found *in* the work itself. When examining any work of art, critics ask and answer questions such as these:

- What is seen in the artwork?
- How is the artwork designed?
- What does it mean?
- Is it a successful work of art?

ART CRITICISM OPERATIONS				
Internal Cues	Description	Analysis	Interpretation	Judgment
		Focus: Subject matter and/or elements of art noted in the work.	Focus: Organization —how principles of art have been used to arrange the elements of art.	Focus: Moods, feelings, and ideas communicated by the work.

Elements of Art

The elements of art are the basic components, or building blocks: color, value, line, texture, shape, form, and space. Artists use the elements of art to express their ideas.

Line

Line is an element that is difficult to describe, although most people know what it is and can easily think of several ways to create it. Perhaps the simplest way to define line is to refer to it as a continuous mark made on some surface by a moving point.

Color

Color is an element made up of three distinct qualities:

- hue
- intensity
- value

When talking about a color or the differences between two or more colors, you can refer to any one or all of these qualities.

Hue

Hue refers to the name of a color. The term is used to point out the difference between a blue and a green, or a red and a yellow. Imagine that you have gone into a department store and have asked to see a selection of blue sweaters. The word blue should be a clear enough description for the salesperson to know what color you have in mind.

Intensity

Now assume that, while checking the store's stock of sweaters, the salesperson discovers a variety of blue sweaters in your size. Some seem to be a brighter, purer blue than others. This is a color's intensity, or *quality of brightness and purity*.

Texture

Texture is the element of art that refers to the way things feel, or look as if they might feel if touched.

Shape

The term shape refers to a two-dimensional area clearly set off by one or more of the other visual elements, such as color, value, line, texture, and space. Shapes are flat. They are limited to only two dimensions: length and width.

Space

Space can be thought of as the distance or area between, around, above, below, or within things. In art, space is an element that can be either three-dimensional or two-dimensional. Three-dimensional space, which has height, width, and depth, is known as actual space. It is the type of space found in art forms that are three-dimensional such as sculpture, ceramics, and architecture.

Form

Shapes are limited to only two dimensions: length and width. This two-dimensional character of shape distinguishes it from form, which has depth as well as length and width. Thus, a form is an object with three dimensions.

Value

Sometimes value is an important element in works of art even though color appears to be absent. This is the case with drawings, wood- cuts, lithographs, and photographs. It is true, too, with most sculpture and architecture.

Principles of Art

The principles of art are the different ways the elements can be used in a work of art: balance, emphasis, harmony, variety, gradation, movement, rhythm, and proportion.

Balance

Balance refers to a way of combining elements to add a feeling of equilibrium or stability to a work of art. Balance can be of three kinds:

- symmetrical
- asymmetrical
- radial

Symmetrical balance means a formal balance in which two halves of a work are identical; one half mirrors the other half. This is the simplest kind of balance.

Asymmetrical balance is more informal and takes into account such qualities as hue, intensity, and value in addition to size and shape. All these qualities have an effect on the apparent weight of objects shown in a work of art.

Radial balance occurs when objects are positioned around a central point. The daisy, with its petals radiating from the center of the flower, is a good example.

Variety

Variety is a way of combining elements in involved ways to create intricate and complicated relationships. It is achieved through diversity and change. Artists turn to this principle when they want to increase the visual interest of their works. A picture made up of many different hues, values, lines, textures, and shapes would be described as complex.

Gradation

Gradation refers to a way of combining elements by using a series of gradual changes in those elements. Examples of gradation include a gradual change from small shapes to large shapes or from a dark hue to a light hue.

Movement

Movement is the principle of art used to create the look and feeling of action and to guide the viewer's eye throughout the work of art. Of course, in a two-dimensional artwork, any look or sensation of action or motion is only an illusion. There are some three-dimensional artworks, however, that actually does move. They allow the viewer to study the constantly changing relationships of colors, shapes, forms, lines, and textures found in the artworks.

Emphasis

Emphasis, or *contrast*, is a way of combining elements to stress the differences between those elements. Contrasting elements often are used to direct and focus the viewer's attention on the most important parts of a design. Artists try to avoid making works of art in which the same colors, values, lines, shapes, forms, textures, and space relationships are used over and over again. They know that such works may be monotonous and uninteresting. To avoid this, artists introduce obvious contrasts that establish centers of interest in their works.

Harmony

Harmony refers to *a way of combining similar elements in an artwork to accent their similarities*. It is accomplished through the use of repetitions and subtle, gradual changes. A limited number of like elements often are used in an effort to tie the picture parts together into a harmonious whole.

Types of art

Visual Arts

Visual Arts is one of the finest forms of art to express feelings, emotions, and imagination of an artist. It is simply an expression of an artist who holds apparatuses including graphite pencils, pen, ink, wax shading, pencils, colored pencils, charcoal, chalk, pastels and much more relies upon its purpose and nature. The main forms of visual arts includes ceramics, drawing, painting, sculpting, photography and much more.

Literature Arts

Literature Arts is exceptionally self-expressive in light of the fact that, this creative writing expresses the writer or an author emotions, feeling, a point of views and much more. This form of arts is

informative yet imaginative (style of writing), where it generally uses metaphorical literary dialects, phrase and much more.

The main form of literature arts includes:

- Poetry
- Fiction writing
- Play-writing
- Epic poetry and much more

Remember, Literature Arts is creative and highly entertaining forms of art as we all love listening to stories, we all enjoy reading Novels. In this way, Literature Arts is one of the most cherished forms of art by the audience.

Performing Arts

The performing arts refer to the forms of art where an artist uses his own face, body and presence. One of the most expressive, appreciated and loved by the millions of people, Performing Arts include:

- Music
- Dance
- Drama
- Spoken words
- Opera
- Theater and much more.

Three basic components of a work of art

- Subject
- Form
- Content

In general, *subject* may be thought of as the "what" (the topic, focus, or image)

form, as the "how" (the development of the work, composition, or the substantiation)

content, as the "why" (the artist's intention, communication, or meaning behind the work)

Subject

The subject of visual art can be a person, an object, a theme, or an idea. Though there are many and varied ways of presenting the subject matter, it is only important to the degree that the artist is motivated by it.

Objective images, which represent people or objects, look as close as possible to their real-world counterparts and can be clearly identified. These types of images are also called representational.

Form

As a component of art, the word form refers to the total overall arrangement of an artwork. It results from using the elements of art, giving them order and meaning through the principles of organization. When studying a work's form, we are analyzing how the piece was created. More specifically, we are examining why the artist made certain choices and how those choices interact to form the artwork's final appearance.

Content

The emotional or intellectual message of a work of art is its content a statement, expression, or mood developed by the artist and interpreted by the observer. Of the three components of art, content may be the most difficult to identify, because the audience, without direct communication with the artist, must decipher the artist's thoughts by observing the work's subject and form. Ideally, the viewer's interpretation is synchronized with the artist's intentions.

History of Indian art

The history of Indian art is exceptionally long and superbly impressive. It can be divided into four main periods:

- pre-historic
- ancient
- the era of Islamic ascendancy – or the medieval period
- colonial times

We explore the most beautiful and notable examples of cave art, architecture, and temples that stem from each respective era.

Pre-Historic Indian Art: Prior to 4000 BC

Bhimbetka Cave Art

Situated near Bhopal in the state of Madhya Pradesh and dating back to 8,000 B.C., the Bhimbetka cave art features pictographs of animals, people, and gods.

Jewellery of Indus Valley Civilisation

Jewelry is one of the oldest forms of Indian art. Much of the ancient Indian jewelry that remains dates back to the Harappa civilization. By 1,500 B.C., the residents of the Indus Valley were already

adorning themselves with gold, and creating ornamental pieces such as necklaces, earrings, bracelets, crowns, amulets, pendants, and rings.

Ancient Indian Art: 3900 BC – 1000 AD

Ajanta Caves, Bodhisattva Padmapani Drawing

Maybe the most famous of all examples of Ancient Indian Art, the Bodhisattva Padmapani cave drawing is 1,500 years old. It depicts a deity in the shape of a bare-chested man with a crown on his head and a lotus flower in his hand. Bodhisattva Padmapani represents infinite compassion and is a beautiful example of cave art in the heart of the Ajanta Caves in Maharashtra.

Patna Museum's Seductress in Stone

Over 2,000 years old, this refined sculpture is made from a single piece of stone. The Seductress is nude from the waist up, adorned with a necklace and jeweled crown. The Seductress in Stone can be found in the Patna Museum.

Karla Caves

The Karla Caves stand out as some of India's finest hand-carved feats of ancient engineering. The interior was created beginning in 120 B.C., and the shrine was completed approximately 200 years later. The central hall stands at 46 feet high and 148 feet long. The caves are located near Lonavala in Maharashtra.

Chalukya Rock Cut Halls and Temples

The Karla Caves are an example of Chalukya-style rock cuts. While there are numerous Chalukya halls and temples scattered around India, some of the better known are the Virupaksha (Hampi, Karnataka), Sangameswarar (Bhavani, Tamil Nadu), Lad Khan (Aihole, Karnataka), as well as the RavanaPhadi (Aihole, Karnataka), Varaha (Mamallapuram, Tamil Nadu), Trivikrama (Badami, Karnataka) and Bhutanatha Caves (Badami, Karnataka).

Islamic Ascendancy Art: 1000 – 1500 AD

Temples of Khajuraho

These temples are the largest group of Islamic ascendancy (medieval) temples in India. Of all the temples of any age, they may be the most intricate of any of the Indian temples. The KandariyaMahadeva Temple, located in Khajuraho in Madhya Pradesh, is the largest, at 100 feet high. The nearby Matangeshwar Temple – which is over 1,100 years old – is still used for worship.

Lepakshi Temple Ceiling

Though the Lepakshi Temple itself is tremendous, the paintings on the temple ceiling are some of the last remaining of the period. With brilliant colors and intricate detail, the Lepakshi Temple's ceiling is an illustration of just how creative and refined the painters of the medieval period were. This beautiful complex can be found in Lepakshi in Anantapur.

Chola Art

From the years 800 to 1,300, the Chola Artists of Deccan created paintings and rock, sandstone and bronze sculptures. It is the bronze sculptures they are most famous for, and the most well known among them is the Shiva as Nataraja.

Colonial Art Period: 1500 – 1900 AD

Miniatures

These paintings, as perfect and detailed as they are, were confined to serving as book illustrations or albums of paintings for many years. However, their small stature does not diminish their importance in Indian history, or their value as works of art and examples of India's artistic heritage.

Indo-Sarasenic Architecture

The most famous representation of this type of architecture is the TajMahal, although there are many other structures that are comparably beautiful, including the Chhapauk Palace, Amba Vilas Palace, DurbargadhWaghaji Palace and the Secretariat Complex, all of which are scattered around India.

Rasa-Introduction

Concept and theory of *Rasa* as propounded by *BharataMuni* in *Natyasastra*(NS) which is known to be one of the first, most comprehensive and luckily largely extant treatise on *NatyaDrama*, Music and Dance. It is primarily aimed at offering an exposition of the principles and canons of theatrical presentation to the practitioners of these art forms, *Natyawas Bharata's* prime interest but as the concept of *Rasa* was potent enough, it rose to the status of one of the most foundational concepts of Indian art and aesthetic tradition. Since various basic concepts of *Rasa*-principle are so interlinked that it is not easy to understand one without understanding the others.

Natyasastra

Natya, the art of theatre (including dance), was the work of God Brahma, the creator, who was asked to give mankind a fifth *Veda*, which, unlike the four earlier Vedas, could be understood by everyone, even those who did not know Sanskrit. Thus Brahma created the *Natya Veda*, with the assistance of other gods.

Natya was then taught by God Brahma to the mythic sage Bharata, who is said to have recorded this teaching in the *Natyashastra*. The *Natyashastra* is probably the world's largest and most comprehensive theatre and dance manual, and it still forms the foundation of the classical forms of theatre and dance in India.

Natyashastra's 36 chapters give instructions on almost all aspects of theatre and dance: the theatre building, the stage, the theory of poetry, the use of the voice, make-up, costume, acting styles, dance techniques, and even theatre criticism.

Rasa

Rasa, (Sanskrit: “essence,” “taste,” or “flavour,” literally “sap” or “juice”) Indian concept of aesthetic flavour, an essential element of any work of visual, literary, or performing art that can only be suggested, not described

It is a kind of contemplative abstraction in which the inwardness of human feelings suffuses the surrounding world of embodied forms.

The theory of *rasa* is attributed to Bharata, a sage-priest who may have lived sometime between the 1st century BCE and the 3rd century CE. It was developed by the rhetorician and philosopher Abhinavagupta (c. 1000), who applied it to all varieties of theatre and poetry.

Features of Rasa Theory

- Rasa means aesthetics, juice, essence, taste in performance.
- It is an indefinable realization and intense feelings with detachment.
- It is the flavour (general) or aesthetic emotion (metaphorical).
- It is the soul of poetry.
- It is an emotion and cannot be described in opposition to Aristotle.
- It is the pleasure experienced by each class of people.
- No other word can define Rasa completely. It is the impression created on the mind of the sympathetic audience by the expressions of Bhavas (emotions) and it's experienced by it.
- Rasa is not experienced in common situations but only in the art form.

Key concepts of Rasa theory

Bhavas

Bhavas refer to all the elements like vibhavas, anubhavas, vyabharibhavas and sattvikabhavas but in the Chapter VII on Bhavas Bharata largely discusses sthayibhavas, vyabharibhavas and sattvikabhavastotaling to 49 in all.

In a broader sense Bhavas mean the originating cause of actualisation and evocation of rasa. Bharata made a clearcut distinction between real life emotions (Bhavas) and emotions depicted in drama (Natyabhavas) Natya being an imitation of life, real Bhavas can have their counterparts as Natyabhavas as well.

Vibhavas

The word vibhavas is synonymous with Karna, nimitt and hetu. The causes (the human and the material) which determine the evocation of desired feelings in the audience. These are elements which produce a desired emotion and determine the nature of consequent representation of emotions. Like manhandling, dragging, insult quarrel or debate and similar factors will act as vibhavas to evoke in us a feeling of wrath (Krodha). These stimuli could be external, existing in the external world or internal existing in the mind.

