



**NETAJI SUBHAS OPEN UNIVERSITY**

**B. Ed. Spl. Ed. (M.R./H.I./V.I.)-ODL**

**PERFORMING AND  
VISUAL ARTS**

**D-18**

**B. Ed. Spl. Ed. (M. R. / H. I. / V. I)-  
ODL Programme**

**AREA - D**

**D - 18 : PERFORMING AND VISUAL ARTS**



**A COLLABORATIVE PROGRAMME OF  
NETAJI SUBHAS OPEN UNIVERSITY  
AND  
REHABILITATION COUNCIL OF INDIA**



**AREA - D**  
**DISABILITY SPECIALIZATION**  
**COURSE CODE - D - 18**  
**PERFORMING AND VISUAL ARTS**

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The Self Instructional Material (SIM) is prepared keeping conformity with the B.Ed.Spl. Edn.(MR/HI/VI) Programme as prepared and circulated by the Rehabilitation Council of India, New Delhi and adopted by NSOU on and from the 2015-2017 academic session.

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**Mohan Kumar Chattopadhyay**  
Registrar



## **Netaji Subhas Open University**

### **From the Vice-Chancellor's Desk**

Dear Students, from this Academic Session (2015-17) the Curriculum and Course Structure of B. Ed.- Special Education have been thoroughly revised as per the stipulations which featured in the Memorandum of Understanding (MoU) between the Rehabilitation Council of India (RCI) and the National Council for Teacher Education (NCTE). The newly designed course structure and syllabus is comprehensive and futuristic has, therefore, been contextualized and adopted by NSOU from the present academic session, following the directives of the aforesaid national statutory authorities.

Consequent upon the introduction of new syllabus the revision of Self Instructional Material (SIM) becomes imperative. The new syllabus was circulated by RCI for introduction in the month of June, 2015 while the new session begins in the month of July. So the difficulties of preparing the SIMs within such a short time can easily be understood. However, the School of Education of NSOU took up the challenge and put the best minds together in preparing SIM without compromising the standard and quality of such an academic package. It required many rigorous steps before printing and circulation of the entire academic package to our dear learners. Every intervening step was meticulously and methodically followed for ensuring quality in such a time bound manner.

The SIMs are prepared by eminent subject experts and edited by the senior members of the faculty specializing in the discipline concerned. Printing of the SIMs has been done with utmost care and attention. Students are the primary beneficiaries of these materials so developed. Therefore, you must go through the contents seriously and take your queries, if any, to the Counselors during Personal Contact Programs (PCPs) for clarifications. In comparison to F2F mode, the onus is on the learners in the ODL mode. So please change your mind accordingly and shrug off your old mindset of teacher dependence and spoon feeding habits immediately.

I would further urge you to go for other Open Educational Resources (OERs) -available on websites, for better understanding and gaining comprehensive mastery over the subject. From this year NSOU is also providing ICT enabled support services to the students enrolled under this University. So, in addition to the printed SIMs, the e-contents are also provided to the students to facilitate the usage and ensure more flexibility at the user end. The other ICT based support systems will be there for the benefit of the learners.

So please make the most of it and do your best in the examinations. However, any suggestion or constructive criticism regarding the SIMs and its improvement is welcome. I must acknowledge the contribution of all the content writers, editors and background minds at the SoE, NSOU for their respective efforts, expertise and hard work in producing the SIMs within a very short time.



**Professor (Dr.) Subha Sankar Sarkar**  
Vice-Chancellor, NSOU

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ODL Programme**

**D-18  
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Open University**

**D-18  
PERFORMING AND  
VISUAL ARTS**

## **D-18 □ PERFORMING AND VISUAL ARTS**

<b>UNIT-1 : INTRODUCTION TO ART AND ART EDUCATION</b>	<b>9-17</b>
<b>UNIT-2 : PERFORMING ARTS: DANCE AND MUSIC</b>	<b>18-26</b>
<b>UNIT-3 : PERFORMING ARTS: DRAMA</b>	<b>27-33</b>
<b>UNIT-4 : VISUAL ARTS</b>	<b>34-41</b>
<b>UNIT-5 : MEDIA AND ELECTRONIC ARTS</b>	<b>42-50</b>





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## **Unit I □ Introduction to Art and Art Education**

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### **Structure**

- 1.1 Introduction**
- 1.2 Objectives**
- 1.3 Art and Art Education : Meaning, Scope and Difference**
  - 1.3.1 Meaning**
  - 1.3.2 Scope and difference**
- 1.4 Artistic Expression: Meaning and Strategies to Facilitate**
  - 1.4.1 Meaning**
  - 1.4.2 Strategies**
- 1.5 Art Therapy : concept & application to students with & without disabilities**
  - 1.5.1 Concept**
  - 1.5.2 Application:**
- 1.6 Linking Art Education with Multiple Intelligence**
- 1.7 Understanding Emerging Expression of Art by Students**
- 1.8 Let us sum up**
- 1.9 Check your progress**
- 1.10 References**

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### **1.1 Introduction**

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Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep." (Scott Adams). Art and education effect each other and even have some common areas. The child comes to the world with an innate capacity to learn. Art and Art education helps a child to blossom like a perfect flower with all its colour and beauty.

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## **1.2 Objectives**

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- After completion of the unit, you will be able to
- Know about your own regional art forms
- Understand how art helps learning creatively
- Comprehend the scope of art education
- Understand the relationship between curricular experience and art activities
- Analyze different parts of art to make use in education

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## **1.3 Art and Art Education : Meaning, Scope and Difference**

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### **1.3.1 Meaning**

Art and art education is related with aesthetics part of human development. There is no universally accepted definition of art though. Art is related with beauty but that's very vague as concept. What is art can be understood by variety of activities under the area of art.

So, what is art ?

Origin of the term art is in Latin word "ars" meaning skill or craft. This origin sums up that art is a body of knowledge which is born out of set of skills. Art has different types and classification: also contradictive views too. Traditional and contemporary art encompasses activities as diverse as: Architecture, music, opera, theatre, dance, painting, sculpture, illustration, drawing, cartoons, printmaking, ceramics, stained glass, photography, installation, video, film and cinematography, to name but a few.

All these activities are commonly referred to as "the Arts" and are commonly classified into several overlapping categories, such as: fine, visual, plastic, decorative, applied, and performing.

Most dictionaries define art as 'an expression or application of creative skill and imagination, often through a visual medium like painting, or 3-D media like sculpture.

To define art education, it is broadly the process of teaching and learning how to create and produce the visual and performing arts. This also includes how to understand and evaluate art forms created by others.

### 1.3.2 Scope and difference

Pablo Picasso once said " The purpose of art is washing the dust of daily life off our souls." We, lesser mortals probably wont be able to fathom this wide effect of art in first hand but we do get it already that art is centered around life and celebrates life experiences. Scope of art education is wide and multi faculty. Some of them are-

- Curriculum supports creativity and expressions are enhanced as students are inspired to think out of box.
- Art education enables the learner to become aesthetically competent and professionally skilled.
- To think in broad aspects, art is the oldest courses in the history of mankind. Even the time line approves the wide range of scope
- Provides students with various choices in vocational field.
- Art education opens up opportunity to pursue further higher studies or train to be professional, any path the drive works for student
- A person in need of creative expression gets a guidance through art education. Otherwise, most of the time one has to compromise their interest and drop out.

As understood from scope, art education has a wide range of differences. But these differences are mostly because of the medium used to express artistic ways. Forms include–

- Drawing
- Painting
- Ceramics
- Photography
- Architecture
- Sculpture
- Conceptual art, etc.

