

Art Integration

- TOWARDS EXPERIENTIAL LEARNING



Central Board of Secondary Education - 2019



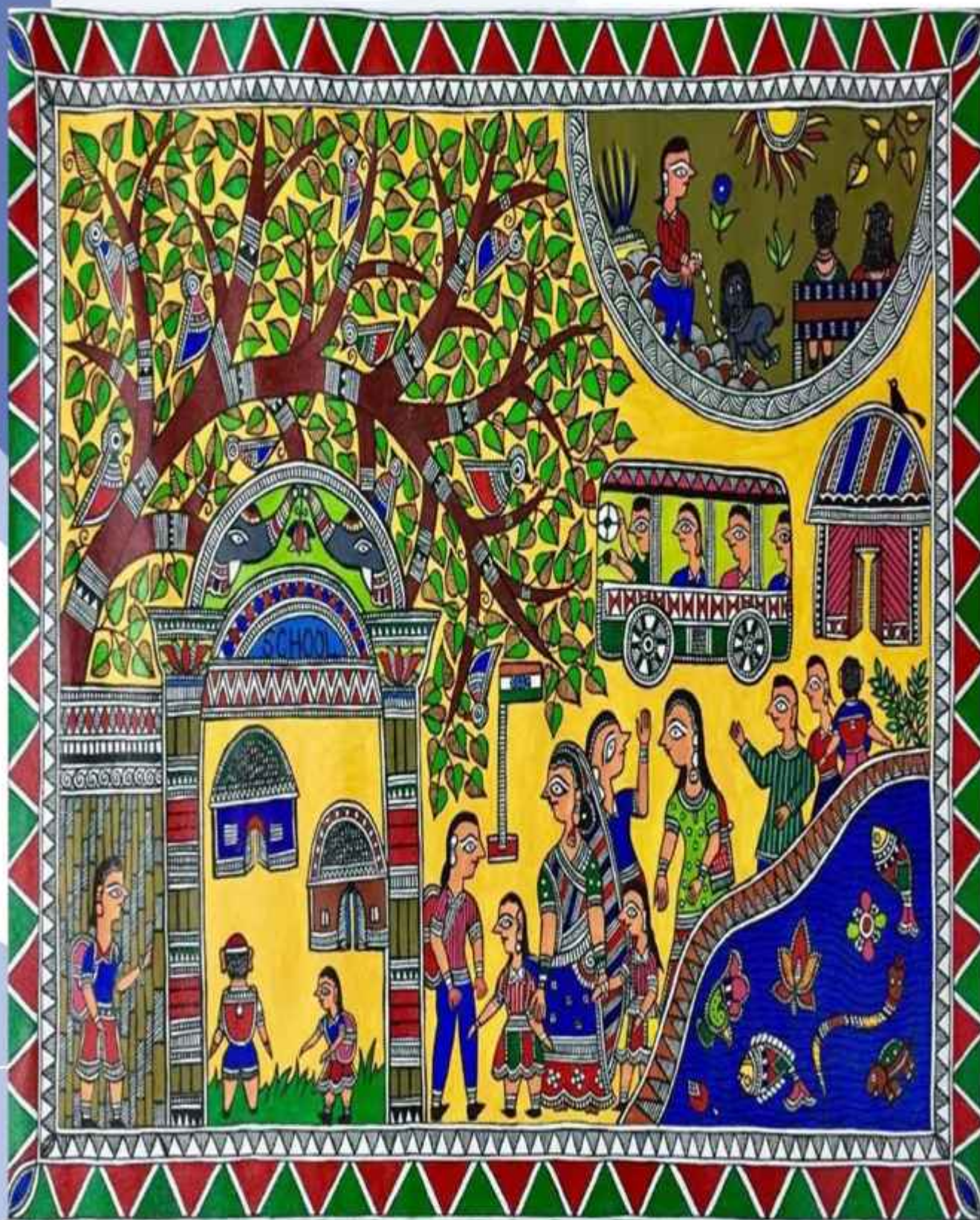
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Foreword

The National Curriculum Framework 2005 has recommended “Art as a subject at all stages covering all four major spheres, i.e. music, dance, visual arts and theatre....We must bring the arts squarely into the domain of the curricular, infusing them in all areas of learning while giving them an identity of their own at relevant stages.” It also states, “The importance of India’s heritage crafts, both in terms of their economic and aesthetic values, should be recognized as being relevant to school education.”

The Board has held discussions with several stakeholders, including schools, principals, teachers, NCERT, art professionals, etc., in this regard. A strong case has emerged for the integration of Art with education. It is realized that all disciplines being pursued by students at all stages require creative thinking and problem-solving abilities. Therefore, when Art is integrated with education, it helps the child apply art-based enquiry, investigation and exploration, critical thinking and creativity for a deeper understanding of the concepts/topics. Secondly, Art Integrated learning is a strong contender for experiential learning, as it enables the student to derive meaning and understanding, directly from the learning experience. Thirdly, this kind of integration not only makes the teaching and learning process joyful, it also has a positive impact on the development of certain life skills, such as, communication skills, reflection and enquiry skills, unconditioning of the mind leading to higher confidence levels and self-esteem, appreciation for aesthetics and creativity, etc. Fourthly, this kind of integration broadens the mind of the student, and enables her to see the multi-disciplinary links between subjects, topics, and real life.

In view of the NCF requirement, NCERT’s recommendation, need for awareness of India’s vast and diverse art heritage and culture, and of the felt requirement, the Board has decided to take up the integration of Art with education.

The present document contains details on the importance of Arts, Arts as a pedagogical tool for experiential and joyful learning, guidelines for Art- Integrated Learning for teachers and principals and a suggestive list of activities and projects for reference. It is recommended that CBSE schools must adopt and adapt Arts in all its forms, as an integral part of teaching-learning process.



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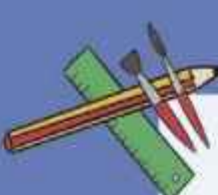
All Principals who have given their valuable inputs on this document.



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Chapter - 1

INTRODUCTION

1. Background:

1.1 What is Art?

In the simplest of words, Art is the creative expression of an individual. This expression can be verbal, written, an enactment, or it can be visual, or any other form that has the potential or the ability to communicate human thoughts.

1.2 Why is Art important?

Artistic expression in music, poetry, dance theatre and in the creation of forms has been an integral part of human's growth and development. Since times immemorial, what has survived the fissures and ravages of time is only Art. Cave paintings, potteries/seals/ornaments etc. found during excavation clearly indicate the importance of Art since the beginning of human civilization and it is through these that most of history is reconstructed. Art has the power of expressing the innermost thoughts of an individual. According to Gurudev Rabindranath Tagore, *"...only man knows himself, because his impulse of knowledge comes back to him in its excess. He feels more intensely his personality than other creatures, because his power of feeling is more than can be exhausted by his objects. This efflux of the consciousness of his personality requires an outpour of expression. Therefore, in Art, man reveals himself and not his objects."*¹

1.3 Art in education today

However, over the centuries, as the thrust of all education shifted to livelihood, the importance of Art in our lives, took a back seat more or less. In the education universe today, though at the level of primary education, many schools do promote Art, Dance, Theatre and Crafts, but as students progress to higher classes, core academic subjects take the stage, while Art is forgotten or relegated to the insignificant and/or unwanted background. There is some amount

¹Tagore, Rabindranath, *Arts and Aesthetics*, p.45

of 'stand-alone' Art promotion in higher classes on specific occasions; Annual days/sports day or any other such event that requires a splash of energy/colours/joy. There are very few schools, if any, which might be promoting Art education exclusively even in the higher classes.



1.4 What do we mean by Art Integrated education?

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

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

1.5 Why is Art integration necessary in education?

The following words of Gurudev Rabindranath Tagore are possibly the best answer to this question. In *Gitabitan*, he says, "***When I see the Universe through my songs, I recognize it, then only I know it ...***".

Arts integration is necessary because:





Firstly, when Art is integrated with education, it helps the child apply art-based enquiry, investigation and exploration, critical thinking and creativity for a deeper understanding of the concepts/topics. All disciplines being pursued by students at all stages require creative thinking and problem-solving abilities. For example, the routine method would be involving studying metallurgy in Chemistry, or mitosis and meiosis in Biology. But art integration would provoke the student to ask questions such as – *If I were a metal, how would I artistically depict my journey of combination with other metals or how can I use a Nukkad Natak to depict mitosis/meiosis?*

Secondly, Art Integrated learning is a strong contender for experiential learning, as it enables the student to derive meaning and understanding, directly from the learning experience.

Thirdly, this kind of integration not only makes the teaching and learning process joyful, it also has a positive impact on the development of certain life skills, such as, communication skills, reflection and enquiry skills, un-conditioning of the mind leading to higher confidence levels and self-esteem, appreciation for aesthetics and creativity, etc.

Fourthly, this integration broadens the mind of the student and enables her / him to see the multi-disciplinary links between subjects/topics/real life.

The Internet is studded with examples of integrating learning of difficult topics by the integration of some form of Art. For example, Mary Soon Lee has come out with a very unique Elemental Haiku², where students can learn about each element in Chemistry through a Haiku. Haiku is a traditional form of poetry in Japan. It consists of

²<https://vis.sciencemag.org/chemhaiku>





exactly 17 syllables and is generally used for depicting the inter-relationships between the mind and the Nature. Hence, the options in Learning through Art are huge. The child/teacher need not be an artist of sorts to be able to take this forward.

Similar conclusion is arrived at by Devi Prasad, who while discussing one of the questions in his book, *Arts-the Basis of Education*, has written:

“Does art help children in the other subjects? Art is related to our visual experiences. Mental imagery is an essential part of the thinking process. Visual images are closely related to mental images. Art makes these images clearer and more concrete. The experiential aspect of art helps one go deeper into the other elements of life.”

To sum up, in the words of Julia Marshall, Professor of Art Education, San Francisco State University, USA (in *Art Education Journal*, 2016), “The focus is not on the colour choices but rather the meaning, thinking and reasoning that the artistic process generates.”³.

Therefore, it is possible to teach:

- a) The planets in the universe or forests, oceans, etc. through Art, by each child choosing a planet/forest/ocean and making a travel brochure on it.
- b) Reactions and compounds in Chemistry by each child becoming the element/compound of his /her choice and then trying to mingle or not to mingle with others in the class. Lot of humor could be the hallmark of this exercise.
- c) Learning the meaning and lines of a difficult poem by breaking each line into a dialogue spoken by Amitabh Bachchan or James Bond or set to music based on Bollywood songs, etc.

³‘Art Education’ is the official Journal of the National Art Education Associations, USA. It is published bimonthly and each issue gives an instructional resource article for teachers.





d) Elements in Chemistry through Tom Lehrer's song – The Elements⁴

1.6. Reasons for Arts Education taking backstage:

As stated in the NCERT Position Paper⁵, the following are the reasons for Arts Education taking a backstage:

1.6.1 Subject-based approach to organise the curriculum:

The curriculum developed so far focusses only on the core disciplines. This approach tends to present knowledge as 'packaged', usually in textbooks, along with associated rituals of examinations to assess, knowledge acquisition and marks as a way of judging competence in the subject area.

1.6.2 Compartmentalization of Subjects:

The subject areas tend to become watertight compartments. As a result, knowledge seems fragmented rather than interrelated and integrated. The discipline, rather than the child's way of viewing the world, tends to become the starting point, and boundaries get constructed between knowledge in the school and knowledge outside.

1.6.3 Focus only on the Known:

In the present system, what is already known gets emphasised, subverting children's own ability to construct knowledge and explore novel ways of knowing. Information takes precedence over knowledge, lending itself to producing bulky textbooks, 'quizzing' and methods of mechanical retrieval rather than understanding and problem solving.