Anubhavas

Anubhavas are bhavas which 'show up' on characters after some stimuli (vibhavas) has had their impact. They include the bodily movements, attitudes and facial expression by which the feelings are expressed by the artist and made to be 'felt'. To manifest a feeling of wonder, widely awake eyes, raised eye brows, constant gaze etc. are some of the anubhavas used by actors.

Sthayibhava (permanent emotions)

Etymologically sthayi stands of abiding and continuing and bhava means existent. These innate, enduring, assimilative and dispositional traits of human nature are inactive and when activated they develop into an expressive and distinct emotive pattern which get manifested through some minor transitory states, bodily movements and involuntary actions.

VyabhicariBhavas (Sancaribhavas)

Besides these limited number of sthayibhavas Bharata talks of 33 transient, ancillary, temporary, fleeting emotions which do not just accompany sthayibhavas but represent, reinforce and re-echo them. These emotions are minor, temporary and transitory, they emerge and fade and in the process portray the dominant emotions.

SattvikaBhavas

Some bhavas which are involuntary responses and manifestations which we employ to communicate our deeply felt emotions in a complex and deep emotional situation are termed as SattvikaBhavas. While human beings undergo such states certain unconscious changes driven by hormonal discharges happen to them on which they do not have much conscious control.

Bharata's Rasa theory

Bharata declares that Natya is an anukarana (imitation) of life and the entire enterprise of Bharata in NS is aimed at instructing the practitioners to 'recreate' or 'reproduce' life by putting up a production through their enactment and several other theatrical elements. All this is aimed to create an aesthetically relishable unique experience called Rasa.

Bharata opens his Rasadhyaya by asking these questions.

"What constitutes Rasa?"

"What are the Rasas expert speak?"

What is this unique relishable experience called Rasa?

and a little while after he introduces a simile drawn from the word of cuisine to explain Rasa,

Rasa is said so because it is something to be relished. Like various condiment, spices, herbs and other food items are blended and cooked to prepare a delicacy which is ready for a relishable tasting, similarly performers produce rasa out of the union of vibhava, anubhava and vyabhicaribhavas. What comes out after this unifying, creative, assimilative and engaging enterprise is an aesthetical state for the spectators to be relished and known as Rasa.

Eight Sthayibhavas

Chapter VII of The NatyaShastra goes into great detail about the bhavas, which are broken down into three categories. Bharata mentions eight “Durable,” “Permanent,” or “Constant” emotional conditions called Sthayibhavas:

These emotional states are inherent to humans. They are basic as they are inborn, understandable without explanation. They also are characterized by intensity, as they dominate and direct behavior. On the stage Sthayibhavas are represented by certain Anubhavas as follows:

Sthayibhavas are manifested by corresponding Anubhavas:

Rati (Pleasure) - Smiling face, sweet words, contraction of eye-brows, sidelong glances and the like.

Hasa (Joy) - Smile and the like, i.e., laughter, excessive laughter.

Shoka (Sorrow) - Shedding tears, bewailing, change of color, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death and the like.

Krodha (Malice) - Extended nostrils, unturned eyes, bitten lips, throbbing cheeks and the like.

Utsaha (Courage) - steadiness, munificence, boldness of undertaking and the like.

Bhaya (Fear) - trembling of the hands and feet, palpitation of the heart, paralysis, dryness of the mouth, licking lips, perspiration, tremor, apprehension of danger, seeking for safety, running away, loud crying and the like.

Jugupsa (Disgust) - contracting all the limbs, spitting, narrowing down of the mouth, heartache and the like.

Vismaya (Surprise) - wide opening the eyes, looking without winking of the eyes and movement of the eye-brows, horripilation, moving the head to and fro, the cry of ‘well done’ and the like.

Eight Rasas

The eight Sthaibhava-s evoke eight corresponding Rasas:

Rati evokes **Sringara** (the Erotic - romance, love)

Hasa evokes **Hasya** (the comic - laugh, humor)

Shoka evokes **Karuna** (the pathetic - compassion, sadness)

Krodha evokes **Roudra** (the furious - indignation, anger)

Utsaha evokes **Veera** (the heroic - valor)

Bhaya evokes **Bhayanaka** (the terrible - fear, horror)

Jugupsa evokes **Bibhasa** (the odious - disgust, aversion, repugnance)

Vismaya evokes **Adbhuta** (the marvelous - wonder, astonishment, amazement)

Sentiments	Meaning	God	Color
1)Shringara	attractiveness	Vishnu	Light green
2)Hasya	Mirth/comedy	pramatha	white
3)Rudra	Furg	Rudra	Red
4)Karun yam	Compassion/tragedy	Yama	Gray
5)Bibhatsam	Disgust/aversion	Shiva	Blue
6)Bhayana kam	Horror/Terror	Kala	Black
7)Virā	Heroic mood	Indra	Yellowish
8)Adbhutam	Wonder/Amazement	Brahma	Yellow
9)Shantam	Peace	-	White

Importance of art in Education

- Arts education increases student engagement
- Children learn positive habits, behaviors and attitudes
- Arts enhance creativity
- Students sharpen critical intellectual skills
- Arts teach methods for learning language skills
- Arts help students learn mathematics

UNIT –VII

ART AND EDUCATION

Art Education

Art Education is a primary pathway to learning, a journey of discovery of the meaning of teaching for aesthetic experience. Art is an expression of ideas created by human imagination, skill and invention. There is a saying “Music is what feelings sound like”. Similarly this applies to other art forms. Movement manifests emotion , voice modulation gives way to the inner self, drawing reveals the inner layers of the mind, Sculpture mirrors the inner self.

Art Education is "the process of teaching and learning how to create and produce the visual and performing arts and how to understand and evaluate art forms created by others"

Approach to Art Activities

At the secondary stage, art education is closer to the local folk art and craft and folk theatre. Art is not only to always blindly copy the old masters or copying the teacher’s work in a rigid manner but to help learners express themselves in creative and imaginative ways. Creative arts cannot be a substitute of Work Education underwhich a few artistic activities may be conducted but the approach and product would be different. In the interest of the learner, as far as possible, all the media of creative arts may be placed before them to facilitate selection of one form or a combination of art forms.

Art education is the area of learning that is based upon

- The visual, tangible art
- The performing arts

Visual Arts

1. Two-dimensional or Pictorial

- Drawing and Painting
- Collage Making
- Printing
- Photography
- Computer graphics

2. Three-dimensional

- Clay modelling and pottery
- Carving and sculpture
- Construction

Art is about creative expression of the learners, uniquely contributed by each one.

Studying the works of famous artists of the past or present is undertaken to orient the learners to varied expressions. Replicating or copying either the Master or the teacher's work will check the imagination of the students and therefore must be avoided in all cases.

Performing and Language Arts

- Music (Vocal, Instrumental)
- Movement and Dance
- Creative Drama and Puppetry
- Creative Writing and Poetry

Nature and scope of art education

The field of creative arts and careers is gaining momentum in the recent world. The globe has woken up to the importance and the potential of arts in their economic, social, educational and cultural aspects.

Personal Development

Students pick up important life skills from their education in the arts, such as better memory, enhanced understanding and an ability to communicate symbolically. It can enhance a student's drive to succeed and the ability to take on new challenges.

Gaining holistic knowledge

The learning of these particular forms, their history, creation, performance, analysis, critique and appreciation is a voyage of learning in itself.

Make life aesthetical

In our daily life it has an importance which is immeasurable: From food to clothes to houses to festivities...all have various aesthetic expressions and impacts.

Cognitive Stimulation

- Art education has been linked to advanced cognitive development in children.
- In a 1998 report, "Young Children and the Arts: Making Creative Connections," researchers found that art education can contribute significantly to a child's cognitive, language and motor skills.
- "Learning and the Arts: Crossing Boundaries" stated that brain scans proved that all parts of the cerebral cortex are active while musicians are playing.

Academic Achievement

Students involved in art classes perform better in school. According to Howard Gardner's Theory of Multiple Intelligences, students who take art classes develop an increased capacity to learn because they expand their learning styles beyond linguistic and mathematical reasoning in their traditional classes. It has been found that students who take arts classes perform better in academics and have a higher thinking potential

Importance of art education

- Art allows the children to develop their own free expression of what they are and how they feel.
- It allows them to learn in a more creative way than the structured lessons.
- There is no fear of being wrong. Here they are actually allowed to mess around without being frowned upon.
- It enhances the level of self-analysis, self-esteem, and also self-discipline. Such children stay more motivated and cooperate more readily than the others.
- It develops practical aptitude and facilitates thinking.
- People of all abilities, colour and gender relate to the artwork. Art is blind to the caste, creed, religion and even the boundaries of states, nations and languages.

- Not only does it cultivate rich taste and appreciation of beauty, it also directs the inner energies into creative abilities.
- An artist does not have to raise his/her voice; the expression of art form is enough to stir the masses. It is a wonderful tool to channelize energies into positive expression.
- Imagination and vivid expressions (imagery) create opportunities of positive educational encounters leading to a passion for learning.
- Aesthetic experiences of the perspectives of a poet, dancer, visual artist, a musician engages the attention of the learner bringing out a real renaissance in the thinking processes.
- Touching on the topics from fractions to geography...concepts of physics to the difficult bio phenomenon, art is a perfect way to get started on a voyage of discovery, giving a practical, tangible experience of the world around the child, thus enhancing learning.

Art education

Art education refers to learning, instruction and programming based upon the visual and tangible arts. Art education includes performing arts like dance, music, theater, and visual arts like drawing, painting, sculpture, and design works. Design works include design in jewelry, pottery, weaving and fabrics. The curriculum can include commercial graphics and home furnishings also. Latest trends also include photography, video, film, design and computer. In art education, instruction is through standards-based, sequential approach by a qualified instructor as part of the core curriculum.

Art as a medium of Education

Arts and Science

Arts and Science have some common features in dealing their subject of concern. Both are closely connected by the sense especially of intellectual in its creative and imaginative layer. Many of the artistic creations were the forerunners of the scientific achievements which occurred later. It has been hoped and seen that science can exist alongside of art in harmony and mutual enhancement. Thus the saying "nations have not been great in science or art, but in art and science." In broad sense, arts and science share a common insight in that both are symbolic constructions and both seek a truth and meaning for human existence. The basic difference between arts and science is that science is primarily objective insisting upon empirical validity, whereas arts are more subjective in its approach, appreciation and evaluation.

Science comprises the systematic and .formulated knowledge. It deals with the material phenomena and is based on observation, experiment and induction. Arts are not the mere imitation of the scientific realities around us. But the realities are made the subject matter of arts.

Thus in arts the sunset, the storm, the rainbow, the glow of evening and the like phenomenon are most adapted to find a lyric echo. The recent developments in various aspects of arts show that the contribution of science to the field of arts cannot be underestimated. The electronic equipment's play a wonderful role both in art and music, making the human effort incomparably low. Thus it becomes evident that the development of science has caused the development of arts in its varied aspects

Arts and Languages

Like arts, language is also an important medium of effective self-expression. It is also one of the arts, and is another mode of self-expression and communication which man has been able to develop over a long period of time. Language which we use in our daily life is very discursive as it is based upon logic and reason. Due to this limitation, it does not allow intuition to come into play. Many of our thoughts and emotions thus remain unexpressed for want of a suitable medium. In this context arts become the primordial modes of expression.

Arts and Creativity

Creation begins with the vision of the artist. Moreover, arts and creativity go together. Every original work of arts bears the mark of creativity and it is the degree of creativity in it that determines its artistic worth. Creativity of an art work mainly depends on the co-ordination of the three phases of activity involved. They are:

1. Keen and emotional observation
2. Subjective interpretation
3. Original representation.

The first two phases are mental, whereas the third which involves technique and skill is a phase of manual production in coordination with the mental process. Naturally the last phase involves selection, organization and treatment of forms.

Art Integrated Education

It is a cross-curricular approach to teaching and learning based on collaboration between the teaching of subject with the teaching of art, where art, in any of its multiple forms, becomes the primary pathway to learn the subject/topic and also of assessment. The integration is meant not only to make the learning process joyful, but it also lends itself to imbibing a greater appreciation and understanding of the art form being utilized for this purpose.

Art integration is not a replacement for art education. Integration happens only after students have been directly taught the arts. Without this background knowledge, neither the student nor the subject teachers will be able to integrate art in education. For example, the notes in Hindustani classical Music can be aligned with teaching of fraction in Mathematics. However without the knowledge of music notes, it will be impossible for the students to comprehend the link between the two.

Integrating the Arts with other Subjects

Integration of arts with other subjects means that arts (visual arts, performing arts and literary arts) become an integral part of teaching-learning processes. It also implies adopting an art integrated curriculum, where art becomes the basis of classroom learning. Arts at the centre of the curriculum, helps in clarifying concepts. Art-integrated curriculum can provide means to bridge content of different subjects in logical, learner-centric and meaningful ways. All subjects such as mathematics, sciences, social sciences and languages and their abstract concepts can be correlated, linked,

concretized and learnt effectively with art at the centre. Learning by this method becomes holistic, joyful and experiential. This module highlights with examples, how arts can be integrated with different subjects. The key goal of integrating the Arts with other Subjects is to reinforce specific skills and content across the curriculum through hands-on arts activities. When students are making or creating things that incorporate content from other subject areas, they are better able to integrate and retain what they are learning.

Begin by connecting with school-day teachers to find out what themes students are studying in different classes. If students are studying the early explorers in social studies, you can extend their learning with arts-based activities such as creating maps, replicating costumes and plays based on the life of early explorers, or designing a flag to mark a new settlement. To incorporate reading and writing skills in an arts-based activity, students can make and illustrate their own books around a theme. It is important to develop arts-based activities that also tap students' interests, such as animals, cooking, music, or technology. Whatever the activity, be sure that students have an opportunity to explore, express, and present something that incorporates learning from different subject areas.

Importance of art integration in Education

- It helps the child apply art based inquiry, investigation and exploration, critical thinking and creativity for a deeper understanding of the concepts/topics. All discipline being pursued by students at all stages require critical thinking and problem solving abilities.
- Art integrated learning is a strong contender for experiential learning, as it enables the student to derive meaning and understanding directly from the learning experiences.
- Art education not only makes the teaching and learning process joyful, it also has a positive impact on the development of certain life skills such as communication skills, reflection and inquiry skills, un conditioning of the mind leading to higher confidence levels and self-esteem, appreciation for aesthetics and creativity, etc.
- Art integration broadens the minds of the student and enables his /her to see the multi-disciplinary links between subjects/topics/real life.