Among different styles of art which include–

Impressionism Expressionism Surrealism popular art etc.

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## 1.4 Artistic Expression: Meaning and Strategies to Facilitate

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### 1.4.1 Meaning

The main purpose of art education is to to develop creativity, individuality and expression through art activities. But in our culture, however diverse it may be all

celebrates art as part of everyday life. From celebration of birth to daily prayers and social rituals or even protests have their artistic forms. A child learns all these rituals and habits which celebrates art in daily life. Henry Ward Beecher famously said "Every artist dips brush in his own soul, and paints his own nature into pictures." This implies to all art forms. Therefore to explain artistic expression we can quote another author Oldster "All forms of art are parallel expressions. Writing is not unlike painting or other artistic endeavors. Each artistic endeavor is an expression of the mystery of the world. The job of the artist is to deepen that mystery, express reverence for the mystery of life, and explore the enigmatic aspects of human nature."

In art world, the artistic expression also denote a certain age where from imitation theory art moved on to expressionist theory. Art was always about expression. Therefore it seemed like a contradictory theory. But expressionist use the term "express" to question "what is artistic expression?":' what does an artist do when he/she expresses?" "what is it for a work of art to be expressive?". To be an expressionist one has to depart from conventional realistic and naturalistic ways and seek to convey inner experience. A very popular example is artist Van Gogh. But of course this is one kind of "artistic expression".

#### **1.4.2 Strategies**

Strategies to be followed for artistic expression are as below and many more-

- a) to start thinking creatively, not just follow but to think
- b) to use art as subject matter for communication
- c) to communicate well the sender has to learn the language of art
- d) to understand that art is an universally used language and grows through culture and history
- e) to work with the art of others, to relate in life
- f) connecting visual and performing art to other areas of learning
- g) direct experience to create some kind of art

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### **1.5 Art Therapy**

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Concept and Application to Students With and Without Disabilities:

### **1.5.1 Concept**

Therapy, as we know is a medical term. Art therapy is a creative method of expression used as a therapeutic technique. George Harding(2016) explained "Art is in the eye of the beholder, but art therapy is in the hands of the maker. If art is enjoyable, you will excel at it because you are enjoying it; if art is hard to make, this could still be a good thing. My art to me is my pain put into a painting. It is me trying to find out what the world is. It is trying to communicate to people when I cannot communicate with them; it is the overflow of life. It is hearing others' opinions about it and trying to understand them as well. It is being part of life. It is having fun. It is being serious. It is taking on different personae. It is trying to be an artist of life-and we are all artists."

According to medical dictionary, Art therapy, sometimes called creative arts therapy or expressive arts therapy, encourages people to express and understand emotions through artistic expression and through the creative process.

### **1.5.2 Application:**

The areas of application are as follows (According to medical dictionary)

- Self Discovery
- Personal Fulfillment
- Empowerment
- Relaxation and Stress Relief
- Symptom Relief and Physical rehabilitation

WHO's Mental Health Gap Action Programme, (mhGAP) 2017 includes evidence-based guidance for the management of identified priority mental, neurological, and substance use conditions. According to W.H.O. defines holistic health as : viewing man in his totality within a wide ecological spectrum, and ... emphasizing the view that ill health or disease is brought about by an imbalance, or disequilibrium, of man in his total ecological system and not only by the causative agent and pathogenic evolution. Therefore healing process does not have to be bounded by strictly medicinal process, rather must include his ecological existence.

According to Stuckey & Nobel, 2010, there are four primary therapies emerged in art therapy: music engagement, visual arts therapy, movement - based creative expression, and expressive writing. Their study concluded that through out recorded history, people have used pictures, stories, dances, and chants as healing rituals.

Music engagement is the most accessible and most researched medium of art and healing. It has been shown that music can calm neural activity in the brain, which may lead to reductions in anxiety, and that it may help to restore effective functioning in the immune system partly via the actions of the amygdala and hypothalamus. (Teague et al. 2006)

Visual art is another field which helps people to express experiences that are too difficult to put into words. There are many case studies done on this field which prove the association between the two. Especially studies done with cancer patients showed that this art form helped them to express intense emotional thoughts. (Stuckey et al., 2010). They also found that through In addition, regression analyses showed that high levels of program participation correlated with improved SF-36 social functioning, bodily pain, and physical role functioning scores, as well as a trend toward greater albumin levels, but also higher phosphate and lower calcium levels. In conclusion, participation in an arts-in-medicine program was related to improved quality-of-life measures, and there were encouraging trends in terms of improvements in depression and certain laboratory and haemodialysis parameters.

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## **1.6 Linking Art Education with Multiple Intelligence**

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Each student possesses different strengths and weaknesses, according to Gardner, it is recommended that teachers "present content in ways that capitalize on as many different intelligences as possible and help students understand their strength and weaknesses. In an article by Gardner, 1988 himself he criticized the art education pedagogy of the 1970's and stated that "talk of arts focused very much on emotions, spirit, mystery, the ineffable and unanalyzable. An effort to demystify the arts, to construct them as involving the same kinds of skills and capacities as are involved in other domains and other disciplines, was incendiary". All the intelligences have some kind of link with art education; intelligences as verbal-linguistic, logical-mathematical, musical, spatial, bodily-kinesthetic, interpersonal, intrapersonal and naturalistic intelligences. As for example bodily-kinesthetic intelligence is most often attributed to sports, but applying it to performance art, dance, and choreography brings it into the realm of art. Though performance art and choreography are generally a separate class from general art, usually called theatre arts, asking students to choreograph a performance or create a performance piece is definitely under the umbrella of "the arts." So a teacher can incorporate this intelligence in classroom by allowing students to get up and perform jumping jacks or yoga poses whenever

energy levels are high and some students are restless. This will give bodily-kinaesthetic learning the opportunity to stretch their bodies and become more focused.

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## **1.7 Understanding Emerging Expression of Art by Students**

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The creation of a work of art is the bringing about of a new combination of elements in the medium (tones in music, words in literature, paints on canvas, and so on). The elements existed beforehand but not in the same combination; creation is the re-formation of these pre-existing materials. The music is heard, the painting is seen; each presents itself to the senses. But there is much more involved in music than simply hearing (or even listening to) the sounds and in visual art than simply seeing (or even looking at) the colours and shapes. When a listener says that a certain melody is sad, he is saying that the music literally has certain qualities A, B, C, D that can be perceived in the music. Slowness is surely one such quality (the same melody played fast would not be called sad); another is the absence of large intervals between tones; another is that the sounds tend to be hushed rather than, for example, strident; another is that the tendency of the musical movement is downward rather than rising. When a listener says that the music is sad, he is saying that it has these qualities (Encyclopaedia Britannica)

Art shifts consciousness and illuminates the unknown. Therefore expression of art in itself is in constant flux. That is why students, while practicing how to get involved with art and art education must always keep viewing and refereeing the bigger spectrum, what is emerging as trend as artistic expression. An artistic expression translates, acknowledges the past, intervenes and evolves to another truth. Students must keep chasing and changing at the same time.

According to NIOS (National Institute of open Schooling), planning of art experience includes:

- Having an idea of what to do?
- Using materials and tools as stimulus
- Organizing space and time
- Creating supportive environment
- Vision for a display area
- Record keeping for evaluation both during and after completion of work



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## 1.8 Let us sum up

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- Art is life experience based.
- Art has many forms and shapes
- Art is never linear in function, all the personal and social aspects are interwoven in Art
- Art Education cut across all the contents and make them curricular experiences
- Teacher must have a overall strong idea about art and art education
- This area of teaching learning is heavily dependent on teachers' effort initially. It is her/his motivation which makes the pupil interested.
- Art education practices impact students overall development, in moral, emotional and social aspects too.