1.7. The National Curriculum Framework 2005

1.7.1 The aims of education as stated in the NCF are as follows:

Seeking guidance from the Constitutional vision of India as a secular, egalitarian and pluralistic society, **founded on the values of social**

⁴<https://www.youtube.com/watch?v=DYW50F42ss8>

⁵Position Paper: National Focus Group on Arts, Music, dance and Theatre, NCERT

justice and equality, certain broad aims of education have been identified in this document. These include:



- 1.7.1.1 independence of thought and action,
- 1.7.1.2 sensitivity to others' well-being and feelings,
- 1.7.1.3 learning to respond to new situations in a flexible and creative manner,
- 1.7.1.4 pre-disposition towards participation in democratic processes, and
- 1.7.1.5 the ability to work towards and contribute to economic processes and social change.

1.7.2 NCF has laid down the following five guiding principles for education:

The fact that learning has become a source of burden and stress on children and their parents is an evidence of a deep distortion in educational aims and quality.

To correct this distortion, the present NCF proposes five guiding principles for curriculum development:

- 1.7.2.1 connecting knowledge to life outside the school;
- 1.7.2.2 ensuring that learning shifts away from rote methods;
- 1.7.2.3 enriching the curriculum so that it goes beyond textbooks;
- 1.7.2.4 making examinations more flexible and integrating them with classroom life; and
- 1.7.2.5 nurturing an overriding identity informed by caring concerns within the democratic polity of the country.





1.7.3 It further states, regarding the aims of teaching:

- 1.7.3.1 No system of education can rise above the quality of its teachers, and the quality of teachers greatly depends on the means deployed for selection, procedures used for training, and the strategies adopted for ensuring accountability.
- 1.7.3.2 Teaching should aim at enhancing children's natural desire and strategies to learn.
- 1.7.3.3 Knowledge needs to be distinguished from information, and teaching needs to be seen as a professional activity, not as coaching for memorization or as transmission of facts.
- 1.7.3.4 Activity is the heart of the child's attempt to make sense of the world around him/her. Therefore, every resource must be deployed to enable children to express themselves, handle objects, explore their natural and social milieu, and to grow up healthy.

1.7.4 Regarding Arts as a subject, the NCF 2005 states as follows:

- 1.7.4.1 **Art as a subject at all stages is recommended, covering all four major spheres, i.e. music, dance, visual arts and theatre.** The emphasis should be on interactive approaches, not instruction, because the goal of art education is to promote aesthetic and personal awareness and the ability to express oneself in different forms. The importance of India's heritage crafts, both in terms of their economic and aesthetic values, should be recognized as being relevant to school education.
- 1.7.4.2 The status and role of the arts and health and physical education deserve special attention in view of the peculiar orbit of the 'extra-curricular' to which they were relegated almost a century ago. Aesthetic sensibility and experience





being the prime sites of the growing child's creativity, **we must bring the arts squarely into the domain of the curricular**, infusing them in all areas of learning while giving them an identity of their own at relevant stages.

- 1.7.4.3 The arts, visual and performing, need to become an important component of learning in the curriculum. **Children must develop skills and abilities in these areas, and not treat these as a mere entertaining fringe.** Through the arts curriculum students must be introduced to the rich and varied artistic traditions of the country.
- 1.7.4.4 **Arts education must become both a tool and a subject taught in every school as a compulsory subject (up to Class X), and facilities for the same may be provided in every school.** All the four main streams covered by the term the arts, i.e. music, dance, visual arts and theatre, should be included. Awareness also needs to be built among parents and guardians, school authorities and administrators regarding the importance of the arts. Emphasis should be given to learning rather than teaching, and the approach should be participatory, interactive, and experiential rather than instructive.

1.8. The roadmap for CBSE affiliated schools:

It must be understood that Art Education and Art Integrated Education are mutually exclusive, but build upon and strengthen each other.

Art Education is not only relevant for developing creativity and appreciation of art among students, but is also necessary for inculcating art-based enquiry skills in the students. Art Education is a necessary precursor for the adoption of Art Integrated learning.





Art Integrated learning will not only make classroom transactions joyful and creative, but will also promote the appreciation of our rich art and culture heritage.

For CBSE affiliated schools, therefore, the Board mandates both of the aforementioned aspects:

1.8.1 Mandatory Art Education:

Art education will continue to be an integral part of the curriculum, as a co-scholastic area and shall be **mandatory for classes 1 to 10. Every school shall compulsorily reserve a minimum of two periods per week, per class, for Art education.** The schools may also promote and offer Visual and Performing Arts as subjects at the Secondary and Senior Secondary level. It may be clearly understood that taking up visual/performing art as a subject at secondary level shall be in addition to mandatory Art Education, through a minimum of two periods, per week, per student.

Art teaching itself should cover, as far as possible, all four major spheres, i.e. music, dance, visual arts (including crafts) and theatre, in all schools. It includes the written, graphic, digital and cinematic forms. **It can also include the culinary art form,** as it is felt that there is no better way of learning about the value of tasty and nutritious food, and about crops and spices in India, than through the medium of learning to cook.

Through the arts curriculum, students must be introduced to the rich and varied artistic traditions of the country.

It is particularly recommended that the students of upper primary sections, that is, classes 6 to 8, should also be introduced to culinary art by establishing multi-disciplinary links across their subjects, so that they learn the value of nutritious food, learn about the crops and spices grown in India, about how oil is extracted from various seeds, about good agricultural practices, pesticides use, etc. An attempt has been made to enlist traditional foods of various states, with the idea that learners must also be exposed to this aspect of our culture. As far as possible, schools may



introduce a few cooking classes (where girls and boys participate as equals) as a part of Art Education in any one of the grades – 6,7 or 8.



1.8.2 Art Integrated Education:

Art must be integrated with the teaching and learning process of all academic subjects from classes 1 to 12, to promote active/experiential learning for “connecting knowledge to life outside the school, ensuring that learning shifts away from rote methods and for enriching the curriculum, so that it goes beyond textbooks”.





Chapter - 2



The Rich Cultural Heritage of India

Explaining his scheme to the Hindustani Talimi Sangh Conference held in Sevagram in January, 1945, Gandhiji said: "Although we have been working for Nayee Talim all these years, we have so far been, as it were, sailing in an inland sea which is comparatively safer. We are now leaving the shores and heading for the open sea. So far, our course was mapped out. We have now before us uncharted waters, with the Pole Star as our only guide and protection. *That Pole Star is village handicrafts.*"⁶

Our local arts, handicrafts, fairs, festivals, dances, music, food and other art forms make our country very unique. India, a vast land of 32,87,263 sq kms, inhabits a rich cultural panorama: from the mountains of north to the oceanic southern part, and from the sunny east to the vibrant western part. Culturally, all 36 states and Union Territories are strongly entwined with each other. It is an interesting fact that on the same day every year, *Baisakhi* is celebrated in *north India*, while *Pongal* is celebrated down *south*. *Punjabi* folk dance and music is relished with the same fervour in Kerala as it is done in Bihar; similarly, the entire country dances to the tunes of *Garba* during festive times of Navratras. *Papier Mache* of Kashmir and *Madhubani* of Bihar fascinate everyone.

Such is the vast cultural heritage of our country that it cannot be summed up in a few lines. Our young citizens need to be aware of this aspect of our country. For an easy reference, the rich cultural heritage of India and cultural diversity –fairs and festivals, visual arts, performing arts like *Bhavai*, *Tamesha*, *Sanedo etc.*, folk dances

⁶Collected Works of Mahatma Gandhi, 'Vol.7 9, Navjeevan Trust, Ahmedabad, 1980, p.23

like *lavani*, *garba*, *gidda*, etc., folk painting *madhubani*, *gond*, *warli*, *pithoda*, etc. - is compiled in a tabular form. Though this list is only illustrative, however, teachers must encourage students to read the table and become aware of India's cultural heritage.



For activities based on the cultural contextualization and local mapping, the following link may be referred by teachers:

<https://itpd.ncert.gov.in/course/view.php?id=46>

There may be a historical background for the local arts and crafts. Teachers must motivate the students to explore information about their local arts and crafts.





STATES & UTs	DANCES (illustrative)	FAIRS & FESTIVALS (illustrative)	ART FORMS (illustrative)	TRADITIONAL DRESS (illustrative)	TRADITIONAL FOODS (illustrative)
Andhra Pradesh	Kuchipudi, Burrakatha, Veerannatyam, Butiabommalu, Dappu, Tappet Gullu, Lambadi, Banalu, Dhimsa, Kolattam	Tirupati Brahmotsavam, Lumbini Maha Shivratri, Makar Sankranti, Pongal, Ugadi	Kalamkari painting, Nirmal Paintings, Cherial	Dhoti and kurta Saree, Langa Voni, Petticoat, Lambadies	Pootha Rekulu, Gongura Pachadi
Arunachal Pradesh	War dances of Adis, Noces and Wanchos, Aji Lamu, Chalo, Hiri Khanling, Popir, Ponung, Pasi Kongki, Rekham Pada, Roppi, Lion and Peacock dance etc.	Losar, Solung, Boori-Boot, Mopin, Dree, Nyokum, Reh, Si-Donyi, etc.	Weaving, carpet making, wood carving, painting, pottery, ornament making, cane and bamboo work, smithy work, basketry, handicrafts and handlooms.	Skullcap, which is decorated with laces and fringes. The women wear long jacket in combination with sleeveless chemise. A long and narrow strip of cloth keeps chemise tied to their waist and in place.	Thukpa, Smoked pork in Sengmora Xaak
Assam	Bihu, Bagurumba Bhaona, Oja Pali Satriya Nritya, Jumar Nach, Ali Ai Ligang dance, Deodhani Barpeta's Bhortal Nritya, Dhuliya and Bhawariya, Khamba Lim	Ambubachi Fair Bihu Festival, Brahmaputra Festival, Elephant Festival, Majuli Festival, Tea Festival	Cane and bamboo craft, bell metal and brass craft, silk and cotton weaving, toy and mask making, pottery and terracotta work, woodcraft, jewellery making, musical instruments making, etc.	Dhoti and Gamosa Mekhela Chador	Papaya Khar, Masor Tenga
Bihar	Jat-Jatin, Bidesia, Jhijhian dance, Jumar Dance, Kajari, Sohar-Khilouna, Fagua, Domkach	Sonepur Mela, Kalachakra, Rajgir Dance Festival, Makar Sankranti Mela, Nag Panchami Festival, Pitrapaksha Mela, Shrawan Mela, Vat Savitri Puja	Madhubani Painting, Rock Paintings, Textile Printing, Wooden Work, Wood Carvings, Pottery Works, Bamboo Work, Sikki Works, Brass Works, Tikuli Works, Zari Works, Kasida Work, Patna Kalam, Lacquer Works	Dhoti-kurta for men and saree for women	Litti Chokha, Sattu paratha, Jhaal Moori, Khaaja, Tilkut
Chhattisgarh	Saila Dance, Karma, Sua Nacha, Pandavani, Panthi Dance, Raut Nacha, Jhirliti, Gendi	Bastar Dussera, Bastar Lokotsav, Madai, Bhoramdeo, Goncha, Teeja, Champaran Mela, Narayanpur Mela	Cotton Fabrics, Bamboo Art, Bell Metal (DHOKRA), Godna, Wrought Iron (LOHA SHILP), Terracotta, Tumba, Wall Painting, Wood Carving	Kachhora Lugda (sari) and 'Polkha' (blouse)	Chila, Dehroni