Art-Integrated Learning (AIL)

The dictionary meaning of integration is, 'the act of combining or adding parts to make a unified whole'. Thus, art integration means 'combining arts with the teaching of different curricular areas.' Subjects such as the languages, social studies, sciences and mathematics can be made to correlate with art. Sometimes, arts can clarify science concepts with ease. Thus, the abstract concepts within the subjects can be concretized using different art forms. Learning in this way helps to increase knowledge and understanding of the subject area, and also fosters a greater appreciation of arts. This is what is called holistic or complete learning. Art provides a language for expression. This expression can be visual or in the form of a performance.

Aims of Art integrated learning

- Use of soft skills and heightened awareness as learning tool

- Promote and implement art as a pedagogical tool in classroom
- Achieve holistic learning including aesthetic education as an integral part of it
- Create awareness about art education as a subject and art as the pedagogical tool to deeper learning
- Make arts the basis for all learning to help students in being a active learners and improve their cognitive abilities
- Make the understanding and internalizing of content in all areas of curriculum easier/natural.
- Integrate different art forms with other disciplines
- Understand and implement the ways in which enhanced understanding of subject areas can be achieved through music, dance, drama, drawing, painting, modeling, crafts, design etc.
- Simplify complex concepts through arts
- Use are as a tool of learning

Objective of Art Integrated Learning

The objective of Art Integrated Learning is not to promote arts and skills of arts but to use art as a tool to teach other subjects. The focus here should be to accept arts as medium of the learning process. So the subject teachers may make use of simple art forms in the classrooms; and give opportunities to students to enjoy planned art activities and while they are experiencing beauty of arts, they also learn and articulate the core concept of different subjects and apply it in daily life.

In ALL activities, teachers and students may go for integration of visual and performing arts too. Since skill of making art is not the criteria of evaluation, children can explore and might come out with very creative expressions that enable achievement of the learning outcomes.

Principles of art integrated learning

- Arts stimulate all senses and deep learning
- Learning is trans-disciplinary
- Learning is inclusive
- Learning must be de-compartmentalized
- Learning is actively built
- Learning must be experiential
- Student must evolve through the learning
- Collaborative teaching learning must be practiced

- Collaborative teaching is the key to integration
- Learning must result in development of problem solving and reflective skills

Art Integrated Learning as joyful learning

Arts are natural medium for free expression of one's imagination and thoughts where every learner has the freedom to be different and unique. Art Integrated Learning as pedagogy at school level provides creative space to every learner to explore, experience, express celebrate without worrying about the judgment. Here the learner is encouraged to experience art as a process and not worry about the product which helps them overcome the subject fear and enhances their joy of doing and learning. Arts also address the diverse learning needs and provide every learner with alternative means of expression where they can explore and experience a topic more deeply without pressures of outcome, which results in joyful learning.

Arts as an effective methodology

Three ways arts can be used as an effective methodology for learning in an integrated curriculum.

- learn *with* the arts
- learn *through* the arts
- learn *about* the arts

A student may learn *with* the arts; that is, explore subject matter with the aid of an artwork.

A student may explore subject matter *through* the arts by creating works of art that express his or her reflections concerning specific subject matter.

A student may learn *about* the arts as a subject in and of itself.

Learning *with* the arts

Learning *with* the arts occurs when they are introduced as a way to study about a particular subject. It may involve various artistic forms.

Learning *with* the arts might be an effective method to teach a unit on the civil rights movement to a middle school social studies class. The traditional school textbook describes certain key events and dates that put the civil rights movement in a historical context. Most likely, the text includes speeches by Martin Luther King, Jr. and Robert F. Kennedy. The teacher may use the text, but in addition, she may introduce children to the songs of the civil rights movement.

Learning *through* the Arts

Learning *through* the arts is a method that encourages students to grapple with and express their understandings of subject matter through an art form. Let's return to our middle school social studies class for an example. The students have now read about the civil rights movement in their textbook and listened to many songs from that time. There has been a certain amount of class discussion, but the teacher is not sure the student have a grasp on the events and importance of the

movement. She devises a way through the arts for her students to work with the knowledge. She invents a number of characters who could have been living at that time, each with a different perspective, and asks her students to form small groups and create a mini-drama depicting the meeting of the characters. Now the students not only have a way to work with the material, but they have a form through which to express their understandings. They are learning *through* the arts and expressing their understandings in a vibrant, creative form.

Learn about the arts

Learning *with* and learning *through* the arts can lead to a desire to learn *about* the arts. There is no doubt that learning *with* and *through* the arts can provide a foundation for studying *about* the arts. It can also provide an incentive for students in creating their own artworks. For Example, second language learners become engaged in working with words and language *through* writing poetry. By learning literacy skills through writing their own poetry, children (in a fourth-grade classroom) became interested in poetry itself. After writing poetry almost all students began taking poetry books from the library on their weekly trips to choose reading material. The exercise of learning language skills through the arts led to a genuine interest in reading and interpreting poetry. Because the students were engaged in writing poetry, they had an experiential basis with which to approach poetry as an art form. They became poets, or acted as poets as a way to learn. So their interest in writing poetry evolved into something larger. They began reading and appreciating others' poetry, and sharing what they had read with their friends. As poets themselves, they also developed insights in critiquing poetry. On their own they were engaged in learning *about* poetry.

Stage Wise Learning Objectives in ALL

Learning through the arts can take place at all levels of schooling. Art integrated learning is experiential in nature and makes all children respond with their imagination and emotional strengths. The needs of children will vary with age, social contexts and ability.

- Pre – primary stage
- Primary stage
- Upper – Primary stage

Pre – Primary stage

At this stage children are both highly inquisitive and energetic. Creative activities such as drawing, painting, clay work, music are both appealing and engaging for young children. At this stage 'all education should be through the arts'. The objective of children's participation in visual and performing arts is to:

- Make learning joyful and engaging
- Encourage children to be aware of their environment through keen observation and unhindered exploration
- Promote sensitivity towards their environment

- Allow free emotional expression, communication and creative involvement
- Facilitate children to express freely and spontaneously

Primary stage

Art education at this stage needs to link with all subjects such that it becomes a tool of teaching-learning concepts. Art can play an effective role in strengthening the child's curiosity, imagination, and sense of wonder. They should have a positive impact on the skills related to intellectual, socio-emotional, motor, language and overall literacy. The objectives of AIL at primary level are to help children:

- Experience joy and eagerness to learn
- Learn to live in an inclusive environment
- Discover concepts of Mathematics and Science in the world around them
- Be aware of interdisciplinary connections
- Enhance observation, curiosity, exploration and creative and free expression
- Explore and understand body movement and coordination
- Develop expressive communication and critical thinking skills
- Foster an inquisitive attitude towards learning and knowledge
- Understand and regulate their emotions
- Create awareness of rich heritage and cultural diversity

Upper Primary stage

During this stage children are ready to comprehend more complex interconnections between concepts and the environment. AIL can allow children build on simple concepts as well as relate them with academic content meaningfully. Children also enhance the skill to work in groups and explore ideas together. The objectives of AIL at the upper primary level are to help children:

- Explore multiple perspectives of concepts
- Construct knowledge of themes, subjects and concepts and be aware of the interdisciplinary connections
- Develop a pluralistic approach and appreciate different possibilities
- Promote teamwork and mutual appreciation
- Enhance communication skills, language skills and problem solving skills
- Build sensitivity towards environmental and societal concerns
- Create art and apply their artistic skills in day-to-day activities.

- Learn inclusive practices of respect, care, empathy and compassion
- Foster socio-emotional competencies and cognitive competence
- Understand and regulate their emotions
- Create awareness of rich heritage and cultural diversity.

Assessment in arts integration

Assessment in arts integration reflects the rigorous expectations and criteria demanded of both learner and facilitator. It defines clear criteria for assessing student learning that deliberately aligns with parallel concepts that connect arts and content learning across disciplines. Its practice strives to authentically measure the learning achievement of the student as it is demonstrated through understanding of arts concepts that are applied to content learning. Arts integration practice assessment, like other forms of assessment, needs to be specific and measurable but must ultimately be evidence based. Arts integration practice assessment is often peer, teacher and self-generated using broad, open-ended, performance based measures that fosters reflective practice in connection to the arts through examination of content, process and product.

Assessment through art integrated learning helps the facilitator to move away from the traditional paper-pencil or oral and recall method towards a continuous and comprehensive assessment method which can help assess both the learning of the subject as well as the socio-emotional development of the student. It helps to democratize the process of assessment, in which students are offered multiple modes to express their learning. Hence, it becomes an effective tool for both competencies-based learning and to assess the competency-based learning.

An assessment alignment map outlines:

- the assessments we intend to use
- include a reason for why they are being measured
- clearly identifies what we're looking to achieve
- provides a way to reflect on whether or not that assessment was effective.

This makes assessment a process and not a product. If we go through the assessment alignment process, we are ensuring that we are choosing assessments that are truly measuring the standards we set out to teach. This brings back authenticity to the lesson and allows us to have richer and more meaningful data conversations.

Various tools and techniques

- Observation schedule
- Projects
- Portfolio
- Checklist

- Rating Scales
- Anecdotal Records
- Displays etc.

Observation schedule

Having good observation skill is an essential asset to a teacher and it is also a skill that can be developed by practice.

For practicing, always keep your eyes & ears open so as to observe every perception and activity of a child.

- How are they working?
- What is their behaviour with others?
- How are they using their resources?
- What are they creating & in which manner?

Watch them carefully during the process & their product of art works. This observation tool quickly helps you to identify the problem as well as the quality of work. A teacher can quietly observe what each child is trying to show in his work. The children may show many variations. There may be a novel way of presentation. They may show things which are even hidden from view. But in spite of that, the kind of expression is valid and should be accepted. Teacher need not interrupt it. It is useful to observe the child without the constant feeling that one is being assessed. It is useful to understand his/her feeling & thinking process, their ability and behaviour with peers. This evaluation can be given according to need and it can vary from child to child. This tool can be used when a child works individually as well as in a group. All activities can be assessed through observation.

Project

Project is a small activity that can be given at the end of the unit. This may be overview of the child's understanding of the concept taught. It requires students to undertake their own fact finding and analysis or gathering pictures, data, objects etc. By this, we can encourage children to explore the resources and surroundings. It will be helpful for deeper understanding and appreciating art. This tool is effective, when many different lessons have been taught. They are related to each other & where the learning builds from previous and present knowledge.

Portfolios

Evaluation shall be based on a review of the portfolios. It is a collection of the work done over a period of time, may be a term or a year. As the art activity progresses, you can place that art work in the portfolio. It tells the teacher how the child constructs knowledge and helps the teacher to decide on further strategies for teaching. Maintaining portfolios will prevent work from getting lost and also helps you in keeping records. At the end of session/ year one can get help from it for experience as a teacher and dealing with children.

Checklist

A practical tool for observation based record keeping is checklist. Check list can make it easier for the teacher to record information, while still being attentive to other children and art experience can be in process. A teacher can make checklists for different art activities based upon the objectives & criteria of that particular task. Checklist is a simple method for performing an evaluation. It is a systematic way of recording specific action that can help focus attention on particular aspect of an assignment. It is a list of criteria that the teacher thinks are important to observe in a child at a particular time. It is quick and easy to implement & provides specific information. It can be used either for self-evaluation or when the teacher has set objectives which he/she wants to assess in an objective manner.

Rating scale

Although the complexity of individual student development in art does not allow a teacher to repress by one single grade or mark but sometimes it is necessary to create numeric rating scales so that students can compare with their own previous status. Create a measurement scale to determine, how many points you want to award for the successful completion of work. You may wish to create a 3 point or a 5point scale. Rating scale is a numerical, verbal or graphic system for translating, judgement of quality or degree. This will make the assessment more objective & transparent. Some commonly used scales for evaluation are:

A – Excellent

B - Very Good and

C -Good

It is used to record & judge the quality of a child's work against specified criteria. Holistic rating scale requires a single overall assessment of a piece of work. Rating scale is particularly appropriate for examining,

- Evaluating levels of skill
- Understand attitudes & provide motivation

It is effective when an assignment requires various levels of work, thinking, analysis, creativity etc.

Anecdotal records

It is a short account of a particular incident or event especially of an interesting or amusing nature. It refer to a written description of a child's progress that a teacher keeps on a day to day basis. It provides observational narrative records of significant incidents in a child's life. It may be a historical or biographical record; these are the written observations word to word, action to action, what a child is doing or saying. In order to assess a child individually, a teacher can use this tool. He/ she can use this record to analyse children for their strengths and needs. It can help to change method of teaching or to improve teaching learning process. This tool can be used to make reports of the child's overall development over a period of time. The narrative gives a clear idea about the child's choices, interests & relationship etc. Anecdotal record should be written in a positive manner.

Display

Display is a means of communication. It can be used when group work has been assigned & we want to be shared with the rest of the class. This tool is useful for peer evaluation as well as self-evaluation. Children gain clarity of certain concepts through illustrative displays. It may enhance the sense of belongingness among teachers and children. They can feel pride in their work. It can be in the form of wall mounts or table top installations. A children's corner can also be set up in one section of the classroom.

Society

Sociologists define society as the people who interact in such a way as to share a common culture. The term *society* can also have a *geographic* meaning and refer to people who share a common culture in a particular location. For example, people living in arctic climates developed different cultures from those living in desert cultures. In time, a large variety of human cultures arose around the world.

Relation between art and society

The relationship between the arts and society is a symbiotic one: both will always hold up a mirror against each other. However, what may change with time are artistic mediums, creative expressions, and impact measurement methodologies.

Tolstoy comments that an artist is himself a man of society and he has to convey his feelings naturally to the other. But a burden of transmitting the idea to the commons will ultimately desolate the existence of the pieces of Dante, Milton, Shakespeare and Goethe except the mythological legends and folk songs. Realizing this fact he amended the theory of collaboration in this way that the function of arts is not to transmit feeling so that others may experience the same feeling that is only the function of the crudest form of art i.e. programmed music, melodrama and the like.