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## 1.9 Check your progress

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- a) Crafts like woodwork, Rangoli are all art. (true/false)
- b) Art is what eyes see and re-create (true/false)
- c) Name two performing art.
- d) Name one traditional art of India.
- e) Name one dynasty supporting art eemencely.
- f) What are the vocation related with art education?
- g) Give few examples where art education helps child centric learning.
- h) What is symptom relief?
- i) Define stress.
- j) Mention one relationship between multiple intelligence and art.

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## **Unit 2 □ Performing Arts: Dance and Music**

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### **Structure**

- 2.1 Introduction**
- 2.2 Objectives**
- 2.3 Range of Art Activities Related to Dance and Music:**
  - 2.3.1 Range of dance related activities:**
  - 2.3.2 Range of music related activities:**
- 2.4 Experiencing, Responding and Appreciating Dance and Music**
  - 2.4.1 Experiencing:**
  - 2.4.2 Responding:**
  - 2.4.3 Appreciation:**
- 2.5 Exposure to Selective Basic Skills Required for Dance and Music**
- 2.6 Dance and Music:**
  - 2.6.1 Planning and implementing:**
  - 2.6.2 Activity:**
- 2.7 Enhancing Learning Through Dance and Music for Children with and Without Special Needs**
- 2.8 Let us sum up**
- 2.9 Check your progress**
- 2.10 References**

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### **2.1 Introduction**

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India celebrates dance and music for almost every occasion. From sorrows to happiness we have music and dance for everything. A child is naturally drawn towards the sound of music and rhythm of dance. Therefore a pedagogy to use these art forms helps learning but also help the child to develop fully. Even other art forms can be integrated in music and dance. The achievement of human beings through

literature, poetry, texts and other creative writing can be transformed in to dance and music which are easy to relate to. For a learner this becomes easy to express herself or himself through this.

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## **2.2 Objectives**

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After completion of the unit, you will be able to

- Explain the idea of performing art
- Know about regional dance form and music
- Apply the understanding of dance and music in pedagogy
- Appreciate the influence of dance and music in learning
- Exercise performing art in teaching learning experience of special need students

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## **2.3 Range of Art Activities Related to Dance and Music**

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Art is related with various kind of feelings which are also known as 'RAS'. In Hindi, 'ras' literally means a sugary juice. It signifies the ultimate satisfaction of 'aanand'. Human emotions can be categorized into nine sub-headings or 'navras', They are:

1. Hasya -laughter
2. Bhayanak - evil Shringar - aesthetics
3. Rudra - chivalrous
4. Karun - pathos
5. Vir - courage
6. Adbhut - astonishing
7. Vibhatsa - terrifying glory
8. Shaanti - peace
9. Shringaar - decorating one's self

Dance and music like any other performing art celebrates these 'Rasas' in its truest form.

### **2.3.1 Range of dance related activities**

Dance can be solo or in group. In educational field both serves different purposes. Other than these differences dances are also classified according to origin. Main two classes are folk and classical. Then there is contemporary creative dance which are quite popular these days.

### **2.3.2 Range of music related activities**

Music is hard to define. With a proper execution the daily life noises can be turned into beautiful music. Therefore music is all those sounds which fall in a rhythm. When we combine the sounds in such a way it is smooth, pleasant and in harmony, we call it music.

There are various forms of music some of which are- Hindustani, Karnatak, Dhrupad, Khayal and Thumri, Ghazal, Sufi, Qawali etc are a few of the numerous varieties. There are also true folk variety of songs like Baul, Bhatiyali.

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## **2.4 Experiencing, Responding and Appreciating Dance and Music**

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### **2.4.1 Experiencing**

Experience in dance and music involve mainly two processes-indirect and direct experience. In Indian perspective indirect experience is primarily involved with various exposure to the culture of the society. Students should be made aware of various types of music and dancing present in our culture. This helps in growing interest in creative performance and also becoming aware of country's diversified culture. Now with smart classroom the indirect experience can be turned into an interactive experience and can become the 1st step of experiencing performing arts. For this, the teacher can select few appropriate musical pieces or dance forms to show via A-V aids. A group discussion after the session, may lead to the next step of direct experience. Direct experience is practicing skills related with dance and music.

### **2.4.2 Responding**

The process of responding provides students with opportunities to respond to their own and other artists' works and process, and in so doing develop the skills of critical analysis, interpretation, evaluation, reflection and communication. Students will demonstrate knowledge and understanding of the concepts, methods and elements of dance and music. They would also get the jargons of the area. Responding is not

only reflecting but far more active with presenting, sharing and expressing one's view. Generally in dance and music students show curiosity, analyzing skills, power of investigation and higher realization regarding the art form.

### **2.4.3 Appreciation**

For any creative behaviour, appreciation is said to be the highest value. After all the learning and practicing and responding students learn to be appreciative of the experience they had and would continue on the same path. Appreciation is not a simple experiencing but its preceded by understanding the craft and parts of it in full. The more responsive one gets the more appreciation is achieved which leads to further submerge in to the craft. Therefore appreciation value can be installed with practicing, getting them exposed to the craft in various forms and becoming creative with the skill acquired. We can follow any of the artists from music and dance to understand what appreciation value leads to. No true artist ever see herself or himself above the craft however great she or he may be. This value keeps the artist a life long learner.

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## **2.5 Exposure to Selective Basic Skills Required for Dance and Music**

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Expression, listening, observing, exploring are the primary basic skills required for dance and music. The very first skill to practice in any art is sense training. For music ear training is very important. A proper ear training lead them to understand different musical elements such as tone, pitch, chords, rhythm, intervals and melody. With a trained senses, especially ear music trainee would be able to attain higher skills notation, rhythm sense, tone of music, execution and being creative. In university of Cambridge faculty of music listed 'key skills' for music students. Those are-performing under pressure, planning, technological skills, critical reflection, powers of memory and concentration, physical dexterity. Though this must be added that these skills are focused on music student's vocational requirements.

For dance skill development learner must have sense of music too. To dance one must understand the core of musicality too. But with that learners also need to develop certain technical skills namely - flexibility, posture, dynamics, balance, good alignment, co-ordination, strength etc. another set of skills very important in dance is expressive skill. Without any word uttered a skillful dancer is able to convey every

emotion through expression to her or his audience. Some expressive skills are focus, projection of feelings, relationship, sense of style etc.

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## **2.6 Dance and Music**

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Facilitating Interest among Students: Planning and Implementing, activities

### **2.6.1 Planning and implementing:**

In learning experiences there are activities related with dance and music in school or educational institute. After all the skill development it is the real life situation where the students are involved in the real process of creation. This starts with planning and implementation for organizing the event. The following steps are commonly involved -

- Understanding the purpose of the event.
- Selection of the art forms accordingly.
- Selecting appropriate content to perform. Other than purpose, practical issues like infrastructure, finance, time and schedule, audience etc must be considered to select the piece.
- Performers are to be selected according to the demand of the situation. In school, it must be kept in mind that everyone should be able to get involved directly or indirectly as much possible. Competition is not the goal in education. It is just a by-product which should be avoided as much possible. Rather co-operation and co-relation with others are the goal here. Also, work must be allotted in a way so that capabilities are explored.
- Implementation depends on hard work on proposed planning. Guidance from teacher in right direction is very important too.
- There must be evaluation from a 3rd party to attain higher level when needed. At times, like the 15t time performers evaluation must not turn to a barrier.
- Performing arts always have background preparations like sound systems, stage make-up etc. these must be taken care of and a proper work distribution from planning stage can only result into a good implementation.