Goa	Dhalo, Dekhni, Fugdi, Shigmo, Kunbi, Lamp Dance	Feast of St Francis Xavier, Feast of Three Kings, Shigmotsav, Goa Heritage Festival, Bonderam, Sea Food Festival, Monte Music Festival, Kesarbai Kerkar Music Festival, Christmas and New Year Celebrations	Pottery and Terracotta, Brass Metal Work, Lacquerware / Wood turning, Crochet and Embroidery, Bamboo Craft, Fiber Craft, JuteMacrame Craft	Loose cotton clothes with bright prints on them	Bebinca, Kokum curry, Fish curry
Gujarat	Bhavai, Dandia, Garba, Padhar, Tippani	Navratri, Rann Utsav, Bhavnath Mahadev Fair, Vautha Mela Fair, Modhera Dance Festival, Kite Festival, Bhadra Purnima Fair, Madhav Rai Fair, Tametar Fair, Shamlaji Melo, Makar Sankranti, Janmashtami, Rath Yatra, Chitra Vichitra Mela, Ravechi Fair, Kavant Fair	Pithora paintings, Warli paintings, mirror work on mud walls and on fabric, Applique/Patchwork, Bamboo Craft, Bandhni (Tie & Dye), Beads work, Clay work, Hand Block Printing, Metal Craft, Tangaliya work, Mashru, Agate craft, Handloom, weaving, Namda, Stone cutting, Puppetries, Embellished Wooden Crafts, Hand Painted Textile, Patola work	Kediyu or Kurta, Dhoti or Chomo, sarees, Chaniya choli - Lehnga, Phento - headwear or a turban, Ghagra Choli	Patra, Dhokla, Fafda, Khandvi, Thepla, Kadhi, Dhansak, Undhiyu
Haryana	Dhamal, Daph Dance, Phag, Ghoomar, Jhumar Dance, Loor, Gugga Dance, Khorla, Chaupaia	Lohri, Haryana Day, Pinjore Heritage Festival, Gangore/Gangaur, Baisakhi, Gugga Naumi, Surajkund Mela, Kartik Fair	Terracotta, Metal Jewellery, Zari Jutti, Sandalwood carving, Peedha Making, Crochet, Punja Durries, Lac Bangle, Mudha Making, Sanghi Craft	Dhoti- Kurta Kurta / Shirt - Lehnga, Odhni, Pagri	Bajre ki Khichdi, Meethe Chawal, Malpuas
Himachal Pradesh	Kullu Natti., Thoda Dance, Dandras, Ghurehi, Shiv Badar Nati, Lahauli Dance, Losar Shona Chuksam, Chhanak Chham Dance, Gugga Dance, Jhamakada	Losar Festival, Festival of Sair, Minjar Fair, Haida Festival, Sazo, Doongri Festival, Maha Shivratri, Nalwari Fair	Shawl, Leather Craft, Metal Craft, Carpets, Chamba & Kangra Paintings, Woodcraft & Wicker Works	Churidar Pyjama, Pagri, Kurta, Ghagra / Ghaghris, Choli, Head Scarf, Pattoo, Thipu, Salwar-Kameez	Dham, Madra
Jammu and Kashmir	Bacha Nagma Dance, Dumhal Dance, Rouf Dance, Kud, Bhand Pather, Bhand Jashan/Jashn, Hafiza, Wuegi-Nachun	Spitik Gustor Zanskar, Galdan Namchot, Hemis Festival, Tulip Festival, Losar, Sindhu Darshan Festival, Amarnath Yatra, Ladakh Festival, Matho Nagrang, Dosmoche	Papier Mache, Kashmiri Shawls with Kashida, Panjrakari, Khatamband, Kashmiri silk carpets	Phiran, Churidar or Salwar, Pathani Suits, Skull Cap or Turban	Rogan Josh, Noon Chai and Roti, Haakh Saag, Kalari Cheese
Jharkhand	Paika, Chhau Dance, Santhal, Karma	Barura Sharif, Belgada Mela, Bhadli Mela, Chatra Mela,	Toy Making, Wood craft, Bamboo craft, Paitkar or Folk	Bhagwan, Kurta - Pajama or dhoti, Saree	Ragda or Phutka, Dhushka, Pitha, Arsa Roti



		Kolhaiya Mela, Kolhua Mela, Lawalong Mela, Rabda Sharif, Sangat, Tutilawa	painting		
Karnataka	Dollu Kunitha, Yakshagana dance, Veeragase dance, Bayalata dance	Dussehra, Hampi Festival, Kambala Festival, Hagga, Adda Halage, Pattadakal Dance Festival, Ugadi, Pongal, Makar Sankranti, Vairamudi Festival, Rajyotsava	Stone carving, Doll making, Mysore painting, Ivory carving, Wood carving, Metal Ware, Sandalwood craft	Lungi, Shirt, Angavastram & Panche, Kanchipuram or Mysore Silk sarees	Bisi bele Bhaath
Kerala	Kathakali, Theyyam, Kalaripayattu, Mohiniattam/ Mohiniyattam, Thiruvathirakali, Koodiyattam, Pulikali	Onam, Vishu, Thrissur Pooram, Aranmula Snake Boat Race, Nehru Trophy Boat Race	Coconut Shell products, polished Coconut Ashtrays, Coir Carpets, Floor Mats, Granite Idols, Carvings in wood, Sandal wood craft	Mundum, Neriyaathum - Lungi & Kurta, Saree	Appam with coconut vegetable curry
Madhya Pradesh	Karma, Jawara, Tertali, Lehangi, Ahiri Dance, Baredi or Yadav Dance	Lokrang Festival, Akhil Bharatiya Kalidas Samaroh, Khajuraho Festivals, Holi, Ujjain Kumbh Mela, Malwa Utsav, Dussehra, Nagaji Festival, Diwali	Bamboo Work, Papier Mache, Silver Jewellery, Tribal Jewellery, Carpet weaving, Durrie Weaving	Dhoti-Kurta with safa, Mirzai and Bandi, Lehnga-Choli- Odhni, Saree	Bhutte ka kees
Maharashtra	Dhangari Gaja, Koli Dance, Lavani Dance, Povadas Dance, Tamasha, Dindi	Gudi Padwa, Janmashtami, Ganesh Chaturthi, Elephanta Festival, Pune Festival, Kalidas Festival	Bidriware, Kolhapuri Chappals, Kolhapur Jewellery, Mashru & Himroo, Narayan Peth, Paithani Sarees, Warli Painting	Dhoti - Kurta / Shirt, Pheta, Waistcoat, 9 yard saree, Head dress	Misal Pav, Thaali Peeth, Shrikhand, Puranpoli, Modak
Manipur	Manipur Dance, Kartal Cholom Dance, Raas Leela, Khamba Thoibi, Pung Cholam	Christmas, Cheiraoba Festival (Local New Year), Yaoshang (Holi), Lai Haraoba, Kang Festival (Rath Yatra), Heirku Hindongba (Boat Race), Kut, Manipur Sangai Festival, Ningol Chakouba	Bamboo craft, Wood craft, Textile weaving, Dolls & Toys, Stone Carving, Block Printing, Kauna (Water Reed) Mat, Hand Embroidery.	Innaphi (Shawl), Phanek (Woven Wrap), Sarong, Mayek Naibi, Kanap Phanek	Kangshoi, Red rice Kheer, Khaman Asinba Kangshoi
Meghalaya	Ka Shad Suk Mynsiem - annual spring dance, Ka Pom-Biang Nongkrem - Religious festival, Ka-Shad Shyngwiang-Thangiap - ceremonial dance,	Autumn Festival, Behdeinkhlam Festival, Nongkrem, Khasi Festival	Weaving, Cane Mats, Winnowing Fans, Umbrellas, Stools, Baskets, Khasi Bamboo Comb, Bamboo fishing traps, Coiled Cane Container	Jainpien, Jainboh, Re'king with Dakmanda	Jadoh



	Laho Dance				
Mizoram	Cheraw, Khuallam, Chailam, Sarlamkal	Anthurium festival, Chapchar Kut, Thalfavang Kut, Khuado Kut, Mim Kut, Pawl Kut	Cane work, basketry, weaving, bamboo handicraft,	Puan, Puanchei, Kawrchei, Ngotekherh, Cyhna Hno	Misa Mash Poorah
Nagaland	Zeliang, Fly Dance, Cock Dance, Hetateulee	Hornbill Festival, Moatsu Festival, Sekrenyi Festival, Yemshe, Bushu, Tuluni	Jewellery made from tin, iron and brass; weaving, wood and bamboo craft, basketry, pottery, embroidery, cloth painting	Shawls, Neikhro, Va Kilt, Rongsu Shawl, Rongkhim	Pork with bamboo shoots
Odisha	Chhau, Odissi, Gotipua, Ghumra, Ranapa, Chaiti Ghoda, Sambalpur folk dance, Bagha Nacha, Paika Nritya	Rath Yatra, Chandan Yatra, Konark festival, Kalinga Mahotsav, Dhauli Mahotsav, Raja Parba, Magha Fair, Durga Puja	Stone carving, Pattachitra, sand art, silver filigree, Papier mache, applique works, terracotta crafts	Dhoti and Kurta, Saree,	Chenna Podah
Punjab	Bhangra, Gidda, Sammi, Teeyan, Jhumar, Gatka, Dhamal, Luddi, Kikili, Julii	Baisakhi, Lohri, Gurudwara Fatehgarh Sahib Jor Mela, Hola Mohalla, Guru Gobind Singh Jayanti, Rose Festival, Martyr's Day	Phulkari (flower embroidery), wood inlay work	Dhoti and Kurta Salwar Suit Kurta and Tehmat/Tamba, Patiala suit, turban	Makki di Roti and Sarson da Saag, Chola Bhatara, Lassi
Rajasthan	Ghoomar, Kalbeliya, Kathputli, Chari, Chakri, Bhavai dance, Gair dance, Kachchi Ghodi, Gawri, Terah taali dance	Desert festival, Teej Festival, Nagaur fair, Kite festival, Mewar festival, Pushkar fair, Gangaur Fair, Jaipur Literature festival, Camel festival, Devji Ka Mela	Wall painting, batik painting, miniature painting, stone art, Gemstone art, Pichchavi painting, metal work, glass work, Bandhni and Leheriya fabrics, Block printing on textiles	Ghagra choli and Odhni, dhoti and angarkha	Dal Bati Choorma, Gatte ki sabzi, Malaai Ghewar
Sikkim	Chu Faat, Singhi Chaam, Yak Chaam, Tashi Zaldha, Maruni dance, Subba folk dance, Mask dance, Rechungma, Tamang Selo	Namchi Mahotsav, Tihar Lhabab Duchen, Cherry Tea Temi, Teyongsi Sirjunga Sawan Tongnam, Barahimizongl, Red Panda Winter Kagyed Dance	Carpet weaving, wood carving, Thangka paintings, Choktse tables.	Jya Jya, Yenthatse Kera, Shambo, Thokro – Dum, Dumvum, Shuruval, Pharia, Bakhu	Momos
Tamil Nadu	Bharatnatyam, Mayil Attam, Kummi, Kai Silambu Attam, Karakattam, Bhagvatha Nandanam, Kavadi	Pongal, Natyanjali, Thalpusam, Karthigai Deepam, Mahamaham, Chithirai festival,	Tanjore painting, stone carving, wood craft, jewellery, musical instruments making, pottery	Lungi with Angavastra, Sari with blouse, Pavada with Davani	Pongal, Murukku, Vadai, Jaggery Pongal, Kambu Koozh



