



Art Integrated Learning

HANDBOOK for Teachers Teaching Classes I-V

Art Integrated Learning

Handbook for Teachers Teaching Classes I–V
(FOUNDATIONAL STAGE AND PREPARATORY STAGE)

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

13242 – Handbook for Teachers Teaching Classes I-V
(Foundational Stage and Preparatory Stage)

ISBN 978-93-5292-396-0

First Edition

February 2023 Phalgun 1944

PD 1T BS

© **National Council of Educational
Research and Training, 2023**

₹ **315.00**

*Printed on 80 GSM paper with NCERT
watermark*

Published at the Publication Division
by the Secretary, National Council of
Educational Research and Training,
Sri Aurobindo Marg, New Delhi
110 016 and printed at Saraswati
Art Printers, E-25, Sector-4, Bawana
Industrial Area, Delhi -110 039

ALL RIGHTS RESERVED

- ❑ No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publisher.
- ❑ This book is sold subject to the condition that it shall not, by way of trade, be lent, re-sold, hired out or otherwise disposed of without the publisher's consent, in any form of binding or cover other than that in which it is published.
- ❑ The correct price of this publication is the price printed on this page. Any revised price indicated by a rubber stamp or by a sticker or by any other means is incorrect and should be unacceptable.

**OFFICES OF THE PUBLICATION
DIVISION, NCERT**

NCERT Campus
Sri Aurobindo Marg
New Delhi 110 016 Phone : 011-26562708

108, 100 Feet Road
Hosdakere Halli Extension
Banashankari III Stage
Bengaluru 560 085 Phone : 080-26725740

Navjivan Trust Building
P.O.Navjivan
Ahmedabad 380 014 Phone : 079-27541446

CWC Campus
Opp. Dhankal Bus Stop
Panihati
Kolkata 700 114 Phone : 033-25530454

CWC Complex
Maligaon
Guwahati 781 021 Phone : 0361-2674869

Publication Team

Head, Publication : *Anup Kumar Rajput*
Division

Chief Production : *Arun Chitkara*
Officer

Chief Business : *Vipin Dewan*
Manager

Chief Editor : *Bijnan Sutar*
(In charge)

Production Assistant : *Prakash Veer Singh*

Cover

Fatma Nasir, DEAA

FOREWORD

Art Integrated Learning is an innovative and constructivist learning approach which is based on learning *‘through the arts’* and *‘with the arts’*. Through art integration, students do engage in different art experiences and construct personal meaning through their learning. Art experiences provide every learner with the needed opportunity and freedom to observe, imagine, explore, create, recreate and express. This resonates with the experiential learning approach where teachers use different art experiences, both in visual (drawing and painting, clay modelling, pottery, paper crafts, mask and puppet making, heritage crafts, etc.) and performing arts (music, dance, theatre, puppetry etc.) to teach and learn a variety of academic concepts and subjects in a more engaging and joyful way.

The National Education Policy 2020 (NEP 2020) emphasises that the curriculum and its pedagogy should provide experience which makes learning holistic, integrated, enjoyable and engaging. Realising the importance of art integration for providing experiential learning, NEP 2020 recommends the use of hands-on learning and arts integrated education as standard pedagogy within all subjects and with explorations of relations among different subjects. NEP 2020 states that *“As a part of the thrust on experiential learning, art-integrated education will be embedded in classroom transactions not only for creating joyful classrooms, but also for imbibing the Indian ethos through integration of Indian art and culture in the teaching and learning process at every level”*. In view of NEP 2020’s recommendations on art integrated education and NCERT’s experience on implementation of the Art Integrated Learning (AIL) as pedagogy, this handbook for the teachers’ teaching at Foundational Stage and Preparatory Stage of school education has been developed.

The present handbook is a successive step to the AIL Guidelines for the elementary stage published in the year 2019. The handbook has been designed to facilitate teachers of the Foundational and Preparatory Stages on integration of arts in the teaching-learning of their subjects. It provides conceptual clarity and key strategies of its effective implementation. The handbook encompasses an understanding of certain concepts of AIL in the form of FAQs and contains stage specific exemplars, which are designed keeping in view the competencies and learning outcomes of the subjects.

The handbook intends to broaden the reach and accessibility of AIL as a pedagogy to all teachers (subject teachers including art teachers and health education teachers) of Foundational and Preparatory Stage and in the successful implementation of AIL pedagogy to make learning joyful, experiential and holistic.

DINESH PRASAD SAKLANI
Director

New Delhi
December 2022

National Council of Educational
Research and Training

(iv)

ACKNOWLEDGEMENTS

The handbook on Art Integrated Learning (AIL) as pedagogy of experiential and joyful learning is the successive step in the journey of AIL after publication of the AIL guidelines. AIL as a process has witnessed extensive efforts undertaken by our teachers and educational administrators who are actively practicing this pedagogy for few years now. The handbook has been designed in a way which can facilitate teachers to successfully implement AIL pedagogy in their classrooms.

The development of this handbook wouldn't have been possible without the immense contributions and valuable inputs received from various individuals associated with this programme in one way or the other. I would like to thank Dinesh Prasad Saklani, *Director*, NCERT and Sridhar Srivastva, *Joint Director*, NCERT for their relentless support which made it possible for me to develop and try-out the AIL exemplars in different teaching-learning settings and to shape it in the form of this handbook. The National Educational Policy 2020 provided us with clear recommendations and guidelines on Art Integrated Education as pedagogy at all levels of school curriculum. Also due mention to the *National Curriculum Framework 2005* for flagging issues and the need to explore arts as an approach to learning. A special mention goes to UNESCO, Seoul Agenda: Goals for the Development of Arts Education for the clear recommendations cum guidelines for the promotion of arts in education and to the scholars whose researches have been referred to while developing this document.

I am indebted to those teachers and teacher educators who participated in the development of these exemplars which have become a main feature of the handbooks. The exemplars provided in this document are selected from a pool of activities designed by the AIL teachers and teacher educators who were constantly a part of this process in different capacities. My sincere thanks to those teachers and school principals who participated in the try-out process of the handbook and for their constructive feedback for making it more user friendly.

Acknowledgement is also due to the contributors of the pictures seen in this publication, which are contributed by the AIL practising teachers and schools. These pictures are not just visual representation of art practices in schools but an important part of the handbook content which helps readers comprehend the concept of AIL being explained.

My sincere thanks to Soumma Chandra, Editor (Contractual) and Surender Kumar (Incharge, DTP Cell, NCERT) Publication Division, for helping us in its final editing. I appreciate the hard work put in by Anu Narang; *JPFs*, who was associated with the programme and contributed at each stage of its development. My sincere thanks to Sanjid Ahmad, *DTP Operator*, Pooja Sharma and Naresh Kumar; *Graphic Designers* for helping in the final layout and formatting of the handbook. My sincere

gratitude to Upasana Nasa Chaudhary and Nayana Prasad for helping me with in-house editing of the content and Kajal for assisting with typing the material. Last but not the least, my gratitude to the children of preparatory and foundational stages, for their priceless joy of learning through AIL, which kept me motivated throughout.

This handbook will help in extending the outreach of AIL pedagogy in general and will facilitate teachers of foundational and preparatory stages to implement AIL in their schools, specifically.

Pawan Sudhir
Professor and Head
DEAA
NCERT



LIST OF CONTRIBUTORS

CONCEPT OF ART INTEGRATED LEARNING AND CO-ORDINATOR

Pawan Sudhir, *Professor and Head*, DEAA, NCERT, New Delhi

EXEMPLARS ON ART INTEGRATED LEARNING

1. Anupama Chand, Gyan Bharati School, Saket, Delhi
2. Deepika Malhotra, DIET, Rajinder Nagar, SCERT, New Delhi
3. Jyoti Belawale, Zilla Parishad School, Doryachapada, Thane, Maharashtra
4. Nirupma Sharma, SDMC Primary School, Jaitpur No. 1, Delhi
5. Nisha Mahajan, TYAAG, New Delhi
6. Ratika Kapoor, Gyan Bharati School, Saket, Delhi
7. Rekha Chugh, Nigam Pratibha Vidyalaya, New Chaukhandi, New Delhi
8. Sara Benjamin, Gyan Bharati School, Saket, Delhi
9. Shikha, SDMC Primary School, Hastsal Village No. 2, Delhi
10. Sogunuru Goverdhan, MPPS, Kurugunta Society, Anantapur, Andhra Pradesh
11. Sulekha Bhargava, Satya Global Registered Society, New Delhi
12. Suman Kumar Singh, Middle School, Kaudiya Basanti, Siwan, Bihar
13. Veena Gandhi, Nigam Pratibha Vidyalaya, New Chaukhandi, Delhi
14. Vikram Kumar, *Lecturer*, DIET, Daryaganj, Delhi

REVIEW COMMITTEE OF THE HANDBOOK

1. Asha Singh, University of Delhi
2. Gayatri Menon, National Institute of Design, Ahmedabad, Gujarat
3. Lata Singh Munshi, Yaman Academy of Fine Arts, Bhopal, Madhya Pradesh
4. Mamoon Nomani, Faculty of Fine Arts, JMI, New Delhi.
5. Monal Jayaram, Kaivalya Education Foundation and Piramal Foundation for Education Leadership, India
6. Nishan Chakrabartty, Asian Academy of Film and Television, Noida

7. Sharda Kumari, DIET, R.K.Puram, SCERT, New Delhi
8. Sangeeta Choudhary, DIET Moti Bagh, SCERT, New Delhi
9. Sunitha Rao, Delhi Public School, Nacharam, Hyderabad, Telangana

PHOTOGRAPHS IN THE HANDBOOK

1. Mohd Imam, Middle school, Nathuni Ahir Ka Dera, Dumraon, Buxar, Bihar
2. N. Maya, Koyyam ALP School, Koyyam, Kannur, Kerala
3. N.C. Vijayakumar Koothattukulam, Government Upper Primary School, Odampally, Panavally, Alappuzha, Kerala
4. Madhu Bala, Nigam Pratibha Vidyalaya, Nangloi Saidan, Delhi
5. Nitali Hargude, Mitramandal Education Society, Sarita Vidyalaya & Sou Sunder Devi Rathi High School, Pune, Maharashtra
6. Pramod Aduthila, Kovval A. U. P. School, Cheruvathur, Kasaragod, Kerala
7. Rajesh Nair, DMS, RIE, Bhopal Campus, NCERT
8. Roohi Sultana, Girls Middle School, Wanihama, Gulab Bagh, Srinagar, Jammu & Kashmir
9. Sogunuru Goverdhan, MPPS, Kurugunta Society, Anantapur, Andhra Pradesh
10. Veena Gandhi, Nigam Pratibha Vidyalaya, New Chaukhandi, New Delhi
11. Vikram Adsul, Z. P. P. School, Bandgarbasti, Karjat, Ahmed Nagar, Maharashtra

NEP 2020 SAYS

Art-integration is a cross-curricular pedagogical approach that utilizes various aspects and forms of art and culture as the basis for learning of concepts across subjects. As a part of the thrust on experiential learning, art-integrated education will be embedded in classroom transactions not only for creating joyful classrooms, but also for imbibing the Indian ethos through integration of Indian art and culture in the teaching and learning process at every level. This art-integrated approach will strengthen the linkages between education and culture.

(NEP 2020)

(x)

CONTENTS

<i>Foreword</i>	<i>iii</i>
<i>About the Handbook</i>	<i>xiii</i>
CHAPTER 1 INTRODUCTION	1-11
1.1 AIL: The Pedagogy	1
1.2 Research in Related Areas	4
1.3 Art Integrated Curriculum and Its Objectives	7
1.3.1 Foundational Stage (Classes I-II)	9
1.3.2 Preparatory Stage (Classes III-V)	10
CHAPTER 2 IMPLEMENTATION OF AIL PEDAGOGY	12-24
2.1 Strategies for Effective Implementation of AIL	12
2.1.1 Planning AIL Based Activities	13
2.1.2 Planning Time for AIL	14
2.1.3 Planning Resources	15
2.1.4 Classroom Management	15
2.1.5 Display of Art Work	17
2.1.6 Visits for Educational Exposure	17
2.1.7 Museum Corner in School/Class	18
2.1.8 Community Involvement	18
2.2 Assessment and Learning Outcomes	19
2.3 Suggested Format to Plan AIL Activity/Session	21
2.4 Role of Teacher in Implementation of AIL	23
CHAPTER 3 FREQUENTLY ASKED QUESTIONS	25-49
CHAPTER 4 EXEMPLARS	50-121
4.1 HINDI	
Activity 4.1.1 चित्र पठन (मेरा गाँव, Class I)	51
Activity 4.1.2 कविता (बाघ का बच्चा, Class II)	54
Activity 4.1.3 कहानी (सबसे अच्छा पेड़, Class III)	57
Activity 4.1.4 कहानी (दान का हिसाब, Class IV)	62
Activity 4.1.5 निबंध (जहाँ चाह वहाँ राह, Class V)	66

4.2 ENGLISH

Activity 4.2.1	Prose (Circle, Class I)	71
Activity 4.2.2	Prose (The Magic Porridge Pot, Class II)	74
Activity 4.2.3	Poetry (Wake Up!, Class IV)	76
Activity 4.2.4	Prose (Helen Keller, Class IV)	79
Activity 4.2.5	Poetry (Topsy-Turvy Land, Class V)	83

4.3 ENVIRONMENTAL SCIENCE

Activity 4.3.1	What Is Cooking? (Class III)	86
Activity 4.3.2	The Plant Fairy (Class III)	92
Activity 4.3.3	The Valley of Flowers (Class IV)	96
Activity 4.3.4	A Busy Month (Class IV)	100
Activity 4.3.5	Plants Around Us (Class III-V)	104

4.4 MATHEMATICS

Activity 4.4.1	Numbers from One to Nine (Class I)	108
Activity 4.4.2	What is Long, What is Round? (Class II)	111
Activity 4.4.3	Patterns (Class II)	114
Activity 4.4.4	Fun with Numbers and Long and Short (Class III and IV)	117
Activity 4.4.5	Parts and Wholes (Class V)	120

SOME MORE SUGGESTED ACTIVITIES FOR AIL **122-125**

SUGGESTED LINKS FOR ACTIVITIES **126**

ABBREVIATIONS USED **128**

REFERENCES **129**

ABOUT THE HANDBOOK

This handbook has been developed after completing the rigorous process of capacity building of teachers teaching Classes I-V (Foundational and Preparatory Stages) on the 'Art Integrated Learning' model of experiential pedagogy across the country. During its journey since inception, AIL has been subjected to various researches on the process of its implementation and effectivity. It is a model designed to promote experiential learning where every learner is provided with the opportunity to undergo an art experience (in visual or performing arts) to understand and learn different concepts/subjects. AIL was incorporated as pedagogy for competency based learning in the Block-level research project of NCERT in the five regions in collaboration with the respective RIEs (Regional Institute of Education).

The AIL has been made an important part to be completed in NISHTHA (National Initiative for School Heads and Teachers Holistic Advancement), an initiative of Department of School Education and Literacy, MoE, to prepare teachers of elementary classes for holistic and competency based teaching and learning. To ensure the strategic functioning of this mega capacity building program, of which AIL is a training module, guidelines were developed by the Department of Education in Arts and Aesthetics, NCERT, and were launched in December, 2019. The digital copy as well as hard copy of the guidelines have been circulated for the use of different stakeholders across the country and received active feedback on its positive effects on improving the learning process.

Following the process of capacity building of all teachers on AIL, there was a growing need for the handbook that would facilitate teachers to follow the process of planning and to organise art experience as pedagogy. The National Educational Policy 2020, also strongly recommends 'Art Integrated Education' as pedagogy. It suggests that, "Art-integration is a cross-curricular pedagogical approach that utilises various aspects and forms of art and culture as the basis for learning of concepts across subjects. As a part of the thrust on experiential learning, art-integrated education will be embedded in classroom transactions not only for creating joyful classrooms, but also for imbibing the Indian ethos through integration of Indian art and culture in the teaching and learning process at every level. This art-integrated approach will strengthen the linkages between education and culture". With this handbook, we aim to increase the outreach and accessibility of AIL as pedagogy to all teachers of the Foundational and Preparatory Stages in the country. There are two separate handbooks to address the stage-specific concerns of Foundational and Preparatory Stages (Classes I-V) and Middle stage (Classes VI-VIII). Both handbooks contain stage specific exemplars, which are designed keeping competencies and learning outcomes of the subjects in view. It will help the teachers gain access to the multiple examples so that they can acquire

the skills of AIL. The outlook of the handbook has been kept simple and suggestive in nature. The teachers are free to experiment with their own ideas and design strategies for classroom implementation.

The handbook can facilitate teachers in the following:

- Introduce art integrated learning and its application at the Foundational and Preparatory Stages of school education. The introduction also provides some research background on Art Integrated Learning and its impact as pedagogy. To provide conceptual clarity, the stage-wise objectives of Art Integrated Learning are also stated in the document.
- Handbook also consists of Key Points of effective implementation of AIL. Under this heading, the focus is on resources, time and classroom management, community involvement, methods of display and assessment techniques that provide the framework of planning AIL activities. Each segment is provided with specific follow-up points that can benefit teachers to further enhance their skill of application of this pedagogy. Examples and success stories of AIL from schools given in the book highlights on its efficacy when it comes to its role in learning.
- The suggested format of AIL based activities can help them to refer this book as a ready reckoner for preparing themselves for AIL pedagogy. Outlining inclusiveness and gender sensitivity, the activities in this handbook are designed keeping in mind the diversity of a classroom. The essence of participatory approach i.e., teacher and students alike take equal part in the experiential learning process. At every step of the activities conducted, equal participation across the classroom ensures the effective implementation of this pedagogy.
- FAQs shall provide a crisp understanding of certain concepts of AIL that may require meticulous soliciting. The role of performing and visual arts is extensively dealt with so that the target audience of this book can acclimatise themselves with the basics of Art Integrated Learning. Important elements of AIL session like ice breakers, brainstorming, discussion, team work, presentation, are dealt with. More than a conceptual document, this handbook will provide important insights into the functions and parameters that are necessary for the implementation of Art Integrated Learning.
- A good number of subject-wise exemplars which can handhold and enable teachers to practice AIL in their classroom form a major part of the handbook. The activities also contain suggestions for online transaction keeping in mind the emerging thrust for online education.
- QR codes of online educational resources and a list of suggested readings provided in this handbook makes the learning experience more robust.



1

INTRODUCTION

“The highest education is that which does not merely give us information but makes our life in harmony with all existence”.

Rabindranath Tagore

1.1 AIL: THE PEDAGOGY

Art Integrated Learning (AIL) is a pedagogy based on learning ‘*through the arts*’ and ‘*with the arts*’. The term ‘**Art Integration**’ denotes combining art with teaching-learning of different curricular areas. Subjects, such as, Languages, Social Studies, Sciences and Mathematics can be easily linked with art experiences of a learner and clarify the concepts. Art experiences are natural to all children and can actively engage them, leading to a better

understanding and construction of knowledge about different concepts. **'Integration of arts for learning'** implies that arts, that is, both visual arts and performing arts, become an integral part of the teaching and learning process. Hence, Art Integrated Learning is a process where art becomes the medium of teaching-learning, through which the learner explores creatively while building connections between different concepts.



Children displaying their artwork
Nigam Pratibha Vidyalaya,
Nangloi Saidan,
Delhi

Art Integrated Learning provides a learning experience that engages the learner's mind, heart and body **making learning 'holistic' 'joyful' and 'experiential'**. While engaging with arts, the learner goes through different stages, such as; observing, thinking, imagining, exploring, experimenting, deducing, creating, re-creating and, finally, expressing. These stages need definite involvement of all three domains of learning — Cognitive, Psycho-motor and Affective. Hence, it is experiential in nature and leads to the holistic development of every learner where they are encouraged to experience art as a process without any worries about the product. This process of art experience helps them overcome the subject fear and enhances joy of doing and learning. Arts also address the diverse learning needs of learners and provide them with alternative means of expression where they can explore a topic more deeply without much pressures of performance, which results in joyful learning. The National Education Policy (NEP) 2020 recommends that *"pedagogy must evolve to make education more experiential, holistic, integrated, inquiry-driven, discovery-oriented, learner-centred, discussion-based, flexible and of course, enjoyable. The curriculum must include basic arts, crafts, humanities, games, sports and fitness, languages, literature, culture and values, in addition to science and mathematics, to develop all aspects and capabilities of learners"* (p.3). In view of NEP 2020's recommendation, the pedagogy of Art Integrated Learning is way forward to implement this aspect of the national policy.

In AIL, the focus is more on exploration of traditional and folk arts, as our learners are more familiar with their local art and culture.

Art Integrated Learning is a cross-curricular, interdisciplinary and multidisciplinary pedagogical approach, where learners get adequate space and scope for exploring their cultural traditions and cultivating free expression. NEP 2020 states the virtues of Art Integrated Education like this; "Art-integration is a cross-curricular pedagogical approach that utilizes various aspects and forms of art and culture as the basis for learning of concepts across subjects" (p.12). AIL looks at teaching as facilitation and learning as experiential. It promotes student/learner-centred education, where the learner becomes the focus of the teaching-learning

process. NEP 2020 states that “it is becoming increasingly critical that children not only learn, but more importantly learn how to learn. Education thus, must move towards less content, and more towards learning about how to think critically and solve problems” (p.3). In this context, the AIL pedagogy provides open space for critical thinking and help students/learners to identify their likes and dislikes. NEP 2020 further emphasises that “education must build character and enable learners to be ethical, rational, compassionate, and caring” (p.3). Hence, the objective of AIL pedagogy is not only to facilitate learners achieve desired learning outcomes but also to provide them space for their humane and emotional development.

Educators, worldwide have experimented with the idea of integrating arts with education. The Nobel Laureate, Rabindranath Tagore believed in the holistic development of students/learners through education, and therefore advocated an art-based teaching-learning process to enhance competencies such as; problem-solving, mental imagery, space management etc. (Prasad, 1998). Rabindranath Tagore’s student, Devi Prasad (1998), carried on his idea of learning through arts in his work ‘Art: The Basis of Education’. Devi Prasad worked on creating an environment wherein a child can express freely without any constraint. He conceptualised and implemented art education in the ‘Nayee Talim’ programme which focused on the spirit of true education through the arts. Another eminent educator, Gijubhai Badheka rejected a system of education that did not give freedom to children to learn in a ‘free’ and ‘natural’ environment, especially in the formative years. He introduced the Montessori system of education and took the bold step of experimentation with alternate ways of knowledge transmission. In his seminal work, ‘Divaswapna’ (1989), he wrote, “That’s exactly why I want to have first-hand experience; I want to base my conclusions on reality”. Both Devi Prasad and Gijubhai had a similar thread of thought—they emphasised on the experimental methods.

Contemporary to this in the West as well, education through the arts was being vocalised by some philosophers and art educators. Herbert Read, a renowned philosopher and art historian advocated the use of artistic expression as the foundation of education. In his work on ‘Education through Arts’ (1943), Read stated “...The aim of education is the creation of artists – of people efficient in the various modes of expression”. Read dealt with possibilities of creative arts as fundamental modes of human development and advocated a system of aesthetic education. Herbert Read’s contemporary, Viktor Lowenfeld, a famous art educator and psychologist, in his work ‘Creative and Mental Growth’ (1947) described an individual’s artistic stages of development. These artistic stages

Children exploring their creativity with lucky red seeds
Koyyam ALP School, Koyyam, Kannur, Kerala



are in consonance to children's developmental patterns as well. These developmental stages are not merely developmental stages in art, but are developmental stages in the whole growth pattern. Lowenfeld believed that aesthetic, social, physical, intellectual and emotional growth of children is reflected in their art which is an essence of Art Integrated Learning. Born from the philosophies of Herbert Read and other international philosophers, scholars, and art educators, InSEA (The International Society for Education through Art) in the present times, is an organisation that advocates for art education as a means of *"fostering values and disciplines essential for full intellectual, emotional and social development of human beings"*. It is based on the philosophy that all students are entitled to an art education that deeply connects them to their world and to their cultural history.

Art Integrated learning (AIL) as a pedagogy is developed by constant efforts of the Department of Education in Arts and Aesthetics (DEAA), NCERT, by keeping the suggestions from National Curriculum Framework (NCF) - 2005 as a baseline and is rooted in the concepts of constructivist theory of learning, where each learner will go through an age-appropriate experiential process of learning using art as a medium. The Seoul Agenda: Goals for development of Art Education (2010), an output of UNESCO's second world conference on Art Education, held in Seoul, also highlighted the role of art in enhancing the creative, cognitive, aesthetic and social development of children, and the need of transformation in education system using art education to introduce innovative pedagogies. It has proved to be a key document in the development of pedagogy around school curriculum and arts. Art Integrated learning is well rooted in NEP 2020 as it recommends pedagogy *"to make space for critical thinking and more holistic, inquiry-based, discovery-based, discussion-based, and analysis-based learning. Teaching and learning will be conducted in a more interactive manner; questions will be encouraged, and classroom sessions will regularly contain more fun, creative, collaborative, and exploratory activities for students for deeper and more experiential learning"* (p.12).

Art Integrated Learning as a joyful and experiential pedagogy has evolved from the above highlighted developments in the field of art education and in due course of time has carved its own space as an effective and holistic pedagogy.

1.2 RESEARCH IN RELATED AREAS

The importance and effects of Art Integrated Learning is growing in terms of study and research. AIL as already stated, effectively enhances all the three domains of learning of the student/learner i.e. cognitive, socio-emotional, and psychomotor. Research has proved the efficacy of integrating of arts for the development of these domains. The glimpses of few are being shared below.

Many researches have showed the impact of art integration on to the achievable capabilities of students'/learners' cognitive skills. A study titled 'The arts and cognitive development' concluded that an education that

uses various art forms and art materials gives the students a space to exercise the skills of imagery and deepen their conceptual understandings (Ives and Pond, 1980). Another research study titled 'Learning to think critically: A visual art experiment', suggested that students who had exposure to visual arts had significantly stronger critical thinking skills when analyzing a painting and the effect was found larger for disadvantaged groups of students (Bowen, Greene and Kisida, 2014). In an experimental study which explored the contribution of art experiences and cognitive development among elementary school children it was concluded, that the experimental group students who received creative curriculum based on arts, showed better willingness to invest structure and meaning into learning experiences and showed a change toward a creative production than the control group students (Louis, Pickens and Welkowitz, 1984).

A research article by Alida Anderson (2017) on 'How and why the arts support language learning and cognition' explored the possibilities of teaching linguistic concepts via visual, auditory and kinaesthetic cues; important elements of Art Integrated Learning. The focus was to engage the senses of the student which can be extrapolated to understand far-fetched concepts which, till now, have been done through traditional methods of teaching. This process not only increased the attention span of students but also helped them enjoy and cherish the process of learning. The use of drama helped students/learners create a visual as well as a physical and temporal or time-related representation of a concept, which then enabled them to map the concept onto a more abstract representation, such as a form of oral or written language. In another study titled 'Teaching cognitive skill through dance: Evidence for near but not far transfer', by Keinanen, Hetland and Winner (2000), a meta-analysis of collected research studies concluded a positive correlation between dance experiences and non-verbal reasoning skills. In the Indian context, Benegal (2010) in his work stated that arts lead to dramatic changes in the brain such as strengthening the 'attention network'. Brain areas involved in music are also active in processing language, auditory perception, attention, memory and motor control suggesting that art education is a much-needed way of promoting balanced mental development in today's knowledge-based world.

There are empirical evidences showing the impact of art integration on the development of socio-emotional skills and abilities of the students/learners. In a study conducted by Steve Harvey (1989), 'Creative arts therapies in the classroom: A study of cognitive, emotional, and motivational changes', concluded that art, when integrated with learning process, works splendidly as affective education. According to Harvey, the usage of art, movement and music can result in metaphor – making and problem solving of social/emotional conflicts and thus the creative art practice unite the cognitive aspects of creativity and the therapeutic aspect of behavioural and personality change. In another study conducted by Mason, Steedly and Thormann (2008), the authors observed that arts-integrated instruction fosters opportunities for students to explore their voice, communicate and share ideas, express themselves, make decisions, and create new methods



Art- A Brain Developer (This video is a study shared on brain based learning and role of arts in mental development.)

for solving problems. Art integrated learning enabled all students/learners to feel comfortable and motivated to participate.

In the Indian context, a pilot project that incorporated art integration for socio-emotional development in teaching-learning process was found to be immensely successful. Raghuvanshi and Shah (2021) studied the impact of the arts for all by conducting an eight-week long pilot project that disseminated socio-emotional learning focused art activities to over 1.4 Lakh children daily. They observed a significant increase in students'/learners' creative confidence from the beginning of the program as compared to the end. By the end of the evaluation process, they found that the addition of art into education has a profound effect on children's learning because art never tells them they are wrong. Instead, it provides them with a space where their ideas, feelings and identity are accepted without iteration. Another study conducted by Farokhi and Hashemi (2012) to assess the impact of art integration in language learning skills concluded that the arts contribute to social and emotional growth. Students who participated regularly in the arts developed self-confidence. Arts, provide them with opportunities to develop courage; enhance multicultural awareness; take pride in heritage; recognise their role and responsibility and contribute globally. They further explained that students through arts develop the capacity to integrate many aspects of the self and translate that integrated self into action.

Furthermore, because of the influential nature of artistic experiences, 'art' has also been used as a strong therapeutic tool. A study on 7th grade students who were diagnosed with Learning Disability (LD), emotional/behaviour disability and Attention Deficit Hyperactive Disorder (ADHD), showed how the integration of 'dance movement therapy' with Mathematics, not only improved the Mathematical learning aspect but also developed social emotional dimensions such as motivation, engagement, attention and self-regulation (Anderson, 2015). Other researches have shown that students with disabilities receiving arts-integrated education are more likely to feel valued and recognised by their peers (Robinson, 2013; Koch and Thompson, 2017).

Many researches have reaped the benefits of art integration and its impact on building a multi-cultural atmosphere in classroom teaching. In their research study, Purnell et al., (2007) found that making use of storytelling, acting, painting, sculpting, music, and drawing provided a means for exploring concepts related to content, personal lives, and emotions. These venues for expression provide a multitude of ways for students to engage and express themselves, helping students to develop into individuals who are proud of their backgrounds, languages, families, traditions, and experiences. This healthier sense of cultural identity sets the foundation for further growth and success in our increasingly diverse society. Another study on art integration titled 'Culturally responsive classrooms through art integration', analysed the benefits of art inclusion in education, which included not only academic achievements of students but also their increased cultural understanding, better self-esteem and healthier cultural identity (Reif and Grant, 2010).

Integration of arts in learning enhances physical development of the students/learners as movement is part and parcel of art activities. Dhanapal, Kanapathy and Mastan (2014) in their research study found that children's physical development was not merely enhanced and stimulated through the learning of subject alone but with the integration of visual arts which aided their growth and progress. The students were able to learn and attain the knowledge better when opportunities provided included hands-on activities with use of elements of visual arts. Another study conducted at Baskent University, concluded that there is significant effect of visual art lessons in the achievement of cognitive, affective, and psychomotor skills. The study focused on visual arts classes from standard 1st to 8th, and pointed out that psychomotor skills are gained rapidly through the process of 'learning by doing', in primary classes (Tataroglu, 2012). Based on Howard Gardener's theory of multiple intelligence, a study conducted by University of Illinois, to analyse the influence of dance on Bodily-kinaesthetic Intelligence, concluded that a development of such an intelligence requires a significant engagement of an individual in finding their self, through participating in motion-based activities; and only then, should there be an exposure of accessing such potentials for everyone in a society (Blumenfeld-Jones, 2009).

A case study of learning environment in 11 primary schools practising AIL (Art Integrated Learning) conducted by NCERT (2021) found that the schools with more than one AIL trained teachers, who had 10 day face to face training, followed up by periodic hand-holding, and where even Heads of School were oriented on AIL pedagogy were able to implement the AIL approach effectively and performed significantly better than other schools. The learning environment of the schools was evidently more student-centric, joyful and experiential in nature. The study reflected that AIL as an effective pedagogy is generalisable to schools across the country (rural or urban), regardless of availability of the physical resources. The study concluded that AIL pedagogy had been effective in creating a positive learning environment in all the schools despite of the limitations of undersized playgrounds, smaller classrooms, lack of art materials, scanty resources and less number of teachers.