The real function of art is to express feeling and transmit understanding. The Greeks previously recognized this notion and thus Aristotle rightly observed that the purpose of drama was to purge out emotions a clue of peace and tranquility. He was of the opinion that realizing beauty can purify our emotions and beauty is defined as a moral goodness really a simple truth. There is undoubtedly an unchallenging inter-relationship between artist and community.

The artist is a member of society where he from his infancy to his adulthood is brought up and experiences his surroundings. But the individual character of the artist's work depends on his will to form that signifies the personality of the artist. Therefore the value of art will be based on his individuality, time and circumstances. The artist's relation with his audience will be an integral part of his aesthetic experience and that is why the artist should do his best to know well (truth). But one doubt arises whether audience are so elevated to justify the definition of Spinoza that Art is the labor of the artist in which he invites the community to participate.

Importance of art in the society

Art has existed for many years in our society. We have seen paintings in caves and rocks. However, many of us don't take art very seriously. We think it's something anyone can do. But art needs lots of creativity and is very important for our society for the following reasons. It is possible to develop a strong sense of community belonging with the help of art. It can bridge the gap between different

cultures. Art is a very important part of our culture and all kinds of artworks must be highly encouraged.

It is a natural behavior

Just like language is a natural behavior of expressing oneself, so is art. When children are young, they draw to express themselves. They try to draw something creative that reflects their thought process.

Media for communication

There are different types of language. We might not understand a particular language. But art is a universal form of communication. Everyone can understand it. With art, we can share our ideas and thoughts with other people.

It talks about culture and society

When you look at the paintings made in caves and rocks by the ancient people, it gives us an idea about their culture. So, art is a form of preserving culture. It reflects a society's beliefs, cultural values, etc.

Attracts tourism

People visit many places because of art, like the Tajmahal in Agra or Brihadeeswarar temple in Tanjore. Art doesn't only mean expensive things; these are architecture and sculpture as well.

Definition-Human development

Human development is "a process of enlarging people's choices", "and strengthen human capabilities" in a way which enables them to lead longer, healthier and fuller lives.

Art & Human development

Art and Human development describe a complicated web of factors affecting the fitness and well-being of men and women throughout the lifespan. Together, these elements yield cognitive and behavioral effects that can form the social and monetary instances of individuals, their stages of creativity and productivity, and common pleasures of life. Arts participation and arts schooling have been related to increased cognitive, social, and behavioral consequences in men and women throughout the lifespan.

The role of the arts in human development

The role of the arts in human development illuminates the creative essence of humanity. For human acts of creation stitch together the differently coloured threads of heart, mind and soul in each and every person. The bigger picture, in regard to what the human family holds in common, is evident in the similarities across cultures in creative human self-expression since the earliest image-making in rock paintings produced on every continent by our human ancestors. Those images represent the unity of the human species, in regard to the perennial wisdom that our life fundamentally is interwoven with the Divine above and Nature here on earth. In other words, something in the core of our consciousness, shown from the earliest moment of imagining and

recording our stories in visual symbols, demonstrated an innate recognition that human life is sustained by interrelationships with other life forms at multiple levels of energy. The overlooked fact is that the arts are central to the fuller development of every child. A range of ways of knowing through artistic activity can be awakened and developed. The development of the imagination, for example, is key to critical thinking and problem solving, both important life skills. It also is pertinent to all walks of life, whether the sciences, the business world, physical labour and more.

The arts, furthermore, do not necessarily need to be stand-alone curricula. Secondary school curricula should be more interdisciplinary. Examining a range of media (in media literacy activities), including art representations of Nature, could be compared to an ecological literacy approach in science curricula. For example, Art and ecological literacy are a natural fit, whether exploring what renowned artists are telling us about Nature or encouraging students to create artistic works that communicate their own new insights.

Self-expression

Self-expression is a display of individuality whether it's through words, clothing, hairstyle, or art forms such as writing and drawing.

Art and Self-Expression

Art is a universal language. It is one of the greatest means of self-expression. This is because art can communicate our thoughts and ideas in ways that other expressive outlets, such as verbal communication, fall short of doing. Self-expression involves any activity where we can transfer the energy from our thoughts and feelings into another form. And, usually, this makes us feel better.

The Importance of Self Expression

Self-expression is a way of interacting with others and the world around us. It is a personal way to communicate the true nature of our minds. It can give us an outlet that will help us to better deal with our feelings. A couple of the ways in which I convey, as well as, settle my emotions are through writing, singing, and playing my guitar. I do not do any of these activities to gain any sort of recognition or tangible reward. These art forms are my way of communicating how I feel and truly processing my thoughts in a healthy way.

The need for self-expression is an important part of our lives. When we don't express ourselves, we repress important parts of which we are and cause ourselves considerable struggle and lasting mental and emotional pain. Our frustration turns to rage. Our isolation turns to depression. Our restlessness turns to panic. Finding creative, healthy, productive ways to express ourselves, such as songwriting, poetry, visual arts, gardening, cooking, and even speaking out loud in support group meetings, can be the remedy to our painful, destructive patterns. Sobriety and recovery are wonderful roads to creative expression.

Keen Observation

Observation is more than simply seeing something, but rather a mental process involving both visual and thought.

“Keen observation is not passively watching but is an active mental process”, the eagerness and enthusiasm to watch.

Benefits in practicing Keen Observation:

- Gain more information
- Not blinded by the façade
- Become more patient

Art for sense of appreciation

Art appreciation, however, refers to the exploration and analysis of the art forms that we are exposed to. It can be highly subjective, depending on an individual's personal tastes and preferences, or can be done on the basis of several grounds such as elements of design and mastery displayed in the piece. Art appreciation also involves a deeper look into the setting and historical implication and background of the piece, a study of its origins.

Art is dynamic, with new trends and styles emerging at a fast pace. However, the final attempt of the artist is that it speaks to the viewer on a personal level and can be interpreted in a variety of ways. Art opens up the stream of subconscious and intends to personally touch every person that comes across it.

Art appreciation is extremely relevant for multiple reasons. It is a good way to understand the history behind the work, and the period from which the piece originated. Artists often reflect the problems that they face, and the issues of the society in their work. By analyzing and putting ourselves in the mind of the artist, we can better study how differently society functioned then, compared to now. We can empathize and relate to the problems they faced on a personal level.

Art is meant to stimulate thought and conversation between its viewers. By reflecting on a piece of art, we delve into our own experiences and nostalgia, thus a piece of art means something different to every person that comes across it. Art appreciation helps open up the mindset of the people, by listening to different perspectives and views as well as interpretations of the art, it encourages thoughtful conversation and the understanding that there is more than one approach to everything.

It is important to foster art appreciation and analysis, as it helps us value the art in how it appeals to us and what it means to each person. It delves into the history and the story behind the art, as well as a look into the lives of the artists. It enables one to critically analyze a work, along lines of design, mastery and techniques. Most importantly, however, art appreciation stimulates thought and analysis provokes an individual to look past what meets the eye and open our mind to the views of others.

UNIT – VIII

PLACE OF VISUAL ART AND PERFORMING ARTS IN TEACHING

Visual arts

Arts created primarily for visual perception is known as Visual arts.

Creative art whose products are to be appreciated by sight, such as painting, sculpture, and film-making (as contrasted with literature and music) is called visual art. Visual art is the art you can see, touch and feel in material form.

Aesthetics in visual art

Any human activity, group or personal besides purely utilitarian purpose involves fine ways of thinking and acting which are considered universally important. To put it simply, this kind of feeling and the ways of expressing it in visual or performing mode are known as aesthetics. It is a science and theory of art. Art is the heart of aesthetic activity. In it human activity turns to be artistic activity, which has produced immortal masterpieces of everlasting value to mankind. Landscape painting known as nature painting or landscape-gardening or garden sculpture draws our mind towards the environment. By this act we become closer to nature. Aesthetic activity can be seen in everyday life. A person can grow as a fine personality with a sense of appreciation in art. Through this kind of attitude an artistic culture is evolved. The visual art created in historical times shows the taste of the person who commissioned it as well as the creator. We know about the Mughal emperor who built TajMahal and other structures, which tell us about the taste of the times and the purpose of creating a great piece of visual art. Several theories have been developed to interpret art and they fall under the study of aesthetics.

Need of Visual arts education

- Visual arts education provides for creative and aesthetic experiences through exploring, investigating, experimenting, inventing, designing and making in a range of media.
- It promotes observation and ways of seeing and helps the child to acquire sensitivity to the visual, spatial and tactile world and to aesthetic experience.
- It channels the child's natural curiosity for educational ends: the development of perceptual awareness helps the child to enjoy and interpret the visual environment and art works and can facilitate learning in all areas of the curriculum.
- Creative achievements in art contribute to a sense of personal identity and self-esteem and help to create cultural awareness and empathy.
- Visual arts activities enable the child to make connections between the imaginative life and the world and to organize and express ideas, feelings and experiences in visual, tangible form. In drawing, painting, constructing and inventing, the child assimilates and responds to experience and tries to make sense of it.

Visual arts curriculum

The visual arts curriculum comprises interrelated activities in making art and in looking at and responding to art. It presents a range of activities in perceiving, exploring, responding to and appreciating the visual world. Perceiving involves looking with awareness and understanding of the visual elements and their interplay in the environment and in art works. This awareness is fundamental to the development of visual expression and to the child's personal response to creative experience. Making art involves two and three-dimensional work in a range of media.

Appreciating promotes understanding of the inherent qualities in art works and aesthetic enjoyment. In developing the programme, the expressive or making activities are balanced with opportunities to see and to make a personal response to visual art forms of different styles, periods and cultures. Regional craft traditions and their modern developments, as part of the national heritage, are among those art forms.

Different forms of visual art

The visual arts are art forms that create works that are primarily visual in nature.

- Drawing
- Painting
- Sculpture
- Printmaking
- Design
- Crafts
- Photography
- Ceramics
- Video
- Film making
- Architecture.
- Applied arts such as industrial design, graphic design, fashion design, interior design and decorative art.

Classifications of Visual Arts

1. Two-dimensional or Pictorial

- Drawing and Painting
- Collage Making
- Printing
- Photography
- Computer graphics

2. Three-dimensional

- Clay modelling and pottery

- Carving and sculpture

Drawing

Drawing is one of the oldest forms of human expression within the visual arts. It is generally concerned with the marking of lines and areas of tone onto paper/other material, where the accurate representation of the visual world is expressed upon a plane surface. It is essentially a technique in which images are depicted on a surface by making lines. It is a form of visual art in which one uses various drawing instruments to mark paper or another two-dimensional medium. Instruments include graphite, pencils, pen and ink, various kinds of paints, inked brushes, colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, and various metals. Digital drawing is the act of using a computer to draw.

Painting

Painting, the expression of ideas and emotions, with the creation of certain aesthetic qualities, in a two-dimensional visual language. It is the practice of applying paint, pigment, color or other medium to a solid surface (called the "matrix" or "support"). The medium is commonly applied to the base with a brush, but other implements, such as knives, sponges, and airbrushes, can be used.

In art, the term *painting* describes both the act and the result of the action. The support for paintings includes such surfaces as walls, paper, canvas, wood, glass, lacquer, pottery, leaf, copper and concrete, and the painting may incorporate multiple other materials, including sand, clay, paper, plaster, gold leaf, and even whole objects. It is an important form in the visual arts, bringing in elements such as drawing, composition, gesture, narration, and abstraction. Paintings can be naturalistic and representational, photographic, abstract, narrative, symbolistic, emotive, and/or political in nature.

Sculpture

Sculpture an artistic form in which hard or plastic materials are worked into three-dimensional art objects. It is the branch of the visual arts that operates in three dimensions. It is one of the plastic arts. Durable sculptural processes originally used carving and modelling, in stone, metal, ceramics, wood and other materials but, since Modernism, there has been an almost complete freedom of materials and process. A wide variety of materials may be worked by removal such as carving, assembled by welding or modelling, or moulded or cast. Sculpture in stone survives far better than works of art in perishable materials, and often represents the majority of the surviving works from ancient cultures, though conversely traditions of sculpture in wood may have vanished almost entirely. However, most ancient sculpture was brightly painted, and this has been lost. Sculpture has been central in religious devotion in many cultures, and until recent centuries large sculptures, too expensive for private individuals to create, were usually an expression of religion or politics.

Printmaking

Printmaking is the process of creating artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting. Except in the case of monotyping, the process is capable of

producing multiples of the same piece, which is called a print. The images on most prints are created for that purpose, perhaps with a preparatory study such as a drawing. A print that copies another work of art, especially a painting, is known as a "reproductive print".

It is an art form consisting of the production of images, usually on paper but occasionally on fabric, parchment, plastic, or other support, by various techniques of multiplication, under the direct supervision of or by the hand of the artist. Such fine prints, as they are known collectively, are considered original works of art, even though they can exist in multiples.

Benefits of visual arts

- Provide help in school tasks
- Improve coordination skills
- Learning from real artists
- Paying attention & responsibility
- Decision-making & determination skills
- Critical Reflection
- Collaboration
- Creativity
- Communication
- language development
- self-esteem

Performing arts

Performing art is a form of creative activity that are performed in front of an audience, such as drama, music, and dance.

Performing arts refer to the forms of art where an artist uses his own face, body and presence.

The artist uses their own body, face and presence as a medium.

It is something which is performed, seen and heard.

Fine arts, visual arts and the performing arts

The Fine Arts are those artistic/creative arts which are created by the artists mainly for appreciating and enjoying the loveliness of the nature or the things belonging to the nature.

Visual arts are those which are created primarily for visual perception.

Performing Arts are those arts which are performed using certain talents/skills by the performers before the public audience.

Fine arts and visual arts, the artists use paint, canvas, and other materials to create the art objects; on the other hand, for the performing art, a performer uses his/her voice or specific bodily gestures to present artistic expressions or entertain the audience.

Different types of performing arts

- Music
- Dance
- Theatre
- Puppetry
- Mime
- Opera
- Spoken word

Dance

“Dance is a form of unsullied joy and entertainment”- Gurudev Rabindranath Tagore.