	Attam, Kola Attam, Kuravanji, Bommalattam	Kavadi, Aurbathimooval, Kanthuri, Navrathri			
Telangana	Perini Sivatananam, Oggu Katha, Chindu Bhagavatam, Gusadi folk dance, Tolu Bommalata, Lambadi folk, Burrakatha folk	Bathukamma- festival of flowers, Dussehra, Pothuraju –Bonalu festival, Sammakka Saralamma Jaatara, Peerla Panduga, Ramzan	Bidri Art, Bronze casting, Dokra , Nirmal art, Lacquer ware, Banjara needle craft	Sari, Langa-voni, Salwar Kameez with churidar	Hyderabadi Biryani
Tripura	Bizu, Lebang Boomani, Garia, Hai hak dance, Jhum dance, Sangrai-Mog dance	Diwali, Durga Puja, Garia Puja, Boat race, Ashokastami, Poush Sankranti Fair, Orange and tourism festival	Cane and bamboo handicrafts, handlooms	Rikutu Gamcha with Kubai, Pagdi, Risa, Khakloo, Petticoat	Chakhwi, Awan bangwi w/ wahan mosdeng and khundrupul leaf
Uttarakhand	Choliya, Jhora, Langvir Nritya, Ramola dance, Barada Nati, Pandava Nritya	Basant Panchami, Ganga Dussehra, Nanda Devi fair, Uttarayani fair, Ardh Kumbh Fair, Ramman, Purnagiri Fair, Syalde Bikhauti Fair, Phool Dei festival, Holi, Hill Jatra festival, Kangdali Festival, Magh Mela, Bissu Mela	Wood carving, paintings (Alpana), jewellery making	Sari, Kurta with pyjama, Ghaghra with blouse, pichoras, digwa	Madwe ki roti, kulath ki dal, rajma, Bhat poori, Bal Mithai
Uttar Pradesh	Kathak, Ramlila, Rasiya, Charkula, Braj Raslila	Holi, Ramnavmi, Dussehra, Diwali, Taj Mahotsav, Shilp Mahotsav, Ganga Water Rally, Kumbh Mela, Ardh Kumbh Mela, Lucknow Mahotsav, Dadjee Ka Huranga, Bateshwar Fair, Eid	Mughal style painting, Chikankari, rock painting, metal ware, pottery, terracotta, perfume making, Jewellery making	Salwar Kameez, Ghagra Choli, Sari with blouse for women, Dhoti Kurta, Sherwani for men	Gujiyas, Kabab, Bharwan kachaudi, dal poori, Baigan ki Kalonji, dal ka phara
West Bengal	Chhau dance, Tusu Dance, Gambhira Dance, Jhumar dance, Raibense, Brita, Rash	Ganga Sagar Mela, Banipur Lok Utsav, Peerer Uras, Durga Puja, Dol Jatra, Basant Utsav, Muharram, Kali Puja, Rash Utsav, Paush Mela, Id-ul-fitr, Marang Buru Utsav, Bhadu Utsav, Vasant Panchami, Poush Mela, Ras jatra	Kantha work, Terracotta craft, Dokra metal craft, Scroll painting (Pattachitra), Sholapith craft	Dhakai Jamdani, Korial and Garad, Baluchari Sarees, Tant sarees, Tussar Silk sarees, Muslin cotton sarees, Kurta and Dhoti (for men)	Kosha Mangsho, sweets made from cottage cheese, Daab Chingri
Andaman and	Nicobari	Island Tourism	Architecture,	Kurtas,	Various sea



Nicobar Islands		Festival, Beach Festival, Music Festival / Monsoon Festival, Food Festival, World Tourism Day celebrations, Film Festival	Handicrafts, Palm Mats, Woodcrafts, Jewellery, Furniture Making, Shell Crafts	Dhoti, saree, salwars, Pyjamas, shirts, Pants	food delicacies
Chandigarh	Giddha, Sammi, Bhangra, Teeyan, Jhumar, Gatka, Dhamal, Luddi, Kikli, Julli and Dankara	Baisakhi, Lohri, Holla Mohalla, Gurmurb, Bhaiya Dooj, Teeyan, Karwa Chauth	Paintings, Drawing, Sculptures, Graphics, Photography, Ceramics, Installation Art and other visual art practices	Kurta salwar, Patiala suits, Kurta Pyjama	Palak paneer, Stuffed parathas, besan laddoos
Dadra and Nagar Haveli	Bhavada Dance, Tarpa Dance, Bohada, Tur and Thali, Dhol, Gherria	Akhatrij, Divasol, Nariyal Poomima, Tarpa Festival & Craft Mela, Monsoon Magic Festival, Children's Film Festival	Leather crafts, Mat weaving, Basketry, Warli painting	Turban and a waist-long coat, Dhoti, shirt and waistcoat	Ubadiyu, Muthiya
Daman & Diu	Mando Dance, Vira dance, Verdigao dance, Garba dance	Garba festival, Folk Dance Festival	Mat weaving craft, ivory carving along with tortoise shell crafts, tortoise shell craft	Nauvari (9 inches sari), Pano Bhaju	Sea food and Portuguese cuisine
Lakshadweep	Kolkali, Dandi, Parichakali, Fuli, Thara, Bandiya and Lava Dance	Eid Ul Fitr, Bakri Eid, Milad Ul Nabi, Muharram	Coconut shells used for making various decoration pieces and tortoise shells used for making chunky jewellery	Lungi for Men, Women put on Kanchi	Malabar Paratha and chicken and veg curry
Puducherry	Yakshgana, Kathak, Kuchipudi, Chau, Mohininattam, Garadi	Feast of Lady of Lourdes, Pongal, St Theresa festival, Mangani festival, Mandalam Vilakku, Putha Lanthira, Kandoori festival, Mandolilthira, Sedal, Pandokuloththira, Bhagavathi temple festival, Koyodan Korothishira, Masimagam Festival	Dining mats, candles, incense sticks, wooden serving mats, screen paintings, batik paintings on clothes	Pants and shirts for men and wearing saris, long skirts and blouses for women	Coconut Curry, Tandoori Potato, Soya Dosa, Podanlangkai, Assad, Kadugu Yerra



In addition to the above, an illustrative list of music gharanas has also been compiled as follows:

Gharana (Illustrative)	State	Gharana (Illustrative)	State
Gwalior Gharana	Madhya Pradesh	Mewati Gharana	Rajasthan
Agra Gharana	Uttar Pradesh	Sham Chaurasia Gharana	Punjab
Kirana Gharana	Uttar Pradesh	Delhi Gharana	Delhi
Bhendi Bazaar Gharana	Maharashtra	Ajrara Gharana	Uttar Pradesh
Jaipur-Atrauli Gharana	Rajasthan	Lucknow Gharana	Uttar Pradesh
Patiala Gharana	Punjab	Benares Gharana	Uttar Pradesh
Rampur-Sahaswan Gharana	Uttar Pradesh	Farukhabad Gharana	Uttar Pradesh
Indore Gharana	Madhya Pradesh	Punjab Gharana	Punjab

Chapter - 3

Art Education



3.1 The CBSE curriculum is presently laid down as follows:

3.1.1 In addition to Music and Painting as scholastic subjects, Art Education in CBSE schools is a mandatory co-scholastic area up to the secondary level.

3.1.2 Every school needs to allocate at least two periods in a week, for each section of each class, from classes 1 to 10, to involve students in the activities as specified in the further portion of this chapter.

3.1.3 Further, Visual, Performing and Fine Arts constitute one of the six scholastic areas at the Senior Secondary level. However, these are optional subjects at this level.

3.2 Change in Art Education teaching from academic session 2019-20:

Art education should become a part of the curriculum at all levels from class 1 to 10 from the 2019-20 academic session.

The forms to be taught, methodology, processes, etc. can be different at different levels, as maybe decided by different schools. However, the interventions should be planned well by the schools. Cooking may be taught as a culinary art form in any grade from 6 to 8.

While preparing its annual pedagogical plan under the leadership of the Principal of the school, the school must plan out in detail the Art Education to be imparted at various levels, and how that Art can be integrated with classroom learning of various subjects.





3.3 Objectives of mandatory Art Education in CBSE schools from class 1 to 10 from academic session 2019-20:

- 3.3.1 To introduce students to different media and techniques and their use for creative and productive expression for common use.
- 3.3.2 To provide opportunities for development of awareness about folk arts, local specific arts, and other cultural components leading to an appreciation of national heritage.
- 3.3.3 To assist learners to use artistic and aesthetic sensibility in day-to-day life situation.
- 3.3.4 To enable learners to achieve a balanced growth as a social being in tune with our culture through project work.
- 3.3.5 To get acquainted with the life and work of the local artists/artistes.
- 3.3.6 To use resourcefully the locally available material to make different products (objects) with the help of the community.
- 3.3.7 To refine the sense of appreciation of the beauty of nature through the basic elements of art forms.
- 3.3.8 To develop creative and critical thinking skills, an exploratory and inquisitive attitude, and the ability to do art-based inquiry.

3.4. Approach to Art Activities and Art forms:

Art is not only to always blindly copy the old masters or copying the teacher's work in a rigid manner but to help learners express themselves in creative and imaginative ways. Art is about creative expression of the learners, uniquely contributed by each one. Studying the works of famous artists of the past or present is undertaken to orient the learners to varied expressions. Replicating or copying either the Master or the teacher's work will check the imagination of the students and therefore must be avoided in all cases.

Similarly, creative arts cannot be a substitute of Work Education under which a few artistic activities may be conducted but the approach and product would be different.



At the secondary stage, art education is closer to the local folk art and craft and folk theatre. However, in the interest of the learner, as far as possible, all the media of creative arts may be placed before them to facilitate selection of one form or a combination of art forms.



The art forms include:

3.4.1 Visual Arts – on all kinds of mediums

- 3.4.1.2 Two-dimensional or Pictorial
- 3.4.1.3 Drawing and Painting, including Indian folk art painting
- 3.4.1.4 Collage Making
- 3.4.1.5 Printing
- 3.4.1.6 Photography
- 3.4.1.7 Computer graphics

3.4.2 Three-dimensional

- 3.4.2.1 Clay modelling and pottery
- 3.4.2.2 Carving and sculpture
- 3.4.2.3 Construction
- 3.4.2.4 Any others, such as basket weaving, metal art, textile making, etc

3.4.3 Performing and Language Arts

- 3.4.3.1 Music (Vocal, Instrumental)
- 3.4.3.2 Movement and Dance
- 3.4.3.3 Creative Drama and Puppetry
- 3.4.3.4 Creative Writing and Poetry

3.4.4 Culinary Art

- 3.4.4.1 Learning about crops and spices in India
- 3.4.4.2 Learning about traditional foods
- 3.4.4.3 Appreciating the diverse culture in India through cuisines of India
- 3.4.4.4 Learning basics of cooking and exploring creativity in cooking





3. 5 Sources for Art Teaching

3.5.1 The arts programme in schools must reflect the ethos of the region.

3.5.2 Exposure to the local environment and arts must be treated as an essential activity of the school art programme.

3.5.3 Besides individual expression, the arts provide an opportunity to the learners to study and appreciate the contributions made in the past and present.

3.5.4 By learning to appreciate music, painting, dance and theatre, students develop aesthetic sensibility and sensitivity to understand people from other cultures. To build a harmonious society, a productive nation or a world, requires to make learners familiar with the tradition of arts of the local region. The strength and confidence gained from the familiar, will make it possible for them to respect and appreciate the culture and contribution made by others.

3.5.5 A creative expression essentially depends on the approach to create opportunities for learners to explore, imagine and communicate the same in an art form they feel confident to use. Availability of material and experts closer to the school or community can be asked to contribute.

Chapter - 4



Art Education - Suggestions for Schools

4.1 Implementing suggestions given in NCERT Position Paper:

The NCERT Position Paper on Arts, Theatre, Music and Craft has enlisted certain suggestions for improvement of Arts Education in schools. Accordingly, CBSE is adopting the suggestions as follows:

4.1.1 Arts education shall be compulsory up to Class X.

4.1.2 Non-examination-based and process-oriented evaluation shall be done.

4.1.3 Arts education should be an enjoyable, experiential learning process for free expression of children.

4.1.4 Schools should provide time, space and resources for arts education activities within and outside the school. More awareness needs to be created regarding arts education among different beneficiaries.

4.1.5 Teacher education and orientation at different levels for this purpose, should become a part of in-house training of teachers by the schools.