1.3 ART INTEGRATED CURRICULUM AND IT'S OBJECTIVES

"By education, I mean an all-around drawing of the best in child and man in body, mind and spirit".

Mahatma Gandhi

Arts in India are living examples of our country's secular fabric and cultural diversity. They include a variety of folk and classical forms of music, dance, theatre, puppetry, clay work, visual arts, and crafts from every region of India, each being unique in its own form. Initiating a learning process through various art forms and art experiences becomes imperative in the formative years of a child. Arts at the centre of the curriculum help in simplifying

and clarifying various concepts naturally. All subjects and their abstract concepts can be linked, concretised and learnt effectively through the arts. Art integrated curriculum provides means to bridge content between different subjects seamlessly in a logical and learner-centric manner. Learning by this method becomes joyful and experiential, hence holistic.

In the 21st century, art integrated curriculum is vital for the holistic development of a student/learner as it is flexible in approach, and it makes learner think and create beyond the syllabus and textbooks. The National Education Policy 2020 consolidates this fact by stating that, “*the key overall thrust of curriculum and pedagogy reform across all stages will be to move the education system towards real understanding and towards learning how to learn-and away from the culture of rote learning as is largely present today. The aim of education will not only be cognitive development, but also building character and creating holistic and well-rounded individuals equipped with the key 21st century skills*” (p.12). The position paper on Music, Arts, Dance and Theatre, of NCF-2005, also outlines the need of such art integrated curriculum in education. It advocated for the integration of arts so that other subjects can be understood through art activities such as music, dance, drama etc. The position paper further recommended that children should be involved in various creative activities which can be used as a method for teaching different concepts in subjects such as EVS, Mathematics and the languages.

The structure of school education has been changed by NEP 2020 fundamentally. The curricular framework for school education will be guided by a 5+3+3+4 design, consisting of the Foundational Stage (in two



*Children taking part in collaborative work, Nigam Pratibha Vidyalaya,
New Chaukhandi, New Delhi*

parts, that is, 3 years of Anganwadi/pre-school+2 years in primary school in Grades 1-2; both together covering ages 3-8), Preparatory Stage (Grades 3-5, covering ages 8-11), Middle Stage (Grades 6-8, covering ages 11-14), and Secondary Stage (Grades 9-12 in two phases, i.e., 9 and 10 in the first and 11 and 12 in the second, covering ages 14-18). The NEP 2020 recommends that, “*all curriculum and pedagogy, from the foundational stage onwards, will be redesigned to be strongly rooted in the Indian and local context and ethos in terms of culture, traditions, heritage, customs, language, philosophy, geography, ancient and contemporary knowledge, societal and scientific needs, indigenous and traditional ways of learning etc. – in order to ensure that education is maximally relatable, relevant, interesting, and effective for our students. Stories, arts, games, sports, examples, problems, etc. will be chosen as much as possible to be rooted in the Indian and local geographic context*” (p. 16). It further suggests that, “*the Foundational Stage will consist of five years of flexible, multi-level, play/activity-based learning and the curriculum and pedagogy of ECCE. The Preparatory Stage will comprise three years of education, building on the play, discovery, and activity-based pedagogical and curricular style of the Foundational Stage*” (p.5). Keeping all the above recommendations in mind, an art integrated curriculum becomes increasingly important for the holistic development of students/learners as prescribed by NEP 2020. Drawing from such developments, some of the objectives of Art Integration in school curriculum (Foundational and Preparatory stage) are highlighted below to give a structural framework for pedagogical strategies.

1.3.1 FOUNDATIONAL STAGE (CLASSES I-II)

At the foundational stage, children are both highly inquisitive and energetic. They learn through play and through interaction with other children. NEP 2020 prescribes that at the foundational stage, all education should be through the ‘arts’, comprising alphabets, languages, numbers, counting, colours, shapes, indoor and outdoor play and puzzles. It highlights that the focus at this stage should be on developing children’s social capacities, sensitivity, ethics, personal and public cleanliness, teamwork, and cooperation. Addressing NEP 2020’s recommendations for this stage, NCFES 2022 “*emphasises the importance of ‘play’ at the core of the conceptual, operational, and transactional approaches to curriculum organisation, pedagogy, time and content organisation, and the overall experience of the child*” (p.40). It emphasises engaging children for learning through play by means of art, craft, music, movement, materials, toys, poems, stories, outdoor play and their immediate environment.



Z. P. P. School,
Bandgarbasti,
Karjat,
Ahmed Nagar,
Maharashtra

OBJECTIVES OF AIL AT FOUNDATIONAL STAGE ARE TO

- Make learning joyful and engaging for children while developing their social skills, sensitivity and ethics.
- Enhance the cognitive processes of understanding through guided observation and creative exploration.
- Encourage children to be aware of their environment and promote sensitivity towards it.
- Expression with their freedom and allowing free emotional expression, communication and creative involvement.
- Develop the senses of the child through observation, exploration and spontaneous expression.

1.3.2 PREPARATORY STAGE (CLASSES III-V)

NEP 2020 suggests that, “*the learning in the preparatory class shall be based primarily on play-based learning with a focus on developing cognitive, affective, and psychomotor abilities and early literacy and numeracy*” (p. 7). Therefore, at the preparatory stage, the focus should be on arts as a medium of self-exploration and self-expression. It should promote creativity, empathy, sense of freedom, boost psychological health and cognitive functioning in the student/learner. AIL designs free play of art method and material and concept based guided experience so that students/learners can enjoy school and not view learning as a burden.

OBJECTIVES OF AIL AT PREPARATORY STAGE ARE TO

- Experience process of engagement and expression that infuses joy in learning.
- Develop cognitive, affective, psychomotor abilities, early literacy and numeracy.
- Learn to live in an inclusive environment and foster an inquisitive attitude towards knowledge.
- Discover concepts related to mathematics and science.
- Develop an understanding of interdisciplinary connections across subjects.
- Help them freely express their ideas and emotions.
- Enhance the cognitive processes of understanding through observation and creative exploration.
- Enable better communication and critical thinking skills.
- Develop the senses of the child through observation, exploration and spontaneous expression.
- Understand and enthusiastically participate in collaborative work with peer groups.

This chapter puts forth various recommendations of NEP 2020 and other key documents emphasising the importance of arts and play based learning

for holistic educational experience of the children. It also describes how and why Art Integrated Learning acts as a natural ingredient for experiential learning. Several education practitioners' ideas and researches reflecting the efficacy of integrating arts for development of the learning domains have also been highlighted. The upcoming chapters in the handbook discuss the different components of implementation of AIL pedagogy at foundational stage and preparatory stage of school education. For clarity on AIL pedagogy, a comprehensive FAQ section has been added. The implementation and application of AIL pedagogy in the classrooms and hand-holding of the teachers has been focused and provided through subject wise exemplars.



Z. P. P. School, Bandgarbasti, Karjat, Ahmed Nagar, Maharashtra



2

IMPLEMENTATION OF AIL PEDAGOGY

2.1 STRATEGIES FOR EFFECTIVE IMPLEMENTATION OF AIL

Consolidating the NEP 2020's recommendation that *"in all stages, experiential learning will be adopted, including hands-on learning, arts-integrated and sports-integrated education, story-telling-based pedagogy, among others, as standard pedagogy within each subject, and with explorations of relations among different subjects"* (p.12), Art Integrated Learning provides a unique opportunity to learners for exploring various themes and concepts through visual and performing arts. In Art Integrated Learning focus is on the art experience, which is flexible in nature and

provides space for the experimentation and exploration to each learner. This pedagogy facilitates learners to express their feelings, emotions and thoughts freely. To make effective use of the AIL approach, one needs to learn and apply the teaching-learning design and skills as described in the AIL guidelines and in this document. The conceptual framework of AIL familiarises teachers/teacher educators/facilitators with the basic concept of AIL and a suggestive format which is flexible and can easily be modified and improved upon depending on the need of the learner and learning. It is a step-by-step process, where each stage is equally important for holistic learning that AIL strives for. Steps suggested for the effective implementation of the AIL at foundational stage and preparatory stage are mentioned below.

2.1.1 PLANNING AIL BASED ACTIVITIES

Planning of AIL sessions/activities before hand will help in enhancing quality of classroom transactions of the pedagogy. Identifying the learning outcomes to be achieved, the competencies to be mastered and possible tools and techniques to assess the learning, are some of the important parts of the planning of AIL based activities. Pre-planning of AIL activities can help better in saving on learning time and achieving goals of holistic learning. Since AIL is fully experiential in nature, it helps in making assessment ‘as learning’, ‘for learning’ and ‘of learning’ simpler and easier. In tune with the recommendation of NEP 2020 that, *“teaching and learning will be conducted in a more interactive manner; questions will be encouraged, and classroom sessions will regularly contain more fun, creative, collaborative, and exploratory activities for students for deeper and more experiential learning”* (p. 12), activities of AIL are specifically designed to follow the NEP 2020 recommendations on experiential learning. AIL by nature is a form of multi grade teaching and activities conducted on specific themes can easily be integrated across different grades. The teacher/facilitator can connect specifically to the required learning outcomes pertaining to both grades. It is suggested that teachers/facilitators discuss AIL concepts with each other in advance for better understanding and variety of art experience. In essence, the planning of art activities can be done in such a way that teachers/facilitators can use the one art experience to connect with different subjects and topics.



DMS, RIE,
Bhopal Campus,
NCERT



KEY POINTS

- Activities planned and conducted should have direct link with the learning outcomes of the specific themes/concepts/subjects.

- Create an environment of inclusive learning devoid of discrimination on the basis of gender, caste or religion.
- Inter-disciplinary approach in a way that one experience can be integrated across different themes/concepts/subjects.
- Teachers/Facilitators can club their classes and plan for team teaching.
- Explore online mode of conducting AIL activities, keeping in mind the guidelines for digital education namely PRAGYATA released by Ministry of Education in collaboration with NCERT.
- Activities should promote use of local resources.

2.1.2 PLANNING TIME FOR AIL

Time management is an essential factor that determines a teacher's professional expertise and proficiency in organising learning experiences. There are many interesting time-slots available in schools such as morning assembly, celebration of festivals, special assemblies, excursions etc. which can be utilised for art experiences and can be linked to the subject content and learning outcomes.



Nigam Pratibha Vidyalaya, Nangloi Saidan, Delhi.

KEY POINTS

- Morning assemblies, *Bal Sabhas*, Zero Periods, mid-day meal breaks can be utilised for conducting AIL activities.
- 10 bagless days can be utilized for art experiences as per NEP 2020. It states “*Bagless days will be encouraged throughout the year for various types of enrichment activities involving arts, quizzes, sports, and vocational crafts*” (p.16).
- Holidays can be utilised for planning excursions or local trips to historical places, architectural sites, galleries, museums, artisans, nature walk etc.



- It is imperative to respect the individual learning pace of students/learners. While planning the time slots, needs of special children should be kept in mind.

2.1.3 PLANNING RESOURCES

Planning of resources makes the AIL experiences more vibrant and joyful. Purposive research of the resources/materials to be used for planned activities enables the teachers/facilitators to create a diverse archive of resources which can enhance the novelty of the art experience. Resources planned/ explored should be easy to acquire, local/region specific, economically viable and environment friendly.



*Natural material use as resources,
Gyan Bharti School, Saket New Delhi.*

KEY POINTS

- Resources selected/used for the AIL activities should be eco-friendly, locally available and should be region and culture-specific so that students/learners can learn and appreciate their local art traditions and culture.
- Students/Learners should be motivated to explore their own resources for the activities.

EXAMPLE: *Chalta Firta* theatre is a very useful tool and resource which can be made easily by using locally available materials. It just requires a big size carton and some coloured papers. A teacher can use it in the class in various ways. It can be used as an area for reciting poem, telling stories and sharing opinion, TV screen for acting and speaking like news anchors and also serve as a setup for puppet show. In short it is a magic box for the teaching learning activities which not only provides children a platform to express but enhances their self-confidence and spontaneity to a great extent.

*–Rekha Chugh, Teacher, Nigam Pratibha Vidyalaya,
New Chaukhandi, New Delhi*



*Child collecting dry
leaves for the AIL
activities*

2.1.4 CLASSROOM MANAGEMENT

The classroom is an important aspect of AIL where the process of teaching-learning takes place. Every classroom should have an inclusive environment and innovative arrangements for attendance, display of art works and seating arrangement. The classroom should have a



DMS, RIE,
Bhopal Campus,
NCERT

performing area where students/learners can perform and do art activities. The artworks of the students/learners should be displayed and teacher/facilitator in the classrooms to make it more vibrant. This helps in breaking the monotony of traditional classroom setup. In AIL, teachers/facilitators are encouraged to experiment with seating arrangements so that they can reach out to every student/learner of the class and to involve every learner in activity. While making arrangements or changing seating arrangements, there should be special concern to the needs of *Divyang*

learners, if any. Since AIL is more of hands-on-experience, teacher/facilitator needs to ensure participation of all students including those with special needs.

KEY POINTS

- Student/Learners with special needs should be given more space and time to acclimatise themselves with the activities being conducted.
- Students/Learners should be encouraged to form their own groups for group activities. If the teacher/facilitator is forming groups, then they should keep the learning capacity of every student/learner in mind.
- Seating arrangement should be conducive and supportive to the art activities being conducted.
- Periodic changes in group formation so that every student/learner gets a chance to work with all of their peers. No same group should continue for more than a week. New group has potential of learning new things and practice new dynamics.
- Ensure to create space for resource material and display areas for artwork of students/learners in the classroom.

MY SPECIAL ATTENDANCE

In school, our day begins with the morning class attendance. This routine chore is usually done for keeping administrative records. But can you believe, how with a little addition of art, this simple activity became joyful learning for children. That is what I have been doing in for the past 8 years. On calling of name, the student responds, making out sounds and not 'Yes Sir/Madam!' The change is based on theme of that day or the activity/topic we are going to learn. It may be the sound of a bird, an animal, a train, a street hawker or anything as per the topic. Not just that I find it very useful tool for language development. Especially for second language English. Many children learn to read and write but they hesitate to speak in English. This style of attendance gives them opportunity to frame and speak small sentences. If on one day it is 'I love to eat' then another day it may be 'I love my'. This not only helps in speaking language with ease and confidence but also gives them chance to express their emotions and preferences. Moreover, there are special themes of attendance for special days like festivals and birthdays. So I don't begin my day with monotonous way of daily attendance but with a fun learning.

–*Rekha Chugh, Teacher, Nigam Pratibha Vidyalaya,
New Chaukhandi, New Delhi*

2.1.5 DISPLAY OF ART WORK

AIL activities involve a lot of creative thinking that enables students/learners to create their artwork be it in the form of drawing, sketching, poster making, mask making, craft making etc. All artwork should be displayed in the classroom. For the display, bulletin or notice boards can be used. The artwork should bear name of the student/learner who has made it. This display can also be used for assessing students'/learners' progress. For setting up the displays, teacher/facilitator can take help of the students/learners. The focus here is to involve the students/learners at every step of AIL activity. The displays should be changed frequently while ensuring participation of all the student/learners in classroom.



Display of Artworks in classroom, Nigam Pratibha Vidyalaya, Nangloi Saidan, Delhi.

2.1.6 VISITS FOR EDUCATIONAL EXPOSURE

The NEP 2020 recommends that, “children will be given periodic exposure to activities outside school through visits to places/monuments of historical, cultural and tourist importance, meeting local artists and craftsmen and visits higher educational institutions in their village/Tehsil/District/State” (p.16). In consonance with this recommendation of NEP 2020, it is recommended that children are taken on field trips and excursions which include places like hospitals, post office, bus depots, railway stations, metro stations, *panchayat ghar*, local market, *mela* (fair), heritage sites, local artisans etc. so that they familiarise themselves with their local resources. This is applicable to rural, tribal as well as urban areas to make students/learners well versed with the social dynamics of their region and culture. These visits should be cautiously planned as per the need of time and situation. If visits are not possible, their videos available through online and virtual resources can be accessed and shared with the students/learners. The idea is to devise a guided exposure to these places, wherein the students/learners are familiarised with the places before they can physically visit them. This will help to enhance their curiosity and observation.



Children visiting local art fair Nigam Pratibha Vidyalaya New Chaukhandi New Delhi

2.1.7 MUSEUM CORNER IN SCHOOL/CLASS

A junk corner can be created in the school and teacher/facilitators can encourage student/learners to contribute to junk corner by collecting whatever extra items/unused items are lying at their home and using them as materials for the activities.

Students/Learners should be encouraged to collect objects from various excursions that increase their interaction with their immediate environment. These collections can then be displayed under the name of 'School/Class Museum'. Collectibles can act as an active tool of delivering academic content in the classroom or school across different disciplines using variety of activities by the teacher/facilitator. Using students'/learners' collectibles as part of the teaching learning process not only fulfils their need of belongingness, but rather, motivates them to engage in learning. This facilitates achievement of learning outcomes and other important life skills while sustaining students'/learners' interest in the teaching learning process. This collection can be used for storytelling and can be documented. Apart from being part of learning process, this collection can encourage students/learners from the 'search' to 'research'.

2.1.8 COMMUNITY INVOLVEMENT



Z. P. P. School
Bandgarbasti, Karjat,
Ahmed Nagar,
Maharashtra

Involvement of local community can make the exchange of ideas vibrant and inclusive. AIL cogently executes the NEP 2020's recommendation that "Efforts will be made to involve community and alumni in volunteer efforts for enhancing learning by providing at schools: one-on-one tutoring; the teaching of literacy and holding of extra help sessions; teaching support and guidance for educators; career guidance and mentoring to students; etc. In this regard, the support of active and healthy senior citizens, school alumni and local community members will be suitably garnered" (p.11). Through the suggested community involvement, students/learners can familiarise themselves with local art forms and will learn to respect every profession. While interacting with local artisans, students/learners get the opportunity to learn about their profession and their rich cultural heritage. Members of artisan communities can be invited to the school to interact with students/learners and conduct workshops as a part of AIL pedagogy.

2.2 ASSESSMENT AND LEARNING OUTCOMES

AIL pedagogy provides tremendous scope of experimentation. In fact it encourages them to bring in their own outlook and skills into this pedagogy to make it more vibrant and effective. AIL as a tool of assessment, moves away from pen and paper based evaluation and paves the way to competency-based assessment. The NEP 2020 states “*The aim of assessment in the culture of our schooling system will shift from one that is summative and primarily tests rote memorization skills to one that is more regular and formative, is more competency-based, promotes learning and development for our students, and tests higher-order skills, such as analysis, critical thinking, and conceptual clarity. The primary purpose of assessment will indeed be before learning; it will help the teacher and student, and the entire schooling system, continuously revise teaching-learning processes to optimize learning and development for all students. This will be the underlying principle for assessment at all levels of education*” (p.17). Thus, every art experience designed under the pedagogy of AIL, needs to fulfil target learning outcomes depending upon the subject concepts that are mapped through various art forms. Assessment through art integrated learning helps the teacher/facilitator to move towards a continuous and comprehensive assessment method which can help in 360° assessment and holistic assessment. The suggested AIL sessions on different subjects, given as exemplars in this handbook have been designed keeping all these indicators in focus. Teachers/facilitators are requested to use them and also evolve their own techniques to add quality to the assessment.



Morning Assembly formation made by children on ‘Swachh Bharat’, AIL practising school in Bihar

KEY POINTS

- Assess students/learners on their merits and not compare them with others in class. Assessment techniques should address individual learning pace of the student/learner.

- Provide equal opportunity to all the students/learners and give more time (if required) to facilitate students with special needs.
- Assessment in AIL is woven in the learning and is seen as a continuous process and can be explored ‘as learning’, ‘for learning’ and ‘of learning’.
- Assessment should be a non-threatening activity where students/learners are welcome to put forward their own ideas and expressions.
- Both individual and group performances can be assessed for the learning outcomes.
- Assessment of both verbal and non-verbal expressions of the student/learner needs to be taken care. ‘Verbal’ expressions include; speeches, presentations, announcements, performances etc. The ‘Non-verbal’ expressions include; gestures, facial expressions, body language, touch and other means of communication without speaking.
- AIL is an effective tool to evaluate life skills and interests of the student/learner.
- Art work of each child needs to be acknowledged and their original and unedited works should be displayed in the class and maintained as portfolio. A periodic approach for updating display boards can be followed to ensure equal participation.
- Appreciate every student/learner irrespective of their performance and expression for motivating them for learning.
- Acknowledging every student’s/learner’s individual pace of learning.
- Flexibility in timings so that students/learners (especially *Divyang* students) get adequate time to finish their work.
- Constantly assess the student’s/learner’s work and provide holistic feedback.
- Involve students in the process of their assessment (self and peer assessment) to complete 360 degree evaluation.

EXAMPLE: As part of the follow-up in schools where AIL pedagogy is being implemented, one of the schools was visited for the videography of the AIL implementation. We saw that all teachers and students were fully engrossed in AIL activities and the view was so interesting that we forgot to record observations, and the activity continued after the school hours. Upon picking conversations with parents who were gathered outside the school to pick up their children from school, they expressed happiness with the AIL methodology as it has caused a stark rise in students’ interest in studies and their achievement level.

Sarvodaya Kanya Vidyalaya, Bulbuli Khana, New Delhi

NEP 2020 recommends that “to close the gap in achievement of learning outcomes, classroom transactions will shift, towards competency-based learning and education. The assessment tools (including assessment ‘as’, ‘of’, and ‘for’ learning will also be aligned with the learning outcomes, capabilities, and dispositions” (p.12). It further recommends that “the progress card will be a holistic, 360-degree, multidimensional report that reflects in great detail the progress as well as the uniqueness of each learner

in the cognitive, affective, and psychomotor domains. It will include self-assessment and peer assessment, and progress of the child in project-based and inquiry-based learning, quizzes, role plays, group work, portfolios, etc., along with teacher assessment” (p.18). Art integrated learning efficaciously fulfills the recommendations laid down by the NEP as AIL enables to assess all three stages of assessment (“as”, “of”, and “for” learning) with ease. AIL by its nature provides teachers/facilitators with an access to monitor the continuous and comprehensive process of learning required for felicitating learning. Further, AIL helps to democratise the process of assessment, in which students/learners are offered multiple modes to express their learning. Quite naturally, that makes it an effective tool of assessment. Assessment for learning implies a process that enables teachers/facilitators to understand the learning capacity of each student/learner. Assessment as learning enables teachers/facilitators and students/learners to monitor their own individual growth. In other words, it is a method of self-assessment. Assessment of learning is a process wherein teachers/facilitators are able to evaluate the student’s/learner’s development in terms of their understanding of the concepts/subjects. Art integrated learning promotes task-based performance and helps in assessing competency-based learning of the student/learner where all the domains of learning are assessed in a non-threatening and non-judgmental environment. The tools of assessment in AIL can be:

- Drawing/painting of the student/learner.
- Role play, drama and puppetry activities.
- Portfolios of finished or unfinished artwork.
- Individual or group/peer project works.
- Presentation and performance by students/learners.
- Stories, poetry, recitation, song, dance etc.
- Descriptive analysis of a student’s/learner’s presence, participation, response and eagerness of students/learners in the art experiences.

EXAMPLES: Assessment of the learning in AIL lesson plans allow free and creative expressions of the children while assessment is being done. Little Afshaan of Grade I in Gyan Bharti School indulges in a very unique skill-whistling. He was part of a wonderful orchestra and performed with innovative instruments by children of grade 1. The teacher observed him through the performance and used his whistling skill as an important assessment tool for his progress in the gross motor area.

–Anupama Chand, Coordinator Primary, Gyan Bharti School, Saket, New Delhi

2.3 SUGGESTED FORMAT TO PLAN AIL ACTIVITY/SESSION

AIL activity plan is flexible in nature. Teachers/Facilitators may adopt and adapt as per the need of learning situation. The suggested format given here is dynamic and commonly used format for planning and conducting AIL activities in the field. The suggested format is as follows:

- **CLASS:** The class for which the AIL activity has been designed.
- **SUBJECT/S:** The specific subjects on which the AIL activity has been designed.
- **THEME/CHAPTER/TOPIC:** AIL activities can be designed keeping themes/ chapter/topic or even concepts to be learnt in mind. This helps in permeating subject boundaries and accessing knowledge holistically.
- **ART FORM/S BEING USED:** The teacher/ facilitator may specify whether the art form being used are visual or performing or both. Integration of regional knowledge, traditions and practices in arts need to be given importance.
- **RESOURCES:** The resources proposed to be utilised for the AIL activities should be local specific and environment friendly. The cost of acquiring these resources should be bare minimum.
- **TIME REQUIRED:** It is essential that the teacher/facilitator works on a time-bound plan to ensure effectiveness of the teaching-learning process. However, if any child or a group requires more time, it should be allowed respecting the individual pace of the child. Rigid time limit can disturb the learning process.
- **LEARNING OUTCOMES:** The AIL activities being designed should be clearly linked with achievement of target learning outcomes. It should be a blend of knowledge, experience and application skills derived from the curriculum.
- **PLANNING OF ART EXPERIENCES/ACTIVITIES STEP WISE:** The teacher/facilitator can design an AIL activity for facilitating children through well designed art experiences. Some art experiences can be in the shape of ice-breakers, which can be conducted and completed in 10 to 15 minutes and others can be longer to suit the need of target learning outcomes.
- **FOLLOW-UP EXERCISE/S:** Every art experience should have follow up exercise/s which can be in the form of questionnaire, brainstorming activities, presentations, performance etc.
- **ASSESSMENT:** AIL as a pedagogy provides opportunity and spaces for 'assessment as learning', 'assessment for learning' and 'assessment of learning'. Therefore, while preparing an AIL plan, the teacher/facilitator can think of creating easy to follow and seamless spaces for assessment and also maintain records.
- **LINKING OF ART EXPERIENCE/S WITH THE CONCEPT/S OR THEME/S:** While preparing the AIL plan, the teacher/facilitator can think of the suitable points where the targeted theme or concept can be seamlessly linked to the art experience of children.



Do not look for prescriptive format. All suggestions are suggestive in nature. They vary in structure.

2.4 ROLE OF TEACHERS IN IMPLEMENTATION OF AIL

“The real preparation for education is a study of one’s self. The training of the teacher...is something far more than a learning of ideas. It includes the training of character; it is a preparation of the spirit”.

Maria Montessori

The NEP 2020 states that “teachers will be given more autonomy in choosing aspects of pedagogy, so that they may teach in the manner they find most effective for the students in their classrooms. Teachers will also focus on socio-emotional learning —a critical aspect of any student’s holistic development” (p. 21-22). AIL effectively conforms to these principles laid down in the policy for the teachers/facilitators. The teacher/facilitator plays an integral role in the pedagogy of AIL and learning environment. They have to constantly motivate students/learners to freely express themselves without any inhibitions. The teacher/facilitator should hand-hold and help students/learners find ways while engaged in experimentation and exploration. They should identify the potential of each student/learner and help them discover and hone their interests in learning.



KEY POINTS

- Focus should be on the process and not on the product.
- Create inclusive and vibrant classrooms using ‘arts’ as means to learn.
- Keep exploring different methods and material of art forms as a part of the teaching-learning process.
- Plan AIL activities well in advance to create a better learning environment for the smooth conduct of it.
- Strategise and work as team with teachers/facilitators of art education, health and physical education etc.
- Generate and encourage use of cost effective and local-specific resources for activities.
- Use AIL as an assessment tool to assess and evaluate student’s/learner’s work without being judgemental.
- Pay attention to the composition of the groups as age group becomes a fundamental point while designing activities especially in case of multi-grade classrooms (classrooms where there are students/learners from different standards).
- Letting the student/learner of classes I and II explore freely and experiment with their own observations.

Teachers play an integral role in AIL sessions
Middle school
Nathuni
Ahir Ka Dera
Dumraon
Buxar, Bihar



Baatcheet ek adhyapak se (This video presents a conversation with a teacher practicing Art Integrated Learning (AIL), and attempts to understand nuances of art integrated pedagogy through questions.)

- Providing ample time to every student/learner so that they learn at their individual pace.
- Class III onwards, students/learners can be given simple topics related to their immediate environment and daily activities drawn from the curriculum.
- Encourage students/learners to present their art and participate in display work.
- Encourage the process of peer learning by forming groups, in tune with the recommendation of NEP 2020 that “peer tutoring can be taken up as a voluntary and joyful activity for fellow students under the supervision of trained teachers and by taking due care of safety aspects” (p. 9).
- Utilise the space in classroom creatively for performances and other art activities.
- Maintain portfolio of all students/learners to assess their performance and document activities that have been conducted in the classrooms.



*Students experimenting with Warli figures (Traditional art form)
Nigam Pratibha Vidyalaya, New Chaukhandi, New Delhi*



3

FREQUENTLY ASKED QUESTIONS

FAQs section of the handbook consists of questions which are frequently asked by the teachers/facilitators of foundational and preparatory stage (teachers teaching classes I-V), answered in easy to follow manner.

1. What is the difference between Art Education and Art Integrated Learning?

‘Art Education’ as a term is used to define ‘Art’ as a curricular area and refers to specialised knowledge of the grammar of art, theory of art, methods and

material of doing arts, where learner masters skills to express themselves through visual and performing arts, whereas 'Art Integrated Learning' implies to adopting an art integrated curriculum where art becomes basis of the learning. Art, in art integrated learning, at the centre of the curriculum helps in clarifying concepts. The abstract concepts of different subjects are linked, concretised and learnt effectively with arts at as medium. Hence, 'Art Integrated Learning' is a pedagogy and 'Art Education' is a subject.

2. Is integration of arts with other subjects more like using art as teaching aids?

Integrating arts with other subjects does not mean to make a chart on any concept or theme. It would mean learning through the arts. For example: the topic of pollination could be taught with music and movement activities, wherein physical movement is set according to the process of pollination. Students/Learners could hum the sound of bees while doing this. Involvement of learners is greater when they are physically involved in learning process. Learners get engaged in art activities naturally and start enjoying the process, and thus the retention of a lesson taught and learnt in this manner is of permanent nature. This method, then, becomes pedagogy, rather than a mere teaching aid. Using art as teaching aid is a different concept, wherein art is used as a skill to prepare a model/chart/cards etc. to explain the concept to be taught. Teaching aids are mostly prepared and used by the teachers, where as in art integration learners themselves engage in the process of doing and making art. Integration of arts as learning process is much more than a commonly known teaching aid.

3. What are the key techniques most used in the AIL pedagogy?

BRAINSTORMING: It is an interesting practical method of exercise to stimulate creativity in a group, and proves to be useful as a training technique. The aim of brainstorming activity is to collect as many ideas as possible on a specific topic within a given time, in an uninhibited way. The process of brainstorming demands guidelines to benefit from it. Points such as;

- There is no right or wrong in the brainstorming exercise,
- It has to be facilitated well to get ideas from even those, who are introvert and do not like to participate voluntarily and;
- Control the temptation to pass judgment on ideas as soon as they are revealed.

ICE BREAKERS: This is an activity that is conducted for building a favourable environment for joyful learning. Ice Breakers in AIL are preferred to be based on different art forms and of very short duration. These activities are useful for initiating art based experiences with ease as they help in creating interactive atmosphere in the classroom. Purpose here is to engage learners in the process of thinking and doing. For a better understanding of ice breakers, you can refer to the training package (Vol. I) which contains about 200 odd ice breakers. (<https://ncert.nic.in/deaa/pdf/tpaev101.pdf>)

GROUP ACTIVITY: This is a very common method which can be combined with other methods in any activity. Discussions in small groups are useful for learning from the experiences of other members of the group. Group work is seen as an important tool for collaborative learning and AIL pedagogy suggest to use it at all levels of school education.

PRESENTATION: This is a technique which can be effectively used by both the teacher/facilitator and the taught. Teachers/Facilitators can use this method to impart information, knowledge or ideas to the students/learners. This technique is quite effective in a situation where a lot of information is required to be passed on in a relatively short time. In AIL, the presentation by an individual or a group is designed to give students opportunity to share their knowledge and skills on a specific topic/s concept. AIL suggests all presentations are to be attended by other groups/ teams of the class for their appreciation and observations on the same.



*Students involved in
Group discussions
Nigam Pratibha
Vidyalaya,
New Chaukhandi,
New Delhi*

4. What is an ice-breaker?

People do not always feel free in front of others— strangers, students/ learners, colleagues, relatives or even friends because of inhibitions and doubts about ‘what people will think of them’ and innumerable such barriers that do not allow people to connect to each other, communicate with each other and feel comfortable in company of others. Ice-breakers in a way helps in ‘breaking these barriers’ and connecting people with each other.