Dance is a form of performing arts that refers to the art of moving the body rhythmically and usually in accordance to music. It is used as a form of social interaction and expression, or it is commonly presented in a performance or spiritual setting. It is also seen as a form of nonverbal communication, a type of communication where words are not used. Definitions of what dance is really all about usually varies in each culture, society or person. It is the expression of the intellect, emotions, and the body using energy, shapes, patterns, actions, and gestures aesthetically. Some people considered even the movement of the leaves as a form of dance while some even considered martial arts, like karate, as one form of it. Dance can also be social, participatory, and performed for an audience. It can as well be erotic, ceremonial or competitive in purpose. Nowadays, dancing has evolved into many styles. These styles include ballet, break dancing, and krumping. Nevertheless, each type of dance, whether what style, has something that is common. It does not only involve the usage of the human body kinetics and flexibility but also physics.

Music

Music is a form of art whose medium is silence and sound. The word "music" was derived from the Greek word "mousike" which means the art of the muses. The common elements of music include rhythm, pitch, dynamics, timbre and texture. The performance, creation, significance and definition of this art depend on the social context and culture. Music can range from organized composition up to improvisational music to aleatoric forms.

Music can be assorted into different genres or subgenres, although the divisions of these genres are usually vague and subtle. It is also said that there is a very strong connection between mathematics and music. To a lot of people who belong to various cultures, music plays an important part in their lives. Music is usually associated with the way of life of different kinds of people across the land. Through exposure to various historical, cultural, and contemporary styles of music, students learn to

hear, feel, and examine the thoughts and feelings of what others have communicated through their music and songs.

The making of music is a thoughtful practice involving formal and informal knowledge. It requires the development and practice of sensory skills, the manipulation and translation of complex symbol systems, and the understanding of the component parts and of the “whole” within the composition.

Theatre

The art form concerned with writing, producing, directing, performing and presenting dramatic texts such as plays. The term also refers to the art form discipline of drama concerned with the theory and practice of drama. The term "drama" comes from a Greek word meaning "action", which is derived from "I do". Dramas can be performed on stage, on film, or the radio. Dramas are typically called plays, and their creators are known as “playwrights” or “dramatists.”

Opera

Opera is a form of performing arts wherein musicians and singers perform a dramatic work that combines text, which is called the libretto and musical score. This form of art is a popular part of the Western classical music tradition. The art incorporates a lot of elements of spoken theatre, including scenery, acting and costumes. Sometimes it also includes dance. The performance in an Opera is usually done in an opera house. It is also accompanied by either a musical ensemble or an orchestra. Opera originated in Italy by the 16th century and it soon spread to the rest of Europe as it gains popularity. Various musicians in Europe developed a lot of ways in flourishing this form of art and made it even more popular.

Mime

Mime is a form of silent art that involves acting or communicating using only movements, gestures, and facial expressions. Mime is a form of drama where the action of a story is told only through the movement of the body. A person performing mime is also called a mime. Theatrical technique of suggesting action, character or emotion without words, using only gesture, expression and movement.

Puppetry

Puppetry is a form of theatre or performance that involves the manipulation of puppets – inanimate objects, often resembling some type of human or animal figure that are animated or manipulated by a human called a puppeteer. Such a performance is also known as a puppet production. The script for a puppet production is called a puppet play. Puppeteers use movements from hands and arms to control devices such as rods or strings to move the body, head, limbs, and in some cases the mouth and eyes of the puppet. The puppeteer sometimes speaks in the voice of the character of the puppet, while at other times they perform to a recorded soundtrack.

Spoken word

Spoken word is often used as an entertainment or musical term, referring to works that are intended to be performed by a single person who will speak by himself naturally. Musically, this is different

from rapping for the latter involves rhythm while spoken words do not follow such. Spoken words is said to be more akin to speaking or narration.

Teaching

Teaching is to instruct or train someone.

It is the profession of someone who teaches.

Someone who teaches is a teacher or an instructor.

Art

Art is the result of an act of human creativity, where the material is selected or shaped to convey an idea or emotion. It's a part of what makes us human a form of expression. Art is an expression of feeling, belief, and character. It is a skill acquired by experience, study, or observation.

Concept of teaching

Teaching is a process in which one individual teaches or instruct another individual. Teaching is required to bring specific changes in a person according to the needs of his society and environment in which he is living. It is considered as the act of imparting instructions to the learners in the classroom situation. It is watching systematically. Teaching is one of the world's largest professions. To be a teacher implies one has completed some type of formal training, has specialized knowledge, has been certified or validated in some way, and adheres to a set of standards of performance.

Characteristic of teaching

Teaching is a social and cultural process, which is planned in order to enable an individual to learn something in his life.

- Teaching is a complete social process
- Teaching is giving information
- Teaching is an interactive process
- Teaching is a process of development and learning.
- Teaching causes a change in behavior.
- Teaching is art as well as science.
- Teaching is face to face encounter.
- Teaching is observable, measurable and modifiable.
- Teaching is skilled occupation
- Teaching facilitates learning
- Teaching is both conscious and an unconscious process.

- Teaching is from memory level to reflective level.
- Teaching is a continuum of training, conditioning, instruction, and indoctrination.

Teaching as profession

Teaching is a profession. It is seen as the noblest profession around the world. It is the career that receives the highest respect in the society. Teachers prefer to be identified by their profession. It is the mother of all professions. It requires immense passion to share knowledge with others. Audiences will be of different mindsets, egos, emotions, and feelings. To reach out to them is a big challenge for educators. Teachers must create a conducive environment in the classroom to ensure that the transfer of knowledge takes place from one person to another or to a group. They must arouse interest in students, develop curiosity in them, and engage them effectively to accomplish the teaching goals and objectives.

Definition of Drama

A drama is defined as a piece of literature of which the intended purpose is to be performed in front of an audience.

Aristotle used the term 'drama' to describe poetic compositions that were 'acted' in front of audiences in a theatron. He identified different types of composition within this category, including comedy and tragedy.

Elements of drama

The elements of drama include plot, character, dialogue, action, conflict, staging and theme.

Plot

Plot means the arrangement of the events in a story, including the sequence in which they are told, the relative emphasis they are given, and the causal connections between events. Plot is the series of events that take place in a play. There are six stages in a plot structure:

- Initial incident
- Preliminary event
- Rising action
- Climax
- Falling action
- Denouement or Conclusion.

For the dramatic purpose plot means plan, scheme or pattern. It may be defined as a pattern of events- the way in which events are organized. It has to do with internal relation of events or the way incidents are combined or unified to produce an 'organic whole'. The events have to be formed into a plot. It is also narrative of events, the emphases on causality. Plots could be infinite or limitless, but their significance have no limits and that's why Aristotle said that plot is the soul of

tragedy. According to Aristotle action in drama is complete in itself. It has a beginning, a middle and an end.

Character

Character is the next important element of the drama. We can't imagine the drama without characters. Characters are persons like the men and women we see around us but sometimes unreal and supernatural types of characters are also present. Plot and characters are inseparable part because when we read plays for their plots to find out what happens- we also read them to discover the fates of their characters. Characters in drama can be classified as a major, minor, static and dynamic, flat and round. A major character is an important figure at the center of the play's action and meaning. Supporting the major character are one or more secondary or minor characters, whose function is partly to illuminate the major characters. Minor characters are often static or unchanging; they remain essentially the same throughout the play.

Dialogue

In its widest sense, dialogue is simply conversation between people in literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama. As a specific literary genre, a 'dialogue' is a composition in which characters debate and issue an idea. The dictionary tells us that; "dialogue is a conversation between two or more persons real or imaginary". According to the critics of drama reading drama means reading dialogue. Dialogue is a very significant element. Dialogue reveals the nature of character and also gives us information about his relations with the person spoken to or of the person not present when the conversation takes place. Dialogue contributes to forward the action of the drama

Action

Drama is different from other genres of literature. It has unique characteristics that have come about in response to its peculiar nature. Really, it is difficult to separate drama from performance because during the stage performance of a play, drama brings life experiences realistically to the audience. It is the most concrete of all genres of literature. When you are reading a novel, you read a compact form or in a condensed language. The playwright does not tell the story instead you get the story as the characters interact and live out their experiences on stage. In drama, the characters/actors talk to themselves and react to issues according to the impulse of the moment. Drama is therefore presented in dialogue.

Conflict

The conflict can be the protagonist's struggle against fate, nature, society, or another person. Conflict is not compulsory but necessary element of the drama. Conflict brings interest in the story. Conflict means some kind of struggle of competition. It is the conflict that makes the drama appealing. Without it the drama becomes monotonous, not interesting at all. Conflicts are of two types.

- Internal conflict
- External conflict.

Internal conflict deals with man versus self it is also called as a psychological conflict. External conflict deals with following types man vs man, man vs society, man vs nature, man vs supernatural-God, ghost, monsters, spirits, aliens etc, man vs fate- fight for choice, fight against destiny., man vs Technology- computer, machines, etc. Conflict is the very essence of drama. It enlightens life and grants dignity and worth to human life. In modern drama the conflict centers round the philosophical beliefs that life is meaningful and the experience that such meaning does not really exist.

Staging / Stage Directions

Drama is distinct from other literature because it is performed in front of an audience by actors to tell a story, along with the use of a set, lighting, music, and costumes. Stage Directions are guidelines, suggestions, given by the dramatist in the script of the play. They are the guidelines for the producer and the author wishes to be. Stage directions in earlier drama were pure and simple. They gave the outline of the scenery of the play and broad directions to the actors. Stage directions establish a link between the reader and the dramatist. In the dramatic literature of the past the chorus took care of these functions. In modern drama through the medium of the stage directions the dramatist attempts to exercise his control on the production. Theater artists bring the playwright's vision to life on the stage. The audience responds to the play and shares the experience.

Theme

From experiencing a play and examining the various elements of a play we derive a sense of its significance and meaning. We use the word theme to designate the main idea or point of a play stated as a generalization. Because formulating the theme of a play involves abstracting from it a generalizable idea, the notion of the theme inevitably moves away from the very details of character and action that give the play its life. This is not to suggest that it is not rewarding or useful to attempt to identify a central idea or set of ideas from plays, but only that we should be aware of the limitations of our doing so.

Educational drama

Educational drama is defined as "drama in which there is no external audience, no prepared script, and in which the teacher frequently takes on roles with students" - Wilhelm&Edmiston,

It utilises skills across the range of dramatic activity, everything from teacher-in-role to normal theatrical conventions of audience and spectator. They espoused that every teacher in every subject area, no matter what his or her background, should consider making drama a part of their teaching repertoire. Particularly rooted in the field of education, drama is effective in deepening students' comprehension in the area of social justice because it serves as a vehicle for deeper understanding of concepts and culture through enactment, dialogue, and exploration.

Drama-Based Pedagogy (DBP)

DBP is a collection of teaching tools (including activating dialogue, theatre games as metaphor, image work, and role work) designed to be used in conjunction with classroom curriculum. The beauty of these techniques is that they easily engage students and immediately help create an environment for focused inquiry and cross-curricular learning opportunities. It uses active and

dramatic approaches to engage students in academic, affective and aesthetic learning through the form of dialogue, meaning-making in all areas of the curriculum.

In addition, these techniques support a variety of learning styles and will keep your students actively involved in the learning process. The use of drama as a teaching tool across the curriculum first gained popularity in the US in the 1920s as “creative dramatics.” Over the years, teachers in countries around the world have continued to experiment with and further develop these invaluable teaching tools.

The American Alliance for Theatre and Education (AATE) defines drama-based learning strategies (which includes creative drama and drama-in-education) as “an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences.” Other terms for drama-based pedagogy include:

- creative drama
- informal drama
- creative play acting
- improvisational drama
- educational drama
- role drama
- process drama.

Drama mirrors the ways in which children learn through their early experiences of dramatic play. As a more structured kind of improvisational role-playing, Drama-based pedagogy generates and cultivates many cognitive skills.

Function of Drama

Dramas serve the function of entertainment for the audience. While reading a story is powerful, watching the story be performed by actors adds a level of realism to the work. In the age of binge watching, many people enjoy spending leisure time watching dramas specifically in the forms of movies or television.

It’s long been understood that a study of drama at the elementary, middle and high school level helps students improve in a wide range of areas, such as self-confidence, self-esteem, self-expression, communication, collaboration, interpersonal skills, aesthetic awareness and, last but not least, imagination.

In addition to the various skills in written and verbal education mentioned above, participation in drama programs even had a positive effect on dropout prevention and overall academic achievement.

Need of teaching drama

- Drama has an important role to play in the personal development of our students.
- The skills and qualities developed by students in drama, such as teamwork, creativity, leadership and risk-taking are assets in all subjects and all areas of life.
- Drama stimulates the imagination and allows students to explore issues and experiences in a safe and supportive environment.
- It is vital to create an atmosphere of security, trust and concentration.
- Drama promotes self-esteem and provides all students with a sense of achievement regardless of academic ability.
- It's about social skills, communication skills and having fun we learn by doing!

Types of Drama Pedagogy (Linear)

There are two types of drama methodologies that are adopted by teachers depending on the class, the competence of the teacher and the content that is being taught.

1. Linear drama methods – these are designed with a clear beginning, middle & end.
2. Process-oriented drama (also referred to as ‘holistic drama’ or simply ‘process drama’) is open-ended, only with a skeletal structure of activities designed to evolve based on participants’ input throughout the lesson.

1. Linear Drama

Linear approach to drama is generally preferred by a teacher initiating drama into the classroom for the first time. With this structure, drama activities are primarily planned and outlined by the teacher before involving the students into the dramatic playing. This tends to give the teacher a great control while allowing the students to give their creative inputs. The linear drama session resembles a recipe, with a series of steps that produce a selected learning outcome.

The core techniques used by teachers through the linear drama approach to facilitate their student’s learning are:

- Side-coaching
- Spotlighting & Sharing
- Storytelling
- Improvisation

Side-coaching

In this technique the teacher facilitates learning of skills without stopping the action of the lesson. These skills help the learner gain more awareness of the drama, the character, the plot. It also helps the learner develop a certain metacognitive awareness of what she is doing while enacting a certain part. As a teacher it is important to ensure while using the technique of side-coaching, students

don't get distracted. A very good example of side coaching that we often see while working with students in drama groups is telling the student to focus their attention on the audience, look to the audience and not look on the floor. We give these instructions as the drama progresses and learners process these instructions and adapt to them while performing the drama.