4.1.6

For effective implementation of various dimensions of arts education curriculum, detailed guidelines and **training package on Art Education at primary school level**, please refer to NCERT manual on Arts-Integration at the link

www.ncert.nic.in/departments/nie/deaa/publication/Print/pdf/tpaefptv2.pdf

4.1.6 Trained and specialized teachers should take arts education classes from upper primary stage onwards.

4.2 Visual Arts:

Depending on the expertise of the art teachers in different media in different schools, the following syllabus/activities in terms of materials/media and techniques may be adopted/adapted at different levels. **It may be noted that this is a suggestive list only:**





4.2.1 Two-dimensional or Pictorial Activities

- 4.2.1.1 Study of visual resources as means of creative expression.
- 4.2.1.2 Study of lines, strokes, colours, shades, tones, textures, etc. while organizing two-dimensional space with two dimensional and three-dimensional shapes and forms.
- 4.2.1.3 Sketching from nature and surrounding.
- 4.2.1.4 Creative use of colours to show space, atmosphere, subjective moods.
- 4.2.1.5 Creative use of perspective in spatial relationship.
- 4.2.1.6 Study of calligraphic strokes of Devnagari and Roman alphabet (Scripts).
- 4.2.1.7 Use of contrast as an expressive element of art.
- 4.2.1.8 Study and use of various media and techniques to the extent of their availability.
- 4.2.1.9 Pencil, charcoal, water colour, crayon, oil colours, poster colour and gouache, acrylic colour and other unconventional sources of colours such as vermillion, yellow and red earth, rice flour, and tools like painting brushes for water colours and oil colours, Painting surfaces such as papers of various kinds and quality, like smooth, rough, thick, thin, etc., canvas, hardboard, simple marking cloth pasted on paper, etc.
- 4.2.1.10 Collage and mosaic work with a variety of coloured papers and coloured printed pictures/photographs from magazines and newspapers.
- 4.2.1.11 Printing: Mono printing, Printing with wood-cut blocks, lino-cut and metal foil; serigraphy (silk screen), self-made stencil, etc.
- 4.2.1.12 Basic knowledge of computer graphics.
- 4.2.1.13 Study of folk art and its various forms, motifs, use of colours, etc.

4.2.3 Three-dimensional or sculptural activities

- 4.2.3.1 Study of basic forms in clay
 - 4.2.3.2 Study of various materials such as clay, plaster of paris, soft-stone, wood (blocks, twigs and branches, roots, etc.), metal scraps, plastic sheets, bamboo, wire thread, papers and cardboards, vegetables and other throw-away available materials.
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- 4.2.3.3 Study of natural and man-made forms, human figures, birds, animals, vegetation and other objects like household items, buildings or as desired by the students. Objects of day-to-day use in groups and in different settings and arrangements.

4.2.4 Assignments

Assignments in two and three-dimensional subjective forms could include among others: Paintings, murals, graphics, clay modelling, wood-carving, soft-stone, plaster of paris, block of brick constructions, collage mobiles, applique, pottery and ceramics, masks, and puppets, textile designing (including tie-dye and batik, and block printing) poster designing, lay-out illustrations and photography, etc.

4.2.5 Correlating Art Activities with Other School Activities

- 4.2.5.1 Construction of puppets and their costumes and improvised puppet stage or theatre, correlation with Home Science and Arts (Drama) subjects.
- 4.2.5.2 Aesthetic organization of the physical environment by enhancing the surrounding area, i.e., landscaping including plantation of trees and other flowering plants and vegetables, etc., correlating with Agriculture, Home Science and Environment Studies activities.
- 4.2.5.3 Constructing stage setting props such as curtain, backdrops, stage lighting, improvised furniture sets, etc., designing utility (crafts) items; correlating with Work Education activities.
- 4.2.5.4 Designing the school magazine, wall magazine, and bulletin boards, making posters for school functions, and greeting/invitation cards, stage scenes for music, dance, drama performances, making brochures for a time in history (say, for the Chandra Gupta Maurya Period), geography and physics (say a tourist brochure of the Milky Way) etc., correlating with applied Art activities.

Note: These activities and other group activities may emerge in project form at individual levels also.





4.2.6 Group Activities

- 4.2.6.1 Organization, display and exhibitions of students' periodical and sessional work.
- 4.2.6.2 Organizing inter school art exhibitions to widen their interaction and horizon.
- 4.2.6.3 Planning and organizing festivals and celebrations of the community, cultural evenings, musical concerts, film shows and other performances including regional and folk (traditional art forms).
- 4.2.6.4 Participating in study visits to museums, botanical gardens, zoological garden, art galleries and art institutions, etc., for greater awareness of the environment and cultural variations.

4.2.7 Theoretical Understanding of Art and Culture

- 4.2.7.1 Short notes on important aspects of Indian art and culture based on Social Science. Such writing may be based on reproduction of art work printed in Textbooks.
- 4.2.7.2 Contribution made by any one contemporary artist.
- 4.2.7.3 Knowledge of terms: Contour, texture, graphic, form, volume, space, tone, printmaking, collage, amateur, modelling in relief, Mobile construction, applique, calligraphy, layout, poster and composition.

4.3 Performing Arts – Music: Vocal

It may be noted that this is a suggestive list only:

4.3.1 Theory

- 4.3.1.1 Knowledge of the terms: Sangeet, Nad, Swar, Shudh, Komal, Teevra, Saptak, Mandra, Madhya Tar, Aroha Avaroha, Raga, Laya, Matra, Tal, Avartan, Sam Tal.
- 4.3.1.2 Basics knowledge of notation systems.
- 4.3.1.3 A brief introduction of Indian music

4.3.2 Practical Activities

- 4.3.2.1 National Anthem



- 4.3.2.2 Songs for community singing
- 4.3.2.3 Five folk or tribal songs of different regions, indicating time of the year, occasion and the function with which they related. Writing down the same with its meaning and knowledge of its rhythm.
- 4.3.2.4 Five devotional songs (Bhajans, Shlokas, Hymns, Sufiana Kalam and Shabad Kirtan)
- 4.3.2.5 Three songs in regional languages other than mother tongue.
- 4.3.2.6 Three patriotic songs on the theme of universal love and amity.
- 4.3.2.7 To create proper sense of swara and laya through Talabadh and Alankaras. Introduction to the structure of any four of the following Ragas: Bilawal, Yaman, Kafi, Bhairav, Shankarabharan, Kalyani, Mayamalav gaud, Todi (accompaniment of Tanpura and Tabla or Mrudang). The Teacher should communicate the characteristic features of the raga and its swaras pattern. The teacher may use references of popular songs for Raga association.
- 4.3.2.8 The following tals and their thekas: Kaharva, Dadra, Trital, Jhaptal & Aditala, AlankarTalas.
- 4.3.2.9 Learning the folk music – vocal – of the region, and of different regions, their context, etc.

4.3.3 Project Work

- 4.3.3.1 To collect photographs of great musicians, with a write-up on their introduction, and all types of musical instruments (photographs/illustrations) and the artists who play them. (To be pasted in the scrap-book).
- 4.3.3.2 To listen to music programme on Radio or T.V. and to write short description of the performances (To be written in the scrap-book).

4.4 Performing Arts – Music: Melodic Instrument

It may be noted that this is a suggestive list only:

4.4.1 Theory

- 4.4.1.1 Knowledge of the terms: Sangeet, Dhvani, Nad, Swar (Shudha,





Komal, Teevra) Saptak (Mandra, Madhya, Tar) Aroha, Avaroha, Raga, Gat, Laya Matra, Tal, Avartan, Sam Tal, Khali, Laghu Dhrutham, Anu Dhrutham.

4.4.1.2 Basic Knowledge of notation systems.

4.4.1.3 Short notes on at least four musical instruments, their main components and the characteristics of the sound (music) they produce.

4.4.2 Practical Activities

4.4.2.1 Tuning and playing of any one of the following instruments: Sitar, Sarod, Violin, Flute, Veena, Mandolin, Guitar (accompaniment of Tabla).

4.4.2.2 The candidates playing musical instruments may be allowed to opt for community singing or for instrumental assemble based either on the ragas from the syllabus or light and folk dhun (Melodies).

4.4.2.3 To create proper sense of swaras and layas through Talabadh Alankaras.

4.4.2.4 The following ragas with descriptive details : Bilawal, Yaman, Kafi, Bhairav, Sharkarbharanam, Kalyani, Mayamalav gaud, Todi, Saveri (accompaniment of Tanpura and Tabla).

4.4.2.5 The following five talas and their thekas : Kaharva, Dadra, Trital, Jhaptal, Adi Tala, Alankar Tala

4.4.2.6 Study of folk instruments of the region, and of other regions of India.

4.5 Creative Drama

Introducing young students to theatre and related crafts helps to broaden their understanding of drama through literature. Their previous experience of creative drama will help in exploring the area as under (**It may be noted that this is a suggestive list only**):

4.5.1 Theory

4.5.1.1 Knowledge of the terms: Mime, play script, movement, characterization, stage, stage props, stage costumes, stage movements, stage lighting, one- act play, etc.



4.5.2 Practical Activities

- 4.5.2.1 Warming-up freeing activity in rhythmic movement and pantomime.
- 4.5.2.2 Exercises in characterization.
- 4.5.2.3 Exercises in speech dialogue delivery.
- 4.5.2.4 Exercises in creation of plot and conflict based on: (i) episodes and happenings in day-to-day life situations; (ii) episodes from stories from textbooks or story books; (iii) short scenes from classical dramas.
- 4.5.2.5 Stage Craft: Planning a stage with props and lighting placement, movement of character of a given play in drawing form or model form.
- 4.5.2.6 Designing of costumes for the characters of the play.
- 4.5.2.7 Play-writing: unscripted play to be written down in the form of a script to be acted.
- 4.5.2.8 Exploring other other forms of creative writing, including poetry, fiction, etc.

Note: Formal performance before an audience can be an incentive to good work at this stage.

4.6 Dance & Movement

Movement and rhythm, as expressed through dance, have long been the heart and soul of all cultures. Dance allows people to discover, explore and develop their natural instincts for movement, enabling students of dance to develop not only their motor skills but also their mental and emotional personalities. The purpose of this course is to enhance the appreciation and understanding of the different forms of dance and movement as practiced across cultures today, with specific reference to Indian context. **It may be noted that the following is a suggestive list only:**

4.6.1 Theory

- 4.6.1.1 Dance as a form of nonverbal communication, exhibited through Gymnastics, figure skating, synchronized swimming and martial arts as well.
- 4.6.1.2 Reasons for people to move and Dance: (include visual references)



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- 4.6.1.2.1 for personal expression and social connection,
 - 4.6.1.2.2 as a medium for sensing, understanding, and communicating ideas, feelings, and experiences,
 - 4.6.1.2.3 a means to mourn, to celebrate, to heal, to give thanks,
 - 4.6.1.2.4 to preserve cultural heritage and treasured legends,
 - 4.6.1.2.5 demonstrate physical prowess, to assert individuality, to provoke and to entertain.
 - 4.6.1.3 Forms of movement and dance
 - 4.6.1.4 Formal, exhibitionistic dance with trained dancers (Classical traditions)
 - 4.6.1.5 Reflections of, or challenge to, the social, cultural, religious traditions and values (Folk or semi-classical or dance drama formats)
 - 4.6.1.6 Various forms now seen in a theatrical context that have their roots in ancient temple dances (Ritualistic or festive dancing)
 - 4.6.1.7 Entertainment (Cinematic/social)
 - 4.6.1.8 Definitions of dance through social, cultural, aesthetic, artistic and moral contexts. (participatory, social, performed for an audience, ceremonial, competitive or erotic, classical, folk or experimental)
 - 4.6.1.9 Dance as a means of communication: elements of dance (content, vocabulary, skills and technique)
 - 4.6.1.10 Brief history of the evolution of dance (Indian/Western, Mythology/history, regional differences, major exponents)

4.6.2 Practical

Introduction to the elements of costume, music form, instruments, distinguishing features, region and language of the following:

- 4.6.2.1 Major styles of classical dance - Bharatnatyam, Kathakali, Kuchipudi, Kathak, Mohiniattam, Manipuri, Odissi, Chhau and Sattriya.
 - 4.6.2.2 Tribal and folk dances of India: region-wise samples (need not to be exhaustive)
 - 4.6.2.3 Modern experimental dance (Indian and Western)
 - 4.6.2.4 Western styles: Ballet, Jazz, Salsa, Street, Funk
- 

The teacher must use as much visual material in the form of videos, pictures, slide- shows etc. as possible to impart the training.