### **2.6.2 Activity:**

There is an excellent example of how to plan dance activity in NIOS document.

Let us have a look through it :

Let us take the example of a Dance activity. The teachers would need knowledge of the dance-form, related music and literature, costume, make-up and stagecraft. For all the above elements the itineraries have to be taken up one by one through organized and proper planning.

- The topic has to be selected
- A little research work on the content has to be done from text books, library books, discussion with experts, parents and community people.
- A format of the theme and content has to be decided tentatively (this changes and improves as ideas and creativity improves due to the space given by the facilitator)
- The scenes have to be planned
- Music has to be created fresh, if pre-composed or pre-recorded selection has to be done wisely. If live music is a criteria then it has to be created and planned with the musicians.
- Costumes, jewellery types have to be planned. (in school if jewellery or costume is made by children in a workshop it is extremely useful and the experience becomes enjoyable, memorable and creative)

The space has to be observed and with the help of children the best utilization can be done.

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## **2.7 Enhancing Learning Through Dance and Music for Children with and Without Special Needs**

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### Strategies and Adaptations

Dance: Most children usually are quiet at home with movement. They begin to learn about the world by acting on objects and people, and they "think with their bodies" well before they think with words. This is why body movement is not only fun for children but also a good opportunity for them to solve problems. Through dance, children develop spatial awareness, become less clumsy and pay more attention to others sharing their space. Children struggling with language can express their feelings with immediacy through dance and movement.



Dance education deal with basic elements of dance in every aspect of their instruction, including the body (parts, shape, actions), dynamics (energy or effort), space (levels, directions, pathways), and relationships (between dancers, with music). Dance activities affect learner behaviour in specific areas too. Like- describing the movement elements in a dance form helps learner cognitively effects in reading comprehension. Dance performance improve postural control and improved muscular balance. Rehearsing in performing art enables students with special need to improve their ability to remain true to one task, important for learner with ADHD and autism especially. When students are able to create an original dance study with a clear beging , middle, and end that helps them the idea of sequencing.

Music: Once there was great many researches on effect of 'Mozart' on learning especially concentration. Though later on research concludes that silent environment is best for concentration but music helps in correcting noises in environment and helps in attention process.

Performing art through music have immense effect on learning enhancement. Generally music activity helps in the following areas -

- speech and communication
- motor skills
- academics like through song one starts learning alphabets and that goes on.
- social skill
- practicing emotional behaviour

Music must be meaningful to the learner. Learner's favourite song can be their teaching tool. Rhythm in music helps in higher cognitive understanding. Ifthere are barriers it can be overcome through visual support with music. Engaging more senses helps in comprehension.

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## **2.8 Let us sum up**

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- Two performing art forms - music and dance have been an integral aspects of Indian culture.
- Both music and dance have uncountable forms both local, folk or classical.
- Performing arts in India have been influenced to a significant extent by the Western impact

- Performing art have a direct impact on personality development
- Recognizing various form of art make us aware our rich heritage

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## 2.9 Check your progress

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1. What are the different forms of performing art?
2. Which is the earliest reference of performing art in Indian history?
3. Who wrote 'kitabe navras'?
4. Nam a few composers of carnatic music of India?
5. What are the different style of Hindustani music?
6. Match the following.

A	B
Bihu	Bengal
Chu	Assam
Koli	Mizoram
Garba	Maharastra
Bhangra	Kashmir
Bamboo Dance	Gujrat
Dhumal	Punjab

7. Name five dance forms of south India.
8. Name few famous dancers of Bharatnatyam
9. Mention how learners can have appreciation for performing art.
10. How performing art impacts students learning?

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## 2.10 References

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## **Unit 3 Performing Arts: Drama**

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### **Structure**

- 3.1 Introduction**
- 3.2 Objective**
- 3.3 Ranges of art activities in Drama**
- 3.4 Experiencing, Responding and Appreciating Drama**
  - 3.4.1 Experiencing**
  - 3.4.2 Responding :**
  - 3.4.3 Appreciating:**
- 3.5 Exposure to Selective Basic Skills Required for Drama**
- 3.6 Drama : Facilitating interest among students**
- 3.7 Enhancing Learning Through Drama for Children with and without Special needs : Strategies and Adaptations**
- 3.8 Let us sum up**
- 3.9 Check your progress**
- 3.10 References**

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### **3.1 Introduction**

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Drama is a performing art which helps to express a person his ideas and thoughts. Drama in education is a powerful tool. Also, skills required in drama are much similar with the skills of a good teacher. Therefore fundamental knowledge in drama is necessary in teaching learning situation.

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### **3.2 Objective**

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After completion of the unit you will be able to

- Understand drama as Pedagogy
- Understand drama as an instrument for learning

- Use role play technique in the teaching learning process
- Use simulation technique in the teaching learning process
- Understand the importance of dramatic way of presentation

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### **3.3 Ranges of art activities in Drama**

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Drama has a rich historical background and has various forms in it. Earliest of drama known to man is Greek drama and later Roman drama. English comedy and tragedy in drama also became quite popular. In India drama is also known as theater and very popular irrespective of the locality. Rabindranath Thakur pioneered the modern drama Bengal saw raising up of cult figures in drama such as Sri Girish Ghosh, Sri Sisir Kumar Bhaduri and many more. In India, Vijay Tendulkar, Safdar Hasmi, Girish Karnad Mahesh Dattani and many more renowned theater personality revolutionized modern day drama or theater.

Overall forms of drama can be summarized as the following

Comedy

Tragedy

Farce

Melodrama

Musical Drama

Black and Dark comedy

The ideas for drama come from various sources such as society, environment, introspection, history, literature, imagination, media, movie etc. Practices in drama varies as it could include acting with expression, with mask, narrating, varied movement.

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### **3.4 Experiencing, Responding and Appreciating Drama**

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#### **3.4.1 Experiencing**

As Alfred Hitchcock once said "What is drama but life with the dull bits cut out". Experiencing Drama involves students making, performing, analysing and responding to drama, drawing on human experience as a source of ideas. Students

engage with the knowledge of drama, develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts.

Through Drama, students learn to reflect critically on their own experiences and responses and further their own aesthetic knowledge and preferences. They learn with growing sophistication to express and communicate experiences through and about drama.

Drama experience involves improvising, devising, playing, acting, directing, comparing and contrasting, refining, interpreting, scripting, practicing, rehearsing, presenting and performing. Students use movement and voice along with language and ideas to explore roles, characters, relationships and situations. They learn to shape and structure drama including use of contrast, juxtaposition, dramatic symbol, cause and effect, and linear and episodic plot forms.

#### **3.4.2 Responding :**

Responding in Drama involves students being audience members and listening to, enjoying, reflecting, analysing, appreciating and evaluating their own and others' drama works.

Responding involves developing practical and critical understanding of how the elements of drama can be used to shape and structure drama that engages audiences and communicates meaning. Learning in Drama is based on two fundamental building blocks: the elements of drama and the ways that narrative shapes and structures dramatic action. The elements of drama work dynamically together to create and focus dramatic action and dramatic meaning. Dramatic action is shaped by dramatic tension, space and time, and mood and atmosphere to symbolically present and share human experiences for audiences.

#### **3.4.3 Appreciating :**

This is about the integration of all aspects of drama - Making performances, performing them and appreciating them. In the classroom, all 3 of these areas can be covered if planned correctly. Student can start appreciating drama through looking at individual characters and what they liked or didn't like about the character. This can be expanded to appreciating the work that goes into drama, through their experience of creating drama. Eventually students can learn to appreciate drama narratives outside the classroom by looking at what they understood about the story and what they learned from it. The chapter continues to explain all of the areas for appreciation in

drama, and how students can begin to understand them through experience. Overall if drama is presented in the classroom in a positive way that sparks enthusiasms the students will learn to appreciate all aspects of drama.