An ice-breaker is formally defined as a stimulating, easy-to-do and thought-provoking activity that educates and entertains simultaneously. It helps shed inhibitions, gets one physically and mentally ready for work, and prepares the body-mind instrument of the child for artistic endeavour and increases communication and cohesiveness among children. Ice-breakers are variously called warm-up, energising, opening-up, participatory activities or ‘open process technique’. These are used to spark imagination, reasoning, creativity, reflection, exploration and provide a platform for free expression in a non-judgmental and perceptual way. AIL pedagogy integrates ice-breakers strategically to explore different competencies, sustain the learning interest and provide space for the formative assessment.

5. How to use an ice-breaker?

An ice-breaker is a magic tool— an aid to all teachers and facilitators. One can use ice-breakers to overcome barriers and connect learner with the learning process. Use of ice-breakers can happen in different ways and it is fully dynamic. You may start with a transformation game which can be played with any age group, even with absolute strangers. By transformation,



Ice-breaker conducted in school ground, Koyyam ALP school, Koyyam, Kannur, Kerala

it means symbolically changing an object to something different from what it actually is. For instance, let's take a pen and demonstrate how it can be transformed into a flute. Just imitate the action of flute-playing as vividly as possible. Next, let others do different transformations. There can be hundreds of transformations with one single object. Give the pen to one person and it goes to other and yet other in the row in turn. Following this game, you will feel the magic created among participants/learners within a minute. They gear up; they start thinking, imagining, creating and expressing. You can try out this game with any object—a tray, a book, a piece of cloth, etc. This game is fun, and makes people confident of 'inventing' things.

For a better understanding of ice breakers, you can refer to the training package (Volume I) which contains about 200 odd ice breakers. (<https://ncert.nic.in/deaa/pdf/tpaev101.pdf>).

6. How many days should a teacher continue with one form of art in AIL classroom?



Once an activity is started with one art form, it is suggested to change the materials, resources and methods at regular intervals, so that the activities remain dynamic and provide students/learners with multiple avenues to learn from.

It is suggested to change one art form to another after a week to avoid monotony. Efforts should be made to integrate different art forms, and not focus on any one of the art forms because children appreciate change, newness, challenge, and new materials. Learners differ in their liking for one or the other art form. One student may like singing more than dance or vice versa. Therefore, exposure to different art forms will provide an opportunity to every learner to create, learn and develop.

Moreover, it is not necessary that every teaching-learning exercise should have an art activity compulsorily, teacher can connect it with the previous art experience of the student/learner.

7. Why AIL is more focused on Indian Arts and Culture?

Art Integrated Learning through various art forms makes the education more informative and livelier, effectively following the principles laid down by NEP 2020. It states that "As a part of the thrust on experiential learning, art-integrated education will be embedded in classroom transactions not only for creating joyful classrooms but also for imbibing the Indian ethos through the integration of Indian art and culture in the teaching and learning process at every level. This art-integrated approach will strengthen the linkages between education and culture" (p. 12). Artistic and cultural traditions being practised by the communities around are called the 'Living

Traditions' of Indian arts and culture. Making living traditions of Indian art a part of AIL, means integrating various regional/folk art forms in the school curriculum. For example, *Chau* dance is a living tradition in the rural areas of Jharkhand, Odisha and West Bengal. This art form heavily derives its narrative from mythology where mask making is an integral part of it. When students of these states/region are given opportunity to make masks of *Chau* characters, they will explore mythology, try to understand and learn the skill of making *Chau* masks. They can even use the masks prepared by them to narrate a specific part of the story from mythology. This method of integrating regional arts will help students connect with their cultural roots, value them and learn new concepts through them. The example given above is just one, students have treasure of performing and visual arts around them and it belongs to them. AIL focuses more on integration of Indian Arts than any art.

8. What are the visual arts activities that can be used for AIL sessions?

When we think of visual arts, we think of tangible creations. Some of the visual activities and methods of expression are:

DRAWING: This is the method of putting marks on paper, or any other surface. The marks can be made with any material such as pencils, crayons, felt pens or chalks. In the foundational and preparatory classes, children need to be encouraged to draw from personal experiences and observations. Later, they can be introduced to drawing from imagination. The most popular medium for children's art is wax crayons and oil pastels. The activities for drawing at foundational and preparatory stage may consist of:

- **COLOURED CHALK:** It is a material that can be used by young children to draw. Children can dip the tip of the chalk in water or liquid starch, which will make it adhere to the paper.
- **CRAYON ETCHING:** Children can be given other unusual materials to draw with. For example, they can draw with black paint mixed with Fevicol, and use it from a nozzled tube. When the Fevicol dries, it becomes transparent, so you have a raised black line, within which the children can colour.



Children involved in chalk drawing on Blackboard

PAINTING: This is a practice of putting pigment on a surface. The pigment can be paint, crayon or any other material. Children enjoy painting with colour and water as water play comes naturally to children. Poster paints are most suitable for foundational and preparatory stage children. When children start using paints first, they should use only one colour. Slowly you can increase the number of colours given to the children, as they become more proficient in the use of the medium. Many techniques can be introduced, such as blot painting, straw blowing, sponge painting, hand painting, brush painting, etc.

COLLAGE: It is a term used for art created by pasting/sticking different materials on the surface (paper/board/canvas). The materials used can be like; newspaper, coloured paper, magazine paper or other found objects such as fabric, buttons, feathers, seeds, dry leaves, flowers etc. For younger children, who cannot use the scissors, the teacher/facilitator can provide pre-cut shapes.

MODELLING AND CONSTRUCTION: Art falling under this category are those created using clay, papier-mache, wire, cardboard boxes, three-dimensional plaster of paris, soft wood etc.

- **CLAY MODELLING:** Children of every age or stage enjoy playing with clay, but it is the most preferred material of modelling for children of foundational and preparatory stage classes. They make objects and also like to create and tell stories about them. Clay modelling activities at foundational and preparatory stage classes may consist of:

A. MAKING OBJECTS: At this stage, children mostly prefer to make balls of different sizes. Later on, they use these shapes to carve out objects from. Children have passion to create fruits/vegetables, birds, animals, human figures, etc.

B. MAKE COILS: Roll a piece to make cylindrical shapes of different thicknesses and pretend it to be snakes, moustaches, reptiles, etc. At foundational and preparatory stage, children can make use of these coils to create small pots/containers by placing and joining coils of same size.

C. PRESS AND PINCH: Children enjoy the tenderness of clay and like to make impressions with their thumbs, fingers and other objects, on the created shapes. It has been noticed, that most of the times, they explore and experiment. They also name their creations after look-alikes. Children at foundational and preparatory stage start making eyes and ears using this method.



Claywork —
Traditional Sanjhi Art of Haryana

- D. SLABS:** Patting with hands to make slabs, children start making designs and patterns on slabs, taking impression of small objects. Children explore the use of slabs to make different objects like pots, containers, houses, animals, etc.
- **CONSTRUCTION:** In arts, it is the creation of three-dimensional objects, using different materials like junk, wood pieces, etc. Construction activities at foundational and preparatory classes may consist of:
- A. PAPER SCULPTURE:** Paper can be used as a medium for sculpture at all levels of education. Children can be made to explore different kinds of paper, and be allowed to play with it to understand its qualities. Paper can be folded, curled, twisted, rolled and scrolled. It is an ideal medium for experimentation.



- B. BOX SCULPTURE:** The simplest kind of paper sculpture can be made by using an assorted collection of boxes. Children can glue, stick, or stack the boxes to make the required structure. They can use tape or glue to join their boxes. These can then be painted or decorated using coloured paper.
- C. PAPIER-MACHE:** Tear newspaper into small pieces. Soak the paper in water overnight. In the morning, mash the paper by manually grinding it to pulp and add glue to it. Children can model this papier-mache into fruits, vegetables or any other form. These forms can be painted once they are dry. Acrylic paints are the best for this medium. Papier-mache can also be layered on a basic armature like a balloon to create a mask.

Papier-mache



- D. WIRE SCULPTURES:** They are made using flexible wire as basic material, folded and covered with jute, paper, thread, cloth, etc. to create desired shapes/sculptures. These can later be painted using poster paints or enamel paints.
- E. ASSEMBLAGE OF DIFFERENT OBJECTS:** Different three-dimensional structures can be created with the help of empty match boxes, kitchen roles, old toys, clothing/dress, old hats, spectacles, household objects, etc. They can also create tableaux in old shoe boxes.
- F. CARVING:** It is done with material such as stone or wood, where the basic form is chipped away to create the sculpture. It is a process of shaping by subtracting.

PRINTMAKING: This is the art of producing multiple images from one plate. It is fascinating to make multiple prints of an image to make an all-over pattern. There are many simple print-making techniques that children of the foundational and preparatory stage classes can use:

- **STAMP PAD PRINTS:** Children can press their fingertips/thumbs onto a stamp pad and make a print on a paper. Hand-prints/Fingerprints can be taken easily with any colour paint of their choice.



- **LEAF PRINTS:** A leaf or a fern can be covered with paint. Paint is usually applied on the back side of the leaf and pressed on the paper. In a similar manner, prints can be made with a feather or an old piece of weathered wood.
- **POTATO AND VEGETABLE PRINTS:** Potatoes can be cut into half and pressed onto a newspaper to remove moisture. Then, they can be painted and pressed onto the paper to make a print. Other vegetables can be also used for printing such as onions, cabbage, capsicum or cauliflower.
- **ERASER PRINTS:** Small erasers can be carved with a pencil point and inked on a stamp pad to make a repeat pattern.
- **FOUND OBJECT PRINTING:** Children can look for different objects in their environment which they can use for printing on paper. The backgrounds can then be coloured in with crayons.

- **MONOPRINTS:** A simple monoprint can be made by dipping a finger into thick paint, and drawing with it on a sheet of glass or a washable table top. Once done, a fresh paper is pressed onto it to get a print. In this method, one can get only a single print and that is why it is called monoprint.

CRAFTS AND DESIGN: The crafts are most common art experience, which is appreciated for its design and utility component by the students and teachers both. Children of this age like to get engaged in craft activities. The different kinds of crafts that can be taken up in the foundational and preparatory stage classes are given below:

- **PAPER CRAFTS:** Origami, paper folding, paper sculptures, stencils, mobiles, decorative hangings, doll making, kites, flower making, etc.
- **WEAVING:** Simple stitches and embroidery, weaving work with paper strips/jute/thread/cloth-waste or old cloth, etc.
- **MASK-MAKING AND PUPPET MAKING:** Children enjoy making masks and puppets, and also like to perform with them as props. Children at the foundational and preparatory stage can make simple masks and puppets out of ordinary materials and play with it. Children can use their imagination to create masks out of a variety of materials. They can be paper masks or papier-mache masks. Similar to mask making there are different techniques of making simple puppets. Some common techniques are:



*Teacher and children enjoying mask and puppet making
Kovval A. U. P. School, Cheruvathur, Kasaragod, Kerala*

- A. **FINGER PUPPETS:** This can be as simple as tying a piece of cloth on the finger and creating a character by painting the eyes, nose, mouth, etc., on thumb and fingers. There can be simple finger puppets made of paper to be worn on finger tips and played.
- B. **GLOVE AND SOCK PUPPETS:** As per the name, these puppets are made in glove style to be worn on a hand using the thumb and two fingers.



- C. **STICK PUPPETS:** Any drawing/picture of people or animals can be converted into a puppet by simply cutting it out and pasting on a flat stick. The drawing can be made more decorative by adding bits of fabric, wool, sequins or fur.
 - D. **PAPER BAG PUPPETS:** Children can stuff brown paper bags with torn newspapers and tie up the top to create the head of the puppet. This can be embellished with buttons, wool, fabric or paper scraps. A stick should be inserted into the bag before tying up the head. A piece of gathered fabric can be attached to the stick at the base of the head.
 - E. **PAPER PLATE PUPPETS:** Paper plates can be folded into half glued to the top and bottom of the folded plate to hold in the fingers. Paper and other scrap material can be used to create hair, teeth, eyes and other features. While manipulating the puppet, the hand can be covered with a handkerchief or any such fabric.
- **Toys:** Any object which can engage a child in play can be termed a toy. All children have the potential to explore toys. Toys are available in various forms but we propose the use of local and indigenous toys in education. Indigenous toys are toys that are native to specific regions in India. These are made from the locally available materials and are unbreakable and eco-friendly as there are no artificial materials used in its making. Educational relevance of indigenous toys is both economic and cultural. The exposure in formal educational settings raises cultural familiarity, nourishes cultural confidence and opens avenues for low-cost learning materials and toys. While there is innovative use of time and material, student/learner have

their own playful mediation. With the focus in play-based learning and local heritage and crafts in curriculum, toys can stand out as a definitive feature that can merge both these elements to create an environment of joyful learning.



Toy — Traditional Papier-Mache

Keeping in view the recommendations of the NEP 2020, traditional toys having pedagogical implications can be promoted from Anganwadi to every stage of school; from the beginning at 3 years of age, where development of psychomotor and cognitive skills takes place. The students/learners of Foundational stage (I- II) can be provided with ready-made indigenous toys such that they can experiment and manipulate with them to enhance their cognitive skills. These toys are used for learning the names of animals, birds, fruits and alphabets to learning simple principles of mechanical functioning. Many of the toys can also be made by students/learners in Preparatory stage (III-V) to learn small concepts and play with. This is how toys help in development of all the domains of the learner:

- A. COGNITIVE DEVELOPMENT:** Toys can help young learners in developing certain cognitive skills such as attention, observation, memory, comprehension, creating, logic and reasoning and solving problems. It helps the young learners to articulate their sensory experiences. For example, child listens attentively and repeats familiar words and their sounds.
- B. SOCIO-EMOTIONAL DEVELOPMENT:** Toys can help learner in developing the affective skills such as self-awareness, social awareness using sensory experiences. It helps in developing competencies such as expression of feelings to others, listen and pay attention. For example: child attempts to demonstrates sensitivity and acceptability towards others from diverse backgrounds, also shows caring behaviour and shares belonging with others.



Paper Toy

C. PHYSICAL AND MOTOR DEVELOPMENT: Toys can help learners in developing physical skills such as improved fine motor skills and gross motor skills, overall body coordination, hand-eye coordination, body balance and spatial awareness. For example: child collects objects from their immediate environment and talks about them bilingually.

WALL PAINTING: Walls are good canvasses for exploration and creation of ideas. The scale of wall painting can encourage student/learner to work collectively and create different forms of expression. Students/learners can draw and paint objects and subjects of their liking from the immediate environment.



Wall Painting, Z. P. P. School, Bandgarbasti, Karjat, Ahmed Nagar, Maharashtra

RANGOLI MAKING: Rangoli is the traditional floor decoration of India. There are different kinds of decoration practiced in different States such as *Kolam*, *Mandana*, *Alpana*, etc. It is considered auspicious and is mainly done by women every day in the morning, or on special days and occasions. Rangoli materials differ from state to state; usually it is made with dry powder colour and rice paste. At some places, they use flour paste on mud applied on the floor/ground. But children can use different materials such as flowers, leaves, sand and stones, saw dust, etc. The significance of rangolis in different states can be explained to the children.



9. Which of the performing arts are used in AIL sessions?

Performing arts include those art forms that can be viewed, heard, or performed such as music, drama, dance, mime, puppetry, etc.

MUSIC: We hear different types of sounds all around. They are of varied types —loud, soft, harsh, melodious, romantic, pathetic, joyful and so on. But, the type of sound which is pleasing to the ear, has melody and rhythm or *Sur* and *Taal*, has a systematic frame of an ascending and descending order, giving a variety of patterns and conveying emotions.

DANCE: It is a movement that possesses rhythm and beauty. It may or may not have a theme or a story. Movement, rhythm, design and expression are the basic elements of dance. Movement can be in rhythm or different rhythms. It can be in style (that is, different from the way one would move in real life; in dance, a walk would have to be more beautiful than it would be in real life). Design would refer both to rhythm patterns made, as well as the movement patterns created. Expression refers to different emotions or feelings that are expressed through the dance.

MIME: Playing a scene or situation with the help of body movements and facial expressions only, and without dialogues is mime.

PUPPETRY: It is considered an important art form (dramatic) for any age or stage of the learner. First of all, young children immediately connects with puppet as a fellow being. Secondly, it is often easier for the learner of all ages to speak their mind out through the mouth of puppet-characters. Apart from this, they learn many things like handling the objects and if the puppets are made by themselves, it gives them a sense of great artistic and creative satisfaction.

DRAMA AND THEATRE: Drama is the most natural form of arts that a learner can associate with. It facilitates listening to the learners and to allow them talking and communicating. It provides them with them space to engage joyfully. They become more expressive, communicative (verbal and non-verbal), self-confident, co-operative and creative. Drama tends to combine all arts, but the element of drama that distinguishes it from other art forms is 'acting' or 'enactment'. In other words, transformation of a person into a role of another person is drama. The inclusive nature of drama gives more opportunity to be more imaginative and creative. In drama, we deal with the lives of other people and the conditions surrounding us and them. This enhances student's/learner's understanding towards the life around. Theatre and drama are the two terms which are widely used interchangeably. But each of the term has a different connotation. When we say 'theatre', we mainly think of a play performance for an audience. To



*Child enjoying with puppets,
D. E. S. School,
Pune, Maharashtra*



Children enjoying a skit as a part of AIL session
Nigam Pratibha Vidyalaya, New Chaukhandi, New Delhi

express what students/learners know, feel and think, is an essential part of their development. A well thought-out drama activity can develop children in multiple ways, like; physically, mentally, emotionally and spiritually. Drama and theatre give experience of expressing thoughts and feelings by wearing the 'shoes of others'.

STORY-TELLING: Story-telling is a process, which makes use of recitations and oral skills to create an immersive narrative which is drawn from curriculum prescribed textbooks. It helps in increasing the attention span of students/learners and makes them eager listeners who critically reflect on the happenings around them.

STORY-MAKING: Story-making is a process where students/learners are asked to create their own stories. It can be characters from their lessons, or people they have interacted with. Moreover, they can use various inanimate objects and infuse them with life through this process. The aim here is to give the student/learner an opportunity to explore their creativity and navigate within their own interests. It provides them with a confidence voiced through their own self-expression.

10. How should I include activities of performing arts in my class?

Begin with performing art based ice-breakers to gear up the class into an active and joyful learning mood. For example: it would be interesting to make an easy group dance starting with a game like "Posham pa vai posham pa..." or "Ring around the roses". These are actually '**dance games**' as the children have fun while doing movements to a rhythm. They can choose and change the movement pattern with the chosen song/s, and create a dance performance. Even without going for a public performance, students can be provided the opportunity to perform on stage and face the public by dividing the class into groups. Each group can be given an assignment, for example, to work with one movement of the hand and one movement of the leg, and set it to different patterns. Let groups work on their own for a while, then call everyone together. Each group then performs as per the given/taken assignment, while the rest of the class becomes the audience. Telling a story with action and expression is **drama**. Children can be asked to express common feelings like love, anger, sadness, joy and so on, using body movements and facial expressions. They can be encouraged to act out a story that they like. **Music** is a natural part of children's experience. They listen to music while watching television, or while travelling in a bus/car/train, or at school. Sometimes, they create their own songs when at play. They learn to recite the alphabets by singing it. Researchers have found that music can help children in learning mathematical concepts such as; multiplication tables and improve early literacy skills.

It is very interesting for children to create work that involves more than one performing art. Involve children in dramatising a story from the

textbook or day-to-day situations, with some of them playing background music created by humming or drumming on the table. They can be asked to make their own songs describing events, body parts, family members or their own selves. The children can be encouraged to make their own musical instruments, using empty cans and cardboard boxes, pots, spoons, wooden blocks and so on. Subject teaching becomes very interesting when performing art is used to illustrate the topic. Once the children have experienced the subject through their own action/song, they are able to learn it better and for longer duration. These experiences get imprinted in the mind forever.

11. I have never performed dance, music or acted in drama. How will I incorporate these art forms in my class?

To be a facilitator in organising art experiences for the children of classes I to V, what you need the most is the understanding of art integration, and its role in the holistic development of children, and not necessarily be a performing/practicing artist yourself. To facilitate art experiences for this level of children, you need to understand their pedagogical needs for doing and integrating arts, the need of exploration, experimentation and free expression; the need of observing, imagining and creating their own world; the need of having space and time to construct their own knowledge. As a facilitator you need to help in their natural process of learning.

Dance can be initiated by asking children to imitate nature. For example, clouds floating in the sky, dancing flowers, birds flying high in the sky, trees swaying to the breeze, a pond with a lotus with a bee hovering over it, a river in flow, a rabbit hopping around—all of this is dance. A simple rhythm can be given through clapping, changing the tempo of the claps to suit different moods. Children respond very creatively to simple rhythm. Later, the dance experience can be connected to their day-to-day experiences, for example, decorating a home for a festival, say, *Deepavali*, or playing *Holi*, or stringing flowers together, and carry the garland to the temple for worship. Children just love to dance *Maakhan-Chori* or *Matki-Phori*, or be Radha and Krishna on the *jhoola*!

Similarly, **music** can also be created. The children can imitate sounds from nature, and put them into a tune, or else create any tune that they want. They can be asked to hum a tune to any of the dances that they have created or they can be asked to sing their names in three different tunes! They can also play with some popular songs or melodies that they have heard and are fond of!

Drama, too, can be incorporated very easily. With just a little bit of observation, we can, again by imitation, or imagination, create different moods and actions. Children may either be given a story-line to enact, or even better, should be encouraged to come up with their own story (individual or group effort). They should be encouraged to opt for roles, or else, distribute roles among themselves. It is important to remember that a finished end-product is not what we are looking for. The process should help the children explore their imagination, increase their vocabulary, and inculcate in them the confidence to share whatever that comes to their minds. Class

III onwards, the children can slowly be guided towards creating finished products, helping them to look for more and more beauty and perfection, but there should always be a room for them to explore on their own!

12. How do drama and theatre help in developing team spirit?

We generally work in groups in drama. To continue a dialogue, one has to listen to the other person first. Children have to co-ordinate with one another to execute the dialogues, and the movements in the right sequence, and at the right time. Theatre as a collective art needs co-ordination, not only among actors, but also among all others involved in the play, like musicians, set designers and others. Each performance binds them together. Appreciation from others makes them celebrate the success together. The sheer joy of performing together, further, motivates them to work in a team.

13. How can drama improve creative ability of children?

Doing drama helps in breaking the physical and mental barriers of children, and soon sets the ground for children to explore their creativity. The most important effect of doing drama by children is to set them free from the fear of doing mistakes. As one can never proceed on the path of creativity with fear such as; What if it goes wrong, What if I fail, What if I lose etc. Drama accommodates the thoughts and feelings of children. Their ideas get spontaneous flow in drama when they build situations from the experience of their life. Through drama, they enter into new situations of life, and prepare themselves to face the unexpected. All this tremendously helps them to be more creative.

14. Can we do a play without makeup, costumes, background music and a stage?

Of course, we can. In fact, teacher should make it a habit to motivate students perform without props. This will make them go through a deeper experience of 'make believe' art of drama or theatre. But, we should also remember the fact that the children love to be dressed differently/ decoratively, to have a new face, to sing and dance, and to move around in a setting suitable to play the game of hide-and-seek. Moreover, by using all these aids, they get added benefits related to management, coordination and a feeling of celebration.

15. Why should dance be taught to children? How does it affect the cognitive, psychomotor and behavioural aspects of learners?

Dance is a celebration of life. It is a joy to use movements to create beautiful rhythms. It is an eloquent expression of the emotions that we discover as we experience life. Exploration of the self in terms of movement control and inner feelings leads to the greater self-confidence. The element of coordinating steps with movement and glance (a very important feature of dance) results in improved psychomotor wellness (head and body co-ordination). Dance is also an area where emotions can be expressed freely. It helps in releasing pent up emotions in a positive manner without

harming anyone, and liberating the learner to express freely. Students can create more beauty through dance. It enhances their aesthetic sensibility (awareness of beauty) and it affects their lives in a meaningful manner.

16. What can be the different techniques to explore sounds and movements in our surroundings?

The world of sounds

- **EXPLORING SOUND:** Exploring sound in the surroundings; imitation and reproduction of sound; recognising voices of your friends; producing a sound by holding on to a note and letting others follow.
- **RECALL:** Any sound you have heard as strange, interesting, unique; bird and animal sounds; hawkers and interesting variations in human voices; sounds in nature.
- **RHYTHM AND TEMPO:** From a simple walk to a variety of footsteps, and the meanings these convey; from simple to complex units of *Taal*; group activity on rhythm and tempo.



There is so much to listen to

- **LISTENING TO MUSIC:** Music of different kinds— from classical to experimental, from popular to seldom heard.
- **RESPONDING TO MUSIC:** Play some music (preferably instrumental music), and ask the students/learners to listen and respond to it physically for free movements and spontaneous expression, basic music for simple choreographic movements. They should choose music as per their liking, for its sweet melody, rhythm, or for the beats of different instruments played in it. Teacher should participate in all such activities for better impact.

Creating sound

- **RECITATION:** The art of reciting a poem, with a sense of music and rhythm can also be used to inspire visualisation of the meaning of the poem.
- **OBSERVE DIFFERENT QUALITIES OF SOUND BY STRIKING DIFFERENT OBJECTS TOGETHER:** two hands, the hand and the table, the feet and the floor, the twang of a rubber band across a box, two spoons and so on.

Children experiencing surroundings with their senses
Girls Middle School,
Wanihama, Gulab
Bagh, Srinagar,
Jammu and Kashmir

Music in life

- **POPULAR/FILM MUSIC:** Our folk and classical traditions of music.
- **MUSIC FOR ALL OCCASIONS:** Folk music related to birth, marriage, festivals, rituals, and seasons.

17. Can we make our own musical instruments, costumes and jewellery for our classroom activity?

Yes, children can make their own musical instruments, costumes and jewellery. Drums can be made by using empty cans and small tins. A guitar can be made with the help of a shoebox, some rubber bands and a piece of wood. Eight glasses filled with different quantities of water can be set up as a *Jal Taranga*. Jewellery can be made by using flowers, leaves and feathers. Small bangles can be used to make earrings. Cardboard, glazed paper, glitter and sequins can also be used to make beautiful and inexpensive jewellery. Sophisticated musical instruments (folk and creative) can be made only under the guidance of local artisans. For costumes and jewellery, there are innumerable artists and craftsmen in every region who can be identified, and proper guidance can be taken for learning the above skills.

18. How much time should be set aside for art experiences at foundational stage and preparatory stage?

The time for art experiences for the foundational and preparatory stage should be regular and frequent. Young children can be given time for art every day. As their attention span is short, this experience may last for just 15 to 20 minutes, and can include drawing, painting, print-making or clay modelling activities. Children of Classes I and II like a change in activities, therefore it is suggested that different art forms be integrated with one another and with other curricular areas. Experience with different mediums and art forms should be repeated so that children get more confidence in using them. Please see the details in the chapter 2 of this handbook under the subtitle —Planning time for AIL.



19. We do not have enough of resources/facilities (ground/money/electricity/musical instruments/support from parents, administrators, etc.) for art activities. What alternatives would you suggest?

There are activities which can be done without spending money and buying material. You can also plan your own activities with the help of other teachers/facilitators and children (you can refer to the 'Training Package on Art Education for Primary Teachers' Volume I and Volume II for learning

about methods and material for art experiences). AIL strongly promotes the regional and local resources and used/waste material.

20. Can we take help of art teachers/facilitators and subject matter experts to plan and organise art activities, for our classes?

Definitely, art teachers/facilitators can work together with subject teachers/facilitators to plan, and make the content more attractive. There is a great need of adequate public awareness about the art integrated learning and the holistic development of the children to motivate all stakeholders of school education, including parents and the community.



21. How does AIL help in building an inclusive environment?

In AIL pedagogy, the focus is always more on the process of learning than the making of final product. AIL in its approach provides equal space and opportunity to every student/learner irrespective of their learning abilities, gender, caste or their socio-economic or socio-cultural background. AIL capably implements the NEP 2020's recommendation of "ensuring the inclusion and equal participation of children with disabilities in ECCE" (p. 26). 'Divyang' (children with special needs) is given conscious attention to promote their participation in the AIL process of teaching-learning on an equal footing with their peers.

EXAMPLE: Ms. Hemlata, a 'Divyang' (CSWN), was never ready to stay in class and involve in classroom activities. Making her sit, participate and respond to classroom activities was a big challenge for me. But with implementation of AIL pedagogy, I was able to engage her through activities like singing, drawing, colouring, dancing and other activities etc. With passage of time, she started responding and was now more active and able to concentrate in classroom activities for longer duration. Her behaviour changed further when she started enjoying in classroom activities and socialising with other students. Other students also displayed a change in their behaviour towards her. Now they cared for her, loved her and involved her in all the activities.

—Ms. Seema Mangain, SV No.1, Sector 2, RK Puram, New Delhi

AIL discourages any kind of comparisons of one student/learner with another. It gives them freedom to go beyond formal boundaries of school and express their thoughts in their known medium, which they may not do in subject teaching-learning otherwise. Art activities help them engage with each other, so gradually barriers are broken, and children belonging to different backgrounds build communication and interaction. This makes students/learners learn, appreciate and value each other and create a healthy environment of unity in diversity.

22. Do we (teachers/facilitators) have to take special care while organising art activities for 'Divyang' (children with special needs)?

Absolutely. While organising any art classes, it is important for the teacher/facilitator to be sensitive to the needs of 'Divyang' (children with special

needs). The teacher/facilitator should identify the talent and other abilities in 'Divyang' (children with special needs), and appreciate them. It is always good to include them for heterogeneous grouping of children. Care needs to be taken in the classroom while doing dance and theatre activities:

- Ensure that the work space is clear and free of obstacles like tables or open doors/windows, which the children could accidentally bump against and hurt themselves from.
- If there is any floor covering like mats/carpets, make sure the children are not in danger of tripping over them while moving.
- Keeping 'Divyang' (children with special needs) in mind, try to ensure that you begin with movements that everyone can take part in.
- If there are children who are unable to stand without help, try movements in a sitting position such as moving the arms, torso, head, etc.
- For visually impaired children, you could begin with activities that emphasise sound and rhythm, like striking the ground with the feet, clapping the hands, patting the table, or snapping the fingers and so on.

23. What is the importance of art appreciation in school education?

With the diversity of our cultural heritage, it is very important that we imbibe sensibilities of one another to live in harmony and grow as human beings. The school is the first place that makes a space for this diversity to come together under one roof. We therefore, first and foremost, must develop a more inclusive school education system, that gives representation to a wide range of cultural experiences. However, art appreciation should not just consist of information of facts alone, but be a way of keeping the spirit of curiosity and enquiry alive in children. Much can be achieved by way of giving space for free expression.

24. Can a museum be used as resource for Art Integrated Education?

Museums are often related to the display and preservation of the artifacts from different periods, but they are the cultural roots of our civilization. Knowledge and pride of the generations partially depends on the foundation of our past. And museums are the ideal of such places for maintaining that glorious and vibrant past. Museums bring in focus; the knowledge, traditions and practices of our cultural heritage which are very much part of our today, but we are not aware of that. Museums can provide ideal opportunity to make subject learning interesting, and add drama, and colour to the learning process. Such experiences at museums will leave a permanent impact on students'. Now-a-days, museums also have several educational programmes for different age groups. Museum visits have become a necessary part of the present curriculum; so museums also conduct educational activities accordingly.

25. Can students/learners build their own museums?

Yes, students/learners can build their own museums with the help of school. And for this, we do not need a big building/space or any special infrastructure or training, because here we are not talking about creating big institutional museums or galleries. We are talking about the extended form of the museum which can be possible easily with available resources in the community. Schools can request to utilise the village *panchayat ghar*, or a room from any house.

These school museums need not have permanent exhibits. They can keep changing the exhibits as per the needs of the curriculum and other activities. Changing the exhibits from time to time will keep up their enthusiasm, develop observation and a sense of design as well as help teach them how to care for different kinds of artifacts. This museum-making activity need not be confined to the school premises only. Students/Learners can go out and connect themselves with the cultural activities of their own locality. So it will not be restricted only to looking and enjoying the events, but it will also engage students/learners in observing, recording and documenting, by drawing or collecting pictures of the costumes, jewellery, makeup, musical instruments, props, rituals, etc. Museum-making activity can also involve the local community, as they also will be happy and proud to display their local culture in a museum which will connect their next generation with their cultural roots.