4.6.3 Assignments:

- 4.6.3.1 Creation of a scrap book that documents the different dance styles
- 4.6.3.2 Chart tabulation of music, costume, region, language association
- 4.6.3.3 Identification of dance styles/exponents in quiz format
- 4.6.3.4 Writing creative pieces (prose/poetry/drama) on dance
- 4.6.3.5 Correlating Dance Activities with other school subjects
- 4.6.3.6 Value education - Understanding dance and its elements helps develop cultural sensitivity in students
- 4.6.3.7 Appreciation of the traditional forms of dance, including folk dance and movement, enhance the capacity of preserving heritage (Heritage and Culture).
- 4.6.3.8 Delving into Dance history helps understand the period and context of society related to the art form (Social Sciences).

4.7 Culinary Art

Schools are free to devise their own processes, with the two pre-conditions – one, that all safety aspects shall be well taken care of, and two, it should be a fun learning activity.



4.8 Suggestive Assessment Criteria for Art Education

SUGGESTIVE RUBRIC FOR ASSESSING ACCOMPLISHMENT IN ARTS EDUCATION:

Levels →	Exemplary	Proficient	Evolving	Beginning	Nascent
Parameters ↓					
Understanding of the art form	Thorough understanding of art form	Effective understanding of art form	Basic understanding of art form	Limited understanding of art forms	Little understanding of art form
Relevance and development of the theme / topic	Art work addresses the theme and provides effective and comprehensive development of topic.	Art work effectively addresses the theme and provides effective development of topic.	Art work addresses the theme almost correctly and provides limited development of the topic.	Art work partially addresses the theme and provides minimal development of topic.	Art work needs improvement to address the theme appropriately.
Creativity	Art work is completely unique and shows unconventional, innovative thinking in form, style, content.	Art work has considerable innovative features in form, style, content.	Art work has quite a few instances of new form, style, content.	Art work has scarce instances of new of form, style, content.	Art work has only clichéd form, style, content.
Application - applies ideas to develop original piece of art	The art work is original and shows application of innovative and unique ideas.	The art shows quite a few innovative and original ideas.	The art work shows little evidence of original and innovative ideas.	The art work scarcely shows original and innovative ideas.	The art work lacks originality in ideas.
Craftsmanship and neatness	Demonstrates unique and innovative line-work, composition, colours and neatness.	Demonstrates effective line-work, composition, colours and neatness but	Demonstrates some instances of effective line-work, composition, colours and neatness.	Demonstrates basic degree of line-work, composition, colours and neatness and can be improved in terms of neatness	Needs improvement for line-work, composition, colours and neatness and needs to be reworked.

Chapter - 5



Arts- Integrated Learning: The Future of Creative and Joyful Pedagogy

5.1 The context:

The NCF 2005 states, "Aesthetic sensibility and experience being the prime sites of the growing child's creativity, **we must bring the arts squarely into the domain of the curricular**, infusing them in all areas of learning while giving them an identity of their own at relevant stages. Therefore, the need to **integrate art education in the formal schooling** of our students now requires urgent attention if we are to retain our unique cultural identity in all its diversity and richness."

Following the NCF 2005 concept of 'Arts across the school curriculum' and 'Arts as an approach to learning', NCERT has developed modules on 'Arts and Arts Education' and 'Integration of Arts with other Subjects' for the capacity building of Primary and Upper Primary teachers on Art Integrated Learning and its implementation in classroom teaching learning. The initiative has been launched in 2011-2012.

For CBSE schools also, it has been decided to adopt the aforementioned approach in compliance to the NCF 2005. Accordingly, guidelines for subject teachers are being presented in this document. The gist is as follows:

- The teachers should integrate Arts as a pedagogical tool for classroom transaction.
- The focus must be on mutually reinforcing Art as a subject and Art as a Tool for learning with efforts towards seamless integration.
- Collaborative teaching (combination of subject teachers and Art teachers) should be practiced to strengthen the integration.
- Arts-Integrated Learning will support teacher's assessment of application-skills of the students in their subjects.





For detailed guidelines and training package on Art-Integrated education, please refer to NCERT manual on Arts-Integration at the link [HYPERLINK](http://www.ncert.nic.in/departments/nie/deaa/publication/Print/pdf/tpaefpty2.pdf)

["http://www.ncert.nic.in/departments/nie/deaa/publication/Print/pdf/tpaefpty2.pdf"](http://www.ncert.nic.in/departments/nie/deaa/publication/Print/pdf/tpaefpty2.pdf)

5.2 Arts –Integrated Learning:

Arts Integrated Learning is a creative and constructivist teaching-learning approach through which students demonstrate their understanding of a concept through various art forms. Arts integration signifies exploration of academic content (ideas, concepts, prior knowledge) and skill sets to be acquired by a student through the lens of various forms of Arts.

5.3 Principles of Arts-Integrated Learning:

The basic principles of Arts-Integrated Learning are:

- 5.3.1 Arts stimulate all senses and deeper learning.
- 5.3.2 Learning is trans-disciplinary.
- 5.3.3 Learning is inclusive.
- 5.3.4 Learning must be De-compartmentalized.
- 5.3.5 Learning is actively built.
- 5.3.6 Learning must be experiential/Hands-on.
- 5.3.7 Students must evolve through the learning.
- 5.3.8 Collaborative teaching-learning must be practiced.
- 5.3.9 Collaborative-Teaching is the key to integration.
- 5.3.10 Learning must result in the development of problem-solving and reflective skills.

5.4 Objectives of Arts-Integrated Learning:

The ultimate objective of Arts –Integrated learning is to have an affective, multi-dimensional growth of students which will particularly impact



Physical, Intellectual, Moral, Aesthetic, Cultural and Scientific aspects of development of students. The Arts-Integrated Learning aims to:

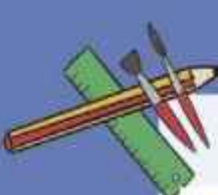
- 5.4.1 use the soft skills and heightened awareness as learning tool.
- 5.4.2 promote and implement arts as a pedagogical tool in classroom
- 5.4.3 achieve holistic learning including aesthetic education as an integral part of it.
- 5.4.4 create awareness about 'Art Education' as a subject and 'Art' as the pedagogical tool to deeper learning.
- 5.4.5 make Arts the basis of all learning to help students in being active learners and improve their cognitive abilities.
- 5.4.6 make the understanding and internalizing of content in all areas of the curriculum easier/natural.
- 5.4.7 integrate different art forms with other disciplines.
- 5.4.8 understand and implement the ways in which enhanced understanding of subject areas can be achieved through Music, Dance, Drama, Drawing, Painting, Modeling, Crafts, Design, etc.
- 5.4.9 simplify complex concepts through Arts
- 5.4.10 use Arts as a tool of Learning

5.5 Implementation of Arts-Integration in classroom:

i. Model of Arts -Integrated Pedagogy:

The following model of Arts Integrated pedagogy explains the process of embedding Arts with other subjects for carrying out activities/ projects during classroom transaction and subject enrichment activities.





Step 1: Selection of a topic/theme , drawing upon the previous knowledge of students

Step 2: Providing Creative inquiry opportunities for hands-on learning to students

Target:

Arts Integrated Learning in classroom through:

- I. Ice Breaking Activities for Classroom Transaction**
- II. Trans-Disciplinary Projects for Internal Assessment**

Step 3: Reflection on the New Learning of the subject using an Art form by students

Step 4: Assessment of students (for subject and Art involved)

The Arts-Integrated Learning can be implemented in classroom through the following two components:

- i. Ice-Breaking Activity to introduce a topic
 - ii. Trans-Disciplinary Projects for cohesive understanding
- 



For instance, as part of Ice- Breaking activity, a Maths teacher who is about to teach the topic 'Circle,' can play a video or show a picture of Rajasthani folk dance. She/he can also ask for volunteers to perform and others to observe the symmetry/ pattern/ concentric circles formed. The following link can be used:

<https://youtu.be/fzg3tneMvTA>

The model given above delineates the process of initiating, implementing and inferential learning as a by-product of an Arts-Integrated ice-breaking activity.

Step 1: Selection of topic/theme – It should draw upon the previous knowledge of students, stemming from their past learning experiences. Based on interaction, the teacher will extract information on the past learning experiences of students and select a topic / theme for an activity/project.

Step 2: Creative inquiry: Teacher will provide opportunities for creative enquiry. Real-life situation must be provided for students to learn in divergent ways. Opportunities must be given to promote learning through collaboration .

Step 3: Reflection on New Learning of students using an art form – what students have learned, how they learned it, and what it means to them.

Step 4: Assessment of students (for subject and Art involved) to understand their own and peers' work as part of the learning experience. Revision opportunities for improvement of the work done by students should be given and it must be assessed whether it has enhanced and facilitated learning experience. In a nutshell:

For implementing this in classrooms, the subject teacher selects the topic/concept/idea that she wants to teach through integration of Art. The teacher can do this in collaboration with Art teacher. Then, they align the pedagogy. Next, she/he explores the topic/concept/idea, ensuring active learning promoted by meaningful Integration of Arts.

Finally, the teacher prepares a rubric to assess the impact of arts integrated learning.





5.6 Arts- Integrated activities and Pedagogy can be used:

5.6.1 During the classroom transaction of subjects, as activities and project for Subject-Enrichment activity for internal assessment-*the aim of the activities and projects is the seamless integration of Arts with subjects.*

5.6.2 By all subject teachers at **all levels: Primary, Middle, Secondary and Senior Secondary.**

5.6.3 As Ice-breaking activity to introduce a lesson.

5.6.4 Subject teachers can integrate Arts -based activity in their lesson plans.

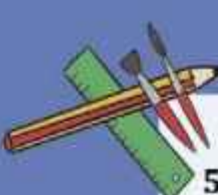
5.6.5 Subject teachers must discuss their plans/activities with the Arts teachers so that seamless integration may be achieved.

5.6.6 Arts Based Ice-breaking activity for beginning a lesson can also be devised by subject teachers.

5.6.7 A list of suggestive activities:

Suggestive activities for ice-breaking and subject enrichment are given on the following pages:





5.7. Art activities can be used as teaching tools (an illustrative list):

- 5.7.1. **Arts exhibition:** Preparing for and holding an art exhibition will teach students to appreciate the different forms of Art, and how art represents learnings from real life.
- 5.7.2. **Role play:** It is used as a teaching strategy for active and experiential learning. It becomes even more interesting when the students incorporate drama, games, simulations, and demonstrations of ideas related to the topic under study
- 5.7.3. **Video making/ film making/ photography/web design/ slide show/Ppts:** Today's students are increasingly familiar with the world of films through social media, and their rate of media multi-tasking far exceeds that of adults. Students will therefore find the experience of printing their own photographs, planning their own storyboards, writing their own scripts, performing in and shooting their own films, or having their own news channel, or designing a web page, etc. very fascinating. "The power of technology is unleashed when students can use it in their own hands, as authors of their own work, and use it for critical inquiry, self-reflection, and creative expression."⁷
- 5.7.4. **Designing through Photoshop and other Apps:** Learning to use Photoshop and similar Apps will not only empower the students, but also help them to imbibe original and creative thinking. Students can create calendars, brochures, stories, etc related to study topics through this.
- 5.7.5. **Visit to historical places/documenting visits through poetry/narratives/stories/films/photographs:** This will help students arrive at a deeper understanding about the forces, the culture, the art, etc. that helped shape our society. This can become a very crucial tool for experiential learning of history.
- 5.7.6. **Sketching:** This art form can be used for studying any subject.