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### **3.5 Exposure to Selective Basic Skills Required for Drama**

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Through Making and Responding, students develop knowledge, skills and understanding of their drama making, developing the capacity to use proficiently the techniques of voice and movement to make drama. Students learn the skills of working collaboratively, recognising that imaginative, creative and critically analytic teamwork is central to drama. They apply the elements of drama and principles of story. They interpret and perform texts, devise drama and develop scripts and scriptwriting skills. They apply design elements and production components.

In their drama, students develop their understanding of the processes of dramatic playing, role-playing, improvising, process drama, play-building, interpreting scripts, rehearsing and directing, and responding to drama as audience. As students progress, particularly in secondary school, they add specific skills and processes of drama practice: acting, directing, scriptwriting, dramaturgy, designing, producing, managing and critical analysis.

In developing knowledge and skills of drama, students use the materials of their voices and bodies (movement, facial expression, gesture, posture). They also use the production components of props, costumes, lighting, sound and staging equipment and performance spaces.

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### **3.6 Drama**

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Facilitating interest among Students: Planning and Implementing Activities Drama is a performing art, an outlet of self-expression and also a way of learning. Dramatic art is an important means of simulating creativity in problem solving. A student can, even if for a brief moment can become someone else and solve problems in a drama. This experience become liberating personally yet very satisfying in general. Drama helps to know a person within and also his surroundings well. Drama helps to-

- Develop imagination and creativity
- Helps critical thinking
- Explore new ideas

- Improve literacy skill etc

Drama has many practical application in a classroom teaching and learning. Important ideas, events, and people can be dramatized through improvisation, pantomime and playwriting. In classroom situation drama can be used as

- Role playing situation
- To develop new concept
- Simulate ideas
- Act out certain important event etc

As for example, we are naturally drawn to imitation in our childhood. Children observe people and imitate their activities. This is the very beginning of role playing. Then they go one imitate other animals too. Even different personalities are visualized for imitation or sometime objects were given living personalities. While processing this, they start analysing different parts, anatomy and inward actions too. Through these activities they are able to gather a lot of information regarding the animal or object. So role play gives ample opportunities to the learner for creativity, outlet of emotions, voice modulation, self - expression, language development and scope to know the environment in a better way.

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### **3.7 Enhancing Learning Through Drama for Children with and without Special needs: Strategies and Adaptations**

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Research evidence proves drama's effectiveness to support all the skills mentioned earlier. One such research is nICE where twelve countries were involved and the results showed that 22 competences are enhanced through drama in school. The UNESCO declaration 2006 says, " .... Culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is an universal human right for all learners. Research shows that many methodologies involving drama can be used to teach language, as well as provides students an opportunity to understand subjects such economics and marketing from different perspectives. This also helps inter-personal relation and leadership skills.

Techniques used in drama are modulation of voice and speech, movement, improvisation, observation, imitation, presentation etc. Teachers are often compared with actors of a play as they have to knock the senses of students as it was done by



great artist in play. But that requires the earlier mentioned skills to develop. Therefore teachers are also needed to sharpen these skills which could be very effective in their execution of lesson in classroom.

Role playing - it is acting out or performing of a particular role in accordance with how it is perceived socially. It is derived from social drama involving complex social issues. This form can be used in classroom situation to understand literature, history and other paper which is a little drama. It is a pleasurable teaching technique for students which is also psychologically sound.

Simulation - Simulation is enacting or recreating a reality as truly as possible which includes instructional elements too. This method helps students to explore, navigate or obtain more information about that system or environment. It is a very effective method in teaching learning situation but less explored here. It is used in different levels of education.

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### **3.8 Let us sum up**

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Drama helps to know a person within and also his surroundings well. Also helps in Role playing situation, develop new concept, simulate ideas, act out certain important event etc.

In classroom situation drama can be used as Role playing situation, to develop new concept, simulate ideas, act out certain important event etc.

Drama has a rich historical background and has various forms in it. Such as - tragedy, comedy, Farce, melodrama, musical Drama, black and dark comedy etc.

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### **3.9 Check your progress**

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- 1) Name some form of Indian drama.
- 2) Name some famous theater personalities in India.
- 3) Define role playing.
- 4) What is street drama?
- 5) What is mime?
- 6) Write a short note on drama as pedagogy technique.
- 7) How role playing can be used in a classroom situation?

- 8) What is simulation? Explain with example from classroom situation.
- 9) How a teacher can inculcate skill of performing art in students?
- 10) How drama technique can be used in classroom?

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### **3.10 Reference**

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## **Unit 4 Visual Arts**

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### **Structure**

- 4.1 Introduction:**
- 4.2 Objectives**
- 4.3 Range of Art Activities in Visual Arts**
- 4.4 Experiencing, Responding and Appreciating Visual Art**
  - 4.4.1 Experiencing**
  - 4.4.2 Responding**
  - 4.4.3 Appreciation**
- 4.5 Exposure to Selective Basic Skills in Visual Art**
- 4.6 Art Education**
- 4.7 Enhancing Learning through Visual Art for Children with and without Special needs**
- 4.8 Let us sum up**
- 4.9 Check your progress**
- 4.10 References**

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### **4.1 Introduction**

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Visual arts are the earliest form of art practiced by men. The cave paintings of ancient era are still able to speak through those simple yet profound lines and colours. It communicates the artist's feelings, expression, illusion, imagination etc. therefore it becomes mandatory to include visual art as a part of developmental process.

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### **4.2 Objectives**

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After completion of the unit students will be able to

- Understand visual art as Pedagogy
- Develop creativity through visual art

- Use painting technique in the teaching learning process
- Understand the importance of visual art in teaching learning process

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### **4.3 Range of Art Activities in Visual Arts**

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Visual arts are art form such as ceramics, drawing, painting, sculpture, printmaking design, crafts, photography, video, filmmaking, architecture etc. the basics of art activities includes line, shape, form, colour, space, texture, value. Each of the elements may blend in each other or one of them may be highlighted to enhance the impact as needed and visualized by the artist. Drawing is a form of visual art on two dimensional medium by using colours and/or other instruments. Drawing is related with aesthetic senses. Therefore use of colour is of highest importance here even though drawing can be done with pencil effect too. How to use colour is one fundamental skill learning in drawing. Colours also have varieties in their warmth and shades. There are some basic colours and some derived from them. On the other hand, strokes in drawing make the figure more alive. With more proficiency, strokes reflect her or his imagination into reality. Strokes are the reflection the temperament of the artist. On the other hand sketching is the basis on which the actual drawing is made. Therefore it is last part after which actual drawing is done. Technique of sketching is also very individualistic in nature.

For visual aesthetics one have to understand what the visual needs to have an impact. The background, depth of presentation, balance and harmony in the complete piece and many more skills are required to master visual arts.

Visual arts included fine arts and the crafts. Fine arts are for purely aesthetic aspects. Crafts on the other hand has a part with utility. With time visual art became the mixture of crafts and fine arts. There is no justification in this modern age to separate the two. Rather in modern forms of visual arts many more new activities are included. There can never be any rule about this. With today's 3D designing and mixed media and electronic art new forms have emerged in visual arts.

Some examples of visual art forms popular in India are as follows -

Worli art form is a type of painting in tribal art mostly done by adivasi originated from Maharastra. These painting are extremely rudimentary with circles and triangles. Square is representation of human as square land or enclosed area. Male God are rarely found in Worli painting. Other than ritualistic painting daily life is also depicted in this form.