26. What kind of museums can students/learners build?

Students/Learners can build various types of museums from their day-to-day activities at school, as well as at home. Children have a natural tendency to collect various objects. Even this collection of theirs can be converted into museum objects with basic information. For example, different types of stones, sand, leaves, flowers, stamps, coins, etc. Teacher/Facilitator can ask students/learners to collect and arrange their collection in the classroom and convert the classroom into an art gallery. Students/Learners can also be encouraged to bring unused objects from home like old lanterns, lamps, shells, comb, caps and turbans, dolls, hand-fans etc. and arrange them with basic information in written form. For cultural programmes of the school, students/learners create costumes, jewellery, props which can also become part of the museum.

27. Can museum visit be counted as a curricular activity?

Museum visits are a part of the curriculum and promotes integrated approach to learning where logical, visual, and audio faculties of learning get activated simultaneously. Museums have plenty of learning resource for every school subject. Every subject teacher/facilitator can relate the classroom teaching to the museum exhibits. Perhaps, it would be a good idea to include, at the end of the museum visit, an open-ended discussion on the topic.

28. What are the tools and techniques of AIL based assessment?

Observation records, oral questions, interactions and interviews, checklist on display, presentation and performance of students. Portfolios with samples of work done over a period is another important resource for assessment.

OBSERVATION: This technique involves observing the children during work, so as to gather relevant information about their work habits, involvement, progress, etc. It is useful to observe the child without them knowing that they are being assessed. It is also useful to understand the thought process of the child, their ability to work consistently, and their interactions with peers. The teacher/facilitator can facilitate the children better by providing timely support.

- **SITUATIONS WHEN IT IS EFFECTIVE:** This tool will be effective when children are working on a project, either individually or in groups, after the teacher/facilitator has initiated the lesson. Any kind of art activity can be assessed through observation.

PROJECT OR SMALL ACTIVITY: A project or a small activity can be given at the end of the unit. It can be a project that sums up the learning of the unit. This method is useful for assessing how well the child has understood the entire unit. It assesses the learning that has occurred and its application in real situations. It helps to recap all that has been learnt.

- **SITUATIONS WHEN IT IS EFFECTIVE:** This tool is effective when many different lessons that have been taught are related to each other, and where the learning builds from previous knowledge. The teacher/facilitator gets an overview of the child's understanding of the concepts taught through the project.

PORTFOLIO: It is a collection of the work done over a longer period of time, maybe a term or a year. This kind of assessment provides a cumulative record of the child's performance. It also shows how the development of the child has occurred over the period, and which areas have been consistently weak and need improvement. It tells the teacher/facilitator how the child constructs knowledge, and this can help the teacher/facilitator decide on further strategies for teaching.

- **SITUATIONS WHEN IT IS EFFECTIVE:** This method can be used for the term-end assessment, when the teacher/facilitator has to look at the overall performance and assign holistic grades.

CHECKLIST: It is a systematic way of recording specific action that can help focus attention on particular aspects of an assignment. Checklists are a list of criteria that the teacher/facilitator thinks are important to observe in a child at a particular time. It is quick and easy to implement, and provides specific information about specific objectives.

- **SITUATIONS WHEN IT IS EFFECTIVE:** This tool can be used either for self-evaluation, or when the teacher/facilitator has set objectives which they want to assess in an objective manner.

RATING SCALES: They have the same use as observation checklists. They record the degree to which the presence or absence of a particular knowledge, or skill are found. It is used to record and assess the quality of a child's work against specified criteria. Holistic rating scales require a single, overall assessment of a piece of work. You can assess various aspects of development in a single assessment. This method is found useful for both individual as well as group work.

- **SITUATIONS WHEN IT IS EFFECTIVE:** This tool is effective in understanding the overall performance of the child, as also the way the different aspects of the assignment have been approached. It gives the teacher/facilitator an insight into the strong and weak areas of a child's performance. It is effective when an assignment requires various levels of work, thinking, analysing, creating, etc.

ANECDOTAL RECORDS: They refer to written descriptions of a child's progress that a teacher/facilitator keeps on a day-to-day basis. It provides observational and narrative records of significant incidents in a child's life. It provides a wealth of information across different developmental areas. It provides an insight into the social and emotional development of the children and also of their strengths and weaknesses.

- **SITUATIONS WHEN IT IS EFFECTIVE:** This tool can be used to make reports of the child's overall development over a period. The narratives give a clear idea about the child's choices, interests and relations with others.

DISPLAYS: They can be in the form of wall mounts or table top installations. They can display the work done by the student/learner for a particular project. This tool allows the children to display their work, and thus ensures that the work is of good standard. It helps the student/learner to feel pride in their work. It is also advantageous as the rest of the class gets to learn from displays of one another, and thus learning is expanded.

- **SITUATIONS WHEN IT IS EFFECTIVE:** This tool can be used when group work has been assigned, or each group has been assigned a different aspect of the lesson, which can then be shared with the rest of the class. This kind of a lesson can be assessed by peer evaluation.

29. How beneficial is digital media for conducting AIL sessions?

Digital media is a highly interactive medium that can be used to explain various concepts of different subjects. Young students/learners are intrinsically drawn towards interactive media and films. Media is an important part of their life since childhood. Students/Learners of this age can be encouraged to view educational materials readily available on television to enhance their knowledge. Teachers/Facilitators can access a vast pool of video materials available in NCERT website, DIKSHA, ePathshala and make its generous use while facilitating the art activities. Teacher/Facilitator can document the classroom transactions and create a pool for future references. ICT resources needs to be encouraged in this

process and AIL is constantly attempting to integrate interactive media into educational methods.

Digital media becomes conducive for the AIL pedagogy as it enables online transaction of the activities where even parents can help their children. The online resources are just a click away as the links of instructional and educational material can be shared and accessed without constraints. Educational films can be used across the entire curriculum. Subjects like history, geography can be made interactive by showcasing films pertaining to historical and geographical concepts. This will help the student/learner to develop a long-lasting interest in these subjects and find their own ideas related to it.



30. What are some of the online resources that can be accessed to gather material for AIL activities?

Apart from YouTube, educational videos and open space platforms of educational resources, we have;

DIKSHA: Digital Infrastructure for Knowledge Sharing is an online portal which aids teachers/facilitators to learn and train themselves and help them create teaching aids, assessment resources and connect with the teacher/facilitator community. (<https://diksha.gov.in>)

ePATHSHALA: The ePathshala, a joint initiative of Ministry of Education, Govt. of India and National Council of Educational Research and Training (NCERT) has been developed for showcasing and disseminating all educational e-resources including textbooks, audio, video, periodicals, and a variety of other print and non- print materials for students/learners, teachers/facilitators, parents, researchers and educators. It provides access to digital textbooks for all classes, graded learning materials and enables participation in exhibitions, contests, festivals, workshops, etc. (<https://epathshala.nic.in>)

NCERT WEBSITE (<https://ncert.nic.in>) and its official YouTube channel (<https://www.youtube.com/channel/UCT0s92hGjqLX6p7qY9BBrSA>) contains a lot of online sessions conducted by experts on how to conduct sessions and relate to the learning outcomes of the subjects. It can be easily accessed by one and all.

SWAYAM: Swayam is an Indian Massive Open Online Course (MOOC) designed with the objective of providing best teaching learning resources to all through seamless access equity and quality. It has video lectures, specially prepared reading material and self-assessment tests which can be easily downloaded for personal use. (<https://swayam.gov.in>)

PM e-VIDYA: PM e-Vidya also called as one Nation one digital platform is a program launched by Government of India after the nationwide lockdown to provide online education to all the students/learners of the country. Its special features included launch of Diksha platform involving e-content and QR code energized books for all the classes, TV channel called one class one channel for students/learners studying in classes I to XII, launch of Swayam Prabha TV channel for students/learners who do not have access to internet, online coaching for competitive exams, special content for visually and hearing impaired and extensive use of radio, community radio and podcast. (<https://pmevidya.education.gov.in>)

NISHTHA: The introduction of AIL is done under NISHTHA (National Initiative for School Heads' and Teachers' Holistic Advancement) to prepare teachers/facilitators of elementary classes for holistic and competency-based teaching and learning. 'AIL Guidelines-Elementary' have been developed and launched to ensure the effective implementation of AIL in all schools of the country. The users can explore Art Integrated Learning modules of NISHTHA, Elementary for demonstrations of Art Integrated Learning. (<https://itpd.ncert.gov.in>)





4

EXEMPLARS

4.1 HINDI

ACTIVITY 4.1.1

विषय	हिंदी
कक्षा	I
पाठ्यवस्तु	चित्र पठन (मेरा गाँव)
प्रयोग में लाई गई कला	दृश्य कला एवं प्रदर्शन कला

अधिगम प्रतिफल

सत्र के अंत तक, शिक्षार्थी—

- विविध उद्देश्यों के लिए अपनी भाषा अथवा / और विद्यालय की भाषा का इस्तेमाल करते हुए बातचीत करते हैं।
- चित्र के सूक्ष्म और प्रत्यक्ष पहलुओं पर बारीक अवलोकन करते हैं।
- कल्पना शक्ति का इस्तेमाल कर अपने मनपसंद चित्रों का निर्माण करते हैं।

शिक्षक को सलाह दी जाती है कि वे सुझावात्मक प्रदर्शिका को पढ़ें एवं कला समेकित सत्र के सुचारु संचालन के लिए पूर्व व्यवस्था करें।

सामग्री

चार्ट पेपर, कैंची, गोंद, रंग, आदि। (स्थानीय सामग्री की खोज और उनके उपयोग के प्रति बच्चों को प्रेरित और संवेदनशील करने की ज़रूरत है। बच्चों को सामग्री आपस में साझा कर उपयोग के लिए प्रोत्साहित किया जा सकता है।)

(शिक्षार्थियों को स्थानीय विशिष्ट सामग्रियों का सदुपयोग करने एवं सामग्री को व्यर्थ न करने के लिए प्रोत्साहित करें।)

चरण 1 (आइस ब्रेकर)

खेल गतिविधि के साथ सत्र की शुरुआत होगी। खेल की आवश्यक जानकारी देना इसे रुचिकर बनाता है।

ताली-कूद- बच्चे कक्षा-कक्ष अथवा बरामदे में जहाँ डेस्क/कुर्सी आदि न हों, सुविधानुसार खड़े हो सकते हैं। वे गाना शुरू करेंगे— ‘कूद कर ताली बजाओ, ताली बजाओ ताली’ बार-बार इसे गाते हुए वे कूदना शुरू करेंगे। कूदते हुए, वे जब भी ‘ताली’ शब्द पर आएँगे, तब ही ताली बजाएँगे। कूदते हुए वे दिशा भी बदलते जाएँगे। दूसरे बच्चे के नज़दीक आने पर, एक-दूसरे को देखकर मुस्कुराएँगे और एक-दूसरे को ताली देंगे।

बच्चों की सक्रिय सहभागिता की सराहना करते हुए तालियों की गूँज के बीच गतिविधि समाप्त की जाएगी। गतिविधि के पश्चात इसके बारे में बच्चों से बातचीत की जाएगी, जैसे— सबसे ज़्यादा ताली किसने

बजाई, कौन ज़्यादा उछला, एक-दूसरे को ताली देने में कितना मज़ा आया, इसमें और क्या-क्या नया कर सकते थे आदि। ‘आइये, अब कुछ और मज़ेदार करते हैं’ की घोषणा के साथ दूसरे चरण की शुरुआत होगी।

चरण 2 (प्रक्रिया-सृजन)

सभी बच्चों को अपनी रुचि से कोई भी चित्र कहीं भी बनाने के लिए कहा जाएगा, यथा- कॉपी, स्लेट, ब्लैकबोर्ड, फर्श, ड्राइंग शीट इत्यादि। इस पूरी प्रक्रिया में हस्तक्षेप, सलाह या सुझाव कम-से-कम होगा। हाँ, व्यवस्थागत परेशानियों को दूर करने में तत्परता रहेगी और बीच-बीच में काम कर रहे बच्चों की सराहना होती रहेगी।

चित्रों के बन जाने के बाद इनका बारीकी से अवलोकन किया जाए एवं प्रत्येक बच्चे की उसके इस कार्य के लिए सराहना की जाए। सभी चित्रों को कक्षा या बरामदे में बच्चों के सहयोग से प्रदर्शित कर सकते हैं।

चरण 3

यह चरण कई सत्रों को मिलाकर भी हो सकता है। इसमें बच्चों से उनके अनुभव, रुचि, तर्क, राय आदि पर बातचीत हो सकती है।

बातचीत के बिंदु

- आपने यही चित्र बनाना क्यों पसंद किया?
- आप इसमें और क्या-क्या बनाना चाहते हैं?
- यदि इसी चित्र में कुछ बदलाव करना हो तो आप क्या करेंगे?
- आपने जो चित्र बनाया है उसे देखकर कोई गीत या कहानी याद आ रही है, तो आप उसे सुनाइए।

प्रस्तावित गतिविधियाँ

- कोई गीत/कहानी गाना या सुनाना,
- समूह गान (कोई भी बालगीत, आंचलिक/ पारंपरिक खेलगीत) का आयोजन,
- चित्रों को देखकर उनके आधार पर संवाद करना।

कला अनुभव को दूसरे विषय से जोड़ना

इस कला अनुभव को अन्य विषय से इस तरह जोड़ सकते हैं—

गणित

- **अमानक इकाइयों पर बातचीत**— मेरे चित्र की दूसरे से कितनी दूरी है, कौन, किससे कितनी दूरी पर है आदि। हाथ, बित्ता (बालिशत), डेग जैसी अमानक इकाइयों की समझ पर बात।
- बड़े-छोटे, ऊपर-नीचे, आगे-पीछे आदि की समझ/ज्ञान, कौन-सा चित्र किससे बड़ा या छोटा है, आगे है या पीछे है या ऊपर है या नीचे है आदि।
- गिनती की संख्याओं की समझ।
- ज्यामितीय आकृतियों की समझ (तिकोन, चौकोर आदि)।

पर्यावरण अध्ययन

- घर व विद्यालय के आस-पास के परिवेश की समझ।
- मुख्य रंगों की पहचान एवं समझ।

अंग्रेजी

- चित्रों से संबंधित गीत-कविताओं का गायना।
- चित्र में दिख रही वस्तुओं के अंग्रेजी नाम जानना।
- अंग्रेजी शब्दों का प्रयोग करते हुए अपनी भाषा में संवाद करना।

शिक्षकों द्वारा प्रतिपुष्टि (फीडबैक)

प्राथमिक कक्षाओं में भाषिक कुशलताओं में सुनना और बोलना प्रथमतः हैं। इसे ध्यान में रखकर ऊपर सुझाई गई गतिविधियाँ कई दिनों तक बच्चों के साथ की गई। गतिविधि के दौरान किए गए अवलोकन की विशेष बातें—

- चित्र कॉपी, ब्लैकबोर्ड और बरामदे के फर्श तक बने थे।
- प्राकृतिक रंगों का भी उपयोग किया गया था। पीले रंग के लिए गेंदे के फूल, नीले रंग के लिए गुरमी (स्थानीय जंगली पौधा है) जिसका फल नीले रंग का होता है, उसका भी उपयोग हुआ था।
- जो चित्र फर्श पर बने थे, उन्हें भी चॉक से रंग दिया गया था।
- कॉपी पर जो सामान्य बात दिखी, सभी ने स्याही या पेंसिल को रंगों के रूप में प्रयोग किया था।
- सभी चित्र बच्चों के जीवन से जुड़े हुए थे।
- कुछ चित्र समझ में नहीं आ रहे थे, लेकिन जब संबंधित विद्यार्थी/शिक्षार्थी से बात की गई तो चित्र की बारीकी समझ में आई।
- सभी बच्चों में आनंद और उत्साह चरमोत्कर्ष पर था।

बातचीत या गतिविधि के हिस्से

- पूरे सत्र में मातृभाषा की धूम रही।
- एक बार एक विद्यार्थी/शिक्षार्थी ने हमें समझाया — ‘माट साहब ई पेड़ ना गाछ हटे’ (मास्टर साहब, यह पेड़ नहीं, गाछ है)। दरअसल भोजपुरी में पेड़ या वृक्ष को ‘गाछ’ ही बोला जाता है।
- अंग्रेजी मिश्रित वाक्य भी सत्र के हिस्से थे, यथा— ‘बहुत बलेक बाटे’ (बहुत ब्लैक है)।
- स्थानीय खेलगीतों की धूम रही।

कल्पनाशीलता और सृजनशीलता का बेहतरीन प्रदर्शन रचनाओं में दिख रहा था। शोर सृजनात्मक था और आजादी स्वयं से सीखने का जरिया। यह सब कला समेकित अधिगम का चमत्कार था।

ACTIVITY 4.1.2



0217CH12

विषय	हिंदी
कक्षा	II
पाठ्यवस्तु	कविता (बाघ का बच्चा)
प्रयोग में लाई गई कला	दृश्य कला एवं प्रदर्शन कला

अधिगम प्रतिफल

सत्र के अंत तक, शिक्षार्थी —

- कही जा रही बातों, कहानी, कविता आदि को ध्यान से सुनकर अपनी भाषा में सस्वर सुनाते/बताते हैं।
- अपनी कल्पना से कहानी, कविता आदि कहते/सुनाते हैं/आगे बढ़ाते हैं।
- गायन में रुचिपूर्वक भाग लेते हैं।

शिक्षक को सलाह दी जाती है कि वे सुझावात्मक प्रदर्शिका को पढ़ें एवं कला समेकित सत्र के सुचारु संचालन के लिए पूर्व व्यवस्था करें।

सामग्री

डफली, घंटी, बर्तन, फुट्टा/स्केल, कैची, कागज़, धागा, स्थानीय रंग इत्यादि।

(शिक्षार्थियों को स्थानीय विशिष्ट सामग्रियों का सदुपयोग करने एवं सामग्री को व्यर्थ न करने के लिए प्रोत्साहित करें।)

चरण 1 [आइस ब्रेकर (देखो मेरी चाल)]

बच्चों को मैदान या कक्षा में लेकर जाएँ। उन्हें घेरे में खड़ा करके प्राणियों के नाम बोलकर उनकी तरह चलने के लिए कहें। स्वयं डफली बजाएँ या किसी बच्चे से कहें। उसी समय बच्चे गोल-गोल घूमेंगे। डफली के रुकने पर एक प्राणी का नाम ज़ोर से बोलें। विद्यार्थी/शिक्षार्थी उस प्राणी का नाम सुनकर उस तरह चलने की कोशिश करेंगे, जैसे — 'खरगोश' कहने पर विद्यार्थी/शिक्षार्थी कान के पीछे हथेली को खड़े रखकर खरगोश के कान की तरह करेंगे और कूद-कूदकर चलेंगे।

अगर कोई विद्यार्थी/शिक्षार्थी अलग ढंग से चलता है/चलती है तो उससे पूछें कि वह ऐसा क्यों चल रहा/रही है। (ऐसा करने के पीछे बच्चे की कोई अलग सोच हो सकती है।) किसी भी विद्यार्थी/शिक्षार्थी को नज़रअंदाज न करें। प्रत्येक विद्यार्थी/शिक्षार्थी की सराहना करें। ऊँट, बंदर, बाघ, हिरन आदि प्राणियों के नाम लेकर उनकी चाल का अभिनय करवाया जा सकता है।

चरण 2 (कविता गायन)

- कविता का गायन करें। विद्यार्थी/शिक्षार्थी पाठ्यपुस्तक में देखकर साथ-साथ कविता-गायन करेंगे।

- बच्चों से कविता को अपनी-अपनी पसंद की धुन में गाने के लिए कहें। सभी मिलकर कविता-गायन करते समय डफली, बेंच, थाली, तालियों आदि की सहायता से संगीत का सृजन करेंगे।
- विद्यार्थी/शिक्षार्थी तरह-तरह की गतिविधियाँ एवं हाव-भाव की सहायता से कविता-गायन करते हैं।

चरण 3 (मुखौटे बनाना)

- अब विद्यार्थी/शिक्षार्थी शिक्षक की सहायता से बाघ का मुखौटा तैयार करेंगे। इसके लिए शिक्षक आवश्यक आकार का चार्ट पेपर काटकर बच्चों को देंगे। बच्चे चार्ट पेपर को दो तह में मोड़ेंगे। शिक्षक श्यामपट्ट पर बाघ के मुँह की आकृति बनाएँगे और बच्चे उसकी नकल अपने कागज़ पर करेंगे। नहीं बना पाने वाले बच्चों को आवश्यक सहायता दी जाएगी। फिर कैंची की सहायता से बनाई गई आकृति के अनुसार काटकर बाघ का चेहरा बनेगा। अब बच्चों को उसमें रंग भरने के लिए कहा जाएगा। रंग भरने के साथ ही पीछे की ओर बच्चों के सिर के आकार की रद्दी अखबार की पट्टी लगाएँगे और मुखौटा तैयार हो जाएगा। हर एक बच्चे को यह मुखौटा देकर उसमें रंग भरने के लिए कहें। रंगों के स्थान पर पेपर कोलाज का कार्य भी किया जा सकता है।
- मुखौटे लगाकर सभी विद्यार्थी/शिक्षार्थी हाव-भाव के साथ कविता पेश करते हैं।
- अब बच्चों से बातचीत निम्न बिंदुओं पर की जा सकती है —
 - आपने बाघ को देखा है?
 - कहाँ देखा है?
 - वह कैसे गुर्गता है?
 - मुखौटे को कैसे बनाया?
 - रंग भरते समय क्या-क्या ध्यान में था?

चरण 4 (चलो करें)

विद्यार्थी/शिक्षार्थी या शिक्षक गतिविधियाँ करने के लिए कहेंगे। विद्यार्थी/शिक्षार्थी वे गतिविधियाँ करके दिखाएँगे, जैसे —

- बाघ दुबककर बैठ गया।
- बाघ उछलता है।
- बाघ पानी में तैरता है।
- बाघ सो जाता है।
- बाघ गुर्गता है आदि।

सुझाई गई गतिविधियाँ

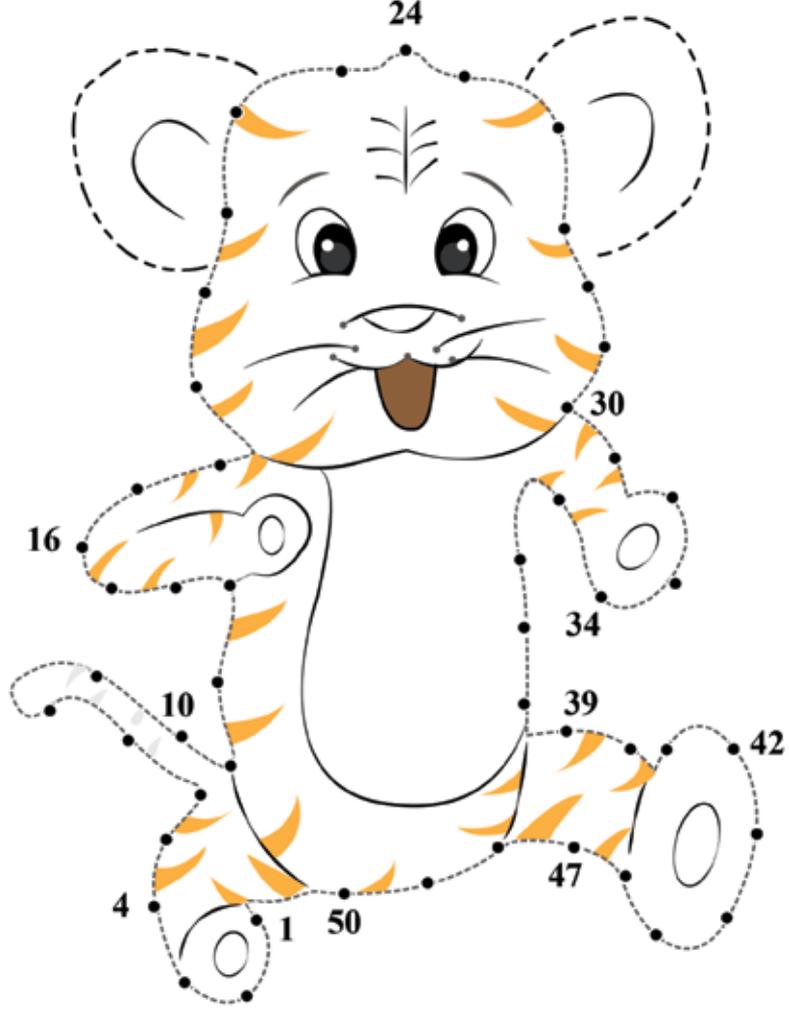
इस तरह अनेक पशु-पक्षियों की क्रियाएँ करवा लें। इसमें विद्यार्थी/शिक्षार्थी की दिनचर्या — उठना, ब्रश करना, नहाना, पढ़ाई करना, खाना, दौड़ना, खेलना, सोना आदि क्रियाएँ भी करवा सकते हैं।

कार्यपत्रक (Worksheet) – कोलाज

1 से 50 तक अंक जोड़कर बाघ का चित्र बनाने को कहें। विद्यार्थी/शिक्षार्थी 1 से 50 अंक जोड़कर चित्र पूरा करेंगे।

समेकन- कक्षा दो, विषय – गणित, 1 से 50 अंक

अंक जोड़कर तैयार हुए चित्र को फिंगर प्रिंट (अँगूठे या उँगलियों की छाप) से भरें।



ACTIVITY 4.1.3

विषय	हिंदी
कक्षा	III
पाठ्यवस्तु	कहानी (सबसे अच्छा पेड़)
प्रयोग में लाई गई कला	दृश्य कला एवं प्रदर्शन कला



0323CH14

अधिगम प्रतिफल

सत्र के अंत तक, शिक्षार्थी —

- कहानी को उपयुक्त उतार-चढ़ाव, गति और प्रवाह के साथ सुनाते हैं।
- पाठ में आए नए शब्दों का संदर्भ समझकर उनका अर्थ सुनिश्चित करते हैं।
- विषय-वस्तु, घटनाओं, पात्रों आदि के बारे में बातचीत करते हैं/अपने तरीके से अपनी भाषा में व्यक्त करते हैं।
- दृश्य कला एवं प्रदर्शन कला के तत्वों का कलात्मक प्रयोग करते हैं।

शिक्षक को सलाह दी जाती है कि वे सुझावात्मक प्रदर्शिका को पढ़ें एवं कला समेकित सत्र के सुचारु संचालन के लिए पूर्व व्यवस्था करें।

सामग्री

कैंची, फुट्टा (स्केल), स्थानीय रंग, कलम, डफली, घंटी, बर्तन, मंजीरा आदि।

(शिक्षार्थियों को स्थानीय विशिष्ट सामग्रियों का सदुपयोग करने एवं सामग्री को व्यर्थ न करने के लिए प्रोत्साहित करें।)

चरण 1 (आइस ब्रेकर)

दिखाओ-दिखाओ, जल्दी दिखाओ

शिक्षक बच्चों को मैदान में लेकर जाते हैं। शिक्षक डफली बजाते हुए, बच्चों को गोल-गोल घूमने के लिए बोलते हैं। जैसे ही डफली रुकती है, वैसे ही शिक्षक कहते हैं — “दिखाओ-दिखाओ, जल्दी दिखाओ, मैदान में सबसे ऊँचा पेड़ कौन-सा है?”

विद्यार्थी/शिक्षार्थी अवलोकन करके, मैदान में ऊँचे पेड़ के पास जाकर, वह पेड़ दिखाते हैं। ऐसे ही सबसे छोटा पेड़, सबसे घना पेड़, सबसे मोटा पेड़, गोल पत्तियों वाला पेड़, लहरदार पत्तियों वाला पेड़ आदि का वर्णन करके, पेड़ और पत्तियों का खेल अवलोकन द्वारा खेलते हैं।

चरण 2 (पेड़, पेड़ मेरा पेड़)

शिक्षक बच्चों का बड़ा गोल दायरा बनाते हैं। डफली बजाते हुए (ऐसी क्रिया, जो बच्चों को पसंद आए) करते हुए, जो पेड़ उनके घर के पास हो, उस पेड़ का नाम लेकर गीत गाते हैं, जैसे— किसी विद्यार्थी/शिक्षार्थी के घर के पास आम का पेड़ हो तो वह डफली बजाएगा/बजाएगी और नाच कर दिखाएगा/दिखाएगी।

“पेड़, पेड़ आम का पेड़, मेरा हरा-भरा पेड़”

बाद में, डफली साथ में खड़े बच्चे को पकड़ा देते हैं। उसे भी इसी तरह पेड़ का नाम बदलकर गाना गाना है। ‘सबसे अच्छा पेड़’, इस कहानी का कथा वाचन दिखाते हैं। क्यू. आर. कोड का प्रयोग करते हैं। कहानी को उपयुक्त उतार-चढ़ाव, गति और प्रवाह के साथ पढ़ते/सुनते हैं। ‘सबसे अच्छा पेड़’, इस कहानी का नाट्यकरण करने के लिए कहते हैं, जिसमें बच्चों के अपने संवाद हों।



कहानी 'सबसे अच्छा पेड़' का कथा वाचन

चरण 3 नाट्यकरण (सुझाव के रूप में)

पात्र- तीन भाई, आम का पेड़, केले का पेड़, नारियल का पेड़, नीम का पेड़, रबर का पेड़ आदि।

तैयारी- पेड़ के पात्र के लिए विभिन्न पेड़ों के फलों के अथवा उपयोग का चित्र बना कर उस पर पेड़ का नाम लिखते हैं। उसे धागा बाँधकर गले में लटकाते हैं, जैसे —



दृश्य 1

तीन भाई और आम का पेड़ — इनके बीच हुआ संवाद (तीन भाई और आम का पेड़, उसकी उपयुक्तता के बारे में संवाद करते हैं।)

दृश्य 2

दो भाई और केले के पेड़ के बीच हुआ संवाद (केले का पेड़ और दो भाई केले के पत्तों और फलों की उपयुक्तता के बारे में संवाद करते हैं।)

दृश्य 3

एक भाई और नारियल का पेड़, नीम का पेड़, रबर का पेड़ — इनके बीच हुआ संवाद।

चरण 4 विस्तार गतिविधि क्रमांक 1

शिक्षक बच्चों को चार समूहों में बाँटते हैं, चार पर्चियों पर — 1. मैं पेड़ों का राजा, 2. मैं सब्जियों की रानी, 3. मैं फूलों की रानी, 4. मैं फलों का राजा लिखते हैं।

प्रत्येक समूह से एक बच्चे को एक पर्ची उठाने को कहते हैं। उस पर्ची में लिखा हुआ नाम उसके समूह की पहचान होगी। प्रत्येक समूह को 2-5 मिनट का समय देकर, मैं पेड़ों का राजा, मैं सब्जियों की रानी, मैं फूलों की रानी, मैं फलों का राजा, इस विषय पर नाटक/संवाद प्रस्तुत करने के लिए कहा जाता है। नाट्यकरण करते समय, बच्चों को अपनी मातृभाषा में बोलने की आज़ादी हो। संवाद कंठस्थ ना करें, इसका शिक्षक विशेष ध्यान रखें।

चरण 5 विस्तार गतिविधि क्रमांक 2

गाँव, विद्यालय, घर के आस-पास के पेड़ों के सूखे पत्ते लेकर उन पर रंग और ब्रश की सहायता से संवाद में आए हुए नये शब्दों का लेखन करके उनका अर्थ शिक्षकों की सहायता से ढूँढ़ते हैं, जैसे —



चरण 6 विस्तार गतिविधि क्रमांक 3

मैं हूँ ना (अभिनय)

किसी एक विद्यार्थी/शिक्षार्थी को उसे जो पेड़ पसंद हो, वह बनने के लिए कहें। बाकी विद्यार्थी/शिक्षार्थी उससे तरह-तरह के प्रश्न पूछते हैं। पेड़ उन सवालों के जवाब देता है, जैसे — किसी विद्यार्थी/शिक्षार्थी को पीपल का पेड़ पसंद हो, तो वह पीपल का पेड़ बन जाएगा/जाएगी। पेड़ की तरह दोनों हाथ ऊपर उठाकर खड़ा हो जाएगा/जाएगी। कक्षा के बाकी विद्यार्थी/शिक्षार्थी उससे सवाल पूछेंगे, जैसे—

- आप कौन हो?
- कहाँ रहते हो?
- प्राणी जगत में आपका क्या महत्व है?
- आपको कौन-सा पंछी ज़्यादा अच्छा लगता है?
- अपने पत्तों का उपयोग बताइए?