⁷<https://www.citejournal.org/volume-10/issue-1-10/current-practice/video-production-as-an-instructional-strategy-content-learning-and-teacher-practice/>



- 5.7.7. **Sculpture/clay modeling:** Sculpturing and making models with clay promote creativity and can be a very rewarding method of teaching to young students.
- 5.7.8. **Dance performance/choreography:** In education, many curricula focus on symbolic ways of thinking, both alphabetical and mathematical, dance education offers an opportunity for the intentional development of thinking through the modalities of perception, action, and emotion. In the dance classroom, the whole person, present in the environment, becomes the object of study. The dance classroom is a laboratory for experimenting with the structures of nonverbal thought.⁸ Concepts can be learnt by creation of a “memory dance”, that is a choreographed work where the movements will remind the child about the meaning of the concept.
- 5.7.9. **Creating Art reservoir from recycled waste:** This could be the best way to teach about environmental conservation.
- 5.7.10. **Jewelry making:** Nimble fingers of young students derive motor skills from this activity, and it can be a very good starting point to teach about metals and metallurgy in chemistry.
- 5.7.11. **Paper quilling/papier mache/bead work/using grains for creating designs:** This is again an area of art that can promote huge amount of creativity, and an awareness of the value of our natural resources.
- 5.7.12. **Free-talks/narratives/storytelling :** “Storytelling describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment. Every culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values.”⁹ Storytelling can be a very powerful teaching strategy. It is the stories that stay with us, long after the formulae and definitions fade away. Storytelling should also be used by students to make presentations before the class. it adds to their confidence, and gives them a head start in public speaking.

⁸<https://www.jedsonline.net/sample-page/2014-jeds/theme-2-2014/>

⁹<https://en.wikipedia.org/wiki/Storytelling>





5.7.13. Song and lyrics creation: India is a land of music – form classical to folk, music is in the soul of every Indian. Music marks every festival, and every major event in our lives. Music can be used to create a “soundtrack” for a story, a sequence of historical events, or simplification of difficult concepts, a biological life cycle, simply writing the lyrics of a song that explains a difficult concept will etch the concept in the student’s memory for a long time. Maths can be connected to Music through several creative ideas (please visit <https://www.teachervision.com/mathematics-music#> or <https://www.thoughtco.com/music-education-lesson-plans-p4-2456493> for ideas on this).

5.7.14. Nukkad natak: This form of Art can be used to express almost any topic in any subject under the sun.

5.7.15. Collage/montage/mosaic making: Very useful for developing critical thinking skills. This form is very good for students who are not interested in drawing or painting.

5.7.16. Poster making: This art form is used for experiential learning, as students are able to depict their thoughts, ideas, opinions about a study topic through this form. Here the students need not be assessed on art work, but they can be assessed on the content.

5.7.17. Crafts: using these art forms make learning a very exciting and fun-filled process. Craft work can be done with simple resources such as paper, cloth, buttons, wool or with more advanced material such as bamboo strips for weaving, stuffings for stuffed toys, etc. Children can make spheres or cubes for example, to learn mathematics, or stuffed toys of extinct animals to learn about animal sciences, etc.

5.7.18. Installation art: Children can either study public art work or do their own installations of their own work to represent their understanding of a module or various topics.

5.7.19. Wood and metal work: Wood and metal fabrications learnt at an early age will help the child relate to growth of the society and science.



- 5.7.20. Printing on various medium:** Using such forms gives a degree of control for the students over their learning.
- 5.7.21. Comic strips:** "Comic strips and cartoons are two effective instructional tools to use in class with students from different grades. They are effective because they engage students in meaningful learning experiences where they get to practice key skills such as writing, reading, speaking and communicating."¹⁰ To know more about how to use comic strips for teaching, visit <https://www.educatorstechnology.com/2018/01/teachers-guide-to-use-of-comic-strips.html>

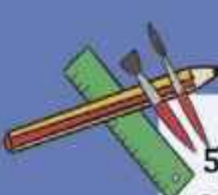
5.8 Arts Integration can also be taken up for Trans- Disciplinary Project work for Internal Assessment:

As a part of the subject-enrichment activity/internal assessment, **arts-integrated trans-disciplinary project may be given, as follows:**

- 5.8.1 The projects** can be taken up as subject-enrichment activity for internal assessment. The details can be seen in the **Circular No. Acad-11/2019 dated March 6, 2019 and the initial pages of the Curriculum Document 2019-20.**
- 5.8.2** The aim of such projects is the seamless integration of Arts with subjects.
- 5.8.3** Subject teachers, along with the Arts teachers, must plan and discuss the projects in advance.
- 5.8.4** The focus should be on researching the topics not yet taken up in the classroom.
- 5.8.5** Teachers must facilitate exploration of research on the topics to give students hands-on experience.
- 5.8.6** Rubrics for assessment can be devised collectively while planning the projects.
- 5.8.7** Students must be informed about the criteria of assessment before beginning work on a project.

¹⁰<https://www.educatorstechnology.com/2018/01/teachers-guide-to-use-of-comic-strips.html>





5.9 Checklist for Teachers

While planning and executing an activity/ project, the teachers must ensure the following:

- I. Activity/ project promotes Experiential learning
- II. Students get opportunities for Hands-on experience
- III. Activity/ project is done collaboratively
- IV. Students are engaged in constructing and demonstrating their understanding and not memorizing
- V. Students create anything new
- VI. Art form connects to other disciplines
- VII. Connection is mutually reinforcing and not deliberate
- VIII. Activity/ project simplifies the concepts being taken up
- IX. The material required for the activity/ project is easily available and does not put any financial burden for students
- X. The students are familiar with the Art forms being used in the activity/ project
- XI. Students have been given time to think about the content, apart from the prescribed book
- XII. Assessment techniques are relevant / age- appropriate

5.10 Guidelines for Principals to help implement the concept of Integration of Arts:

The Principals need to:

- a. be familiar with the concept of Arts-Integrated learning and the thrust behind it.
- b. provide opportunities to the staff to be trained in implementing it.
- c. direct the Art teachers and subject teachers to plan together well in advance how different subject topics can be seamlessly integrated with Arts.
- d. facilitate its implementation by way of logistic and moral support.

- e. take staff and parents into confidence viz-a-viz the goals kept in mind and align them with the global approach.
- f. create opportunities for such learning to become a regular tool for teaching and a way of learning.
- g. direct the Head of respective departments to have a follow up meeting every fortnight to see its implementation and streamline further.



Chapter - 6

Arts- Integrated Activities: Exemplars

ENGLISH

Grades VI, VII, VIII, IX



(Courtesy:Md. Anirul Islam, Artist, National Bal Bhavan, New Delhi)

It must be noted that the activities given here are only suggestive. Teachers must be motivated to include innovative and original activities and projects.



6.1 GRADE/CLASS: VI

Chapter Covered	Poem – <i>The Quarrel</i> by Eleanor Farjeon
Name of the book	HONEYSUCKLE, NCERT
Subjects and Art Integrated	Integration of drama / theatre with teaching of English
Objectives	i) To make the students realise the value of relationships. ii) To develop an understanding that petty quarrels should not be taken to the heart. iii) To teach the value of holding no grudges. iv) To help them understand that how a small quarrel or tiff finally becomes a memory to be cherished. v) To arrive at a conclusion that quarrels are a natural part of growing. vi) To believe that quarrels strengthen bond among siblings. vii) To hone students' critical thinking and comprehension skills. viii) To make them understand the benefits of working in teams / groups. ix) To be able to appreciate poetic language and be motivated to write a few lines on their own.
Material Required	i) A media player with speakers ii) Pen, paper and sketch pens iii) Blackboard iv) https://www.youtube.com/watch?v=OlvhurZ5zSM v) https://www.youtube.com/watch?v=Ol6LH8





	<u>Lz9zs</u> vi) Regular classroom set-up (flexible)
Time required	Two periods of 35 minutes each
Ice-Breaker Activity	The teacher would ask the following leading questions to the children: - The students will be asked to share some of their personal experiences on quarrels or arguments amongst family members. What are the causes and reasons that usually lead to such quarrels? - The teacher would ask the students to enact a scene of quarrel either with friends or siblings. - She will also tell the students to draw faces showing various moods and expressions such as happiness, sadness, anxiety, surprise, calmness etc. After she gets a few responses from the students, she summarises them and proceeds to introducing the poem, 'The Quarrel'
Methodology of the Activity	- The poem will be read aloud with proper intonation by the teacher. - She would encourage students to infer and deduce meanings of words or phrases through prompts and contexts. - Thereafter, she'd consolidate students' responses and present it in the best manner possible. - To make the class more lively and interactive, the teacher can show a video on sibling rivalry (link given above/ or any other relevant one) to the class. After the video has been viewed, she asks the following questions to the students: - What do you think are the ways to resolve petty quarrels? - How important is the word 'SORRY' in



	resolving a quarrel? c) Is 'SORRY' the magic word for clearing many misunderstandings? d) Should you carry grudges for long? e) Who resolves conflicts between you and your sibling? f) How many of them feel that parents do justice? v) The teacher explains the importance of human values. vi) The students are told to enact a scene where 'sorry' has been a magic word. vii) The teacher asks the students to summarise the poem in their own words.
Learning Outcomes	Students shall be able to: i) appreciate poetry. ii) develop interests in reading and reciting. iii) recite poems with proper voice modulation and intonation. iv) compose their own poems. v) understand that quarrels and arguments are part and parcel of growing up. vi) realise the worth of having a sibling. vii) learn to resolve conflicts and not hold grudges. viii) learn to work collaboratively. ix) infer and present.
Self-Evaluation	The teacher (at the end of the activity) analyses the response, interest and flow of thoughts and ideas of the students. The ideas and writings are shared with the class.
Follow-up	The teacher provides another link on sibling bond. The students will be asked to view the video and write on the topic, 'SIBLING'
Resources	Text Book : Honeysuckle by NCERT
Links	https://www.youtube.com/watch?v=OlvhurZ5zSM https://www.youtube.com/watch?v=Ol6LH8Lz9zs





Conclusion	The teacher will : i) assess the impact of the activity. ii) make a note of the problems. iii) narrate a couple of instances of her own to add to the interest. iv) summarise asking how enactment added to their learning and enjoyment.
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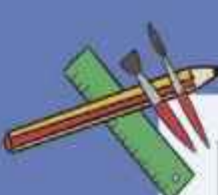
6.2 Grade/Class:VII

Chapter Covered	Poem – <i>Chivvy</i> by Michael Rosen
Name of the book	Book: Honeydew, NCERT
Subject and Art Integrated	English / Theatre and Art (Drawing)
Objectives	a) To create awareness about desirable behaviour. b) To help understand the parents' point of view. c) To inculcate right habits and encourage good conduct. d) To help children be more accepting and less rebellious. e) To gently guide parents regarding positive enforcement. f) To make them realise value of group work. g) To make them understand that parents often need to be tough.
Material Required	i) Media player ii) Speakers iii) Pen and paper iv) Blackboard
Time required	40 minutes
Ice-Breaker Activity	i) The teacher prepares the students for a short activity. She/he asks the students to take a piece of paper and jot down answers to her/his



	questions. The questions in brief that could be asked are : - Do you get annoyed when your parents give you instructions? - Do you like the manner in which it is conveyed to you? - Write down any three things that irritate you when they instruct / correct you. - Write three ways in which, you feel, they could / should correct you. ii) The students will be divided into two groups. They would be asked to think of some other instances (at home/school/other places) where they have shown good conduct. One group may enact the situations at home and the other may do it for school/ other places.
Methodology of the activity	- The teacher will read the poem with proper voice modulation and intonation. - She/he would encourage students' participation and elicit meanings of new structures and phrases. - She/he would ask a few students to read the poem aloud with apt facial expressions. - The teacher then instructs the students to watch a video. The link for the video is https://www.youtube.com/watch?v=axit0q-rtwA Based on the video, the students would be asked : - Do you like the video? - Do you experience similar situation? - Are you scolded for similar reasons? - How does it feel to be punished repeatedly? - Do you feel you are well-mannered? Do you need to improve?