Spotlighting & Sharing

Another technique that is commonly used in linear drama is spotlighting. This technique allows participants to informally view other participants' work, take inspiration from other ideas, and safely share moments of work in progress. The idea of using 'spotlight' technique is to help learners learn from others expressions or techniques. During a 'spotlight' all other participants freeze except the participant on whom the spotlight is on. For example, in a bazaar scene, the teacher may put the spotlight on a roadside hawker due to the intensity of expressions that he is depicting; other performers of the scene are able to either appreciate the performance or give suggestions to improve.

Another technique used often is sharing. Sharing is similar to spotlighting as far as the experience is concerned, but the only difference is the spotlighting happens during the process of drama while sharing happens at the end of the performance. While using this technique the facilitator is able to integrate reflective questions into the drama learning experience

Storytelling

Although stories are integral to every drama, using the technique of storytelling is what makes character unique in the drama. When a learner is using the art of storytelling in drama she is able to bring life into the character and 'get into the skin' of the character. She is able to make the whole experience of the drama vivid for the audience. She takes care to pay attention to pitch, rhythm, pace, volume, gestures, facial expressions, and eye contact. She allows the voice to set the mood of her expressions and in the process adds life to the character.

Improvisation

Another commonly used technique in linear drama is allowing students to improvise adding their own dramatization at the moment. This means the students won't get any rehearsal time and these actions are done at the spur of the moment. As a teacher it is very important to allow for improvisations especially when the group of students are in a higher class or have attained certain mastery this will enable students to always keep the excitement of learning alive. Another very interesting point to remember is that if any student improvises during the drama session, other students have to learn to adapt to the improvisation. This could be an interesting activity in itself where one student improvises and other students follow the cue – the result could be an entire new plot.

Process-oriented Drama

We aware that linear drama is more about skills related to drama that not only complement to the curricular areas but also are helpful in our day-to-day life activities. Process-oriented drama focuses on learning about life through the dramatic methods. It is an extremely participative method where the participants and facilitators both shape the drama. Process oriented drama techniques treat

learning as a holistic learning experience without breaking the experience into activities. It involves allowing the learner to experience the entire learning process as a continuum rather than having a beginning, middle or end part. Some of the techniques in practice with Process-oriented drama include:

- Mantle of the Expert
- Facilitation
- Role Play
- Simulation

Mantle of the Expert

The method was propounded by Dorothy Heathcote. In this method the participants work in a collaborative environment and share their area of interest. Once the area of interest has been identified the group develops a fictional world where each participant plays a specific part and the group explores their interest collectively. In this fictional world, each participant generates and takes the ownership of expert roles. It is generally difficult to use this methodology with subject areas, but is a wonderful approach for studying social issues. Sometimes facilitators encourage students to produce tangible material like leaflets, booklets, and brochures that details their work.

Facilitation

In this technique, the leader follows a very democratic approach and helps guide the drama without steering the drama towards a certain direction. Facilitators basically maintain control and safety in the learning environment.

The technique requires facilitators to possess quick thinking skills, listening skill, empathetic attitude and flexibility and adaptability in dealing with contributions of the participants.

Role Play

Role-play is any speaking activity when you either put yourself into somebody else's shoes, or when you stay in your own shoes but put yourself into an imaginary situation. Imaginary people - The joy of role-play is that students can 'become' anyone they like for a short time! The President, the Queen, a millionaire, a pop star the choice is endless! It is a pedagogy that been used in a wide variety of contexts and content areas. Essentially, it is the practice of having students take on specific roles - usually ones in which they are not familiar - and act them out in a case-based scenario for the purpose of learning course content or understanding "complex or ambiguous concepts"

Simulation

Simulation is an imitation of the real world experience. In process-oriented drama, the facilitator can develop simulations either based on real or imaginary events. It is a form of experiential learning. It is a strategy that fits well with the principles of student-centred and constructivist learning and teaching. Simulations take a number of forms. They may contain elements of:

- a game

- a role-play, or
- an activity that acts as a metaphor

Regional art

India had always been known as the land that portrayed cultural and traditional vibrancy through its conventional arts and crafts. The 29 states and 7 union territories sprawled across the country have their own distinct cultural and traditional identities, and are displayed through various forms of art prevalent there. Every region in India has its own style and pattern of art, which is known as folk art. Other than folk art, there is yet another form of traditional art practiced by several tribes or rural population, which is classified as tribal art. The folk and tribal arts of India are very ethnic and simple, and yet colorful and vibrant enough to speak volumes about the country's rich heritage.

Folk art in India apparently has a great potential in the international market because of its traditional aesthetic sensibility and authenticity. The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs. Some of the most famous folk paintings of India are the Madhubani paintings of Bihar, Patachitra paintings from the state of Odisha, the Nirmal paintings of Andhra Pradesh, and other such folk art forms. Folk art is however not restricted only to paintings, but also stretches to other art forms such as pottery, home decorations, ornaments, cloths-making, and so on. In fact, the potteries of some of the regions of India are quite popular among foreign tourists because of their ethnic and traditional beauty.

Moreover, the regional dances of India, such as the Bhangra dance of Punjab, the Dandiya of Gujarat, the Bihu dance of Assam, etc, which project the cultural heritage of those regions, are prominent contenders in the field of Indian folk art. These folk dances are performed by people to express their exhilaration on every possible event or occasion, such as the arrival of seasons, the birth of a child, weddings, festivals, etc. The government of India, as well as other societies and associations, have therefore made all efforts to promote such art forms, which have become an intrinsic part of India's cultural identity.

Tribal art, like folk art, has also progressed considerably due to the constant developmental efforts of the Indian government and other organizations. Tribal art generally reflects the creative energy found in rural areas that acts as an undercurrent to the craftsmanship of the tribal people. Tribal art ranges through a wide range of art forms, such as wall paintings, tribal dances, tribal music, and so on.

Drama for creative expression

It is an imaginative activity, original and has a value. When a student composes a song, writes a poem, choreographs a dance, writes lyrics of a song, sketches a landscape, invents games, invents words, builds sets for a theatre performance, or improvises a piece of music with peers, the student has a chance to imagine, wonder, create, and learn.

When children are involved actively in an interesting art or drama activity, then they are able to make a little more sense of the experienced world and their evolving place in it, by manipulating materials, by playing with ideas, and through exploring impulses, feelings and emotions. In such learning situations, children are able to use their imagination to transform knowledge and

understanding. The experiential approach used is not exclusive to art education but many art educators have promoted this approach. Prentice (2003) suggests that 'central to learning in art is the concept of lived experience. Understanding is created and recreated through a process of construction and reconstruction of events.

Local artist

Every artist is local to their particular town or city as a local artist. So what is really implied when we say local is a local audience (permanent or temporary), who is physically existing or viewing artwork in the same city or town as the person who made the work.

There is no unifying theme to regional artists' work: some explore the environment they work in, some focus on the social fabric of their location, while others ignore their surroundings entirely.

Regional artist

Geographically speaking, a regional artist is anyone living and practicing art in a regional location. This includes large regional centres, small towns, villages and the bush.

Relationship of regional Art in elementary education

At the elementary level awareness of regional arts helps;

- To sensitize the children about the pluralistic cultural legacy of India awareness of local crafts.
- To recognize and promote traditional and contemporary art and art pieces.
- To promote handicrafts, cottage industries and self employment activities by appreciating the skills of crafts persons and respecting their contribution to the society. This will instill a sense of social responsibility towards preserving art and our common heritage.

Interactions with Artisans

Looking at the socio-economic and cultural diversity of the country, it would be all the more essential for the schools, parents and teachers to be able to use the local regional arts traditions both visual and performing in the developmental stages of school education. All the schools should provide experience to children to work with the community, beyond the four walls of the school (NCERT, 2008). One way of doing this is to provide opportunities to children to interact with local artisans. Artisans invited from the community or from far off areas can conduct workshops and help students in learning about our culture. Theoretical understanding about designs, does not help in learning them. Working with our hands makes us aware of different patterns, symbols and also connects with our culture. When we see any traditional design in a art work, we observe various geometrical shapes, motifs, colours and learn about their meaning in a particular art work and through them we connect with the culture.

In schools, students can be made to connect with art work by:

- inviting artists for workshops on madhubani paintings, warli art, weaving, embroidery work, puppet making, pottery, tie and dye, candle making and ceramic making etc.;

- encouraging students for making rangoli and alpana during various celebrations at home or school;
- creating mosaic work on walls by using glass, stone and tiles;
- celebrating 'State weeks' or 'State day' in the school where students of every house can depict folk dance, art forms related to state theme allotted to that house.

Arranging lively meetings of students with artists and creators and exposure to their works and cultural environments are other ways of making students aware of their culture. These activities help them become aware of the basis of the practice of art, and their cultural environment. They develop a deeper understanding of artistic works.

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Role of a Teacher in Encouraging Creative Expression

A teacher must understand that creativity is a process and they need to open their all channels of allowing, accepting and turning over some control to the children themselves. Moran (1988), suggests that teachers should:

- Emphasize process rather than product. Let children explore, experiment and make mistakes, correct themselves and then finally arrive at something. The process is more important in this case.
- Provide a classroom environment that allows children to explore without undue restraints. Therefore, a teacher must allow students in open-ended tasks so that they can engage in experimentation, role-play, problem-finding and problem solving.
- Adapt to children's ideas rather than trying to structure the children's ideas to fit the adult's.
- Accept unusual ideas from children by suspending judgement of children's divergent problem solving.

- Use creative problem solving in all parts of the curriculum, Use the problems that naturally occur in everyday life.
- Allow time for children to explore all possibilities, moving from popular to more original ideas.

Drama for Self-realisation

The highest goal of any art form is 'self-realisation' – knowing, observing, awareness, and its growth a living and growing conscious individual. Different forms of art including drama, helps the learners in self-expression followed by discovering themselves meaningfully especially when the environment is safe and supportive. Different art forms such as paintings, songs, ceramics, puppet making may mean different things to different people. Art making embraces emotions which could be happy, love filled feelings or sad, feeling neglected and uncared or unheard. And in a society where we are scared of expressing our true emotions, art provides an escape.

According to Oscar Wilde, *art is the most intense mode of individualism that the world has known*. Therefore, art can help a person in exploring and discovering new things about him/her.

According to Eisner, "Among all the fields of study in our schools, the arts are the forefront in the celebration of diversity, individuality, and surprise"

It still holds true after one and a half decade in a society where there are pressures to express feelings, emotions and thoughts in a way that challenges, celebrates, appreciates and respects individual's expression as well as others who may or may not have the same perspective. The arts generate a way to communicate and make meaning in a diverse world. Different art forms help in refinement of human nature – evolving from lower to higher forms of energy.

Self-actualisation

The term 'self-actualisation' was first introduced by Kurt Goldstein. It refers to realizing one's full potential, expressing one's creativity, pursuit of knowledge and desire to give society back are some examples of self-actualisation.

According to Carl Rogers (1951), self-actualisation is the basic drive in personality development. Self-realisation means to know oneself. Both terms mean to realise the potential of man but self-actualisation takes world view into consideration whereas self-realisation considers inner self as world. A person should receive unconditional positive regard an uncritical acceptance and feeling of warmth, which enables the person to be true to his or her feelings. This is not a creed of pure selfishness, however other goals which should be obtained include congruence, and empathic understanding. Therefore, the ultimate goal is that everyone should be allowed the freedom to express themselves and be true to themselves without hurting others.

Rogers argues that often desires are compromised, and people are forced into doing things they may not like doing because that is the only way they will obtain affection or reward from authority figures, such as parents or teachers. This is known as conditional positive regard (i.e. positive responses will only be given for certain acts). Such situations can create an internal conflict. Their ideal self is thereby determined by others based on these conditions, and they are forced to develop

outside of their own true actualising tendency; this contributes to incongruence and a greater gap between the real self and the ideal self.

Evaluation in art education

Evaluation in art education is undertaken to recognize progress of children in various areas and identify areas which need further learning. At the elementary level a teacher need not focus on the fine skills and knowledge of any art form. Children are supposed to express them according to their capacity and thinking. Freedom should be given to them to imagine, explore, innovate and then express. One has to look at evaluation with the perspective of :

- Individual creativity
- Expression and the feeling that it conveys to us.
- Child's intention behind the art work
- Whether the purpose of the activity has achieved its goal
- To which scale
- Did the activity make any difference to the child's thinking?
- How is the art work fulfilling to the need of a child?
- How can he/she improve the work quality?

Significance of evaluation in arts education

"Evaluation is the systematic assessment of the worth or merit of a child's task. Everything the child thinks, expresses needs to be evaluated. It is the process of finding out the extent to which the desired changes have taken place. It is a part and parcel of teaching learning process. According to 'Vygotsky', "the job of an educator is to take the child from her 'present level' to 'potential level'." Periodic evaluation of children is important to determine whether the students are getting the benefits from the art activities. At the end of an art activity a teacher needs to get the feedback. Hence the purpose of evaluation is to find out the progress the child has made over a period of time like:

- Knowledge of a particular subject.
- Creative experience of visual/performing art.
- Creative expression of one's perception of concepts.
- To assess the change that occurred in the child's personality.
- To identify individual and special needs and requirements in a child's being.
- To support & improve children by making them release their potential.
- To provide suitable environment to help them develop their creativity.

- To enhance confidence of the children by appreciating their achievement & communicate the same to their parents.
- To plan teaching learning situations in a more suitable way.

Arts assessment

Good assessment in arts education requires many of the same things that assessment in any content area requires. Good arts assessment needs time to be thoughtfully implemented, professional development for teachers using and administering the assessments and alignment with district, state or national standards in the arts. Good arts education assessment supports and develops teacher instruction and student learning.

- “Doing” and “making” are critical components of arts education. Arts *knowledge* is assessable and so is the *process* of making art as well as the *artwork* itself. Each of these components knowledge, process and production is intertwined, and each needs to be represented and accounted for in the assessment system.
- Arts education assessment is authentic. In other words, it examines students’ work much like “real world” work is assessed. While pencil-and-paper testing may have a role, much of arts assessment is based on more complex and in-depth examinations of student work. Strategies that accomplish authentic assessment include portfolios, personal reflection and critique.

Areas for assessment would include:

- the child’s ability to choose and use materials, tools and media for a particular task or project, effectively and with originality.
- the child’s expressive use of visual media in compositions and in developing form the quality of the child’s responses to art works, and his/her ability to make connections between his/her own work and the work of others
- the child’s approach to and level of involvement with a task
- the child’s contribution to group activity

Four myths about arts education assessment

- Success in the arts is subjective
- It is all about the end product
- Teachers can just tack on assessment to their arts instruction
- Assessment is contradictory to the artistic process.