आदि सवाल पूछते हैं।

इस तरह, सभी विद्यार्थी/शिक्षार्थी अपने पसंदीदा पेड़ का अभिनय करेंगे।

परियोजना (Project)**पेड़ हमारे मित्र**

विद्यालय के बच्चों को पेड़ों के संरक्षण के लिए कुछ काम दिए जाते हैं, जैसे— पेड़ों को पानी देने, पेड़ों की चाहरदीवारी करने, नये पेड़ लगाने, ऑक्सीजन क्षेत्र तैयार करने, प्राकृतिक खाद बनाने आदि कार्यों का दायित्व सौंपे। शिक्षक और विद्यार्थी/शिक्षार्थी मिलकर इको क्लब (eco-club) तैयार करें।

चेतना सत्र (Morning Assembly) गतिविधि क्रमांक 1

चेतना सत्र की गतिविधियाँ, पाठ पढ़ाने के बाद ली जाएँगी। गतिविधि के लिए बच्चों को पूर्व सूचना दी जाएगी।

यदि का जादू

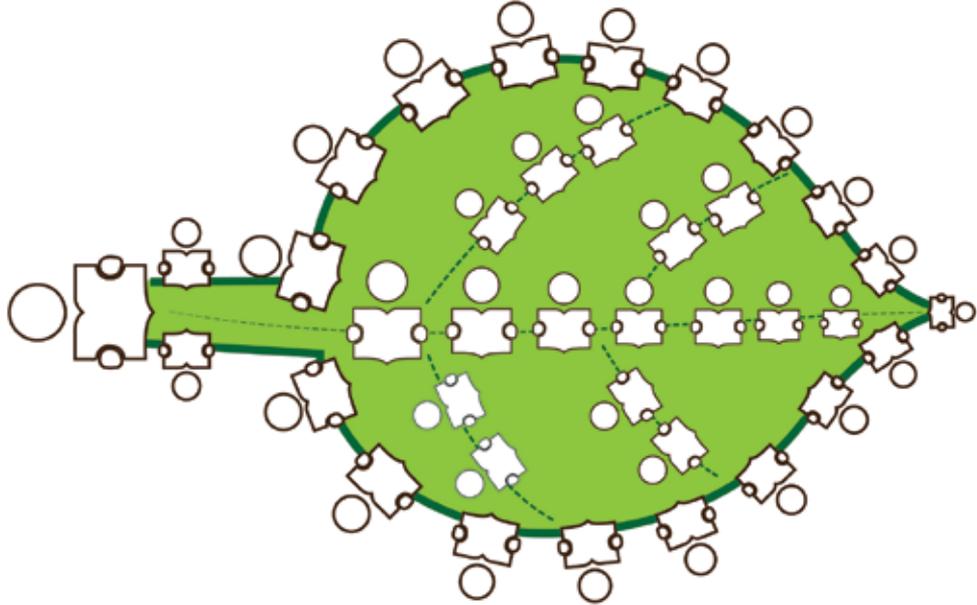
शिक्षक और विद्यार्थी/शिक्षार्थी मिलकर, ज़मीन/मैदान पर एक बड़े पत्ते का आकार बनाते हैं। सभी बच्चों को पेड़ के पत्ते के आकार पर बैठते हैं। यह गतिविधि चेतना सत्र (Morning Assembly) में ले सकते हैं। एक-एक विद्यार्थी/शिक्षार्थी उठकर 'यदि मैं ... पेड़ होता तो ... करता' यह वाक्य अपनी रचनात्मक सोच से पूरा करता है। उदाहरणस्वरूप;

“यदि मैं नारियल का पेड़ होता तो भूखे लोगों को मुफ्त में नारियल देता।”

“यदि मैं आम का पेड़ होता तो, बारह महीने फल देता।”

“यदि मैं कटहल का पेड़ होता तो अपने काँटें निकाल देता।”

“यदि मैं साग का पेड़ होता तो खूब बारिश लाता।”



पेड़ के पत्ते के आकार में वर्ग रचना।

इस तरह विद्यार्थी/शिक्षार्थी वाक्य पूर्ण करते हैं। इसमें सभी विद्यार्थी/शिक्षार्थी भाग लें। यह गतिविधि चेतना सत्र या फिर कक्षा-कक्ष में भी की जा सकती है।

चेतना सत्र(Assembly) गतिविधि क्रमांक 2

बोलो-बोलो, मैं हूँ कौन? (अभिनय)

इस गतिविधि के लिए, पेड़ के विभिन्न अंगों की वर्ग रचना करेंगे, जैसे— पत्ते, फूल, फूल, पेड़ आदि। विद्यार्थी/शिक्षार्थी खड़े होकर हस्तमुद्रा, अभिनय और भाव सहित पूछता है— “मेरे पत्ते कड़वे होते हैं, बोलो-बोलो, मैं हूँ कौन?”

बाकी विद्यार्थी/शिक्षार्थी सोच कर जवाब देंगे। इस तरह सभी विद्यार्थी/शिक्षार्थी अपनी-अपनी बारी आने पर खड़े होकर सवाल पूछेंगे।

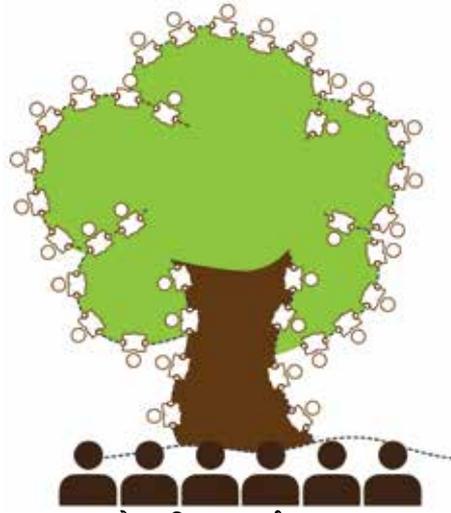
जैसे— “मेरे पत्ते पानी में होते हैं, बोलो-बोलो, मैं हूँ कौन?”

“मेरे पत्तों पर लोग खाना खाते हैं, बोलो बोलो मैं हूँ कौन?”

“मेरे पत्तों से छोंक लगाते हैं, बोलो-बोलो, मैं हूँ कौन?”

“मेरे पत्तों का तोरन दशहरे में लगाते हैं, बोलो-बोलो, मैं हूँ कौन?”

इस तरह विद्यार्थी/शिक्षार्थी खेल-खेल में, पेड़ों के बारे में रुचिकर जानकारी पाएँगे।



पेड़ की तरह वर्ग रचना

विस्तार (कोलाज कार्य)

इस गतिविधि को कक्षा में समूह बनाकर अथवा विद्यालय में हर एक कक्षा के समूह बनाकर किया जा सकता है। उदाहरण के लिए, हर कक्षा को किसी एक पेड़ का बड़ा कोलाज बनाने को कहें, जैसे— चौथी कक्षा के बच्चों ने नीम के पेड़ का कोलाज बनाया। कोलाज बनाने के लिए नीम की सूखी पत्तियों का, रंगीन कागज़ आदि वस्तुओं का उपयोग करेंगे। इस कोलाज पर नीम के पेड़ के गुण लिखेंगे, जैसे— मैं भले ही कड़वा हूँ पर दातुन में इस्तेमाल होता हूँ आदि। इस तरह हर एक कक्षा के विद्यार्थी/शिक्षार्थी बताए हुए पेड़ों पर कोलाज निर्माण करेंगे।

समावेशित विषय (Integrated Learning)

पर्यावरण अध्ययन (Environmental Science)

Looking Around (Class IV) Chapter 4 ‘The story of Amrita’

Looking Around (Class V) Chapter 20 ‘Whose forests?’

कथावाचन गतिविधि

<https://www.youtube.com/watch?v=scKtStG-Bj0&list=PLUgLcpcnv1YieVe-Epsww-engrBFIntgBh&index=37>

ACTIVITY 4.1.4



0423CH07

विषय	हिंदी
कक्षा	IV
पाठ्यवस्तु	कहानी (दान का हिसाब)
प्रयोग में लाई गई कला	दृश्य कला एवं प्रदर्शन कला

अधिगम प्रतिफल

सत्र के अंत तक, शिक्षार्थी—

- पढ़ी-सुनी रचनाओं की विषय-वस्तु, घटनाओं, चित्रों, पात्रों, शीर्षक आदि के बारे में बातचीत करते हैं/ प्रश्न पूछते हैं, अपनी राय देते हैं, अपनी बात के लिए तर्क देते हैं।
- शारीरिक गतिविधियों और इशारों के माध्यम से स्वयं को व्यक्त करते हैं।

भाषा शिक्षण के उद्देश्य- विविध संदर्भों में भाषा उपयोग की क्षमता का विकास

जीवन कौशल का विकास- नेतृत्व क्षमता, संवेदना (पर्यावरण, मानव एवं मानवीय रिश्तों के प्रति), प्रभावी संवाद कौशल, समस्याओं के समाधान सहित निर्णय लेने की क्षमता का विकास।

शिक्षक को सलाह दी जाती है कि वे सुझावात्मक प्रदर्शिका को पढ़ें एवं कला समेकित सत्र के सुचारु संचालन के लिए पूर्व व्यवस्था करें।

सामग्री

चार्ट पेपर, कैंची, गोंद, स्थानीय रंग, क्रयोन्स आदि। (बच्चों को सामग्री साझा कर उपयोग के लिए प्रोत्साहित किया जा सकता है। स्थानीय एवं पारंपरिक सामग्री की खोज और उनके उपयोग के प्रति बच्चों को प्रेरित और संवेदनशील करने की ज़रूरत है।)

(शिक्षार्थियों को स्थानीय विशिष्ट सामग्रियों का सदुपयोग करने एवं सामग्री को व्यर्थ न करने के लिए प्रोत्साहित करें।)

चरण 1

सबसे पहले बच्चों को हाव-भाव के साथ 'दान का हिसाब' शीर्षक कहानी मौखिक (मातृभाषा/मानक भाषा में) सुनाई जाएगी। कहानी सुनाने के बाद बच्चों से उस कहानी के विविध पहलुओं, यथा — शीर्षक, चित्रों, पात्रों, अकाल, सूखा आदि पर बातचीत की जा सकती है।

चरण 2

'दान का हिसाब' कहानी से संबंधित पाँच परिस्थितियाँ समूह कार्य के लिए पहले से ही पाँच पर्चियों पर लिखकर रख ली जाएँगी। परिस्थितियाँ कुछ इस प्रकार हो सकती हैं —

- राजा ने क्रोधित होकर कैसे और क्या-क्या बोला होगा?
- आपके समूह की नज़र में राजा कैसा व्यक्ति था?
- राजा और संन्यासी में आप किसे पसंद करते हैं और क्यों?
- अन्न की उपज कम होने के क्या कारण हो सकते हैं?

‘बोल भाई कितने’ गतिविधि (अन्य ऐसी गतिविधि) के साथ सत्र की शुरुआत होगी। बच्चे ताली बजाते हुए घेरे में घूमेंगे। 2, 3, 4 या 5 की आवाज़ के साथ घेरे से निकलकर बोली गई संख्या के अनुसार बच्चे समूह में बँट जाएँगे। ये गतिविधि अलग-अलग संख्याओं के साथ भी की जा सकती है। इसके अतिरिक्त सभी बच्चों को घेरे में बैठाएँगे। कक्षा को आनंदमयी बनाने के लिए बच्चों को एक मिनट तक विभिन्न ताल में ताली बजाने के लिए कह सकते हैं। फिर एक-एक बच्चे को बारी-बारी से वर्ग-कक्ष में पूरब, पश्चिम, उत्तर, दक्षिण और बीच में बैठाते जाएँगे। इस प्रकार बच्चों के कुल पाँच समूह बन जाएँगे। पहले से लिखी गई पाँच पर्चियाँ बीच में रख दी जाएँगी। हर समूह से एक बच्चा आकर एक पर्ची उठा लेगा। पर्ची में लिखी गई परिस्थिति के अनुसार बच्चे चर्चा करेंगे एवं अपनी प्रस्तुति देंगे। प्रत्येक समूह को इसके लिए पाँच मिनट का समय दिया जाएगा। तैयारी या विमर्श के क्रम में किसी समूह को कुछ मदद की ज़रूरत महसूस हो तो उनकी मदद की जाएगी। प्रत्येक समूह की प्रस्तुति के बाद ताली बजाकर बच्चों का उत्साहवर्द्धन होता रहेगा। सारी प्रस्तुतियों के उपरांत सुखद वातावरण में इस कहानी पर रोल प्ले की घोषणा की जाएगी। (इस पूरी गतिविधि में बच्चों ने मनन, चिंतन, खोज, कल्पना, अनुकरण आदि का सहारा लिया, जिनमें उनके पूर्व अनुभव एवं अपनी भाषा की अहम भूमिका रही। उपयुक्त माहौल बना और अभिनय करने हेतु पात्रों के चयन का काम भी आसान हो जाएगा।)

चरण 3

अभिनय से पूर्व की तैयारी— कहानी को चार भागों में बाँटते हुए बच्चों के चार समूह बनाए जाएँगे। प्रत्येक समूह को कहानी का एक-एक हिस्सा भूमिका निभाने के लिए आवंटित कर दिया जाएगा। अभिनय किसी भी भाषा (मानक भाषा या मातृभाषा) में भी किया जा सकेगा। प्रत्येक समूह पात्रों का विभाजन, ‘मंच-सामग्री’ का निर्माण आदि अपनी ज़रूरत और अपनी इच्छा के अनुसार करेगा। बच्चों को कथावस्तु, संदर्भ एवं परिस्थिति के अनुसार बिना रटे संवाद बोलने हेतु प्रेरित किया जाएगा।

साज-सज्जा का निर्माण— बच्चे अभिनय करने की कल्पना करें और उसके अनुसार ‘मंच-सामग्री’ का निर्णय लें और उसकी तैयारी करें। जिसे जो भूमिका मिली है, वह अपने परिधान या साज-सज्जा का निर्माण अपने साथियों की मदद से करेंगे। शिक्षक पूरी गतिविधि में व्यवस्थापक एवं सहयोगी की भूमिका में रहेंगे। बच्चों को कटे कागज़ के छोटे-छोटे टुकड़े, रंग, ब्रश, पेंट आदि को व्यवस्थित रखने के लिए प्रेरित करेंगे। साज-सज्जा हेतु स्थानीय सामग्री के उपयोग को प्राथमिकता दी जाएगी। प्रत्येक चरण में कक्षा के सभी विद्यार्थी/शिक्षार्थी (दिव्यांग सहित) सम्मिलित हों, यह सुनिश्चित किया जाएगा।

मंच-सामग्री तैयार करने जैसी गतिविधियाँ बच्चों में कल्पना, अनुमान, मात्रा-अनुपात आदि के निर्धारण सहित सौंदर्य-बोध की दृष्टि विकसित करने में सहायक होती हैं। इनके द्वारा बच्चों के हाथ की मांसपेशियों सहित ‘गत्यात्मक कौशल’ का विकास किया जा सकता है। यह पूरी प्रक्रिया बच्चों में रचनात्मक चिंतन, अंतःवैयक्तिक संबंध, संवेदना जैसे उच्च जीवन कौशलों के विकास में महत्वपूर्ण भूमिका अदा करती है।

चरण 4

अभिनय- स्थान की उपलब्धता को देखते हुए अभिनय को कक्षा के अंदर या बाहर किया जा सकता है।

पहला दृश्य- मंच पर राजा और प्रजा के बीच संवाद। राजा का प्रजा को मदद के लिए मना करना।

दूसरा दृश्य- राजदरबार में राजा और आम जनता के बीच संवाद।

तीसरा दृश्य- राजा और संन्यासी के बीच संवाद।

चौथा दृश्य- दान का हिसाब, संन्यासी से संवाद, संन्यासी का राजा और प्रजा से पर्यावरण को बेहतर बनाने की अपील।

मञ्चे के लिए गणित- राजा के आग्रह पर संन्यासी द्वारा बच्चों से गणितीय पहेलियाँ पूछा जाना और घर से सभी को पाँच-पाँच नई पहेलियाँ लिखकर लाने के निर्देश और तालियों की गड़गड़ाहट के साथ अभिनय का समापन होगा।

आकलन

‘हॉट सीट’ और ‘पहले मैं’ द्वारा बच्चों का आकलन।

हॉट सीट- बच्चों के बीच कोई स्टूल या कुर्सी ‘हॉट सीट’ के रूप में रख दे, जिस पर बारी-बारी से बच्चे बैठेंगे। हॉट सीट पर बैठे बच्चे से शेष बच्चे कुछ इस तरह के सवाल पूछ सकते हैं—

- राजा प्रजा को धन क्यों नहीं देना चाहता था?
- अगर राजा ने प्रजा को धन दे दिया होता तो क्या होता?
- अगर राजा संन्यासी को पचास हजार रुपये नहीं देता तो क्या होता?
- अन्न कम क्यों पैदा हुआ?
- अकाल और पानी के बीच क्या संबंध है?
- बारिश क्यों कम हुई?
- हम पानी कहाँ-कहाँ से प्राप्त करते हैं?
- पानी क्यों कम पड़ रहा है?
- इसी तरह जल स्रोत समाप्त होते रहे तो क्या होगा?

इस गतिविधि के बाद नीचे लिखी गतिविधि की जाएगी।

पहले मैं- इस गतिविधि में शिक्षक या कोई बच्चा (पूर्व तैयारी के साथ) बड़े समूह से सवाल करेगा। जो बच्चा पहले हाथ उठाते हुए बोलेगा ‘पहले मैं’, सवाल उसके लिए होगा। इसी तरह से गतिविधि आगे बढ़ेगी। हाँ, जो बच्चे बिलकुल चुप हैं, उनके लिए भी हमारे पास योजना होनी चाहिए ताकि वे मूल्यांकन प्रक्रिया में शामिल रहें। सवाल कुछ ऐसे हो सकते हैं—

- राजा कपड़ों पर हजारों रुपये क्यों खर्च करते थे?
- ‘छोटा मुँह बड़ी बात’ का क्या अर्थ है?

- 'छोटा मुँह बड़ी बात' कौन बोला?
- राजा को किसने आशीर्वाद दिया?
- किसका चेहरा फीका पड़ गया?

आकलन की प्रक्रिया शुरुआती गतिविधि से लेकर 'हॉट सीट' और 'पहले मैं' गतिविधि तक जारी रहेगी। बच्चों की अभिव्यक्ति के क्रम में उनकी भाषिक कुशलताओं के आकलन के साथ विविध संदर्भों में उनकी भाषा विकास के उपयोग की क्षमता का आकलन किया जाएगा। बोलने के क्रम में शब्दों का चयन, व्याकरणिक इकाइयों का समझ आधारित उपयोग, उचित उतार-चढ़ाव के साथ प्रभावी संवाद, तर्क, चिंतन आदि का विचारों में आना, आकलन के मुख्य बिंदु होंगे। अवलोकन, चेकलिस्ट सहित आकलन के अन्य टूल प्रयोग में लाए जा सकते हैं।

अन्य विषयों से जुड़ाव

- कक्षा IV की गणितीय संक्रियाएँ।
- भोजन और जल थीमा

ACTIVITY 4.1.5



0525CH05

विषय	हिंदी
कक्षा	V
पाठ्यवस्तु	निबंध (जहाँ चाह वहाँ राह)
प्रयोग में लाई गई कला	दृश्य कला एवं प्रदर्शन कला

अधिगम प्रतिफल

सत्र के अंत तक, शिक्षार्थी —

- पढ़ी-सुनी रचनाओं की विषय-वस्तु, घटनाओं, चित्रों, पात्रों, शीर्षक आदि के बारे में बातचीत करते हैं, प्रश्न पूछते हैं, अपनी राय देते हैं, अपनी बात के लिए तर्क देते हैं।
- विविध प्रकार की सामग्री; अखबार, बाल साहित्य, पोस्टर आदि में आए संवेदनशील बिंदुओं पर मौखिक/लिखित अभिव्यक्ति करते हैं।
- प्रकृति में पाए जाने वाले विभिन्न रंग, आकार और संयोजन को जानते हैं और सराहना करते हैं।
- क्षेत्रीय/पारंपरिक लोक संगीत की सराहना करते हैं।

जीवन कौशल का विकास- नेतृत्व क्षमता, संवेदना (पर्यावरण, मानव एवं मानवीय रिश्तों आदि के प्रति), रचनात्मक सोच, समस्याओं के समाधान सहित निर्णय लेने की क्षमता का विकास।

शिक्षक को सलाह दी जाती है कि वे सुझावात्मक प्रदर्शिका को पढ़ें एवं कला समेकित सत्र के सुचारु संचालन के लिए पूर्व व्यवस्था करें।

सामग्री

चार्ट पेपर, कैंची, गोंद, रंग, कपड़े की कतरनें, रंगीन धागे, सुई आदि। सामग्री को दूसरों के साथ साझा करने को बढ़ावा दें।

(शिक्षार्थियों को स्थानीय विशिष्ट सामग्रियों का सदुपयोग करने एवं सामग्री को व्यर्थ न करने के लिए प्रोत्साहित करें।)

चरण 1

कक्षा की शुरुआत बच्चों के हालचाल की जानकारी के साथ की जाएगी। इसके बाद बच्चे एक घेरे में खड़े होंगे। घेरे के बीच में कुछ पर्चियाँ रखी होंगी। हाव-भाव के साथ ताली बजाते हुए सभी बच्चे गोल घेरे में घूमेंगे और रुकने का निर्देश प्राप्त होते ही रुक जाएँगे। सभी बच्चे एक-एक करके पर्ची उठा लेंगे। पर्चियों पर संज्ञा, सर्वनाम, क्रिया और विशेषण से संबंधित शब्द लिखे होंगे और सब पर समान पर्चियाँ होंगी। बच्चे संज्ञा, सर्वनाम, क्रिया और विशेषण, इन चार समूहों में अपनी-अपनी पर्ची के हिसाब से बाँट जाएँगे। समूह बनाते समय उन बच्चों की सहायता की जा सकती है।

गतिविधि (करो तो जानें)

अब चारों समूहों के बीच चार पर्चियाँ रखकर एक-एक पर्ची उठाने के लिए कहें। इन पर्चियों पर लिखा होगा—

- पंजों या एड़ी के बल चलते हुए समूह-नृत्य करें।
- साँसों को अंदर खींचते हुए एक वाक्य बोलें।
- अँगूठे के बिना दो अँगुलियों की सहायता से लिखें।
- किसी दीवार से सटकर खड़े हों और अपने पैर के अँगूठे को पकड़ें।

गतिविधि में दिए गए चारों कार्य रोचक तो हैं लेकिन चुनौतीपूर्ण और कुछ मुश्किल हैं। अतः दिव्यांग या अन्य कोई बच्चा जिसे इस काम को करने में कठिनाई हो रही है, वे चाहें तो इस गतिविधि को केवल देखें और किसी दूसरी गतिविधि में भाग लें। बारी-बारी से चारों गतिविधियाँ कराई जाएँगी। गतिविधि के दौरान बच्चों को प्रोत्साहित किया जाता रहेगा। बच्चों के प्रयास की तालियों की ध्वनि के साथ सराहना करते हुए गतिविधियों का समापन करें। अब गतिविधि के बारे में बच्चे अपने अनुभव और विचारों को साझा करेंगे। बातचीत के कुछ बिंदु निम्नलिखित हो सकते हैं—

- गतिविधि कैसी लगी?
- आपकी गतिविधि में सबसे चुनौतीपूर्ण क्या था?
- क्या आपने या आपके परिवार या फिर मित्रों ने किसी विशेष चुनौती का सामना किया है?
- कुछ लोगों का जीवन इस तरह की चुनौतियों से भरा पड़ा है। उनके बारे में आपकी क्या राय है?

अंत में बच्चों के विचारों का समेकन करते हुए यह स्पष्ट करें कि इसमें कैसी चुनौती थी।

“सूरत (गुजरात) की इला ने कुछ ऐसी ही चुनौतियों का सामना कर देश में अपना नाम रोशन किया, जिनकी चर्चा पाठ्यपुस्तक में ‘जहाँ चाह वहाँ राह’ शीर्षक लेख में की गई है। आइए, इला के बारे में पढ़ते हैं।”

पाठ को साझा करते हुए बच्चों से निम्नलिखित बिंदुओं पर बातचीत हो सकती है—

- मान लीजिए, इला का नामांकन आपकी कक्षा में होने वाला है। यहाँ उसे कौन-कौन-सी परेशानियाँ हो सकती हैं?
- उन्हें कैसे दूर किया जा सकता है?
- इला के बारे में पढ़कर ऐसे ही और बच्चों और उनकी चुनौतियों के बारे में आप क्या कहना चाहेंगे, इस पर एक नाटक की रचना करें। (यह गतिविधि बाद के लिए दी जा सकती है।)

चरण 2 (सावन जल्दी अड़यो रे)

पारंपरिक खेल गीत बच्चों को हमेशा से प्रिय रहे हैं, यथा ‘कच्चे नीम की निबौरी, सावन जल्दी अड़यो रे।’ चार-पाँच समूहों में बँट बच्चों के सामने किसी एक पारंपरिक खेल के चयन और उसके लिए एक खेल गीत की रचना और उसकी सामूहिक प्रस्तुति की चुनौती होगी। गीत की रचना बच्चे अपनी मातृभाषा में भी कर सकते हैं। खेल कक्षा के अंदर या बाहर कहीं भी करने की स्वतंत्रता होगी।

‘बोल भाई कितने, बोल बहना कितने’ गतिविधि के साथ सत्र की शुरुआत की जाएगी। बच्चे ताली बजाते हुए गोल घेरे में घूमेंगे। 2, 3, 4 या 5 की आवाज़ के साथ घेरा तोड़कर बोली गई संख्या के अनुसार

बच्चे समूह में बँट जाएँगे। ये गतिविधि अलग-अलग संख्याओं के साथ की जाएगी। आखिर में कक्षा की संख्या को देखते हुए 4 या 5 बच्चों की संख्या वाले समूह के निर्माण हेतु अपेक्षित संख्या बोलें। समूह बनने के बाद बच्चे समूहवार बैठेंगे। लय/ताल और हाव-भाव के साथ प्रस्तुति हेतु बच्चे अपनी तैयारी करेंगे।

प्रत्येक समूह अपनी तैयारी के क्रम में किसी दिव्यांग साथी की सहभागिता और भूमिका भी सुनिश्चित करेगा, भले ही उस समूह में कोई वास्तविक दिव्यांग न हो। बच्चे खेल गीत को रोचक और आनंददायक बनाने के लिए वाद्ययंत्र के रूप में डेस्क, लंच बॉक्स, पेंसिल, मुँह से निकली ध्वनि आदि का इस्तेमाल कर सकते हैं। किसी समूह को कुछ मदद/मार्गदर्शन की ज़रूरत महसूस हो तो उसकी सहायता की जाएगी। प्रत्येक समूह को प्रस्तुति के लिए पाँच मिनट का समय दिया जाएगा। प्रत्येक प्रस्तुति के बाद ताली बजाकर बच्चों का उत्साहवर्द्धन किया जाएगा। गीत की सराहना कर अन्य रचनाओं के सृजन हेतु प्रेरित करते हुए गतिविधि समाप्त कर सकते हैं। बच्चे अगले दिन विभिन्न रंगों की पेंसिल या सूखे रंग लेकर आएँगे, ये सभी को बता दिया जाएगा। जिन बच्चों के पास न हों, वे अपने साथियों के साथ साझा करने का प्रबंध कर सकते हैं।

साहित्य का कलाओं से सीधा संबंध होता है। साहित्य के माध्यम से बच्चों में सौंदर्य-बोध का विकास किया जा सकता है, जैसे किसी कविता को गढ़ने या पढ़ने के बाद उसे कैसे गाया जा सकता है, धुन में कैसे ढाला जा सकता है या कहानी को नाटक का रूप देकर कैसे मंचित किया जा सकता है आदि। इस तरह से कविता या कहानी के भाव न सिर्फ जीवंत होंगे बल्कि उसका अंतर्निहित अर्थ सजीव हो उठेगा। भाषा शिक्षण की इस प्रक्रिया के मूल में बच्चों के बारे में यह अवधारणा है कि बच्चे दुनिया के बारे में अपनी समझ और ज्ञान का निर्माण स्वयं करते हैं। यह निर्माण किसी के सिखाए जाने या ज़ोर-जबरदस्ती से नहीं बल्कि बच्चों के स्वयं के अनुभवों और आवश्यकताओं से होता है। इसलिए बच्चों को ऐसा वातावरण मिलना ज़रूरी है जहाँ वे बिना किसी रोक-टोक के अपनी उत्सुकता-अनुभव के अनुसार अपने परिवेश की खोज-बीन कर सकें।

चरण 3 (मेरी कलाकारी)

‘किस वस्त्र पर किस तरह के नमूने बनाए जाएँ, कौन-से रंगों से नमूना अधिक खिलेगा और टाँके कौन-से लगे, इला सिर्फ पंद्रह-सोलह साल की उम्र में जान गई थी।’ बच्चों को पुनः स्मरण दिलाते हुए बच्चों को कागज़/ड्रॉइंग शीट (उपलब्धता के अनुसार) पर पेंसिल या पेन से एक-एक नमूना बनाने के लिए कहा जाएगा। नमूने के लिए कौन-कौन से रंग और आकृतियाँ होंगी, इसका निर्णय कर बच्चे डिजाइन तय कर मन मुताबिक रंग भरेंगे और अपनी कलाकृति को एक मनपसंद नाम देंगे। कार्य शुरू करने से पहले पाठ के पृष्ठ संख्या 46 पर प्रदर्शित टाँकों को देख एवं समझ लेने का पर्याप्त समय होगा, फिर कार्य की शुरुआत की जाएगी। बच्चों का कार्य पूरा होने पर सभी के कार्यों की सराहना करते हुए सभी नमूनों का प्रदर्शन कक्षा में किया जाएगा। अब बच्चों के विचार कुछ बिंदुओं पर साझा किए जा सकते हैं, यथा—

- आपने जिन रंगों का चयन किया, उनका आधार क्या है?
- आपने अपनी कलाकृति को जो नाम दिया है, उसके पीछे आपकी सोच क्या है?
- यदि रंगों में कुछ हेर-फेर कर दी जाए तो आपकी कलाकृति पर क्या असर पड़ेगा?
- इस कार्य में सबसे बड़ी चुनौती क्या थी?
- क्या आगे ऐसे और डिजाइन बनाने का विचार है?
- क्या हम इस डिजाइन को सुई की सहायता से कपड़े पर बना सकते हैं?

कला शिक्षा और साहित्य को अलग-अलग खाँचों में देखना मुश्किल है। साहित्य और कला शिक्षा का एक उद्देश्य हो सकता है— सौंदर्यात्मक और वैयक्तिक चेतना को प्रोत्साहित करना और विविध रूपों में खुद को व्यक्त करने की क्षमता को बढ़ावा देना। भारतीय पारंपरिक दस्तकारियाँ आर्थिक और सौंदर्यपरक मूल्यों के अर्थ में विद्यालयी शिक्षा के लिए प्रासंगिक और महत्वपूर्ण हैं, इस तथ्य को पहचाने जाने की भी ज़रूरत है।

चरण 4 मेरी कशीदाकारी

पाठ के पृष्ठ संख्या 46 पर दिए गए निर्देश के आलोक में सभी बच्चे अगले दो-तीन दिनों में बड़ों की मदद से कशीदाकारी कर अपने प्रदर्श के साथ विद्यालय आएँगे। बच्चों की कशीदाकारी की प्रशंसा करते हुए इन्हें कक्षा में प्रदर्शित करें।

प्रदर्शन के पश्चात बच्चों से निम्नलिखित बिंदुओं पर बातचीत हो सकती है या उनके लिखित विचार आमंत्रित किए जा सकते हैं—

- आपने इतनी अच्छी कशीदाकारी की है, कैसा लग रहा है?
- इला ने जो कशीदाकारी पैरों से की, उसे उसमें किन-किन चुनौतियों का सामना करना पड़ा?