Madhubani art is originated from Mithila region of India and Nepal and the word means 'Madhu' i.e. honey 'bon' i.e. forest. Painting is done with fingers, twigs, brushes, matchsticks etc. a lot of geometric patterns are found in this painting. The woman painters in Mithila lived in closed society and the art was their way of connecting with God. It remained hidden from outside world till it was discovered by the English scholars in twentieth century.

Glass painting is a contemporary art form derived from old stained glass painting. Glass painting is not only done professionally but it is also a very popular hobby as it is easier to arrange and pursue. But most famous glass paintings are found in churches in our country and abroad. Glass painting look most beautiful when illuminated by sunlight as happens in St. Basilica in Goa.

Fabric painting is the application of paint on fabric. Generally silk and cotton fabric is used for that. There is a specific process to do fabric painting and therefore needs training.

Some artists use sponging and splattering to bring extra effect. Profession wise fabric painting skill has great demand in market. Specially earning from home is possible for woman having the skill.

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## **4.4 Experiencing, Responding and Appreciating Visual Art**

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### **4.4.1 Experiencing:**

As is explained in performing arts, experiencing is all about following the path of particular art with dedication and then getting involved directly. Visual arts have such rich history that students have to dug deep to understand the width and breathe of this. Teachers guidance becomes very important in this step. A very involving method in this stage is workshop. Workshop method also helps to merge more than one art form to trigger many more senses and also involve as many as possible. Workshop could be planned with one story idea and then students could be asked to give their input on how to visualize that idea and what element they would use for that and most importantly 'why'. Art offers alternative and stimulating pathways of learning and promotes aesthetic knowledge (Langer 1954) which in turn encourages intuitive understanding, hence forming the grounds for the evaluation and realization of our place in the world (Bruner 1979). Interdisciplinary projects can help the younger generation in reconstructing their own ever-changing cultural identities of places which are under enormous change day by day.

#### **4.4.2 Responding:**

Through demonstrations and analyses of artworks by educators, artists, and critics, Responding to Visual Art provides students with the tools they need to describe, analyze, interpret, and evaluate works of art. This requires a description of the work while taking an inventory of facts about its appearance. Also involves an analysis of this inventory of facts, breaking down the work into its basic elements and getting into the mode of the artist's intent. Then the viewer interprets the work based on his/her developing understanding or an estimation of the artist's intent. Finally the learner will be able to come to a conclusion.

#### **4.4.3 Appreciation**

Visual skill is important to perform higher level of activity in life. Through art, visual thinking skill is developed which help students in ling run. Art activities help students to observe closely, describe what they have seen in minor details and also able to create their own interpretation from the visuals given. Through these developments appreciation for art is born which again become the reinforcement for further skill development. Therefore attaining the stage of appreciation is very important to make the learning life-long activity. This appreciation is not for the generally perceived great arts only; arts by great artists like Van Gogh, Picasso, Monet and many more. But appreciation starts from the very beginning of art right from caveman. Art when connected with history and culture no longer remain bits and pieces of appreciating popular art but it becomes a process of finding yourself through the exposure. Due to the subjective nature of art, children can learn to construct meaning and articulate their thoughts when they express, in their own words, their personal opinions about what they are seeing., feeling and thinking. Appreciation for art transcend to appreciation for mankind and respecting diversity.

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### **4.5 Exposure to Selective Basic Skills in Visual Art**

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From the discussion above it is quite clear that visual art is not only about creativity but it is heavily involved with culture and history. Therefore skills for supporting creative output must be celebrated with equal emphasis on understanding history and culture of the person and society. The skills are as follows -

- Seeing, drawing and understanding form
- Mastering the use of colour, space and line

- Relating abstract ideas and visual forms
- Visualizing shapes and spatial relationships
- Knowing the qualities and limitations of each medium
- Working with a variety of media
- Attaining a high level of craftsmanship
- Criticizing, evaluating, and explaining works of art

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#### **4.6 Art Education : Facilitating Interest among learners Planning and Implementing Activities**

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Visual art includes various activities like drawing, paint and colour, print, clay, construction, fabric and fiber etc. Therefore planning changes according to the medium used. but they have an inter-relation too. If students are asked to use these medium just on a trial basis, without any preset standards, they get a feel of looking art and making art and also start to respond to the visual world. Therefore preliminary activities involve exposure to the world of visuals without the burden of expectation.

After the preliminary exposure and practice, students could be given 1<sup>st</sup> assignments. Assignments should be based on learners prior experience, imagination and observation and curiosity. All children should have equal access to visual arts education. Curriculum must provide opportunities for children with special educational need to show capabilities and independent achievement. Their stage of development must be acknowledged, regardless of a, it must be remembered that their visual imagery is a way of expressing their understanding of world and students must be allowed to develop through it. Art sessions can be broken down into smaller units to facilitate learning. But they should be challenged too to stretch their level of activities.

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#### **4.7 Enhancing Learning through Visual Art for Children with and without Special needs:**

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Strategies and Adaptations.

While direct explanation seems the best approach to expedite learning any specific subject, it is well known that the ability to deeply absorb facts and concepts is greatly enhanced by placing them in a broader context of relevance to the issues of

everyday life and to the larger goals of improvement of the quality of life and advancement to a more evolved society as a whole.

Tyler & Likova (2012) studied the role of visual art in enhancing the learning process. They found that Neuroimaging studies have started to reveal that the process of drawing shares cortical substrate with writing, access to the semantic system, memory, naming, imagery, constructional abilities, and the ability to estimate precise spatial relations. Learning in the domain of visual art, in particular, is reliant on a complex system of perceptual, higher cognitive, and motor functions, suggesting a shared neural substrate and strong potential for cross-cognitive transfer in learning and creativity. They sighted case study done by Solso(2001) as it revealed significant processing differences between the brains of a professional artist and a novice during drawing in the scanner; the comparative analysis of the activation patterns suggests a more effective network of cognitive processing for the brain of the artist. Results consistent with some of these conclusions have also been reported on the basis of differences in alpha rhythm as a function of level of artistic training.

Another key aspect that the arts bring to the mix is the creativity involved in the generation of the art work, which was analyzed into its experiential components by Wallas (1926), involving.

- (i) Preparation by focusing on the domain of problem and prior approaches to its solution,
- (ii) Incubation by subconscious processes without explicit activity related to the problem,
- (iii) Intimation that a solution is on its way,
- (iv) Insight into a novel solution to the problem,
- (v) Verification and elaboration of the details of the solution

Tyler & Likova (2012) also stated in their study that another key aspect of learning that can be facilitated by the arts is the emotional inspiration to be involved in the learning process. Inspiration is an integrative mental function at the intersection of (a) cognitive, (b) emotional, and (c) conative processes. They sighted strategies for the enhancement of learning through art as mentioned under.

- Art is fundamentally a communicative medium: the processes of creation and appreciation of art constitutes a special kind of communication; thus future research needs to study both the creators of the art and the consumers (enjoyers) of the artistic products; a focus on one or the other alone would be incomplete.



- Such a dual focus is fundamental to understanding and developing theories of how we learn to create and appreciate art. An adequate theory must account for both the holistic and componential factors that contribute to artistic activities.
- Both art learning and art production involve a complex interplay between multiple sensory-motor and higher cognitive mechanisms. To achieve full understanding of the processes involved in any art, as well as the way they influence learning in other domains, the focus of future investigations should not be restricted within one level of system, but include consideration of the whole complex of interactions between the lev of learning, art creating, and appreciation.