CONTRIBUTIONS MADE BY CONTEMPORARY THINKERS ON ART AND EDUCATION

Rabindranath Tagore

Life Sketch

The myriad minded genius and Asia's first Nobel Laureate, Rabindranath Tagore is the philosopher who imprinted some thought providing ideas on my mind. Tagore was born on 7th may 1861 in Calcutta as the fourteenth son of Maharishi Devendranath. He had early education at home by a tutor. He attended University College in London, but returned before completing his studies. He developed taste for English literature and he was only twenty when his first collection of poems was published. His writings include more than one thousand poems and two thousand songs in addition to a large number of novels, short stories, dramas and philosophical tests. It was at the age of forty that he started a school of his own in Bengal. In this school he gave name and local habitation to his dynamic idealism. The school known as Shantiniketan Ashram, became in 1921 the world famous Vishwahrati a seat of International University seeking to develop a basis on which the culture of the east and west may meet in common fellowship.

In 1909 his world famous work Gitanjali was published and he went to England in 1912 with it. Next year he was awarded the Nobel Prize for Literature. The Calcutta and the oxford university's conferring honored him by conferring on him the honorary degree of doctorate. He made notable contributions to religious and educational thought, politics and social reform, moral regeneration and economic reconstruction. Thus Gurudev, the poet Laureate of India, a great thinker, philosopher and a teacher, staunch patriot, and above all a noble heart who lived the whole humanity- a perfect man the bard of Bengal died on 7th August, 1941.

Major ideas of Tagore

Tagore was a realist and an idealist too. According to Dr.Ratha Krishnan, the soul of ancient India is mirrored in Tagore's writings. It embodies all the ancient ideals of religion, philosophy and art. As a true religious in spirit, his spiritual journey was guided by the Upanishads, the traditional Hindu spiritual scriptures. He speaks of the immanent Brahman, the supreme reality, an all – suffusing force that transcends personality and any sort of description. The idea is that all things in the cosmos are only temporal manifestations of Brahman. Tagore exhorts, let us find god, let us live for the ultimate truth which emancipates us from the bondage of the dust and gives as the wealth, not of things but of inner urge, not of power, but of love". An implicit philosophy can be seen in Tagore's poetry. The entails seeing oneself as the bride of God with a submission to and adoration of the divine bridegroom. A powerful Hindu thinker, his Upanishadic notions permeate his works and he has been elevated in the minds of Indians to a sort of poet – sage.

According to Tagore, the aim of education is self-realization. It means the realization of universal soul in one's self. It is a process which cannot be realized without education. He

synthesizes the ancient Vedantic traditions with the modern western scientific attitude in formulating the goal of education.

Tagore's views on different aspects of education

The aim of education according to Tagore is creative self-expression through physical, mental, aesthetic and moral development. He stressed the need for developing empathy and sensitivity and the necessity for an intimate relationship with one's cultural and natural environment. He saw education as a vehicle for appreciating the richest aspects of other cultures, while maintaining one's own cultural specificity.

"The highest education is that which does not merely give us information but makes our life in harmony with all existence."

Meaning of education: Education is short of the highest purpose of man, the fullest growth and freedom of soul. To the child, the environment will provide an ever-ready back ground for its spontaneous activity. Our true education is possible only in the forest through intimate correct with nature.

Freedom of mind: The objective of education is the freedom of mind, which can only be achieved through the path of education.

Children as children: It is a mistake to judge by the standards of grownups. Adults ignore the gifts of children and insist that children must learn through the same process as they do. This man's most cruel and most wasteful mistake. Children's subconscious mind is more active than their conscious intelligence.

Discipline and Freedom: Living ideals cannot be set into clockwork arrangement. Tagore wrote, I never said to them; don't do this, or don't do that I never punish them. An ideal school is an Ashram where men have gathered for the highest end of life. Tagore observed to give spiritual culture to our boys was my principal objective in starting my school at Bolepur.

Living contact between the teacher and the taught: In teaching, the guiding should be personal love based on human relations. In education, the teacher is more important than the method. The teacher is Guru. He is to guide and stimulate the students. He remarked, a teacher can never truly teach unless he is still learning himself. A lamb can never light another lamb unless it continues to burn in its own flame. So a teacher must always be teacher.

Tagore's contribution to modern education

Tagore was fully dissatisfied with the prevalent system of education at that time and called the schools as factories of rote learning. Then he advocated the principle of freedom for an effective education. He said that the children should be given freedom so that they are able to grow and develop as per their own wishes. A man through the process of education should be able to come out as a harmonious individual in time with his social set-up of life. He suggested creative self-expression through craft, music, drawing and drama.

Tagore's major contribution to modern education is the establishment of Shantiniketan at Bolepur, in 1901. The school which was modeled on the ancient ashrams grew into a world university called ViswaBharati. It is an abode of peace where teachers and students live together in a spirit of perfect comradeship. The motto of the institution is 'where the whole world forms its one single nest. It has open spaces and atmosphere of freedom surrounded by natural environment. It is open to, all irrespective of country, race, religion, or politics. It is

centred around simple living and high thinking and has spiritual and religious atmosphere. In Tagore's philosophy of education, the aesthetic development of the sense was as important as the intellectual; and music; literature; art, and dance were given great prominence in the daily life of the school.

Santhiniketan and Viswabharathi

As an alternative to the existing forms of education, he started a small School of education in 1901. Later this school was developed into a university and rural reconstruction centre, known as ViswaBharati, where he tried to develop an alternative model of education that stemmed from his own learning experience. Students at Santhiniketan were encouraged to create their own publications and put out several illustrated magazines. The children were encouraged to follow their ideas in painting and drawing and to draw inspirations from the many visiting artists and writers. The main characteristics of the Santhiniketan School are the following.

- It is a community school where there is no distinction of caste and creed.
- Co-educational and residential institution.
- It is a self-governing institution – has a dairy farm, post office, hospital and workshop.
- It is based on the concept of freedom of the mind.
- Mother tongue is the medium of instruction.
- It is studied in natural surroundings and it provides for manual labor.

Ananda Kentish Coomaraswamy (A.K. Coomaraswamy)

Ananda Kentish Coomaraswamy was born in Colombo, Ceylon, now Sri Lanka, to the Ceylonese Tamil legislator and philosopher Sir Muthu Coomaraswamy of the aristocratic Vellalar Ponnambalam-Coomaraswamy family and his English wife Elizabeth Beeby. His father died when Ananda was two years old, and Ananda spent much of his childhood and education abroad. He is described as "the groundbreaking theorist who was largely responsible for introducing ancient Indian art to the West." He was concerned with the meaning of a work of art within a traditional culture and with examining the religious and philosophical beliefs that determine the origin and evolution of a particular artistic style. A careful scholar, he also established an art historical framework for the study of the development of Indian art.

Deeply influenced by William Morris (1834–1896), the British craftsman, author, and humanitarian socialist, Coomaraswamy toured the island, making observations and taking photographs that became the substance of his first major nongeological publication, *Mediaeval Sinhalese Art* (1908). The book was a pioneering effort to inventory and interpret a traditional and inherently religious art.

Coomaraswamy also published *Myths of the Hindus and Buddhists* (1913) and *Buddha and the Gospel of Buddhism* (1916). The latter is an early and graceful summary of Buddhism for general readers, published in an era that had seen few if any studies of its quality. Essays from this period were collected a few years later for his first American publication, *The Dance of Shiva*. It is a collection of 14 essays. Coomaraswamy had recently moved to the United States, and this widely read book established his popular reputation there as an authority on Indian culture.

Accepting a curatorial post at the Boston Museum, which acquired his unique collection of Indian painting, Coomaraswamy now entered his period of rigorous scholarly effort. His work in the 1920s is epitomized by two publications, the multivolume *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston* and his *History of Indian and Indonesian Art*. Both works of exact scholarship in art history were written as a much-needed service to the field he had helped to found.

Coomaraswamy is regarded as one of the three founders of Perennialism, also called the Traditionalist School. Several articles by Coomaraswamy on the subject of Hinduism and the perennial philosophy were published posthumously in the quarterly journal *Studies in Comparative Religion* alongside articles by Schuon and Guénon among others.

AnandaCoomaraswamy repeatedly stresses on the ideal of education than a mere system of education. As an idea, education should “draw out or set free the characteristic qualities of the taught.”

In *Memory in Education*, he says that culture “in the East has been only secondarily connected with books and learning; it has been a part of life itself.” From this, it wouldn’t be incorrect to say that culture is the agglomeration of the education of several centuries. That is, any national culture is shaped by the education it receives.

He emphasizes that the “distinction between wisdom and knowledge must never be forgotten,” which reminds us of T.S. Eliot. Wisdom, according to Coomaraswamy is therefore the “true end of education.” He quotes Knox speaking about the culture of the people of Ceylon: "Ordinary Plowmen... do speak elegantly, and are full of compliment... there is no difference between the ability and speech of a Countryman and a Courtier." Coomaraswamy quotes a Sinhalese proverb, "Take a ploughman from the plough and wash off his dirt and he is fit to rule a kingdom," and attributes this astonishing feature to the existence of a national culture not dependent on a knowledge of reading and writing. He laments throughout these essays that this treasure has been lost almost forever thanks to English education. The most visible wound of this is that we have to read our own literature in a foreign language. That the glut of Mahabharatas written today by Indian authors is in English is an admirable effort. Yet almost none of these authors have read the original in Sanskrit—or in their vernacular tongue—because they don’t know the language.

Herbart Read

Herbert Read (1893–1968), was an English anarchist, poet, and critic of literature and art. Herbert Read was born on a farm in Kirbymoorside, North Riding of Yorkshire. He descended from a long line of yeoman farmers. His first ten years Read spent there at Muscoates Grange.

Selected works:

Education Through Art, The Education of Free Men, Education for Peace, Art and Evolution of Man, The Philosophy of Modern Art etc.

In a series of books, such as *The Meaning of Art* (1930), *Art Now* (1933), and *Art and Society* (1937) Read argued for 'organic form' and the need for art in education. Read had adopted ideas from Freud, Jung, Hegel, Schiller, and Marx. He had developed disgust for the ugliness of industrialism, and denied that there is a "necessary connection between beauty and function". The contributions of visual art educational practices arts, for peace and sustainable education. Read pointed out that in *Education through Art* he was reviving in the context of a contemporary world a theory of aesthetic education, neglected by modern educators, which Plato has presented long ago in *The Republic* and *The Laws*. Like Shelly's attitude to Plato, Read's was always ambivalent, and while in *Education Through Art*, written for a general audience, he talked of Plato somewhat uncritically, in *The Education of Free Men*, written in the following year for an anarchist press, he was careful to point out that Plato, like Hegel, was a totalitarian, and that the Platonic insights into education had to be considered on their own merits, apart from the way Plato might choose to manipulate them in the interests of an authoritarian political order. In *The Education of Free Men*, indeed, Read remarks that his "criticism of Plato would charge him with abstracting from the natural process, making of it a measured pattern, and thereby destroying its quality of spontaneity, which in the human personality is the quality of spiritual freedom." Read received several awards, including Erasmus Prize (1966) for contributions to European culture. He was president of the Institute of Contemporary Arts, president of the British Society of Aesthetics, and trustee of the Tate Gallery, among other positions. Read died on June 12, 1968.

Elliot Eisner

Eisner was born in Chicago, Illinois on March 10, 1933, to a family of Russian Jewish immigrants. His father, Louis Eisner, was born in the shtetl of Pavoloch in the Russian Empire (now Ukraine), and immigrated to America in 1909.

Selected works:

The Arts and the Creation of Mind, *Cognition and Curriculum Reconsidered*, *Kind of Schools We Need : Personal Essays*, *The Arts and the Creation of Mind*, *The Art of Educational Evaluation : A Personal View*, *Arts Based Research*, *Educating Artistic Vision* etc.

Curriculum

"The curriculum is a mind-altering device," says Elliot Eisner in his book "The Arts and the Creation of Mind" Yale University Press, 2004. Curriculum describes the activities that have

been selected, sequenced and otherwise organized in order to give direction to the cognitive development of students.

Eisner continues: “When policymakers define a curriculum for a school (or classroom), they are also defining the forms of thinking that are likely to be promoted in the school. They are in effect, laying out an agenda for the development of mind.” The curriculum is the description of a set of activities that brings relevance and vitality to the classroom. The outcome of applying a curriculum is to improve the quality of the programs defined by that curriculum. Curriculum is content. Curriculum is also a collection of values in the form of learning activities over time. It is about what any group of policymakers or curriculum planners thinks is important in a particular field of study. It includes the “essential understanding” the “big ideas” of that field. It may take some time and attention to come to an agreement on those ideas, but the discussion will be extremely valuable and the resulting decisions about what is included will be better understood and more likely to represent a consensus of points of view. The curriculum is about what is included because not everything can be included. Hard choices need to be made and those choices are an indicator of their significance to those who make policy and design curriculum. “Curriculum” has levels from the broad-based district point of view, to the decisions of the classroom teacher about what will be taught over a specific period of time. Eisner identifies three kinds of curriculum, in broad terms.

1. Explicit curriculum
2. Implicit curriculum
3. Null curriculum.

The Explicit Curriculum

The explicit curriculum, Eisner defines as, “The formal program of the school, the program that is planned, taught, and graded. This curriculum consists of the subjects that virtually everyone acknowledges are being taught in one way or another.” The explicit curriculum includes all of the disciplines for which there are adopted frameworks and content standards, such as English/ Language Arts, Mathematics, Science, History/Social Studies, Foreign Languages, Physical Education and, of course, the Visual and Performing Arts. However, it is clear upon any examination “The curriculum is a mind-altering device.” Within the explicit curriculum, the value placed on particular curricular areas can be measured by the time allowed for students to engage with the discipline. Time is the currency of value in most schools. Time spent is also determined by what a district defines as “core curriculum.”