मन की बात

बच्चों से कहें— इला को लेकर आपके मन में जो विचार आ रहे हैं, उन्हें एक पत्र द्वारा इला तक पहुँचाएँ। पत्र के किनारों को खूबसूरत रंगीन डिजाइन से सजाएँ और फिर पत्र लिखें, जो इस तरह भी हो सकता है—



आकलन

‘पहले मैं’ गतिविधि द्वारा बच्चों का आकलन

पहले मैं- इस गतिविधि में शिक्षक या किसी बच्चे द्वारा (पूर्व तैयारी के साथ) बड़े समूह से सवाल किया जाएगा, जिस बच्चे का हाथ पहले उठेगा, ‘पहले मैं’, सवाल उससे पूछा जाएगा। इसी तरह से गतिविधि आगे बढ़ेगी। हाँ, जो बच्चे बिलकुल चुप हैं, उनके लिए भी हमारे पास योजना होगी ताकि वे मूल्यांकन प्रक्रिया में शामिल रहें। सवाल कुछ ऐसे हो सकते हैं—

- इस पाठ में सिलाई-कढ़ाई से संबंधित कौन-कौन से शब्द आए हैं? (छूटे हुए शब्दों के लिए अन्य बच्चों से भी ये सवाल पूछे जा सकते हैं।)
- इला के नाना का घर कहाँ था?
- इला दसवीं की परीक्षा पास क्यों नहीं कर सकी?
- इला किस कशीदाकारी में माहिर थी?

(मौखिक तथा लिखित भाषा विकास या अभिव्यक्ति के लिए जो प्रश्न पूछे गए हैं उनके जवाब का आकलन और विश्लेषण इन बिंदुओं के आलोक में किया जा सकता है— तर्क, विश्लेषण, कल्पना, अनुमान, दूसरे की बातों को धैर्यपूर्वक सुनने और प्रतिक्रिया देने, चित्रों, संदर्भों आदि को समग्रता में देखने, निजी अनुभवों को परिवेश से जोड़कर साझा करने, अपनी भाषा और अकादमिक भाषा के बीच तालमेल बैठाने आदि। प्रश्नों का विकास करते समय उल्लिखित भाषिक क्षमताओं को ध्यान में रखा गया है। विषयों की दीवारें भी छोटी करने की कोशिश की है ताकि ये आपस में संवाद कर सकें और शेष विषयों की कक्षाओं में भी भाषा सीखने के अवसर उत्पन्न हो सकें।)

प्रस्तुत इकाई ऑनलाइन या वर्चुअल मोड में भी बच्चों के साथ साझा की जा सकती है। आइए, पूरी प्रक्रिया को चरणबद्ध तरीके से समझते हैं—

करो तो जानें- निर्देश के साथ पूरी गतिविधि को बच्चे घर से कर सकते हैं। इस गतिविधि द्वारा बच्चों को ये अहसास कराना है कि दिव्यांग बच्चों का जीवन कितना संघर्ष से भरा एवं चुनौतीपूर्ण होता है। इस गतिविधि द्वारा बच्चे इला के प्रति संवेदनशील तो होंगे ही, इस इकाई के प्रति भी सजग होंगे।

सावन जल्दी अड़यो रे- बच्चे के परिवेश में ऐसे बहुत सारे खेल-गीत या पारंपरिक गीत मिल जाएँगे, जिसकी खोज और गायन परिवार के सदस्यों के साथ बच्चे कर सकते हैं। नये गीत के सृजन में भी परिवार की भूमिका अहम हो सकती है। पूरे परिवार के लिए यह गतिविधि रोचक और मनोरंजक हो सकती है। बच्चे अपने सृजित गीतों को ऑनलाइन सुना सकते हैं और भेज भी सकते हैं।

मेरी कलाकारी- यह पूरी गतिविधि चित्रकारी-कलाकारी की है जिसे ऑनलाइन करने के पश्चात बच्चों से बातचीत करके या फिर लिख कर साझा की जा सकती है।

मेरी कशीदाकारी- सिलाई-कढ़ाई से संबंधित यह गतिविधि बच्चे अकेले या परिवार के सदस्यों के साथ मिलकर रुचि से कर सकते हैं।

मन की बात- पत्र-लेखन तो गुजरे जमाने की बात हो गई है। स्वयं के द्वारा डिजाइन किए गए पन्नों पर अपने चहेते पात्र इला को पत्र लिखना और ऑनलाइन पढ़कर सुनाना बच्चों के लिए रोचक गतिविधि होगी।

(बच्चे अपने चित्रों और कशीदाकारी किए गए कपड़े को अपने कमरे में खूबसूरती से प्रदर्शित करें और संभव हो तो सुलभ माध्यमों द्वारा दोस्तों के साथ साझा करें।)

आकलन- इकाई प्रस्तुति के क्रम में आकलन की प्रक्रिया सतत चलती रही है। जहाँ तक 'पहले मैं' आकलन से संबंधित गतिविधि का सवाल है, पूछे जाने वाले सभी सवाल सबके लिए हैं। इस तरह से सार्थक आकलन प्रक्रिया के साथ पूरी इकाई की ऑनलाइन प्रस्तुति संपन्न होगी।

4.2 ENGLISH

ACTIVITY 4.2.1

SUBJECT	ENGLISH
CLASS	I
THEME	PROSE (CIRCLE)
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS



0118CH05

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Associates words with pictures.
- Names familiar objects seen in the pictures.
- Listens to the instructions and draws a picture.
- Observes surrounding and uses motor skills for drawing objects.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduction of Art Integrated session.

MATERIAL REQUIRED

A4 Colour sheets/one side used sheets, Scissors, Gum, Thread, Cellotape, colouring material (Preferably local specific).

(Encourage students to use local specific materials and avoid wastage of any kind).

STEP 1 (ICEBREAKER)

Teacher/Facilitator can ask children to stand one after another in a line and take a silent walk. This can involve silent observing and recording in their minds. Teacher/Facilitator can take children in a circular path without naming it. After this they may ask children to sit in groups and draw together whatever they saw/experienced on the path they were taken. Children can then discuss about the objects they have drawn.

STEP 2

The teacher/facilitator draws a big circle on the ground and makes children walk on the drawn line with clapping and singing “Make a round, round, round”.....

STEP 3

The children are then asked to trace the round shape by using different objects available in the class, like; bottle cap, bottom of the bottle, plate, cup, tumbler etc. The material can also be gathered from the playground or field where students/learners can be asked to collect objects which can help in drawing a circular shape. Children can also think of new ways to draw the shapes.

STEP 4

Teacher/Facilitator can ask children to think of new shapes and draw them using the round shape. Once the students/learners have familiarised themselves with the circle and round shape, they are encouraged to create different images of different objects, with the circles.

STEP 5

Teacher/Facilitator can ask children to think of objects which are round in shape and write it down on the board. Teacher/Facilitator asks children to sing a song based on the things that they have already drawn.

I am a circle
 Circle, circle, circle
 Round and round
 The moon is round,
 The sun is round, etc.

They can keep adding the objects which were provided by the children. The teacher/facilitator introduces the chapter Circle and explains the text. They write new words and try to make sentences with them.

SUGGESTED ACTIVITIES

- Children can create circle by folding paper.
- They can draw a circle with thread and pencil in different sizes.
- Teacher/Facilitator can also play a game where they name an object and children tell whether— it is circular in shape or not.
- Teacher/Facilitator can refer to some dance forms or show videos where dance movements are circular.

INTEGRATION WITH OTHER SUBJECTS**MATHEMATICS**

Math-Magic (Class I)	Chapter 1	Shapes and Space
----------------------	-----------	------------------

ENVIRONMENTAL STUDIES

Looking Around (Class III)	Chapter 2	The Plant Fairy (Types of leaves)
----------------------------	-----------	--------------------------------------

ASSESSMENT SUGGESTED

- Telling names of the words associated with pictures.
- List of the things that children know and have written/drawn.
- Association of shapes, figures and words/sentences made by children.

ACTIVITY 4.2.2

0218CH09

SUBJECT	ENGLISH
CLASS	II
THEME	PROSE (THE MAGIC PORRIDGE POT)
FORM OF THE ART ACTIVITY	VISUAL ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Identifies characters and sequence of events in a story.
- Expresses verbally their opinions and asks questions about the characters, story line, etc., in English or home language.
- Responds to comprehension questions related to stories and poems in home language or English or sign language, orally and in writing (phrases/short sentences).
- Uses their aesthetic sensibility while drawing.
- Express themselves through body movements and gestures.
- Observes and appreciates own work and work done by peers.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

One side used coloured sheets/white sheets, scissors, gum, thread, waste material like discarded clothes, wools etc. to make puppets, chart paper.

(Encourage students to use local specific materials and avoid wastage of any kind).

STEP 1 (ICEBREAKER)

Teacher/facilitator takes children out and puts the pot on few sticks on imaginary fire and tells that something magical is being cooked. Children are asked to form groups of four or five and asked to brainstorm on what all magical can come out of the pot. They are given blank papers and encouraged to make a collage of the individual responses by the members of each group. Each group makes a presentation of their responses after the exercise. Children watch each others' presentation which is followed by a discussion. The responses can be pasted on the display board/wall for all to see.

STEP 2

Teacher/Facilitator writes name of the story 'The magic porridge pot' on the board. Children are told to huddle back in groups and think and draw what would happen in the story. They share the sketched ideas with other groups in the class. The teacher/facilitator appreciates the creativity and originality of every group.

STEP 3

The teacher/facilitator asks the children to read the story 'the magic porridge pot'. They pose some questions to explain and check the understanding of the children too. Newly learnt words are written on the board and children are encouraged to guess the meaning and use them in sentences of their own.

STEP 4

After completion of story, the teacher/facilitator explains that magic cannot be misused. The teacher/facilitator goes to every child with the puppet in their hand and poses with following questions.

- If you have the magic pot, what would you do?
- If you misuse it what all can happen?
- If Tara didn't stop the magic pot, what would have happened?

The responses of the children can be recorded for assessment purposes.

SUGGESTED ACTIVITY

The teacher/facilitator asks the students/learners to express their feelings in spoken form. The teacher/facilitator poses the question to the class:

"If a wrong man got the magic power what all can happen?"

The answers receive from students can be compiled by the teacher/facilitator in to a short script which can be enacted by student/learner.

ASSESSMENT SUGGESTED

Ask children to:

- Retell the story in bilingual or in English or in mother tongue.
- Arrange the mixed story events in an order.
- Give response to the questions in one word or in one sentence in English or in mother tongue.

ACTIVITY 4.2.3

0424CH01

SUBJECT	ENGLISH
CLASS	IV
THEME	POETRY (WAKE UP!)
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Presents a poem with appropriate expressions and intonation.
- Responds to simple instructions, announcements in English.
- Responds verbally/in writing in English to questions based on poem heard or read.
- Describes briefly, orally/in writing about events, places and/or personal experiences in English.
- Writes dictations of short paragraphs.
- Uses facial expression, gesture and body movement to express emotions.
- Creates and expresses them through different masks/puppets.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Sheets of paper (assorted colours), scissors, gum, thread, cellophane tape, cotton, old/waste cloth pieces for making puppets.
(Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1**STEP 1 (ICEBREAKER)**

Teacher/Facilitator asks children to stand in a circle and with the beats of music/bell/*dhapli/ghungroo*, perform a mime. These actions can be related to their early morning routine. Each child in the group acts out the task within the suggested time limit. The other children will try to guess and tell what the mime is about.

STEP 2

Encourage children to think of some early morning activities which come to their mind when they hear the word “Early morning” and ask them to

list them on the black board. Children are encouraged to pick five words from the list and draw few illustrations to create a drawing composition scene as per their imagination. Before initiating the activity, they can be grouped together.

After this, they are engaged in creating a poem of four to eight lines with the help of words written on the blackboard. Children can add more words of their choice.

Once the children have written the lines in a group, they can then present their poem with actions. Teacher/Facilitator with the help of students/learners can display these poems on the wall or on display board for everyone to read and enjoy.

Children can be encouraged to think of early morning activities and draw pictures according to their idea of early morning. Children can also be asked to write words from poems to complete their drawing composition.

In online teaching, children can create this poem individually and read them out to the class.

DAY 2

Teacher/Facilitator writes the title '*Wake Up!*' on the blackboard. Before the teacher/facilitator reads the poem 'Wake Up' with proper pause, intonation, stress and feeling, the students/learners can be asked to read it in their own way. The teacher/facilitator then presents the poem and encourages the students/learners to do their own actions listening to the words. The teacher/facilitator plays a game where they present the alternate lines of the poem and the students/learners complete the missing lines. Students/Learners are asked to notice the new words in the poem. Teacher/Facilitator lists each word on the blackboard.

The children have to guess the meaning of each word they can explain it in their own languages. Teacher/Facilitator writes down all the 'guessed meanings' on the black board against the 'new' words. The teacher/facilitator then proceeds to explain the poem in simple words.

DAY 3

The teacher/facilitator distributes chits of paper with one word written on each. The words written on them are related to the theme of 'Wake Up' (example: sun, tree, birds, bees, cows, horse etc.). Material is either provided or collected by them to make puppets, masks and other crafted items. They make any of these (puppet/mask/crafted items) to present the role, as suggested in the chit.

Teacher/Facilitator divides the class into two groups. One of the groups present the poem 'Wake Up' with musical clarity. The other group dramatises using the mask/puppet/paper craft. The role of the groups is reversed for the second round. Teacher/Facilitator facilitates as and when situations demand.

Students/Learners are asked to present the ideas conveyed in the poem. As each child presents the content ideas verbally, the teacher/facilitator posts them on the black board with adequate corrections and additions. Students/Learners read the ideas written on the black board. Students/Learners write the content discussed in the poem referring to the text, individually.

SUGGESTED IMPROVISATIONS

- The dramatisation can be presented during the school assembly.
- The mask, puppets and craft items can be exhibited in the 'Language Corner'.

INTEGRATION WITH OTHER SUBJECTS

ENGLISH

Marigold (Class I)	Unit 1	A Happy Child
Marigold (Class III)	Unit 1	Good Morning

MATHEMATICS

Math-Magic (Class I)	Chapter 1	Shapes and Space
Math-Magic (Class II)	Chapter 2	Numbers from One to Nine

ASSESSMENT TOOLS SUGGESTED

- Self and Peer Assessment during the presentation.
- Develop a story so that the masks, puppets and paper craft can be used for its presentation. (Group task)
- Prepare a 'personalised dictionary' of new words and write down the most appropriate meanings.
- Checklist based on learning outcomes for the session.



ACTIVITY 4.2.4

SUBJECT	ENGLISH
CLASS	IV
THEME	PROSE (HELEN KELLER)
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Enacts different roles in short skits.
- Describes briefly orally/in writing about events, places and/or personal experiences in English.
- Expresses orally their opinion/understanding about the story and characters in the story in English.
- Handles different materials to create props.
- Uses facial expression, gesture and body movement to express themself.

TARGET LIFE SKILLS

Displays empathy and sensitivity towards immediate environment. Sympathise with differently abled people.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Paper, pencil, coloured pencil, open space

(Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1**STEP 1 (ICEBREAKER)**

Children form groups of six members each on cue provided by the teacher/facilitator. Teacher/Facilitator gives them a big drawing sheet to divide it into three columns. The columns are: (i) 'I can do', (ii) 'I cannot do' and (iii) 'I can only do with help/assistance from others'. They will sketch each task they want to write in these three columns. Each group then presents their collages to the class. After the presentation, children can be asked the following questions:

- Is everyone in the class able to do all that was shown in the 'can do' side?
- Is everyone in the class not able to do what was written on the 'cannot do' side?
- If a person can't do what others can, what should be our behaviour towards that person?
- Do we make friends on the basis of what one can do or cannot do?
- Why do we need help of someone else for completing some tasks?

[This could be a good opportunity to talk about gender stereotypes or biases which may arise during the discussion. Teacher/Facilitator decides the course of discussion looking at the readiness of the class as per their age.]

Another ice breaker could be the 'Suman says' game with a twist. The teacher tells the children that they will do what they say. They can say something but do something else. For example: they can say 'Suman says touch your nose but she touches her ears. More than often children copy what the teacher is doing, inspite of the instruction being different. The teacher can then ask as why did the action wrong, even though they heard the instruction for the game at the beginning of the class. It is a fun game with lots of laughter. Children are made aware that we all can commit errors/mistakes and its okay to do so.

STEP 2

Two children are asked to come forward for this activity. One is blindfolded and taken to one side of the class. Few obstacles could be kept in one of their way. The other child helps the blindfolded child reach a predetermined location by giving instructions in loud voice with clear and slow pace.

This can be done with the help of parents/sibling at home in online teaching.

After the activity teacher/facilitator can ask to rest of the class:

- What were they thinking when the activity was going on?
- Did the blindfolded child face any difficulty while walking? [This could be asked to the blindfolded child and also the rest of the class]
- Have you seen people with some physical difficulties around you? [Few children may take names of their friends or relatives]
- What are the common difficulties that they face?
- Do people help them?
- How do we help them?

[Very often children talk about giving money as help, as the general notion with them is that physically challenged means a person living in poverty. Teacher/Facilitator needs to carefully clear this misconception.]

After hearing the responses of the children, the teacher/facilitator announces that they will narrate an interesting story but only the next day.

DAY 2

STEP 1

The teacher/facilitator says that as promised the class will have a story telling session, about a sweet little girl named Helen Keller. They ask the children to read the story and develop their own understanding. Post that the teacher/facilitator reads the story to the class with proper intonations and expressions. They understand the story together. Teacher/Facilitator writes new words on the black board along with their meanings.

STEP 2

The teacher/facilitator divides the class into three groups: performers, quizzers, participants.

The groups are given a time of fifteen minutes. During this time, the three groups have to plan as following:

- Performers will dramatise the story, trying to be as close as possible to the main story line. They may create innovative props using material which are available in the classroom, in the school premises or they have with them.
- Quizzers and participants have to both prepare a set of question which they will ask each other after watching the performance.
- Roles could be reversed between the two groups.
- If the performers have missed on some important link, they can be quizzed too after the performance.

This way the teacher/facilitator ensures whole class participation in one way or the other.

STEP 3

Teacher/Facilitator will introduce *Braille* –the language of the visually impaired.

She could show a video of making Braille alphabets.

Video Link: <https://youtu.be/Ux9QqBRKJXo>

The children can write/emboss the alphabets and later try to write their names in braille and read them by touching. This is to make them understand that physical challenge does not stop people any way from learning and growing up beautifully.

SUGGESTED EXTENSION OF THE ACTIVITY

Groups of children can put up a story only through shadows/signs language for the class. A quiz could be conducted to see whether the story was comprehended. Children can play the game of dumb charades. On a special day, children could be shown the Hindi movie– *Dosti* [old].

INTEGRATION WITH OTHER SUBJECTS

ENVIRONMENTAL STUDIES

Looking Around (Class III)	Chapter 7	Saying Without Speaking
Looking Around (Class III)	Chapter 13	Sharing Our Feelings
Looking Around (Class IV)	Chapter 27	Chuskit Goes to School

ACTIVITY 4.2.5

SUBJECT	ENGLISH
CLASS	V
THEME	POETRY (TOPSY-TURVY LAND)
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS



0526CH07

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Uses synonyms such as ‘big/large’, ‘shut/close’ and antonyms like inside/outside, light/dark from the clues in context.
- Attempts to write creatively (stories/poems/poster etc.).
- Exhibits artistic abilities while drawing and appreciates diversity of artistic expression.

TARGET LIFE SKILLS

Appreciates and uses their sense of humour. Celebrates and appreciates diversity in thoughts and actions. Listens carefully.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Paper and a pencil, laptop/mobile-phone with Internet
(Encourage students to use local specific materials and avoid wastage of any kind).

STEP 1 (ICEBREAKER)

Teacher/Facilitator with happy note says that today they will play and learn outside the classroom. And they guide them to a pre-decided place in open.

The teacher/facilitator tells children that they will have a laughter run. It is explained that children will smile, laugh or show different degrees of happiness corresponding to numbers from 0-5, 0 being the lowest degree and 5 being the highest.

So, if the number 0 is called out it would mean possibly a straight face and 1 a slight smile to 5, a loud laughter. It could be made funnier by calling out numbers in random sequence, which could help children to loosen up. If 0 is said immediately after 5, there could be few giggles though it is the straight face command, but that’s the fun. (This works well with any age group)

STEP 2

The teacher/facilitator divides children into working groups of 5-6 members and tells them to imagine together of some 'Topsy-Turvy' situation. They are asked to illustrate these on a piece of paper. Encourage children to think of situations which are not seen in routine. Time given for exploration is fifteen minutes. After the designated time, groups come and present their pictorial collage of '*Ulta-Pulta*'.

STEP 3

The teacher/facilitator then explains to them that it was wonderful to hear what they think the word Topsy-Turvy means to them, but it is time to go to the Topsy-Turvy land now where the poet wants us to go. The children can read the poem silently to develop their own understanding of the theme/content. Then the teacher/facilitator reads it with proper intonations and pauses to help children go deeper and appreciate the poem. This should be uninterrupted. Teacher/Facilitator explains and begins an interactive session to help children develop a better understanding of the poem. They write new words on the board with the meanings. Children can also be encouraged to guess meaning of the words keeping the context in mind.

STEP 4

Teacher/Facilitator can choose phrases from the poem and write them on paper slip. They can be even listed on the black board. Teacher/Facilitator will also discuss with children and write a list of prepositions on the board. Each group will be asked to choose as many phrases as many members in their group.

The phrases chosen from the poem are:

- Upon their head
- Made of sand
- Go by night
- At the back
- When you stand
- Upon your feet
- On the sea
- Up and down the street etc.

Members of the group will imagine and draw their own *Ulta-Pulta* situation based on the chosen phrase. The group will make a collage of their Topsy-Turvy scenes visualised by the members; each child will be encouraged to write lines about their drawing using the phrase. Later the group could put the lines together, which the teacher/facilitator can explain. This can develop into a stanza of creative expressions.

STEP 5

The groups will share their collage work with the rest of the children. They will also sing the self-composed stanza. Everyone can have a good laugh.

STEP 6

The teacher/facilitator will ask the children to paste all the self-composed stanzas together on a newspaper/chart paper and stick it on the wall along with the illustrations. Thus the class would have created many poems based on *Ulta-Pulta* out of box. The teacher/facilitator can assess children's work for their understanding and creativity.

SUGGESTED EXTENSION OF THE ACTIVITY

Teacher/Facilitator can involve children in solving puzzles. The children could be told to spell their name and few of their friend's names backwards or in any *Ulta-Pulta* style. Later they could play a game where a child calls out for a name and the child chooses that card which has got that particular name spelt backwards. They could then spell it together correctly.

They could be introduced to palindromes, which are words, or sequence that reads the same backwards or forwards. For example: madam or nurses run. The children can be told to imagine and enact in groups, some of the topsy turvy scenes happening in their homes, railway stations, kitchen etc. Children could create/draw birds and animals with their body/beaks/claws mixed up. It could be a fun game where children could sit together and identify the animal corresponding to one part. [This activity can be linked to EVS]

SUGGESTED ACTIVITY

As a post-activity, children could be given a chance to work in groups. The group will decide on two stories. They will depict the two stories in four to five scenes and colour them. These can be cut and pasted on small cutouts/cards of 10 cm by 10 cm dimensions. The cutouts can be given in a jumbled form so that students/learners can piece it together to create a story. The children can also play with each other by mixing the cards and then choosing the correct scenes and placing them sequentially. It could be linked to the following EVS themes: food, water, plant by asking the following lead questions:

- What are the topsy-turvy activities in nature which they can think of?
- What do they lead to?

ASSESSMENT TOOLS SUGGESTED

- Portfolios
- Customised performance indicator for group activities on comprehension and use of languages.
- Self Assessment and Peer Assessment

4.3 ENVIRONMENTAL SCIENCE

ACTIVITY 4.3.1



0327CH10

SUBJECT	EVS
CLASS	III
THEME	WHAT IS COOKING?
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Observes and identifies various vessels used for cooking at home and in neighbourhood.
- Identifies cooking processes used at home.
- Identifies and shares their likes and dislikes towards food items.
- Handles different materials to create objects.
- Expresses different emotions through facial expressions, gestures and body movements.

TARGET LIFE SKILLS

To develop observation skills. To develop critical thinking skills. To develop sensitivity towards human resources in the immediate environment.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Paper, pencil, space for moving around, mud, water, cooking utensils (Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1

STEP 1 [ICEBREAKER (FUN TIME)]

The teacher/facilitator sits with the students/learners in a circle. To begin the class, they give some tongue twisters (related to the theme) to the students/learners. Each student/learner is given an opportunity to try that tongue twister. Suggested tongue twisters:

- Cup of coffee
- Fresh fried fish

- I scream, you scream, we all scream ice-cream
- पके पेड़ पर पका पपीता, पका पेड़ या पका पपीता
- कच्चा पापड़, पक्का पापड़
- पीतल के पतीले में पपीता पीला-पीला

This is followed by a discussion session. Suggested discussion questions are as follows:

- How do you get to know that you are hungry?
- How do you feel when you are hungry?
- Name the utensils used in your house for cooking.
- Are there any utensils in your house made of clay?
- Can you name a few utensils which are used to store food/water etc.?

STEP 2 (WE ARE THE CREATORS OR 'HAATHON KI KARIGARI')

The teacher/facilitator takes the students/learners to the field/area where there is mud. The students/learners are asked to carry their water bottles. They are divided into 3-4 groups and are asked to make objects that comes to their mind when they hear the word, 'Cooking'. They make cooking utensils, food items or anything that comes to their mind. Keeping in mind the importance of inclusivity, the teacher/facilitator makes sure that every student/learner is actively involved. (If there are students/learners with special needs, they are assisted by the teacher/facilitator as well as by the classmates). Later, all the groups along with the teacher/facilitator sit in the field and show what they have made. After all the groups complete their presentations, they come back to the class with the objects/things made by them.

All objects made are displayed in the class and students/learners are allowed to move freely and enjoy the creations. Then the teacher/facilitator reads the chapter, 'What is cooking?' with clear and correct pronunciation and expressions. The following questions are discussed:

SUGGESTED QUESTIONS

- What is the basic shape of the object you have made?
- Does it have any corners?
- How many sides does it have?
- Name the objects that you have seen of this particular shape/design.

The teacher/facilitator can take the concept further and continue with the teaching in which the students/learners learn more about the shapes and designs.

(Note: The teacher/facilitator asks each child to bring any one metal utensil (plate, bowl, spoon, plate etc. for the next day.) The facilitator gives proper instructions for the safety of students/learners and tells them not to bring glass utensils or any other sharp objects.

FOR ONLINE TRANSACTION:

STEP 1: 'FUN TIME'- The teacher can do step 1 as given above.

STEP 2: 'WE ARE THE CREATORS'- The teacher while taking the class can ask the students to draw or write what comes to their mind when they hear the word 'Cooking'. The teacher can play a game 'I say, You say' in which the students have to say a word that comes to their mind related to the theme 'Cooking'. After this session, the teacher can read the chapter and take the discussion session.

DAY 2**STEP 1 (ROLE PLAY WITH EMOTIONS)**

As the class begins, teacher/facilitator reminds students/learners about the objects made by them a day before. (The teacher/facilitator can pick a few objects and ask the students/learners to name them). Then, the teacher/facilitator puts some chits (which they prepared before) related to the theme in a bowl/container. The class is divided into two groups. Students/Learners, from each group, are called to pick a chit and enact what is written on it one by one. The observing groups will guess the statement. The statements could be like:

- When you see a bowl of your favourite sweet dish.
- When you have a stomach ache.
- When the food you eat does not have adequate salt.
- When your mother cooks what you don't like.
- When the food is too spicy.

Many such sentences can even be discussed by the groups themselves. After this session, the teacher/facilitator takes the chapter further where the teacher/facilitator discusses about the food items eaten raw, cooked or both raw and cooked, the utensils used in cooking etc. Students/Learners are asked to think and write the name of their favourite food items on a sheet of paper and mention whether those food items are eaten raw, cooked or both raw and cooked.

SUGGESTED QUESTIONS FOR THE DISCUSSION

- How do you feel when someone cooks your favourite food item?
- Why is it important to cook some food items?
- Do all the members of your family eat same food items? If not, then why?
- What will happen if we eat some raw food items without washing them?

STEP 2 (IT'S ALL ABOUT THE MUSIC)

Then the teacher/facilitator sits in a circle along with the students/learners. The students/learners are asked to get the utensils they have brought from homes. (If there is any student/learner who has not brought the utensil, the teacher/facilitator can provide or the student/learner can use their lunch box). Each child is given an opportunity to talk about the utensil they have brought.

After this session, the teacher/facilitator divides the class into 3-4 groups (They will be careful that each group has variety of utensils, keeping in mind the children with special needs). Each group is asked to imagine their utensil as a musical instrument and create some musical sounds using the utensils. The groups are given some time to prepare. After some time, each group is given the opportunity to present and play the music created by them. They are free to sing any song/poem along with the music they play. The students/learners are allowed to move and even do some dance movements, if they want to, while playing their music. After each presentation, the teacher/facilitator gives positive feedback to the groups.

HOME TASK: The students/learners are asked to go to the kitchen at home and observe any one of their family members while they are cooking food. They are encouraged to ask any one of their family members or relatives the recipe of any one food item. They will write the recipe on a piece of paper and bring it to the class the next day. Students/Learners can be asked to list out dishes which can be made without using fire.

FOR ONLINE TRANSACTION:

STEP 3: 'ROLE PLAY WITH EMOTIONS'– The teacher will be ready with the chits, related to the theme. They can read aloud each statement and in the online class, the students can enact what is read out. Then the teacher takes the chapter further and students are engaged in a discussion session.

STEP 4: 'IT'S ALL ABOUT THE MUSIC'– The teacher beforehand, can ask students to bring one metal utensil. In the class, they can ask each student to imagine that utensil as a musical instrument and create some music using it. Students are given time to prepare and after some time, each child gets an opportunity to play the music using the utensil. As a home task students can be asked to prepare *Rangoli* patterns with vegetables/grains. We can also aid clay work where children can try to make utensils from clay or they can draw its pictures.

DAY 3

STEP 1 (OUR RECIPE BOOK)

The teacher/facilitator along with the students/learners sits in a circle. Each student/learner is encouraged to share the recipe with the classmates. The teacher/facilitator emphasises on the process and method used for cooking. All the recipes are later collected by the teacher/facilitator and they make a 'class recipe book' with the help of students/learners. The students/learners are allowed to take the recipe book home, share it with their family and bring it back to class one by one. (Encourage students/learners to freely share and exchange their recipes with friends).

The teacher/facilitator reads the chapter further to discuss about various methods of cooking. The students/learners then, write their responses for the questions given in their books.

STEP 2

Teacher/Facilitator divides students/learners into four groups. The first two groups are asked to prepare a story or a skit which describes a common

family kitchen scene. The other two groups are also asked to depict the same thing but with the role change (For eg. the role/responsibilities of the men will be done by the women and vice versa). Students/Learners are allowed to freely move and use any objects that they want to. They are given adequate time to prepare and present.

The teacher/facilitator can assess the group work as per the indicators prepared by her. After each presentation, the teacher/facilitator gives their constructive feedback to each group. Then the teacher/facilitator along with the students/learners sit for a discussion session:

SUGGESTED QUESTIONS FOR THE DISCUSSION

- Who cooks food in your family?
- What are the kitchen activities that you like to perform?
- Why do we need to help each other at home?
- What did you like in the role reversal scene?
- Is it necessary that only mothers should cook the food?
- Do you think all; (men/women, father/mother, boys/girls) should share the kitchen work responsibilities?

FOR ONLINE TRANSACTION

STEP 5: 'OUR RECIPE BOOK'- In the online class, each child is given the opportunity to share the recipes they have written. They are free to share the recipes with their friends. Once all the students complete their presentations, the teacher takes the chapter further and students write responses in their notebooks.

STEP 6: 'ROLE REVERSAL'- The teacher divides the class into two (maybe roll number wise or as they like). One part of students are asked to draw or prepare a short dialogue depicting 'family kitchen scene' whereas the other part does the same, but by reversing the role of family members. Students are free to express themselves in any art form.

This is followed by a discussion session.

SUGGESTED EXTENSION ACTIVITIES

One day camp can be organised where students/learners in teams prepare meals for the class. One community member can also be associated with each group to help them.