Few more adaptation for learner with special needs in classroom and teaching-learning situations

- Peer or adult assistance in gathering material
- Increased time to complete art assignments or assessments
- Decreased number of written assignments
- direction given in small steps
- Modifying the system so that learner interest can get the focus and norm should not become a barrier
- Modified support systems to create an inclusive environment like non-slip material, long handle brush, adaptive scissors etc
- Enlarged text or graphics

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## 4.8 Let us sum up

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- Visual arts included fine arts and the crafts. Fine arts are for purely aesthetic aspects. Crafts on the other hand has a part with utility
- Through demonstrations and analyses of artworks by educators, artists, and critics, Responding to Visual Art provides students with the tools they need to describe, analyze, interpret, and evaluate works of art
- Art is fundamentally a communicative medium: the processes of creation and appreciation of art constitutes a special kind of communication
- Both art learning and art production involve a complex interplay between multiple sensory-motor and higher cognitive mechanisms

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## 4.9 Check Your Progress

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1. Give one reference of symbolism.
2. What is a basic colour?
3. Name one regional art form of West Bengal.
4. Where the name ' Madhubani Painting' came from?
5. Name three fundamental skills needed for visual art.
6. What is sketching?
7. Write four reasons why visual art is essential.
8. Give two examples how painting helps a special need learner.
9. What is glass painting?
10. How visual art help enhance learning?

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## 4.10 Reference

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## **Unit 5 □ Media and Electronic Arts**

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### **Structure**

- 5.1 Introduction**
- 5.2 Objectives**
- 5.3 Range of Art Activities in Media and Electronic art forms**
  - 5.3.1 Art activities in Media and Electronic art forms**
  - 5.3.2 Exploring different kind of art form in this domain-**
- 5.4 Experiencing, Responding and Appreciating media and Electronic Arts**
- 5.5 Exposure to Selective Basic Skills in Media and Electronic Arts**
- 5.6 Media and Electronic Arts: Facilitating Interest among Students:**
- 5.7 Enhancing Learning Through Media and Electronic Art for Children with and without special needs : strategies and adaptations**
- 5.8 Let us sum up**
- 5.9 Check your progress**
- 5.10 References**

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### **5.1 Introduction**

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Media is for communication. When it is used to express the creative side, Media art becomes one strongest tool in modern era. Media and electronic art is mostly concerned with modern computer technology. But it comprises of all the sides art provide us with. Electronic art has a much more broader connotation referring to the artworks that include any type of electronic component, such as works in music, dance, architecture and performances. Therefore it is an interdisciplinary field.

Media and electronic arts are becoming more and more relevant in educational planning and strategies. There are various aspects which needs to be discussed and understood to apply this very modern tool in educational benefit. Therefore trainee teachers need to know different sides of Media and electronic arts but also teachers need to develop the skill on how to use these ideas in a teaching learning situation to help their students in best possible way.

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## 5.2 Objectives

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After completing the course you will be able to

- Understand Media and Electronic art as Pedagogy
- Understand Media and Electronic art as an instrument for social change
- Use Media and Electronic art to enhance learning
- Exhibit basic understanding on experiencing, responding and appreciating media and electronic arts
- Discuss the adaptive strategies of artistic expression
- Acquire basic skills in Media and Electronic arts

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## 5.3 Ranging of Art Activities in Media and Electronic art forms

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### 5.3.1 Art activities in Media and Electronic art forms:

Experimenting with audio and visual technologies in art dates back to 19th century. With new technologies emerging, like computer and internet it change the course of artistic practices. It must be added that the influence is mutual between media and art.

Electronic art or more popularly known e-art is the form of art that makes use of electronic media and technology. This includes information art, new media art, video art, digital art, interactive art, internet art and electronic music. Electronic art generally digitalises art for visualization, creation and output of artwork. In digital art and internet based media students are able to explore the concept of free creation. They are also motivated to understand programming and software to use the tool to its optimum. By Interactive Media it is understood that with a focus on art, topics of interest are interacted via information design. It allows the interface on varying hardware coding for better experiences on multiple output. Generally this practice helps students to focus on projects, personal voices and engagement.

By Media art the technological component is given more importance. The term media generally refers to that communication device used for transmit and store information. When this technology is used to the zone of artwork or by artists that turns into Media art.

Media arts broadly includes -

- Biotic Art
- Computer Art
- Digital Art
- Electronic Art
- Interactive Art
- Kinetic Art
- Multimedia Art
- Network Art
- Robotic Art
- Sound Art
- Space Art
- Technological Art
- Video Art
- Web Art

### **5.3.2 Exploring different kind of art form in this domain-**

Biotic Art : as explained by Prum in his paper" coevolutionary aesthetics in human and biotic art worlds" "Without assuming an arbitrarily anthropocentric perspective, any concept of art will need to engage with biodiversity, and either recognize many instances of biotic advertisements as art, or exclude some instances of human art. Coevolutionary aesthetic theory provides a heuristic account of aesthetic change in both human and biotic artworlds, including the coevolutionary origin of aesthetic properties and aesthetic value within artworlds. Restructuring aesthetics, art criticism, and art history without human beings at the organizing centers of these disciplines stimulate new progress in our understanding of art, and the unique human contributions to aesthetics and aesthetic diversity.

Digital Art : Digital art is under the broad umbrella of new media art. Here the practice uses digital technology as an essential part of the creative or presentation process. After some initial resistance, the impact of digital technology has transformed activities such as painting, drawing, sculpture and music/sound art, while new forms,

such as net art, digital installation art, and virtual reality, have become recognized artistic practices kinetic art: kinetic art is a part of virtual movement. movement perceived from only certain angles or sections of the work. This term also clashes frequently with the term "apparent movement", which many people use when referring to an artwork whose movement is created by motors, machines, or electrically powered systems.

Kinetic art that depends on movement for its effects - has its origins in the Dadaist and Constructivist movements that emerged in the 1910s. It flourished into a lively avant-garde trend following the landmark exhibition *Le Mouvement* at Galerie Denise Rene in Paris in 1955, after which it attracted a wide international following. At its heart were artists who were fascinated by the possibilities of movement in art - its potential to create new and more interactive relationships with the viewer and new visual experiences. It inspired new kinds of art that went beyond the boundaries of the traditional, handcrafted, static object, encouraging the idea that the beauty of an object could be the product of optical illusions or mechanical movement. Its austere and conceptual language of lines and flat planes, and simplified color palette, made it seem appropriate to the modern world. The philosophy that grew around it also encouraged the belief that it might provide a language in which art might filter into everyday life, decorating everything from architecture to ceramics. But as these hopes receded, geometric abstraction came to be seen as a somewhat academic art form concerned with little more than old-fashioned notions of composition. The Kinetic art movement represented a revitalization of that tradition, by utilizing mechanical or natural motion to bring about a new relationship between art and technology. The movement introduced Kineticism across several forms of art, including painting, drawing, and sculpture and many of its artists aspired to work with ever newer and more public media in order to bring Kinetic art to a wide audience

Multimedia Art : Multimedia art can be explained through what a multimedia artist does. Generally the artist creates visual and special effects using computers or other electronic tools for animation in video games, movies, commercials, music videos, and other media. Multimedia art is an innovative discipline which seeks to unify a large range of art forms. This is through combining an array of artistic insights and crafts such as film, literature, performance, music and sound, drama, visual arts, or design. This merge of ideas and forms unveils a contemporary dimension or entity which attempts to engage an audience in a novel and unique way.