Implicit Curriculum

Eisner says of the implicit curriculum, “Classroom ambiance, school norms, models of assessment, and the like teach implicitly. It is the implicit curriculum that endures while sections of the explicit curriculum change over time; a unit on printmaking in visual arts or the westward movement in social studies is here today and gone tomorrow. The features of the implicit curriculum continue.” The implicit curriculum can take the form of ESLRs, or Expected School wide Learning Results developed by a district that reflect the broadest kinds

of learning outcomes. Many times the implicit curriculum is contained in a district's vision or mission statement. The implicit curriculum is highly dependent upon school culture, and how teachers transmit or do not transmit these values to their students. There may be fine-sounding statements regarding these ideas such as "all students can learn," that do not play out in the classroom of a teacher who does not believe this to be true. Broad-based outcomes usually have to do with developing characteristics that will serve the students well in the world beyond school. That begins with being academically prepared, but goes beyond that to ideas about informed citizenship, and positive habits of mind such as creativity, fairness, and tolerance.

Null Curriculum

There is also another curriculum; one that Eisner calls the "null curriculum." "What is not taught can be as important in someone's life as what is taught, whether explicitly or implicitly. The null curriculum constitutes what is absent from the school program, what students in schools never have the opportunity to learn." This idea of the null curriculum has great implications for the arts. The null curriculum, like the explicit and implicit, is still a reflection of the values of the community, parents and educators of a district. A curriculum has intended outcomes. It has goals and objectives for student learning. It reflects some kind of rational planning about what those goals will be, across and within disciplines offered by the district. A curriculum defines the important things that students are expected to learn. In California, curricula are guided by the adopted content standards of a particular discipline, and the tests are supposed to reflect what the standards are asking students to learn. Content standards put the outcomes into operational terms. The specific "big ideas" or "enduring understandings" can be determined for each discipline, through the work of curriculum committees, using multiple resources, including of course, the standards. Developing a curriculum for the visual and performing arts faces the same issues as developing curriculum for any of the disciplines. Curriculum is intended to define the learning experience for learners of all ages.

As Eisner comments on curriculum: "I do not believe that there is one sacrosanct version of arts education. Different programs are suitable or appropriate for different populations and the values that the community embraces. There is not 'one size fits all' curriculum for a nation as diverse and as large as ours. Intelligent curriculum planning takes into account such differences and uses them to inform its own policymaking and construction processes."

Eisner coined the term "cognitive pluralism" as among the orientations to curriculum. This perspective highlights the idea that students should be afforded opportunities to learn and communicate their understandings through various forms of representation.

UNIT X

ART AND CRAFT IN EDUCATION

Definition of Art

'Art' is an expression and application of imagination, feelings, thoughts, ideas or any other human creativity, in a visual form, having aesthetic and emotional value. It includes painting, sculpture, drawing, photography, architecture, etc. It is an open-ended, unstructured form of work; that cannot be reproduced. 'Mona Lisa,' the famous painting, made by Leonardo Da Vinci is a great example of it. A piece of art has an intended meaning that provokes a person's feelings. It has a limitless expression and endless interpretation, which depends on the person.

Definition of Craft

The term 'craft' implies an activity involving skill and experience in the creation of handmade tangible objects that fulfil a particular purpose. It is defined as the production of those objects that have utility for people. The purpose can be decorative or functional or both, depending on the use. Craft is a product of the mind; that attracts people. It is a learned ability, which is acquired by a person through regular practice. It includes things made by hands like bird houses, mats, woven baskets, embroidery, blankets, handbags, candles, jewellery, pottery, glass work and so on.

Differences between Art and Craft

Art is a creative merit that comes from within. Craft is skilled work, wherein there is an application of technique, which people learn through much practice.

Art is described as an unstructured and open-ended form of work; that expresses emotions, feelings, and vision. Craft denotes a form of work, involving the creation of physical objects, by the use of hands and brain.

Art relies on artistic merit whereas craft is based on learned skills and technique.

Art is well known for serving an aesthetic purpose. On the other hand, craft serves human objectives.

Art gives particular attention to ideas, feelings and visual qualities. Conversely, craft gives stress on the right use of tools and materials, and the application of technique.

There is a flow of emotion in art, which emerges from heart and soul. In contrast, the craft is the product of the mind.

Craft can be quantified easily which is not in the case of art.

The duplicability of art forms is not possible while craft forms can easily be copied.

Art is the consequence of an individual's innate ability. On the contrary, craft is the result of learned ability and experience.

Types of Craft

There are hundreds if not thousands of different varieties of handicrafts. The following list of crafts is included merely for illustrative purposes.

Textiles

Appliqué, Crocheting, Embroidery, Felt-making, Knitting, Lace-making, Macramé, Quilting, Tapestry art, Weaving.

Woodcraft

Wood-carving, Wood-turning, Cabinet making, Furniture making, lacquer ware.

Paper craft

Paper Modelling, Collage, Decoupage, Origami paper folding, Papier-mâché.

Pottery and Glass Crafts

Ceramics (earthenware, stoneware, porcelain), Mosaic Art, Glass Beadmaking, Glass Blowing, Glass Etching

Jewellery

Includes metalwork involving processes like embossing, repoussé work, engraving, enamelling, granulation and filigree decoration. For more, see: Jewellery: History, Techniques.

Regional(local) art and craft

Art originating among the people of local reflecting their own traditional culture.

It reflects traditional art forms of diverse community groups ethnic, tribal, religious, occupational and even geographical. It is the work of a community of unschooled artists keeping alive the traditions specific to its particular culture. Folk artists traditionally learn skills and techniques through apprenticeships in informal local community settings. It does have its own aesthetics but they are not governed by the principles of proportions and rhythms. In visual art it is primarily utilitarian and a decorative media which includes the usage of cloth, paper, clay, wood, fibres, metal and more.

Relationship of local Art and Craft in elementary education

At the elementary level awareness of regional arts and crafts helps;

- To sensitise the children about the pluralistic cultural legacy of India awareness of local crafts.
- To recognise and promote traditional and contemporary art and art pieces.
- To promote handicrafts, cottage industries and self-employment activities by appreciating the skills of crafts persons and respecting their contribution to the society. This will instil a sense of social responsibility towards preserving art and our common heritage.

Socially Useful Productive Work (SUPW)

Socially Useful Productive Work is a "purposive productive work and services related to the needs of the child and the community, which will be proved meaningful to the learner. It was introduced in 1978, by the Ministry of Education to promote Gandhian values and educational ideas of Mahatma Gandhi. SUPW aims to help develop among the students the habit to work as a community,

encourage community thinking, increase awareness of scientific advancements and develop a scientific outlook. The training acquired in the classroom is expected to help students to solve day-to-day problems of the community.

Recommending education through craft, Mahatma Gandhi said, "The core of my suggestion is that handicrafts are taught not merely for production work but for developing intellect of the pupils". This idea was taken forward by the Kothari Commission (1964–66), which suggested introduction of 'work experience' in education. Subsequently, after the recommendations of '**Ishwarbhai Patel Committee**' (July, 1977), which first coined the term 'Socially Useful Productive Work' or SUPW.

Meaning of socially useful productive work

Socially useful productive work is defined as purposive, meaningful, manual work resulting in goods or services which is useful to the society. The first word "SOCIALLY" emphasizes that the child who has attained a minimum level of education should be able to function efficiently in his community both in respect of social skills and also in terms of the adjustment to the immediate group.

The second word "USEFUL" stress that the work should lead something that is useful to the child and also to the community or society in terms of returns. By "PRODUCTIVE" it is meant that the product or service should be a useful addition to the existing resource or practices of education. "WORK" means the efforts directed to an end.

Purposive meaningful socially useful productive work activities can be drawn from the work situations that occur in the form in schools and in the community. In the area of health and hygiene, shelter, clothing, cultural and recreation. Community work and social service as per the local needs and available facilities, interest and capacities of the students or pupils. Socially useful productive work activities should be so designed , planned and implemented that through the participants in their activities to the pupils.

Develop deep work concern for the community and the environment, a sense of belongingness, self-reliance, discipline, honesty, sympathy and helpfulness through dedication to the wider loyalties of national development. Develop competencies required to become a useful member of the society.

Major aims of socially useful productive work

- To dissociate learning from its bookish character and relate it closely to socially useful productive work and the socio economic situations of the country.
- To inculcate values and positive attitudes like self-reliance, dignity of labor, co-operation, helpfulness etc...
- To solve the ever growing problem of unemployment by imparting training for self-entreprenship.

Objectives of socially useful productive work

- To acquainted children with the world of work and service to the community to develop in them a sense of respect for manual work and to develop dignity of labor.

- To develop a desire to be a useful member of the society and contribute their best to the common good.
- The cultivation of positive attitudes towards team work and socially desirable values like self-reliance, dignity of labor, tolerance, co-operation and sympathy.
- To develop them in a spirit to participate in productive work as they go from one work to another and thereby enable them to a while they learn.
- To develop them understanding the participants involved in various form of work.
- To provide opportunity for creative self-expressions and for the development of problem solving ability.
- To enable people to participate and perform manual world individually or collectively.

Relevance of socially useful productive work

Socially useful productive work was introduced in schools for providing practical, useful, productive, socially relevant and educative activity. It is based on social philosophy of humanism, equality, secularism, decentralization, and self-discipline. It emphasizes the removal of class distinction between manual work and other works. Development of socially relevant values and attitudes making the children sensitive to the needs, aspiration and problems of the society.

Activities under socially useful productive work

SERVICE

- i. Survey on socially relevant issues
- ii. Free tuition
- iii. Literacy classes
- iv. Awareness programmes
- v. Campus cleaning and beautifications
- vi. Cleaning public places

PRODUCT

- i. Gardening of medicinal plants and ornamental plants
- ii. Organic farming
- iii. Craft or art work
- iv. Book binding
- v. Soap making/ candle making
- vi. Stitching and embroidery

Indian Festivals and its Artistic significance

The spirit of India is expressed year round in festivals as diverse as the country's land- scapes and as lively as its people. Enthusiastic celebrations of gods and goddesses, saints and prophets, history, culture and the advent of new seasons occur almost daily throughout the country. By taking part in these colourful festivities, you will see the vitality of India today as it embraces the traditions of its fascinating past. India is well known all over the world as a country of cultural and traditional festivals as it has many cultures and religions.

One can enjoy the festival celebration in India every month. As it is a secular country full of diversity in the religions, languages, cultures and castes, it is always crowded with the people involved in the fairs and festivals celebration. People from each religion have their own cultural and traditional

festivals. Some of the festivals are celebrated by the people of all religions in the entire nation. Each and every festival is celebrated uniquely in different ways according to the rituals, beliefs and its significant history behind. Each festival has its own history, legend and significance of celebration. Indian origin people in the abroad also celebrate their cultural festival with a lot of passion.

India is a country with example of unity in diversity as it contains people of various religions like Hindu, Muslim, Sikh, Jain, Christian and etc. Some of the festivals are celebrated at national level whereas some of are at regional level.

Hindu Festivals

Lohri, MakarSankranti, VasantPanchami, Holi, Ganesh Chatutrthi, RakshaBandhan, Janmasthanmi, NavratraDussehra and Diwali etc.

Muslim Festivals

Ramazan, Bakrid etc.

Christian Festivals

Christmas, Easter, Good Friday etc.

Diwali

Diwali, one of the most prominent Hindu festivals of India, is celebrated with a lot of pomp and show. During this festival of lights, houses are decorated with clay lamps, candles, and Ashok leaves. People wear new clothes; participate in family puja, burst crackers, and share sweets with friends, families, and neighbours.

Holi

Also known as the festival of colours, holi is one of the famous festivals of India, celebrated with a lot of fervour across the country. On the eve of Holi, people make huge Holika bonfires and sing and dance around it. On the day of Holi, people gather in open areas and apply dry and wet colours of multiple hues to each other, with some carrying water guns and colored water filled balloons.

Dussehra

Dussehra, also referred to as Vijaydashami, is also among the most famous festivals of India. It is celebrated in different forms countrywide. Ramlila(enactment of scenes from Ramayana) is held everywhere for 10 days. It's culminated with "RavanDahan" – the burning of huge effigies of Ravana, Meghnath and kumbhakaran which is a real spectacle to see.

Bathukamma

Bathukamma is a festival that is celebrated for nine days during navrathri. It starts on MahalayaAmavasya and ends on AshwayujaAshtami (also called 'Pedha/SadhulaBathukamma'). 'Bathukamma' in telugu, is to ask the 'goddess to come alive'. Preparing a Bathukamma is a folk art.

MakarSankranti

MakarSankranti is one of the most auspicious days for the Hindus, and is celebrated in almost all parts of the country in myriad cultural forms, with great devotion, fervor& gaiety. The festival of MakarSankrant traditionally coincides with the beginning of the Sun's northward journey (the Uttarayan) when it enters the sign of Makar (the Capricorn). It falls on the 14th of January every year according to the Solar Calendar. Lakhs of people take a dip in places like Ganga Sagar&Prayag and pray to Lord Sun.

Christmas

This festival celebrates the birth of Jesus Christ and promotes love, tolerance and brotherhood. People love to decorate the tree and their homes and bring gifts for family members during this time.

Eid

This prominent festival is celebrated by Muslims all over the world. It is celebrated in the fasting month of Ramzan and people enjoy with delicious food, new clothes and prayer ceremonies.

Importance of arts and crafts is for a child's development

Develops motor skills

Most arts and crafts activities involve moving hands and fingers and so they help in developing fine motor skills in kids. Even simple activities like coloring with pencils or holding a paintbrush helps to strengthen the muscles and learn fine motor control.

Creativity

Arts and crafts develop your kid's creativity which is an important skill throughout their lives. Because creativity focuses on the process of forming new ideas through exploring, discovering, and imagining. Doing something creative lets children express their own feelings.

Self-esteem

Arts and crafts activities give your child a sense of achievement and allow them to improve their confidence. Studies also have shown that when children participate in art activities with peers, the feedback they give to each other builds their self-respect. Making art is a great way to learn from mistakes.

Vocabulary

Arts and crafts in education allow children to expand their essential vocabulary. They will not only learn the names of different shapes and colors but also become aware of different patterns and figures. Thus, we encourage children to participate in activities such as reading together, playing word games etc. to achieve success in reading comprehension and related word recognition skills.

Sharpen decision-making skills

One of the important benefits that arts and crafts give children is improving their decision-making skills. Facing artistic challenges will help children learn to make effective decisions.