- Students/learners can be asked to plan the dish and come prepared with raw material on the day.

INTEGRATION WITH OTHER SUBJECTS

ENGLISH

Marigold (Class III)	Unit 3	The Enormous Turnip
----------------------	--------	---------------------

MATHEMATICS

Math-Magic (Class III)	Chapter 5	Shapes and Designs
------------------------	-----------	--------------------

हिन्दी

रिमझिम (कक्षा III)

पाठ 7

बंदर-बाँट

रिमझिम (कक्षा IV)

पाठ 10

थप्प रोटी थप्प दाल

ENVIRONMENTAL STUDIES

Looking Around (Class III)

Chapter 15

Making Pots

INTEGRATION WITH MATHEMATICS

The teacher/facilitator can integrate the concept of 'cooking' with the concept of 'shapes and designs' in which they can ask the questions related to the shape of vessels/objects made by the students/learners. The students/learners can be taken for a nature walk and can be asked to identify the shape/designs used by them in our surrounding environment.

ASSESSMENT TOOLS SUGGESTED

- Checklist
- Observation Records
- Responses in books and notebooks
- Customised performance indicators for group activities
- Group Presentations



ACTIVITY 4.3.2

0327CH02

SUBJECT	EVS
CLASS	III
THEME	THE PLANT FAIRY
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Identifies simple observable features; shape, size, colour, texture, aroma of leaves and bark in immediate surrounding (EVS).
- Shows sensitivity towards plants and nature in surroundings (EVS).
- Groups leaves, bark, flowers, plants etc. using different senses (EVS).
- Extends patterns in simple shapes and numbers (Mathematics).
- Uses vocabulary related to subjects like EVS and Maths relevant to class III (English).
- Writes 5-6 sentences in English on personal experiences using verbal and visual clues (English).
- Appreciates and develops a liking towards regional/traditional folk music.
- Appreciates diverse colours/shapes/sizes/texture and tonal quality of leaves.

TARGET LIFE SKILLS

Develops sensitivity towards their surroundings. Uses creative and observation skills. Exhibits awareness and sensitivity towards plants. Appreciates team work.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Color, glue, leaves, old newspapers and sheets of paper-pencil (Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1

STEP 1 [ICEBREAKER (LEAF EMOTIONS)]

All the students/learners are asked to stand in a circle and imagine themselves as a leaf. Give them time to imagine and to enact as a leaf and express the emotion of a leaf through dance/body movements preferably folk dance form of the area on the following situations:-

- Strong winds are blowing.
- Someone has plucked you out from a tree.
- Someone has watered the plant you are a part of.
- You are lying on the ground and someone stepped on you.
- Raindrops are falling on leaf as you.
- Happy dance of leaf when wind and sun both touch it.

STEP 2 (LEAF HUNT)

Teacher/Facilitator takes students/learners for the nature walk. Students/Learners are asked to collect leaves that they find lying on the ground or in the field. Ask them not to pluck any leaf. Students/Learners are encouraged to name the plant/tree that they see around. Teacher/Facilitator tells the name of plants in case students/learners don't know about them.

After the nature walk, the whole class including the teacher/facilitator sits in a circle in the field/open space and the students/learners are encouraged to share what all they observed during the nature walk. Students/Learners can be guided to smell the leaf, touch and feel its texture and talk about it (students/learners can speak in their mother tongue, it will be encouraged). Students/Learners are encouraged to take the leaf along and create a short poem on it with a leaf as main character. Paste the leaf and create a visual character along with poem.

STEP 3 (OUR LEAF BOOKLETS)

Students/Learners are divided into 3-4 groups. They are given instructions on how to make a 'leaf book'. Each group will paste each leaf that they have collected on a sheet of paper and give the following details about that leaf: name, colour, shape, texture, aroma etc. If the students/learners add any extra details, it will be appreciated.

Once the groups complete this task, they can collect all sheets of their group and make one leaf book. They can use old newspapers to make the cover page of the leaf book. The leaf books can be displayed in class. This task can be used as an opportunity to assess students'/learners' observation skills and provide them with positive and meaningful feedback.

DAY 2**STEP 1 (ALL ABOUT LEAVES)**

Class begins with a brainstorming session on 'Leaves' where the theme is written on the board and students'/learners are asked to share what comes to their mind when they hear the word 'leaf'. All the responses are written on the board. The teacher/facilitator says 'The Plant Fairy' loudly. Children make groups of 5-6 students'/learners each, and enact their own interpretation of the title. They should be given few seconds to reflect on the theme with group before they enact.

STEP 2

After this, chapter 'The Plant Fairy' is read aloud in the class. After reading of the chapter, the teacher/facilitator introduces scientific terms like leaf, lamina, veins, margins, etc. Then, the teacher/facilitator takes the student/learner for nature walk and plays a game. Teacher/Facilitator becomes "The Plant Fairy" and asks the students'/learners to collect leaves (Students/Learners with special needs are paired with class mates for assistance). Teacher/Facilitator can also ask the students'/learners to become the plant fairy and to complete the activity.

- Collect leaves of triangular shape.
- Collect leaves with straight margin.
- Collect leaves of yellow colour.

SUGGESTED QUESTIONS FOR DISCUSSION

- Do all the leaves have same lines (margins)? The children can be introduced to scientific terms like leaf lamina, veins, etc.
- Name some of the useful leaves used in day-to-day activities.
- What do you think, why are the leaves that we see around, are of different colours?
- Why do some leaves turn brown after some time?

HOME TASK: Students'/Learners are asked to look for objects in their house with patterns of leaves on them. Tell them that traditional utensils and utility items do have leaves as patterns. Even wall paintings in houses also have such motifs. They can draw these objects or motifs in their notebook. The teacher/facilitator recapitulates the learning, point wise with the children.

Children can be asked to collect waste materials like twigs, dry leaves, threads etc. to make bird's nest or feeder.

'MY BOOK OF LEAVES'

NOTE: Students are encouraged to collect variety of leaves and make their own collection. They can use a scrapbook or use sheets to make their own notebook and paste leaves in it. (The teacher will give proper instructions for it). They will name them and write a few lines about the leaves collected by them. Students will be motivated to share their collection with their classmates and even with other classes.

DAY 3**STEP 1 (THE COMPOSERS ARE HERE)**

Students/Learners are divided into 4-5 groups and are asked to create a song of 4-5 lines on 'leaves'. They are given time to prepare. Once all the groups complete their work, they are given opportunity to sing their songs they created. During this time, the teacher/facilitator can assess students'/learners' creativity, writing and speaking skills. The songs composed by the students/learners are displayed in the class for everyone to read and enjoy. Encourage students/learners to gather folk songs on plants, trees and leaves and share in the class.

STEP 2 (LEAF CREATIONS)

Students/Learners are taken for the nature walk where they are asked to collect dry leaves of different kind.

In the class, they are divided into 4-5 groups and are asked to create new objects, compositions, birds and animals etc. using the leaves collected by them. They can use locally made glue/fevicol to paste their creations on a sheet of paper. Once all the groups complete the given task, they are encouraged to share their creations with the whole class and talk about it. Later, their group work is displayed on the board.

SUGGESTED EXTENSION ACTIVITIES

- Creative writing topics such as, 'If I were a leaf', 'What if there were no plants/trees around us', etc. can be given in the class to develop students'/learners' creative and writing skills.
- A patch of school ground can be identified and the students/learners are given the responsibility to create a garden there.

INTEGRATION WITH OTHER SUBJECTS**ENGLISH**

Marigold (Class III) Unit 1 The Magic Garden

HINDI

रिमझिम (कक्षा III) पाठ 13 पत्तियों का चिड़ियाघर

ASSESSMENT TOOLS SUGGESTED

- Indicators made by the teacher/facilitator for group activities.
- Observation Records created based on activities.
- Peer Assessment on; songs, poem, leafbook, enactments etc.
- Portfolios
- Presentations
- Leafbooks

ACTIVITY 4.3.3

0427CH11

SUBJECT	EVS
CLASS	IV
THEME	THE VALLEY OF FLOWERS
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Identifies simple features, for example of flowers, roots and fruits and where they grow. (EVS)
- Groups the plants for observable features. (EVS)
- Draws top view, front view and side view of plants and flowers (Mathematics).
- Speaks briefly on familiar issues and experiences of day to day life like visiting garden, parks etc. (English).
- अपनी कल्पना से वर्णन करते हुए भाषा का सृजनात्मक प्रयोग करते हैं। (हिन्दी)
- Appreciates diverse colours/shapes/sizes/aroma of flowers.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Paper, pencil, local colour, dry flowers

(Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1**STEP 1 [ICEBREAKER (FLOWER DANCE)]**

Teacher/Facilitator after a happy note asks all students/learners to close their eyes and imagine themselves as their favourite flower. The flower in your surroundings, flowers you have seen, touched and smelled. Then the teacher/facilitator asks them to open their eyes and do the 'flower dance'- as their favourite flower in mind. The teacher/facilitator may play some folk/traditional music related to the theme or students/learners can sing some songs which they picked up from their folk.

STEP 2 (MINDFUL OF FLOWERS)

After the ice-breaker, the teacher/facilitator along with students/learners sits in a circle and does a brainstorming session on the theme. Teacher/

Facilitator gives a paper to each child and ask them to illustrate that comes to their mind when they hear the word, 'flower'. Once all the students/learners complete their drawing, a guessing game can be played where each child shows their drawing and other children guess what has been illustrated which flower it is? Their drawings are put on the display board in the class.

DAY 2

STEP 1 (LET US KNOW SOME MORE)

Teacher/Facilitator takes the students/learners for the nature walk. Students/Learners are asked to collect flowers that they see lying on the ground. They can make a quick sketch in their drawing/notebook. Teacher/Facilitator can take picture of flowers seen and identified. As the students/learners come back to the class, they are asked to keep the flowers neatly between the sheets of an old newspaper. Those who have made sketches can colour their flowers with life like colours. Then, the teacher/facilitator takes the extract from the chapter '*The Valley of Flowers*' and reads it. The questions given in the chapter are discussed with the class and the students/learners write their responses in their book.

STEP 2 (OUR SMALL GARDEN)

The teacher/facilitator divides the students/learners into 4-5 groups, as per their individual needs. The students/learners are asked to create a 'garden scene' through dramatisation. The students/learners are given some time to discuss and prepare. After some time, each group comes forward and presents the garden scene. After the presentations, the teacher/facilitator can have short question-answer session.

Suggested questions for the session:

- Which is your favourite flower and what do you like in it?
- Have you ever visited a park or a garden?
- How many different coloured flowers have you seen?
- What if all the flowers were of same colour?

HOME TASK: Students/Learners are encouraged to interact with members/elders and ask about: (a) the occasions/events where flowers are used (b) they'll also learn any song related to flowers from their family members (c) students/learners can be asked to identify and list names of people which are based on flowers, such as; Kamal, Gulab Singh, Rosy, Lily, Kamaljeet, Nargis etc.

DAY 3

STEP 1 (FLOWERS EVERYWHERE)

Teacher/Facilitator calls any two students/learners who will enact a conversation between two flowers —one which is used in a marriage and one which is put on a martyr's body. They are given time to prepare. Once

they are ready, they perform it in front the class. (Teacher/Facilitator can take various situations focusing on different uses of flowers). After the role play, the teacher/facilitator can start discussion on uses of flowers with the class.

Teacher/Facilitator reminds the students/learners about flowers that students/learners have identified a day before during walk. They divide the students/learners into two groups and plays a game in which both the groups have to sing songs based on the theme. Teacher/Facilitator also sings along with the students/learners. The game continues for 3-4 rounds. The teacher/facilitator further takes them to the chapter, 'The Valley of Flowers.' The teacher/facilitator reads the chapter and discusses the given questions with the students/learners. The students/learners write their responses in their books.

STEP 2 (OUR CREATION OF FLOWERS)

The teacher/facilitator now divides the students/learners into 3-4 groups, keeping in mind 'inclusiveness' and 'children with special needs'. The students/learners are asked to use dry flowers and create an image that comes to their mind. The students/learners are encouraged to share their thoughts, work in a group and create. After the work is complete, they are asked to present their creations in the class and speak about it. The teacher/facilitator can use this opportunity for assessing students'/learners' group work and presentation and give them positive and constructive feedback.

The chapter can be ended with an activity where students/learners are divided into 5-6 groups. Each group represents a flower. The rest of the students/learners become the customers. The flower groups are asked to create songs/poems including the name, smell, price, colour and use of that particular flower. They will sing/recite the poems/songs to attract their customers. The ensuing conversation between the customers and flower groups can be used for assessment.

SUGGESTED EXTENSION ACTIVITIES

- Creating poems on flowers in groups.
- Making riddles on flowers.
- Making 'thank you cards' for parents using dry flowers.
- Natural colours can be made from dried flowers.

INTEGRATION WITH OTHER SUBJECTS

ENGLISH

Marigold (Class III)	Unit 5	The Yellow Butterfly
----------------------	--------	----------------------

MATHEMATICS

Math-Magic (Class III)	Chapter 13	Smart Charts!
Math-Magic (Class IV)	Chapter 10	Play with Patterns

ASSESSMENT TOOLS SUGGESTED

- Observation Records
- Drawings and Paintings
- Responses in books and notebooks
- Portfolios
- Group Presentations



0427CH16

ACTIVITY 4.3.4

SUBJECT	EVS
CLASS	IV
THEME	A BUSY MONTH
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Identifies different features (beaks/claws/ears/hairs/nest/shelter of birds and animals).
- Groups the birds and animals for their observable features.
- Suggest ways for taking care of different birds and animals.
- Explains the herd behaviour in birds like building nests.
- Observes and appreciates own work and work done by peers.
- Appreciates diverse colours/shapes/sizes of birds.

TARGET LIFE SKILLS

Observation skills, Critical thinking, Empathy and care for birds, Team work, Communication, Problem Solving

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Coloured paper (unused sheets old greeting/wedding cards— used), scissors, local glue, *sutli*/thread, crayons, old newspapers and unused/natural material, locally available material, locally used colours.

(Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1**STEP 1 [ICE-BREAKER (BIRDIE, BIRDIE WHERE DO YOU GO?)]**

With a happy note the teacher/facilitator asks students/learners to imagine themselves as birds and act like the one (the teacher/facilitator may take the students/learners in an open space). The teacher/facilitator should also participate in this. Keeping in mind the importance of inclusivity, each and every child will be encouraged to participate. The students/learners are free to move around as birds, making sounds of the birds.

STEP 2 (THUMB PAINTING)

After this session, teacher/facilitator divides students/learners into 3-4 groups. Each group uses colours or any other locally available material to make thumb imprints on a sheet of paper. Then, they are asked to create a scene or object composition based on the theme. They are free to express themselves. Students/Learners are given time. The teacher/facilitator can use this time to assess the group work as per the indicators prepared. Once all the students/learners complete their work, each group is given an opportunity to share their paintings and printing with their classmates. The work is displayed in the class.

After the activity, teacher/facilitator takes the chapter 'A Busy Month' and reads an extract from the chapter 'The Letter of Gijubhai' with a clear and correct pronunciation and expressions. The students/learners then write the responses to the questions given in the book.

HOME TASK: Students are asked to collect locally available material related to the theme and bring it to the class next day. (The teacher should also keep some material ready.)

DAY 2**STEP 1 (HOUSING A BIRD)**

Teacher/Facilitator starts a discussion on birds where they remind students/learners about different kinds of bird nests they have read about in the chapter. Suggested Questions for Discussion:

- Have you seen a bird's nest in actual and what does it look like?
- What material do they use to make their nests?
- Does any bird sew its nest?
- Name some places where birds make their nests.
- Why do birds make nests?

After the discussion, teacher/facilitator takes students/learners for a nature walk and asks them to collect leaves, twigs, sticks etc. that they see lying on the ground. After the nature walk, teacher/facilitator divides students/learners into 3-4 groups and ask them to make nests using things collected by them. They are free to make nests as per their choice. Once all the students/learners complete the work, each group is given an opportunity to present their work in the class and display it around the tree. This time can be used to assess group work and conceptual knowledge. The teacher/facilitator appreciates students/learners with constructive feedback.

Then, the teacher/facilitator takes the chapter further wherein the questions given in the chapter based on birds' nests are discussed in the class and the students/learners write their responses in their books or notebooks. Every child is encouraged to express their views as the questions are discussed.

STEP 2 (CAN YOU GUESS WHO AM I?)

The teacher/facilitator along with students/learners sits in a circle and asks them to close their eyes and imagine themselves as their favourite bird, its characteristics, eating habits, habitat, beak, sound it makes etc. After they open their eyes, a guessing game is played where students/learners, enact their favourite bird and other students/learners guess which bird is it. Students/Learners are also encouraged to share some information (whatever they want to) about their favourite bird. If the students/learners face any difficulty, then teacher/facilitator prompts through some questions.

SUGGESTED QUESTIONS FOR DISCUSSION

- Have you seen your favourite bird in your surroundings?
- Where does it live?
- Is there any special feature of that bird?
- What kind of a beak it has?
- Do all birds have same kind of beaks?
- If you were that bird, which all places would you have visited?
- Do you think birds face difficulties? if yes, what kind?

DAY 3**STEP 1 (THROUGH MY EYES)**

Teacher/Facilitator takes students/learners for the nature walk and asks them to observe birds in their surroundings. It could be possible that birds are not there in the surroundings at the time of nature walk or students/learners might be unable to minutely observe the birds because of distance and height. So, the teacher/facilitator can use any one of the following mediums for a virtual nature walk also (focusing on features of a bird —beak, claws, tail, body, nests etc).

- Videos
- Films
- Suggested book by K. K. Sharma in Hindi '*Pakshiyon Se Pehchaan*' (the teacher/facilitator can also use any other book available)

The teacher/facilitator takes the chapter further and discusses about the features of a bird such as: beak, feathers, colour and claws. Teacher/Facilitator reads the chapter with correct pronunciation and expressions. They along with the students/learners, sits in a circle for a discussion session.

SUGGESTED QUESTIONS FOR DISCUSSION

- What kinds of birds do you see when you go to a village, where there are lot of trees?
- Name some places where you see a lot of birds.
- What could be the reason for no birds in some areas?

- What can be done to invite birds back to a locality?

STEP 2 (BIRD PANCHAYAT)

The teacher/facilitator shares with the class what is a *panchayat* and its function. Then, students/learners are divided into 5 group of different birds. Each group is asked to choose one of their member who will be part of the *panchayat*. So, a group of 5 (birds students/learners) become '*panchayat*' and rest of the birds note down their issues and one by one each group of birds (children with special needs are paired along with classmates) share their problems with the *panchayat*. The *panchayat* members try to provide them possible solutions.

The teacher/facilitator uses this time for assessment as per the checklist prepare by them.

SUGGESTED EXTENSION ACTIVITIES

- Making a bird feeder.
- Creating poems/stories on birds.
- Collecting and learning regional/folk songs on birds and sing with the class.
- Creative writing in languages:
 - a. If I were a bird
 - b. What if there were no birds in the world'.
- Using hand '*Mudras*' to make birds.

INTERGRATION WITH OTHER SUBJECTS

ENVIRONMENTAL STUDIES

Looking Around (Class III) Chapter 8 Flying High

हिन्दी

रिमझिम (कक्षा IV) पाठ 13 हुदहुद

ENGLISH

Marigold (Class III) Unit 2 Bird Talk and Nina and the Baby Sparrows

ASSESSMENT TOOLS SUGGESTED

- Observation Records
- Project Work
- Checklists
- Self Assessment and Peer Assessment
- Group Assessment
- Portfolio
- Performances/Presentation

ACTIVITY 4.3.5

SUBJECT	EVS
CLASS	III-V
THEME	PLANTS AROUND US
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

INTRODUCTION

EVS chapters which can connect to this session

Class III	Chapter 2	The Plant Fairy	(Looking Around)
Class IV	Chapter 19	Abdul in the Garden	(Looking Around)
Class V	Chapter 5	Seeds and Seeds	(Looking Around)

It depends on the availability of time if the teachers find it difficult to conduct all these activities in a single day then it's better to spread it in two sessions. Day 1 is for ice breaker and visual arts and Day 2 for brainstorming and performing art but a teachers is free do the activities according to the need and interest of children along with the availability of time. It suits to multigrade teaching-learning.

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Shows sensitivity towards plant and nature in surroundings. (Class III)
- Identifies simple observable features for example; shape, size, colour, texture, aroma of leaves and bark in immediate surroundings. (Class III)
- Identifies simple features, for example of flowers, roots and fruits and where they grow. (Class IV)
- Groups the plants for observable features. (Class IV)
- Describes the inter-dependence among plants and humans. (Class V)
- Uses sense of appreciation while observing/exploring nature.

TARGETS LIFE SKILLS

Observation skills, Critical thinking, Team work, Communication, Problem solving skills.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Locally available colours, leaves such as Tulsi, Mint, Neem, Mango, Guava, Coriander etc. Teacher/Facilitator can guide children for collecting such leaves and can also collect themselves.

(Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1**STEP 1 [ICEBREAKERS (FLOWER, FRUIT, VEGETABLE)]**

Teacher/Facilitator will ask one student/learner to carry an imaginary basket and go to every child and say flowers, fruits, and vegetables repeating it again and again. When they stop and mention flowers to a child then the child has to draw and tell its name; a flower, fruit or vegetable based on their previous knowledge. Children will be encouraged to tell the name of different varieties of flowers, fruits and vegetables above. They should be motivated to know and tell the local name of the same. After completing one round this student/learner will hand over the imaginary basket to another student/learner and the process continues.

INSTRUCTIONS FOR THE TEACHER/FACILITATOR

For conducting this activity the instructions should be very clear. Teacher has to find out an appropriate space for this activity. Teacher can arrange children in circle or in any other shape or pattern to conduct the activity. Few possible spaces that can be used for this activity are assembly area, garden, playgrounds etc.

STEP 2 (NATURE WALK)

Children will be taken outside the classroom in an open space where plants and trees can be found. They will observe and recognise plants with their names. They will also collect some leaves from there (preferably fallen leaves). They will take prints of the leaves on paper. They will be free to take print of any part of the plant/tree. They will spend sometime with the nature and trees while taking prints. Students/Learners can also be encouraged to create objects, animals etc. with leaves, seeds, tree bark etc.

VERY IMPORTANT

Each student/learner should be given time to touch, feel see and spend time with the trees.

Then all the students/learners will sit in a circle along with the teacher/facilitator. They will be asked to represent different kinds of plants they have observed through body/dance movements. The rest of the students/learners will be encouraged to identify the plant. After this activity, the teacher/facilitator will take the students/learners to the class and will read aloud the chapter, 'The Plant Fairy'.

DAY 2**STEP 1 (SENSORY TRAINING ACTIVITY: GAME)**

Teacher/Facilitator will divide the class into four groups. Each group will nominate a child who in turn will be blindfolded and will try to recognise the leaf by its smell. After this activity, the leaves will be displayed on the table and all the students/learners will smell these leaves and categorise the plants accordingly.

STEP 2 (DISPLAY OF THE PRINTS)

The collected leaves from the above step can be use as material for block printing. The imprints of the leaves will be displayed in the class on the walls/bulletin board where they can be easily seen by all children.

GROUP DISCUSSION (BRAINSTORMING)

- Have you seen any object or cloth which has pattern of leaves? Name them.
- How many leaves can you recognise by smell?
- Where do you find more plants? (Discussion can be extended to rural area or urban area and also its reasons).
- Do all plants have same colour, shape and size?
- Name the biggest leaf that you have seen so far.
- Name the smallest leaf that you have seen so far.
- Are leaves and trees necessary for us? If yes, then why? (Teacher/Facilitator will hold the discussion)

STEP 3 (PROJECT/CAMPAIGN/AWARENESS)

After session, children will be asked to adopt a tree or plant and take care of them.

INTEGRATION WITH OTHER SUBJECTS

- Students/learners can compose a short poem on plants or they can sing any local song/poem based on trees/plants in their region.
- Children can also construct different flowers or leaves from paper or cloth pieces.
- The concept of 'Patterns' in Mathematics (Chapter 7 of Class V) can also be done with this art activity. Students/Learners can arrange their printed leaf from small to big and big to small i.e. concept of ascending and descending order.
- They can also create different patterns with these leaves.

ASSESSMENT TOOLS SUGGESTED

- Checklist
- Group Assessment

- Peer Assessment
- Observation Records
- Project Work

It is important to note that the art activities are a part of process and not the product for assessment. Every child is unique and their individuality should be respected and taken care of.



4.4 MATHEMATICS

ACTIVITY 4.4.1

SUBJECT	MATHEMATICS
CLASS	I
THEME	NUMBERS FROM ONE TO NINE
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Classifies objects into groups based on a few physical attributes such as shape, size, colours, number. (Mathematics)
- Recites number names and counts objects up to 20, concretely, pictorially and symbolically. (Mathematics)
- Counts and recognizes numbers 1 to 9. (Mathematics)
- Talks about self/situation/pictures in English. (English)
- Names familiar objects seen in the pictures. (English)
- Listens to the instructions and draws a picture. (English)
- Uses sense of appreciation while observing/exploring nature.
- Expresses themselves through body movements and gestures.

TARGET LIFE SKILLS

Problem solving (riddle making and solving), Observation skills, Appreciation of nature and beauty in nature, Creative thinking.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Chalk to draw on the floor, space for moving around, place for nature walk, pencil, colours and paper.

(Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1

STEP 1 (ICEBREAKER)

Children will be guided to create a garden scene of their own. They will pose and act like any one thing which fascinates them in a garden e.g.

trees, flowers, birds, butterflies, bees etc. Once they take their positions they can start moving, swaying like trees, buzzing like bees, flying like birds, crawling like some insects etc.

STEP 2

Once this happens the teacher/facilitator can ask children come together e.g. all trees come together, all birds come together, all insects and so on. The teacher/facilitator will now ask them questions like- How many trees are there in our garden? How many birds are there? The children will then count and answer the same. This will help children sort and count.

DAY 2

STEP 1

Children can be taken for a nature walk. They will be asked to collect stones, fallen leaves, twigs/sticks etc. by observing nature. The teacher/facilitator can continue the counting exercise and encourage children to count along. Concepts like sizes, shapes, colours can also be introduced while doing this exercise, e.g. —lets count the tall trees. 1, 2, 3, 4... there are 4 tall trees, lets count the short trees 1, 2, 3, 4, 5, 6 there are 6 short trees, lets count the orange flowers, how many trees are there with thick branches? How many with thin branches? The topic of Birds can also be introduced by spotting and counting the pigeons/parrots/crows etc. in the garden.

EXTENSION AND INTEGRATION WITH OTHER SUBJECTS

ENVIRONMENTAL STUDIES

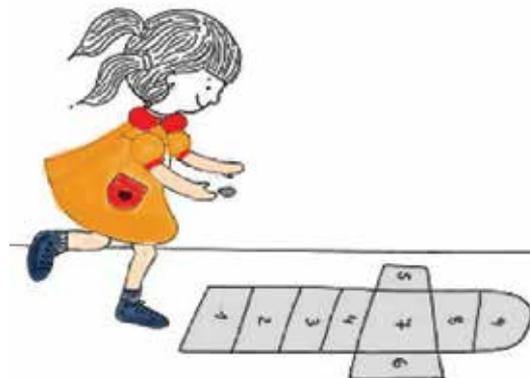
Looking around (Class III) Chapter 2 The Plant Fairy (Plants and trees)

Looking around (Class III) Chapter 8 Flying High (Birds)

STEP 2

The teacher/facilitator will draw 3 different shapes on the floor— ‘circle’, ‘square’ and ‘triangle’. The teacher/facilitator will ask children to put all the leaves in the circle, all the stones/pebbles in the square and all the twigs/sticks in the triangle. This will be a gentle introduction to basic shapes and it will help in revisiting sorting as a concept.

Now divide the class in groups of 5 children each and ask them to draw out the hopscotch/stapoo on the floor with a chalk/stick/charcoal (help if required). The teacher/facilitator can now write the digits in each of the boxes. Children will be now asked to pick up leaves/pebbles/sticks and place them on the hopscotch as per the number digit written e.g. 1-1 leaf, 2-2 stones, 3-3 sticks and so on.



Children will be given some time to play the game as well. Observing the numbers of objects along with the digits repeatedly will help children learn numbers and recognise numbers.

DAY 3

STEP 1

Teacher/facilitator with students/learners can sing poem or song on the theme 'counting' from NCERT Mathematics textbook and act it out using hand and body gestures.

Counting of numbers:

<https://www.youtube.com/watch?v=cVVHFwWxw3Q&list=PLUgLcpnv1YieVe-Epsww-engrBFIntgBh&index=156>

STEP 2

Children will be asked to create riddle on numbers on any topic like animals, their surroundings e.g. I have two long ears and one small tail, I don't walk, I hop. Who am I? I have 4 sides and I'm black in colour, who am I? I have 3 arms and I give air, I'm always on the top. What am I? These are just examples; here we will encourage children to make their own riddles/*pahelis* and the rest of children can guess the answer.

In online transaction, whatever stuff was available in the kitchen, students created these works for learning numbers 1 to 9.



ASSESSMENT SUGGESTED

- Digit recognition
- Understanding of shapes

ACTIVITY 4.4.2

SUBJECT	MATHEMATICS
CLASS	II
THEME	WHAT IS LONG, WHAT IS ROUND?
FORM OF THE ART ACTIVITY	VISUAL ART

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Describes basic 3D and 2D shapes with their observable characteristics.
- Counts objects up to 20, concretely, pictorially and symbolically.
- Classifies objects into groups based on physical attributes such as shape and observable properties such as rolling and sliding.
- Observes and creates patterns of shapes.
- Describes physical features of various solids/shapes in their own language.
- Handles different materials and creates objects.

TARGET LIFE SKILLS

Observation skill, Creative thinking, Teamwork.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

DAY 1**STEP 1 (ICEBREAKER)**

Teacher/Facilitator will draw a circle, a triangle, a rectangle and a square on the floor big enough to contain all the children. They will explain the game of shapes and will recite 'Babaji aae!' (बाबा जी आए) Children will respond in the same tone 'Jhhole mein kya laae?' (झोले में क्या लाए) after repeating it 2-3 times. They will call out the name of an object say 'mobile phone'/'lunch box' (and show also). Children rush and stand in the shape they associate the object with. The game is repeated with the names of objects like board, ball, box, and so on. As soon as teacher/facilitator calls out the name children rush to the shapes they associate the object with. This will help children use shapes and explore the association between a (3D) object and its (2D) shape.

STEP 2 (CLAY WORK)

Teacher/Facilitator will distribute clay in the class and say let's play with it. After free-play of 5-10 minutes they will ask, can we make something like ball, bottle, plate, box, *laddu*, marbles, *thaali*, *roti*, or any other thing you wish to make with clay. Give them enough time to create, break and recreate. Teacher/Facilitator can use this opportunity to help children explore their creativity and imagination. For children, a ball is round and a plate is also round. It will be better not to impose words like circular or spherical at this stage. Instead, the teacher/facilitator can relate the different objects as round like a ball or round like a plate.

STEP 3

Children can arrange their objects in different groups as per their shapes, on designated place by the teacher/facilitator.

LIKE A BALL

LIKE A BOX

LIKE A ROTI

LIKE A BOTTLE

This will help children in classification, sorting and grouping.

Teacher/Facilitator can ask–

- Which group has the maximum number of things?
- Which group contains least number of things?

Let them compare visually. Then call them one by one to count the objects in different groups.

To assess their understanding of counting, teacher/facilitator can ask a few children to count and give 7, 4, 8 (or any number up to 9) objects from the group.

DAY 2**STEP 1**

Teacher/Facilitator can ask children whether they have ever slid down a slide or from a slope. Listen to their responses. Then they will ask 'Let's place our clay objects (dried) on slide one by one and see what happens'. Teacher/Facilitator can create a slide using a wooden plank, cardboard, a register etc. Children will come one by one and place any one of the clay objects from different groups on the slide while other children observe its motion. Teacher/Facilitator should use the terms like 'Sliding' and 'Rolling' and associate with the style of moving. (Round objects roll and plain surface such as box will slide).

STEP 2

Children will make their own slides using their registers, books or cardboards. They will collect the available materials such as pen, pencil, eraser, sharpener, geometry box, duster, chalk, bottle cap, ball etc. and observe how these things move over their slide. Help them observe and experience the important connections between the shape of an object and

its properties. Let them make generalisations like, things with a round surface roll and those with a flat surface slide, and also things like bottle cap or coin can both slide and roll because it has both flat and round surfaces (Let them express it in their own language).