Network Art or Internet Art: the idea of art post internet era and exploration of art through networks. Net Art is particularly referred to a group of artists who used

internet as a medium of art since 1994. This is more of a movement than just mere a type of art. It is a form of digital artwork distributed via the Internet. This form of art has circumvented the traditional dominance of the gallery and museum system delivering aesthetic experiences via the Internet. In many cases, the viewer is drawn into some kind of interaction with the work of art. Artists working in this manner are sometimes referred to as net artists.

Robotic Art- Robotic art is a type of art that makes use of robotics or machine and automated technology, coupled with computer technology and sensors. Robotic art generally falls under the broader umbrella of kinetic art, which includes art that uses mechanical elements, such as motors, machines and electrically powered systems, but doesn't necessarily include a computer programme. Today, as artistic freedom promotes robotic diversity, the understanding of this triangular framework is essential to enable us to continue to explore the history, the theory, and the creation of robotic art.

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## **5.4 Experiencing, Responding and Appreciating media and Electronic Arts**

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Media art education encompasses digital arts and also interactivity across all aesthetic, artistic and academic elements, forms, contents, discipline and domains, for the purpose of learning and creating. As Dain Olsen (2014) said Media art is intrinsically interdisciplinary, integrative, and student centered around their own culture and interests. The experience of media art includes photography, graphics, video, animation, motion graphics, web design, interactive apps, game design, virtual and augmented reality.

There are various new studies on impact of electronic art on learning. One symposium on electronic art in Istanbul focused on the topic of slowing down and electronic art. They discussed that if art has traditionally proved a space of reflection for thinking through our collective problems as well as to encounter inspiration for new ways of living by the way of aesthetics mediations, then it seemed that electronic art might more immediately engage the social context through direct handling of the aesthetics of time. In the presentation it was also proposed that in electronic art, especially innovative uses of video, algorithmic design, and gestural interfaces - in order to explore how electronic artists create spaces for the gathering and holding of attention, new ways of taking measure of human lives, and understanding the embodied rhythms of engaging electronic art. Participation and interactivity emphasises

gestures in relation to bodily movements tracked by sensors and webcams, or semantic and cognitive processes linked to recognizing.

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## **5.5 Exposure to Selective Basic Skills in Media and Electronic Arts**

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**Basic skills required for Media and electronic arts are discussed at various times by different experts. Some of them are listed below**

- a. Critical thinking - to identify the strength and weakness of a situation
- b. Coordination - Media and electronic art is most of the time an interactive one.
- c. Social perceptiveness - being aware of others reaction
- d. design - knowledge of design techniques, tools, and principles involved in production of blueprint.
- e. Fine arts- knowledge of the theory and techniques required to compose, produce, and perform works of music, dance, visual arts, drama, and sculpture.
- f. Innovation - to develop new ideas
- g. Adaptability/ flexibility- being open to change
- h. Software skills - to be well acquainted with software
- i. Self awareness - knowing how to set your goals, self - reflect, understanding strength and weaknesses.
- j. Articulation - art starts with an idea which must be articulated if it involves a team of worker which Media and electronic arts generally does.

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## **5.6 Media and Electronic Arts: Facilitating Interest among Students : Planning and Implementing Activities**

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Generating interest among students is the vital first step towards art education. For media art and electronic art one benefit is that it uses the medium which is of their generation and they can easily relate to. But like any other art form, creative urge is the core of any activity. Therefore to start with, students must be exposed to this form of art. Students must be inspired to ask questions about the form and idea or approaches. To answer their curiosity and keep them inspired it is recommended



that they are given the tools and the training on the fundamental skills to use this medium.

After preliminary exposure lessons must be formed in a way where any new idea in the field or something related with everlasting impact be brought back in class and discussed critically. Here students must be encouraged to give their opinion or even their version of the concept. They can be asked to be creative with it. Students must practice hands on prior to taking any individual project.

After a good practice time students must be given personal projects to keep them motivated. These can be analysed in group or individually to review and develop further.

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## **5.7 Enhancing Learning Through Media and Electronic Art for Children with and without**

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Special Needs: Strategies and Adaptations

Strategies and adaptations for enhancing learning through media art -

- \* deliver a relevant digital curriculum
- \* A digitally inclusive experience
- \* a robust, flexible environment
- \* engaging students in building digital experience through art
- \* Empowerment of students
- \* Take a strategic, whole- institutional approach
- \* Support student and staff to work successfully with digital technologies

Neurological conditions are the leading cause of disability in the world, affecting people of all ages. There is an urgent need for more awareness and support for each of these conditions.

We firmly believe that multimedia art is an extremely dynamic and engaging way to raise more public awareness. More awareness generates more funding, student interest and more research. Engaging the arts is a way for everyone to be involved!! Multimedia art in particular, is inclusive of all genres, it is continually evolving and in combination with today's modern technology, particularly digital technology, multimedia art engages everyone despite separations of disciplines (e.g. art and

science). Multimedia art is our tool to unite communities, engage diverse groups of people with research, and encourage change! Neurological conditions affect our entire society, not just a small body of people. It is time we approach the problem inclusively by engaging those who may not otherwise come across information on neurological conditions. By using the arts, particularly multimedia art, everyone can relate to the problems regarding neurological conditions, and join together to find solutions!

Electronic art is interactive in its nature. One problem seems to be that to recur over and over the viewers rarely engage in slow, in depth understanding and exploration. This medium has the disadvantage of being over too fast. But this can be overcome with certain measure which guides proper balance between acceleration and deceleration flow.

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## 5.8 Let us sum up

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- By Media art the technological component is given more importance. The term media generally refers to that communication device used for transmit and store information. When this technology is used to the zone of artwork or by artists that turns into Media art.
- Electronic art, especially innovative uses of video, algorithmic design, and gestural interfaces - in order to explore how electronic artists create spaces for the gathering and holding of attention, new ways of taking measure of human lives, and understanding the embodied rhythms of engaging electronic art.
- Basic skills required for Media and electronic arts are discussed at various times by different experts like critical thinking, Coordination, social perceptiveness etc

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## 5.9 Check your progress

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- a) Name some media art.
- b) What is kinetic ?
- c) Name some software used in media art.
- d) Name one image manipulating software.
- e) Name one field where 3D animation can be used.

- f) Name two strategies for learning enhancement through media art
- g) What is the relationship between multimedia and art?
- h) How students are taught to respond on electronic media?
- i) Name some basic skills for media art.
- j) How media art enhances learning for children with special need?

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## Notes

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মানুষের জ্ঞান ও ভাবকে বহুয়ের মধ্যে সঞ্চিত করিবার যে একটা প্রচুর সুবিধা আছে, সে কথা কেহই অস্বীকার করিতে পারে না। কিন্তু সেই সুবিধার দ্বারা মনের স্বাভাবিক শক্তিকে একেবারে আচ্ছন্ন করিয়া ফেলিলে বুদ্ধিকে বাবু করিয়া তোলা হয়।

— রবীন্দ্রনাথ ঠাকুর

ভারতের একটা mission আছে, একটা গৌরবময় ভবিষ্যৎ আছে, সেই ভবিষ্যৎ ভারতের উত্তরাধিকারী আমরাই। নূতন ভারতের মুক্তির ইতিহাস আমরাই রচনা করছি এবং করব। এই বিশ্বাস আছে বলেই আমরা সব দুঃখ কষ্ট সহ্য করতে পারি, অন্ধকারময় বর্তমানকে অগ্রাহ্য করতে পারি, বাস্তবের নিষ্ঠুর সত্যগুলি আদর্শের কঠিন আঘাতে ধূলিসাৎ করতে পারি।

— সুভাষচন্দ্র বসু

Any system of education which ignores Indian conditions, requirements, history and sociology is too unscientific to commend itself to any rational support.

— Subhas Chandra Bose

(Not for sale)