ASSESSMENT TOOLS SUGGESTED

- Observation Records
- Clay Activity done by the students/learners
- Oral Responses and Responses written in books and notebooks

ACTIVITY 4.4.3

SUBJECT	MATHEMATICS
CLASS	II
THEME	PATTERNS
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Identifies patterns around them using visual, auditory and kinaesthetic cues.
- Verbalise the unit of repeat in a pattern and make ideas about their extensions.
- Extends patterns created by using shapes, thumb prints, leaf prints and numbers etc.
- Explores and applies sensory skills, abilities especially, listening, seeing, touching and tasting.
- Uses aesthetic sensibility while creating patterns.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Cardboard for shape cutouts, local colours, material to be collected (Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1**STEP 1 (ICEBREAKER)**

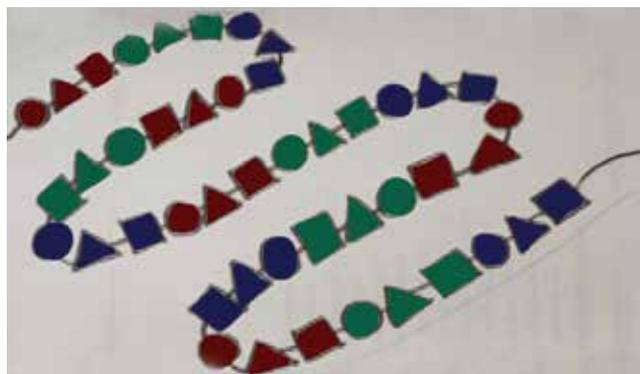
Teacher/Facilitator will draw some shapes on the ground. Children will move from one shape to another and do specified actions.

Circle – Turn around

Triangle – Three clap sound

Square – Touch the ground

They will keep moving from one shape to another and



change their action accordingly. In this activity, they are looking at the shapes. They move through the shapes and change actions accordingly.

STEP 2

Teacher/Facilitator asks some simple questions.

- Have you seen pattern?
- Where do you see pattern?
- Have you seen any pattern outside your home or school?

After questions and answers, teacher/facilitator and children sing a poem on patterns.

कितने सारे पैटर्न

चारों तरफ पैटर्न ही पैटर्न
 आओ मिलकर खोजें पैटर्न
 मैडम की कुर्सी में पैटर्न
 सर जी की जर्सी में पैटर्न
 मम्मी की साड़ी में पैटर्न
 चाची की चूड़ी में पैटर्न
 खिड़की दरवाजों में पैटर्न
 गेट और छज्जों में पैटर्न
 लहंगा और चोली में पैटर्न
 सुंदर रंगोली में पैटर्न
 पहाड़ा पैटर्न गिनती पैटर्न
 ऊन से दादी बुनती पैटर्न
 घड़ी की सुइयों में पैटर्न

साइकिल की पहियों में पैटर्न
 मुँह के अंदर दांत के पैटर्न
 आसमान में चांद के पैटर्न
 सप्ताह सात दिनों का पैटर्न
 और वर्ष महीनों का पैटर्न
 बारिश की रुनझुन में पैटर्न
 हर गाने की धुन में पैटर्न
 इस दिल की धड़कन में पैटर्न
 मुँह के अंदर स्वाद के पैटर्न
 खाने की थाली के पैटर्न
 ऋतु के परिवर्तन में पैटर्न
 देखो कितने सारे पैटर्न
 आओ मिलकर खोजें पैटर्न

Teacher/Facilitator can use language of their region to make it joyful for children.

DAY 2

STEP 1

- Teacher/Facilitator will clap and students/learners will follow as:

Clap Clap –

Clap Clap Clap –

Clap Clap Clap Clap –

Clap Clap –

- Rain drops

Children tap fingers on the palm as per teachers'/facilitators' instructions.

One – Tap with one finger

Two – Tap with two fingers

Five – Tap with five fingers

The sound so created is similar to that of falling rain drops and its loudness increases with increase in number of fingers used vice versa for tapping. Thus, we hear a perfect pattern of sound.

This help children to understand that the pattern need not be restricted to visual rather they can create beautiful pattern in sound.

Even children who are visually impaired can very well connect with this activity and enjoy creating their sound based pattern.

STEP 2 (GROUP WORK)

Class is divided in 6 groups and each group has to create a pattern on the given theme.

GROUP 1: Pattern of sound

GROUP 2: Patterns with body movements.

GROUP 3: Patterns using collected materials

GROUP 4: Patterns with shapes

GROUP 5: Number patterns.

GROUP 6: Patterns using thumb prints

Each group will make its presentation in the class. They will be appreciated for their efforts and their artwork will be displayed at a suitable place in the class or corridor.

If there is some physically challenged student in the class, teacher/facilitator must take care that they should be included in the activities. So teacher/facilitator should make groups and assign themes accordingly.

EXTENDED LEARNING

Other areas of mathematics which are being strengthened through this activity are shapes and classification.

INTEGRATION WITH OTHER SUBJECTS

This activity looks interesting for Environmental Sciences (EVS) learning and learning of language skills.

ASSESSMENT TOOLS SUGGESTED

- The identification of pattern and creating pattern by the children can be used to gauge their cognitive skills on this concept.
- Observation Records
- Peer Assessment
- Self Assessment

ACTIVITY 4.4.4

SUBJECT	MATHEMATICS
CLASS	III AND IV
THEME	FUN WITH NUMBERS AND LONG AND SHORT
FORM OF THE ART ACTIVITY	VISUAL ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Observes, identifies and creates pattern based on symmetry. (Mathematics)
- Identifies patterns in multiplication and division. (Mathematics)
- Applies operation of numbers in daily life. (Mathematics)
- Acquires understanding about shapes around them. (Mathematics)
- Estimates the length of an object/distance between two locations and verifies them by actual measurements. (Mathematics)
- Groups the plants for observable features. (EVS)
- Identifies simple features for examples of flowers, roots and fruits where they grow. (EVS)
- Appreciates own work and work done by peers.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

String, scissors, measuring tape or scale etc.

(Encourage students to use local specific materials and avoid wastage of any kind).

STEP 1 (ICEBREAKER)

Teacher/Facilitator enters the class with some leaves and a roll of thread (*Sutli*) and says, “today we are going to make something using this thread and leaves. Something that we use to decorate our doors or home entrance on special occasions. Can you guess children?”

‘We are going to make *Bandhanwar*’, the teacher/facilitator announces and puts up some quick questions:

- Have you seen a *Bandhanwar*? Where?
- Tell the names of some festivals on which we decorate our homes with *Bandhanwar*.
- What are the different materials used for making *Bandhanwar*?

STEP 2 [MAKING OF BANDHANWAR (DEMONSTRATION)]

Teacher/Facilitator asks two-three children to measure the width of door frame (top side) with the string and mark it with pen. They take some extra length to tie the string properly on both sides and cut the thread. Children then measure its length (in meter and centimeter) using a scale. Teacher/Facilitator ask the children to draw a line on the board equal to the length of the string. Students/Learners find way to pierce a hole near the top side of the leaves and threads them one by one in the string to make a *Bandhanwar*. Children count the leaves used. Teacher/Facilitator will tie the *Bandhanwar* over the class entry door with the help of children. At this stage teacher/facilitator may help children observe that door frame is straight while the *Bandhanwar* is slightly curved thereby, they can make clear the difference between a straight line and a curved line.

Students/Learners can also try to calculate the number of leaves required for a *Bandhanwar* and calculate the number required if leaves are collected in pairs, four's or eight's. This shall help students/learners to sharpen their calculation skills. Students/Learners can also be encouraged to create patterns in the *Bandhanwar*, using different colour leaves or with size of leaves etc.

STEP 3 (LEAF COLLECTION)

Teacher/Facilitator will encourage students/learners to work together and make *Bandhanwar* for all the rooms in the school. They ask 2-3 students to count the number of doors in the school building and asks rest of the class to find out number of doors using their memory. They can take and write their responses on the board and verify it with the number of doors actually counted by the team of 2-3 students.

- Teacher/Facilitator gives students enough time to think and let them use their own ways for counting and calculation. This gives them a real-life context and purpose for applying addition and subtraction and serves as a readiness activity for learning multiplication.
- Teacher/Facilitator accompanies the children to the school garden/ground for leaf collection. They will tell the children not to collect very small and thin leaves and also encourages them to collect only the fallen leaves. (It is always better to conduct such activities in the season of fall to get plenty of fallen leaves). After the leaf collection is done, class is divided in small groups (depending upon the number of *Bandhanwar* to be made). Children will sort and count their leaves. Referring to the number of leaves used in making one *Bandhanwar*, they find out if they have enough leaves to make all the *Bandhanwars*. If they have less, they can go to collect more leaves.
- Teacher/Facilitator announces that they have a roll of 30 meter (may vary) thread. Will that be enough for making all the *Bandhanwars*? They will be given time to think and find out and then calculation will be done on the blackboard.

- Teams can be made as per the number of doors. Teams will come one by one to measure and cut the string and then start making *Bandhanwar* for their door. Students/Learners thread different kinds of big and small leaves in the string in their own desired patterns. It is interesting to see them working in small groups, sharing their ideas and helping each other.
- While students/learners are busy in doing artwork, teacher/facilitator will move around and observe how precisely and creatively they are putting together different kinds of leaves. Children will be appreciated for their efforts and activity will be concluded with a great loud applause. They may present these *Bandhanwars* to different class teachers/facilitators in the morning assembly next day.
- This can be used as an interdisciplinary activity for learning of some mathematical concepts and also some important topics of EVS.

NOTE FOR TEACHER

This half day art activity if carried out in planned way can become a great learning experience for children.

SUGGESTED EXTENSION OF ACTIVITY

This art activity can also be done by using paper cutouts of different coloured shapes paper beads etc. in place of leaves. It will provide them opportunity to explore and create their own patterns of shapes and colours and also number patterns.

INTEGRATION WITH OTHER SUBJECTS

ENVIRONMENTAL STUDIES

Looking Around (Class III)	Chapter 2	The Plant Fairy
----------------------------	-----------	-----------------

ENGLISH

Marigold (Class III)	Unit 1	The Magic Garden
----------------------	--------	------------------

HINDI

रिमझिम (कक्षा III)	पाठ 14	सबसे अच्छा पेड़
--------------------	--------	-----------------

ASSESSMENT SUGGESTED

- Problem Solving
- Precision and Exactness in measurement
- Display created by children

ACTIVITY 4.4.5

SUBJECT	MATHEMATICS
CLASS	V
THEME	PARTS AND WHOLES
FORM OF THE ART ACTIVITY	VISUAL AND PERFORMING ARTS

TARGET LEARNING OUTCOMES

By the end of the session, the learner:

- Explores the idea of shapes. (Mathematics)
- Find the numbers corresponding to part of a collection. (Mathematics)
- Identifies and forms equivalent fractions of a given fraction. (Mathematics)
- Groups objects and materials for features and properties such as shapes and colours. (EVS)
- Displays aesthetic sensibility while using colours and space.

The teacher is advised to read the suggestive exemplar and make prior arrangements for the smooth conduct of Art Integrated session.

MATERIAL REQUIRED

Papers (used or unused), colours, newspapers
(Encourage students to use local specific materials and avoid wastage of any kind).

DAY 1**STEP 1 (ICEBREAKER)**

Some newspapers would be spread on the floor and children will stand on them in such a way that one child is standing on one newspaper. Teacher/Facilitator will play the common music or clap in rhythm to create music and children will dance taking care that they shall not step off the newspaper while dancing (Ask children dance in their folk styles preferably). They will stop dancing when teacher/facilitator says stop. Then they will step out of newspaper, fold it to half and stand on it again. Teacher/Facilitator will again play the music and children will dance on the newspaper. Every time when the teacher/facilitator says stop, they will stop dancing step out of newspaper and fold it to half to make it smaller. Children will find it difficult to dance with each fold.

It would be interesting to see them find creative ways of dancing with the reducing space. Each time they fold the paper, teacher/facilitator will say now you are dancing on the $\frac{1}{4}$ or $\frac{1}{8}$ or $\frac{1}{16}$ of the paper we had started with. It is a fun game that will create atmosphere of joyful learning (Children with physical disabilities and those who are visually impaired can take part in playing music or singing for this activity).

STEP 2

Children will be given small sheet of paper and will be asked to divide it in 2 equal parts by folding. Teacher/Facilitator will encourage them to explore different ways of folding/dividing in two or more equal parts. They will press the sheet along the folds, unfold it and count the number of equal parts they have created. Children will draw lines along the crease of the folds. Then they will be asked to decorate their sheets with three or four different colours keeping in mind that they can fill only one colour in one part.

STEP 3

To help them understand the concept of fraction in a better way, teacher/facilitator asks them to count the parts painted with yellow colour or red colour.

So, the fraction corresponding to the yellow colour = number of yellow coloured of parts /total number of parts.

Similarly, they will find the fractions corresponding to other colours. Children will paste their fraction sheet in notebook and write the fraction corresponding to each colour.

DAY 2

Children will be asked to divide a small sheet of paper in two equal parts by folding. They will be asked to unfold and colour any one part of the two. The coloured part is $\frac{1}{2}$ of the whole. Fold it back to half. Now fold the sheet further to half. Unfold it and see that now coloured part is $\frac{2}{4}$ of the whole. Fold it back to $\frac{1}{4}$ and again fold it to half. On unfolding they will see that coloured part is now $\frac{4}{8}$ of the whole. Keep on folding it and note the fraction of the coloured part. Teacher/Facilitator will help them too deduce that

$$\frac{1}{2} = \frac{2}{4} = \frac{4}{8} = \frac{8}{16} = \dots \text{ And so on.}$$

This will help in helping the idea of equivalence of fractions.

ASSESSMENT TOOLS SUGGESTED

- Self Assessment
- Peer Assessment
- Observational Records

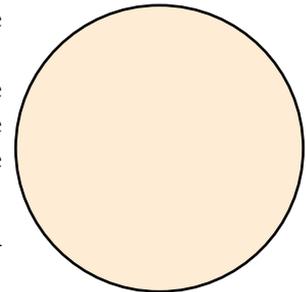
SOME MORE SUGGESTED ACTIVITIES FOR AIL

For elaborate and strategically planned sessions, numerous exemplars have already been given. The activities mentioned below are suggestive activities and do not require much strategising on the part of teachers/facilitators, as they can be easily conducted without constraint of resources. They can also be used innovatively as ice-breakers and also for fulfilment of learning outcomes. The suggestive AIL activities are indicative of the fact that AIL paves the way for a flexible approach towards learning as it encourages innovation and creativity.

ACTIVITY NO. 1 (GROUND SLATE)

Children like to play and explore with clay. Hence this activity can be conducted in the playground. All students/learners can be asked to draw a circle shape with their finger in the clay. It might not have the perfect shape but the facilitator should encourage them to try.

Take a small stick and draw a big and small circle in the clay by using stick. Every student/learner must be encouraged to participate in activity. Students/learners who are not able to draw circle, encourage them to trace it. Teacher/facilitator will draw circle for these students/learners so that they can trace over it many time. After this activity, students/learners are asked to wash and clean their hands.



ACTIVITY NO. 2 (STONE RANGOLI)

Students/learners collect stones and draw circular shape *Rangoli* with chalk of their choice and arrange stones on it. Students/learners can use coloured stones also. For colouring stone, take watercolour and colour the stone and let it dry. Flowers, leaves, beans, shell etc. can also be used for making *Rangoli*.



ACTIVITY NO. 3 (MY EMOJIS)

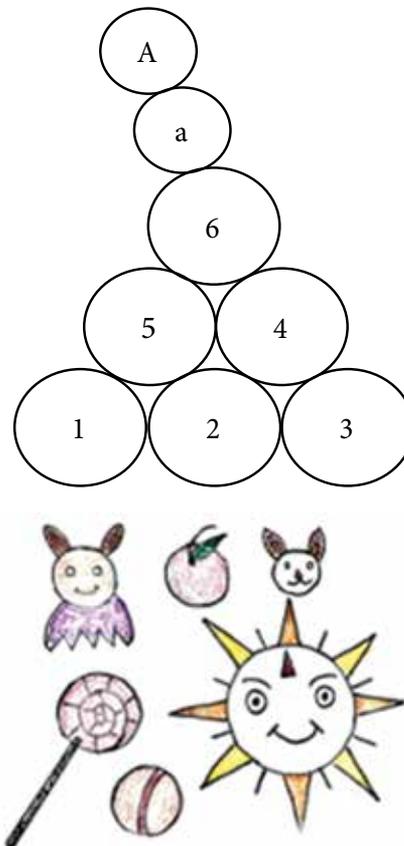
Students/Learners draw a circle by tracing objects like coin, ring, button, plate etc. Then draw and colour favourite emojis or create own style emojis by it. The emojis created by the children can be used to decorate classroom door.



ACTIVITY NO. 4 (TRACING MAGIC)

Material required- Coin, *bindi*, ring, wheel, biscuit, bangle, button, watch, plate, bottle cap, CD etc. circular shaped objects. Teacher/Facilitator will ask students/learners to:

1. Take a circular shape bottle cap and take water colours. The bottle cap can be dipped in the colour and used for making block prints.
2. Take a bottle cap and draw a circle by tracing. Students/Learners draw a picture of their choice using this circle and colour the picture with their choice.
3. Use bangle to draw a circle. Students/Learners then use bottle cap and draw a small circle on it by tracing. They draw a picture of their choice using these circles and colour the picture with their choice.

**ACTIVITY NO. 5**

Teacher/Facilitator takes all shape things like coin, small box, sharpener, eraser, compass box, ring etc. and mix all things well. They take two boxes and name it. They then ask students/learners to sort out circular shaped objects and other shape objects into respective box one by one.

ACTIVITY NO. 6 (MYSTERY BUCKET)

Teacher/Facilitator takes a container or bucket and puts any one circular shaped thing inside it. Then they call any student/learner and they ask something such as this next conversation.

Student/Learner: What is inside my bucket today?

Other student/learner will imagine and ask question like...

Is it small or big?– Small

Is it made of glass or metal?– Glass

Is it red or white?– It is green

Is it ornament or playing thing?– Ornament

Is it ring?– No

Is it bangle?– Yes you are right... It is bangle

This is an example provided. Other things can be put inside the mystery bucket and students can play the game with their own questionnaire.

ACTIVITY NO. 7 (EQUIVALENT FRACTION GAME)**PREPARATION**

Make equivalent fraction cards like...



Teacher/Facilitator can use such type of equivalent fractions cards containing the fraction and its equivalent diagram.

PROCEDURE

I) Distribute all fraction cards among the students/learners such that every student/learner has one card, either a fraction card or its diagram.

II) Call out any student/learner and ask them to read out it's card. For example,

If the student/learner gets this card then they will sing and give rhythm by clapping, playing Tambourine, ringing bell, etc.

They will sing....

I have a fraction $2/4$.

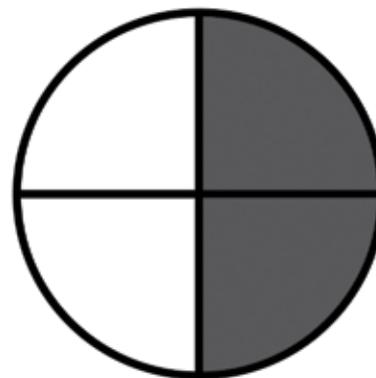
who has it's equivalent fraction ...

come fast, come fast and join me ..

let us make an equivalent family.

III) Students/Learners who have the equivalent fraction of $2/4$ will join the student/learner.

IV) Follow the above steps and play the game.

**ACTIVITY NO. 8 (FRACTION DOODLE MATCH UP GAME)**

Observe the Doodle and match equivalent fraction. Students/Learners will create their own new doodle based on equivalent fraction with their choice. They will share their notebook with their partner and match the pair of equivalent fraction.

**ACTIVITY NO. 9 (STORY OF EQUIVALENT FRACTIONS)****MATERIAL REQUIRED**

Coloured paper, crayon colours or sketch pen, scale etc.

PREPARATION

Students/Learners cut three equal circle of different colour paper. This cutout represents 3 pizzas.

PROCEDURE

Once upon a time there were three friends name Tejas, Alina and Shehnaz. They lived in a small village called Shahapur. They all liked pizza very much. They wanted to eat pizza, so Tejas's mother made pizza at home. She made same type of pizza.

Alina wanted to cut pizza in two equal parts.

(Teacher/Facilitator asks students/learners to take 1 circle and fold it in in two parts.)

Alina ate one part of pizza out of two parts.

(Teacher/Facilitator tells the student/learner to shade or colour one part out of two parts)

Shehnaz wanted to cut pizza in 4 equal parts.

(Teacher/Facilitator tells the students/learners to take second circle and fold it and make four equal parts.)

Shehnaz ate two parts of pizza out of 4 parts.

(Students/Learners shade or colour two parts out of four parts)

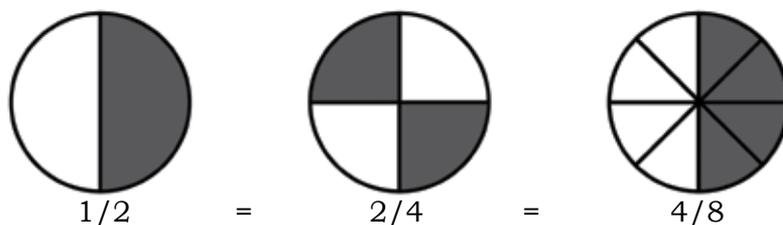
Tejas wanted smaller pieces of pizza so he cuts the pizza in 8 equal parts.

(Teacher/Facilitator tells the student/learner to take third circle, fold it and make 8 equal parts.)

Tejas ate 4 parts pizza out of eight parts. (Students/Learners shade or colour four parts out of 8 parts)

Teachers/Facilitators can use their story or conversation for this activity.

Students/Learners will now observe the coloured part of the three circles, each for the three characters of the story. They fold 3 circles such a way that coloured part is on top of the part which is not coloured. The students/learners ultimately get equal half of the circle meaning its quantity or value is same.



This is called equivalent fraction.

SUGGESTED LINKS FOR ACTIVITIES

Story Telling:

<https://www.youtube.com/watch?v=scKtStG-Bj0&list=PLUgLcPnv1YieVe-Epsww-engrBFIntgBh&index=37>

Mask Making:

<https://www.youtube.com/watch?v=TQMIjSUOjdU&feature=youtu.be>

Weaving:

https://www.youtube.com/watch?v=_fUAIOnCswI&list=PLUgLcPnv1YieVe-Epsww-engrBFIntgBh&index=42&t=0s

Art with Papier Mache:

<https://www.youtube.com/watch?v=1rT2gmSE-vw&list=PLUgLcPnv1YieVe-Epsww-engrBFIntgBh&index=154&t=0s>

‘Jadon Ka Jadoo’:

<https://www.youtube.com/watch?v=IyBrcRrLVBo&list=PLUgLcPnv1YieVe-Epsww-engrBFIntgBh&index=230&t=0s>

Engaging with Art Activities:

<https://www.youtube.com/watch?v=eSXfCQJ9cR0&list=PLUgLcPnv1YieVe-Epsww-engrBFIntgBh&index=279&t=254s>

Hand Painting:

<https://www.youtube.com/watch?v=cNnogPO8XTo&list=PLUgLcPnv1YieVe-Epsww-engrBFIntgBh&index=286&t=0s>

‘Sangeet Ke Saat Swar’:

<https://www.youtube.com/watch?v=pUvYbkl6OtA>

‘Suno us dhwani ko’:

<https://www.youtube.com/watch?v=KuA0vWHQMFw>

Performing Arts:

<https://www.youtube.com/watch?v=wfrHrrsNfTQ>

Puppet Storytelling:

<https://www.youtube.com/watch?v=scKtStG-Bj0&list=PLUgLcPnv1YieVe-Epsww-engrBFIntgBh&index=37>

Braille Alphabet:

<https://youtu.be/Ux9QqBRKJXo>

Counting in Tens:

<https://www.youtube.com/watch?v=cVVHFwWxw3Q&list=PLUgLcPnv1YieVe-Epsww-engrBFIntgBh&index=156>

Let's Play with Shapes:

<https://www.youtube.com/watch?v=izUCIwjmmCQ>

Pattern Making:

<https://www.youtube.com/watch?v=L4TMfJqi7Dk&list=PLUgLcpnv1YieVe-Epsww-engrBFIntgBh&index=181>

What to Eat, What Not to Eat:

<https://www.youtube.com/watch?v=r1t3I4NXOCw>

Block Printing with Different Objects:

<https://www.youtube.com/watch?v=6xrbyUkpZf4>

Exploring Art Through Museum:

<https://www.youtube.com/watch?v=vXXtuWdG0a8>

Blow Painting:

<https://www.youtube.com/watch?v=KgennTqkDCWc>

Addition of Numbers:

<https://www.youtube.com/watch?v=vQDzX4yp1Ow>

Prop Improvisation:

https://www.youtube.com/watch?v=xyreuMHg_vU

Other Links:

www.goodplayguide.com

https://www.streetdirectory.com/travel_guide/106326/hobbies/collectibles_for_kids_the_hidden_value.html

<https://www.momspresso.com/parenting/on-a-sip-of-coffee/article/the-importance-of-valuing-children-s-collectibles>

ABBREVIATIONS USED

AIL	Art Integrated Learning
DIKSHA	Digital Infrastructure for Knowledge Sharing
MOOC	Massive Open Online Course
NCF	National Curriculum Framework
NCFFS	National Curriculum Framework for Foundational Stage
NEP	National Education Policy
NISHTHA	National Initiative for School Heads and Teachers Holistic Advancement
PRAGYATA	Plan, Review, Arrange, Guide, Yak(talk), Assign, Track, and Appreciate
SWAYAM	Study Webs of Active-Learning for Young Aspiring Minds
UNESCO	United Nations Educational, Scientific and Cultural Organization

REFERENCES

- ANDERSON, A. 2015, July. Dance/Movement Therapy's Influence on Adolescents' Mathematics, Social-Emotional, and Dance Skills. *The Educational Forum*. Vol. 79, No. 3. pp. 230–247.
- ANDERSON, A. 2017. *How and Why the Arts Support Language Learning and Cognition*. Retrieved February 15, 2022, from Psychology Today: <https://www.psychologytoday.com/intl/blog/arts-all-children/201709/how-and-why-the-arts-support-language-learning-and-cognition>.
- BADHEKA, G. 1989. *Divaswapna (English translation)*. National Book Trust, New Delhi.
- BENEGAL, V. 2010. *Art: A Brain Developer* [Film]. CIET, NCERT, New Delhi.
- BLUMENFELD-JONES, D. S. 2012. *Curriculum and the Aesthetic Life: Hermeneutics, Body, Democracy, and Ethics in Curriculum Theory and Practice*. Lang.
- BOWEN, D. H., J. P. GREENE AND B. KISIDA. 2014. Learning to Think Critically: A Visual Art Experiment. *Educational Researcher*. Vol. 43, No. 1. pp. 37–44.
- DHANAPAL, S., R. KANAPATHY AND J. MASTAN. 2014, December. A Study to Understand the Role of Visual Arts in the Teaching and Learning of Science. *Asia-Pacific Forum on Science Learning and Teaching*. Vol. 15, No. 2. pp. 1–25.
- FAROKHI, M. AND M. HASHEMI. 2012. The Impact/s of Using Art in English Language Learning Classes. *Procedia-Social and Behavioral Sciences*. Vol. 31, pp. 923–926.
- HARVEY, S. 1989. Creative Arts Therapies in the Classroom: A Study of Cognitive, Emotional, and Motivational Changes. *American Journal of Dance Therapy*. Vol. 11, No. 2. pp. 85–100.
- HOME - INSEA. *InSEA*. Retrieved February 15, 2022, from <https://www.insea.org/>
- IVES, W. AND J. POND. 1980. The Arts and Cognitive Development. *The High School Journal*. Vol. 63, No. 8. pp. 335–340.
- KEINÄNEN, M., L. HETLAND AND E. WINNER. 2000. Teaching Cognitive Skill through Dance: Evidence for Near but Not Far Transfer. *Journal of Aesthetic Education*. Vol. 34, pp. 295–306.
- KOCH, K. A. AND J. C. THOMPSON. 2017. Laughter Filled the Classroom: Outcomes of Professional Development in Arts Integration for Elementary Teachers in Inclusion Settings. *Learning Disabilities: A Multidisciplinary Journal*. Vol. 22, No. 2. pp. 1–11.
- LOUIS, B., A. PICKENS AND L. WELKOWITZ. 1984. Cognitive Development through Art Instruction. *Educational Perspectives*. Vol. 22, No. 3. pp. 15–21.
- LOWENFELD, V. 1947. *Creative and Mental Growth: A Textbook on Art Education*. The Macmillan Company, New York.
- MASON, Y., K. M. STEEDLY AND M. THORMANN. 2008. Impact of Arts Integration on Voice, Choice and Access. *Teacher Education and Special Education*. Vol. 31, No. 1. pp. 36–46.

- MINISTRY OF HUMAN RESOURCE DEVELOPMENT. 2020. *National Education Policy 2020*. MHRD, Government of India, New Delhi. Retrieved from https://www.education.gov.in/sites/upload_files/mhrd/files/NEP_Final_English_0.pdf
- NCERT. 2005. *National Curriculum Framework 2005*. National Council of Educational Research and Training, New Delhi. Retrieved from <https://ncert.nic.in/pdf/nc-framework/nf2005-english.pdf>
- . 2006. *1.7 Position Paper: National Focus Group on Arts, Music, Dance and Theatre*. National Curriculum Framework, National Council of Educational Research and Training, New Delhi. Retrieved from https://ncert.nic.in/pdf/focus-group/art_education.pdf
- . 2015. *Training Package on Art Education for Primary Teachers, Volume I*. National Council of Educational Research and Training, New Delhi. Retrieved from <https://ncert.nic.in/deaa/pdf/tpaev101.pdf>
- . 2015. *Training Package on Art Education for Primary Teachers, Volume II*. National Council of Educational Research and Training, New Delhi. Retrieved from <https://ncert.nic.in/deaa/pdf/tpaev201.pdf>
- . 2019. *Art Integrated Learning—Guidelines*. National Council of Educational Research and Training, New Delhi. Retrieved from <https://ncert.nic.in/pdf/notice/AIL-Guidelines-English.pdf>
- . 2021. *Case Study of Learning Environment in Primary Schools Practising Art Integrated Learning*.
- . 2022. *National Curriculum Framework for Foundational Stage 2022*. National Council of Educational Research and Training, New Delhi. Retrieved from https://ncert.nic.in/pdf/NCF_for_Foundational_Stage_20_October_2022.pdf
- PRASAD, D. 1998. *Art: The Basis of Education*. National Trust, New Delhi.
- PURNELL, P. G., P. ALI, N. BEGUM AND M. CARTER. 2007. Windows, Bridges and Mirrors: Building Culturally Responsive Early Childhood Classrooms through the Integration of Literacy and the Arts. *Early Childhood Education Journal*. Vol. 34, No. 6. pp. 419–424.
- RAGHUVANSHI, A. AND D. SHAH. 2021. Art in the Time of Corona: Transforming Learning for 4.7 Million Children. *Childhood Education*. Vol. 97, No. 5. pp. 66–71. Retrieved from <https://doi.org/10.1080/00094056.2021.1982299>
- READ, H. 1943. *Education through Art*. Faber & Faber, London.
- REIF, N. AND L. GRANT. 2010. Culturally Responsive Classrooms through Art Integration. *Journal of Praxis in Multicultural Education*. Vol. 5, No. 1. pp. 11.
- ROBINSON, A. H. 2013. Arts Integration and the Success of Disadvantaged Students: A Research Evaluation. *Arts Education Policy Review*. Vol. 114, No. 4. pp. 191–204.
- TATAROGLU, E. 2012. Evaluation of Visual Arts Lesson Gains According to the Learning Steps of Cognitive, Affective Psychomotor Areas. *European Journal of Educational Research*. Vol. 1, No. 2. pp. 65–83.
- UNESCO. 2010. *Seoul Agenda: Goals for the Development of Arts Education*. Retrieved from <https://unesdoc.unesco.org/ark:/48223/pf0000190692>

13242

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

ISBN 978-93-5292-396-0