	f. Who is your 'Maya'? What does Maya mean here? Who is she? g. Just like the students in the video were taken to an Institute for Good Manners, do you feel you too need to go somewhere or take someone's guidance? h. As pair work, the teacher asks the students to compose a short poem on "Manners".
Learning Outcomes	Students shall be able to: i) Value what parents and teachers teach. ii) Learn etiquettes and socially acceptable behaviour. iii) Understand that parents are humans and can, at times, contradict themselves. iv) Understand that the world is complex and will have inherent contradictions. v) Learn the art of reciting poems the right way. vi) Value every participant's opinion and idea. vii) Develop confidence and build ability to express. viii) Learn to compose short poems. ix) Realise that their 'Maya' is their conscience. They need to look within themselves and listen to their hearts. x) Know that their 'Institute for Manners are SCHOOL and HOME.
Self-Evaluation	a. The teacher analyses the response, interest and flow of thoughts and ideas of the students. b. She/he interacts with parents to make them realise that punishment is not the only solution, if they are using it as a solution.
Follow-up	i) Students will be told to list down "Manners to be followed at home" and "Manners to be followed at School". ii) They will be asked to draw various facial expressions that they usually observe in different situations; such as anger, happiness,



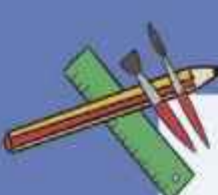


	curiosity, anxiety, fear etc.
Resources	i) Honeydew, NCERT ii) https://www.youtube.com/watch?v=axitOq-rtwA
Conclusion	The teacher will assess the impact of the activity, understand the problems while running it. She would summarise and may also share her childhood experiences.

6.3 Grade/Class: VIII

Chapter Covered	Poem - <i>Macavity: The Mystery Cat</i> by T. S. Eliot
Name of the book	Honeydew, NCERT
Subject and Art Integrated	English / Theatre and Art (Drawing) Teaching of Poetry with the use of theatre/ Hindi tales
Objectives	1. To emphasise correct pronunciation, modulation and intonation. 2. To read and comprehend the poem. 3. To create awareness about desirable behaviour. 4. To inculcate the habit of abiding by the laws and rules. 5. To learn to appreciate poetic language and humour. 6. To develop skills of creativity, imagination and writing self-composed poems. 7. To help the students learn the art of making posters. 8. To make them appreciate fun poetry.
Material Required	i) Blackboard ii) Pen and paper iii) Media player iv) Speaker v) Drawing sheets and sketch pens vi) https://www.youtube.com/watch?v=7LjaTP0T3






	Ew (YouTube)
Time required	Two periods of 35 minutes each.
Ice-Breaker Activity	i) The teacher asks students on how cats are perceived by our society / culture. ii) Initiate a discussion on why most Indians do not have cats as pets. iii) The teacher asks the students, 'Can you think of any movie in which cats have been depicted?' iv) What are the other contexts in which the word 'cat' is used? v) The teacher gives the answers after an interaction - 'cat walk', 'Playing cat and Mouse', 'The Mice are at play when the cat is away', 'Cat on the wall', 'Raining cats and dogs etc. vi) The teacher also chooses a few students and instructs them to make a presentation on 'How cats fight among themselves' (over food, while protecting their young ones etc.) vii) She asks a few others to depict scenes from Walt Disney's famous cartoon, 'Tom and Jerry' / famous Hindi tale of '<i>Two Cats and a Monkey</i>'.
Methodology of Activity	i) The teacher plays the video of the poem. The link of the poem is https://www.youtube.com/watch?v=7LjaTP0T3Ew. ii) The students watch the picturisation of the poem, understand and appreciate the poem. iii) The teacher asks a few students to read the poem aloud. iv) She/he then asks the students to list down the adjectives that describe Macavity. v) The teacher asks students what people usually do when someone goes missing. Students come up with responses such as lodging a complaint with the police, putting up posters at different



	places etc. vi) She/he then brainstorms and asks students to create/ draw a 'MISSING' poster for Macavity. She/he instructs them to use the description given in the book to draw a suitable image of the cat – replete with reward, last seen, identification mark, contact number etc. vii) The teacher shares one such mysterious experience of hers with the students. This gives them an understanding of the activity and encourages them to share their experiences.
Learning Outcomes	i) They learn the skill of reciting poem with good intonation and pronunciation. ii) They also learn that adjectives can be used to make their description more effective and interesting. iii) Students learn to develop the ability to connect different aspects of a poem. iv) Students improve their communication skills. v) Students develop the skill of creating posters.
Self-Evaluation and Follow-up	The teacher evaluates the appropriateness of the topic given and gives feedback on students' work. She/He also takes a feedback from students on the poem. As a follow-up activity, the teacher tells the students to make a list of animals / birds associated with Indian beliefs.
Resources	Honeydew, NCERT https://www.youtube.com/watch?v=7LjaTP0T3Ew Conclusion: The teacher will assess the impact of the poem by asking the students to express their feelings.
Acknowledgements	i) YouTube https://www.youtube.com/watch?v=7LjaTP0T3Ew





6.4 Grade/Class: IX



Chapter Covered	The Fun They Had by Isaac Asimov
Name of the book	Beehive, Class IX, NCERT
Subject and Art Integrated	Fine Arts, Theatre and English
Objectives	i) To create awareness about the education system that existed in the past. ii) To make the students understand and appreciate the benefits of group work, discipline, tolerance, cooperation and mutual respect learnt through the present educational system. iii) To let the students know that the curriculum is tailored to their needs. iv) To develop a healthy competitive spirit amongst the students. An e.g. from the lesson is, 'when the child under performs'. v) To present a positive outlook of the present system of education.
Time Required	3 periods of 40 minutes each
Classroom Arrangement	Flexible
Material Required	Props and placards, blackboard, chalk, smartboard and laptop
Pre-Preparation Activity	The teacher tells the students to speak to their parents and grandparents about the education system in their times. The teacher will ask the students to get an A-4 sized sheet each and colour pencils.
Ice- Breaker Activity	Students are asked to find out from each other how their parents and grandparents studied and the kinds of schools they attended.





	The students will be divided into three groups and each group will be given a theme to sketch – a teaching-learning scene from a Gurukul set-up, a contemporary classroom and a futuristic classroom. The students will be asked to speak about the characteristics of each set-up and its value points.
Introduction	The teacher interacts with the students on various systems of educational practices that have been followed. The teacher then discusses about the ways in which education was imparted in his/her grandparents' times when technology was not so easily available in schools and colleges. She/He traces the journey to future and asks them to speculate about Schools of the Future.
Methodology	• The students will read the text in class.
Discussion on the Text	a) This will be done by way of some questions put to the class: i. The teacher will ask the students why Tommy and Margie are astonished to see a book and why are the pages yellow and crinkly? ii. Why does Margie not like Geography and why is the County Inspector called by her mother? iii. The teacher would initiate a discussion based on the text about, 'which is easier studying on the Computer or from the Book?' iv. Based on the ending, the students will be asked whether Margie wants to attend a school just like the one her grandfather attended as a young boy? b) There is an exchange of information on the different systems of Education and a comparison of the systems will be made. c) Thereafter, the teacher divides the class into three groups. Each group is allotted one topic to present as a short skit.






	• Group I would work on 'Education system during the time of their grandparents'. • Group II would work on 'Present Education System.' • Group III would work on 'Futuristic Learning-Schools of Future'. After the three presentations, each group would be asked to give comments and present their views on the three systems of education.
Learning Outcomes	i. Students learn and understand the system of education in the past. ii. They learn to appreciate the benefits of collaborative work. iii. They realise the advantages of discipline and a structured curriculum. iv. They understand the importance of a teacher as a mentor. v. They will learn to evaluate the three systems and analyse their pros and cons. vi. They will understand the desirable values learnt such as sharing, caring, patience and friendship along with learning.
Self-Evaluation and Follow-Up	• The teacher will assess the success of the activity undertaken through class feedback. • The teacher would analyse the changes that are needed in the system and summarise. • The teacher would also incorporate some changes on the basis of students' feedback.
Follow-up Activity	• The students will be asked to write an article on "How they would like to improve the present Education System?" • A debate will be organised on the topic: The Present System of Education is the best. • Students will be asked to make a Poster depicting futuristic schools/Schools of Future.
Resources	Text book – Beehive, Class IX, NCERT



Chapter - 7

Arts- Integrated Activities: Exemplars

SOCIAL SCIENCE

Grades VI, VII, VIII, IX





It must be noted that the activities given here are only suggestive. Teachers must be motivated for having innovative and original activities and projects.

7.1 GRADE/CLASS: VI

Topic	OUR PAST – I
Chapter Covered	ON THE TRAIL OF THE EARLIEST PEOPLE
Name of the book	NCERT Textbook in History for Class –VI
Subject and Art Integrated	Role play, Poster- making, Story-Telling & Social Science. – Early Humans
Objectives	Students will be able to: - Understand how they evolved. - Demonstrate knowledge of early human kind from the Paleolithic Era to the Agricultural Revolution. - Know and identify the different discoveries made by the early men. - Appreciate, respect and conserve ancestral inheritance. - Learn new vocabularies in this lesson like, Paleolithic Era, Neolithic Era, Agricultural Revolution, Migrate, Homo sapien, Nomadic, Domestic etc. - Understand that curriculum helps to know our past and shape our future
Material Required	Blackboard, Chalks and Duster, Pen and Paper, Display Board, Board Pins, Smart Boards, Textbook, Images of early humans and their discoveries.
Time Required	- Story telling- 40 mins (1 Period) - Visit to the National Museum of Natural History- 1 day





	● Pictography- 40 mins (1 period)
Ice Breaker Activity	Activity- Pictography (resembling cave painting) Execution of Activity – Students will be asked to come up to the black-board and illustrate the meaning of their name by drawing it.
Introduction	In the class, the teacher will discuss about the Early Mankind where special emphasis will be given on how they evolved and how discoveries made life easier.
Methodology	● Teacher will explain the entire chapter through story-telling process in the class. ● The class will be divided into five groups. ● Each group will be given a topic, like- Food gatherers, Stone Age, Discoveries, Domestication of animals and Archaeological sources. ● The groups will be given time to discuss and make notes on their respective topics. ● They will be asked to make posters to represent their topics. ● The students may also enact their topics. ● Worksheet will be provided to the class where they have to write whatever terminologies they came across with meaning.
Learning Outcomes	● Students will understand that how early humans were initially food-gatherers and eventually became food-producers. ● Their communicative, collaborative, critical thinking and leadership skills shall be enhanced. ● They will learn about the lifestyle of early and modern humans. ● They will learn about different cave-paintings and their significance in the lives of early humans.
Self-Evaluation	1) The success of the activity will be assessed through class feedback. 2) After the student's feedback, necessary modifications will be made.






	3) The teacher will list down the challenges that arose during the conduct of the activity
Follow-up Activity	The students will be asked to:- • Construct a pictorial-timeline of human evolution. • Collect pictures of cave paintings and describe them in writing. • Visit National Museum of Natural History (FICCI Building) situated at Barakhamba Road, New Delhi/ any museum nearby
Resources	NCERT Textbook in History for Class –VI

7.2 GRADE/CLASS:VII

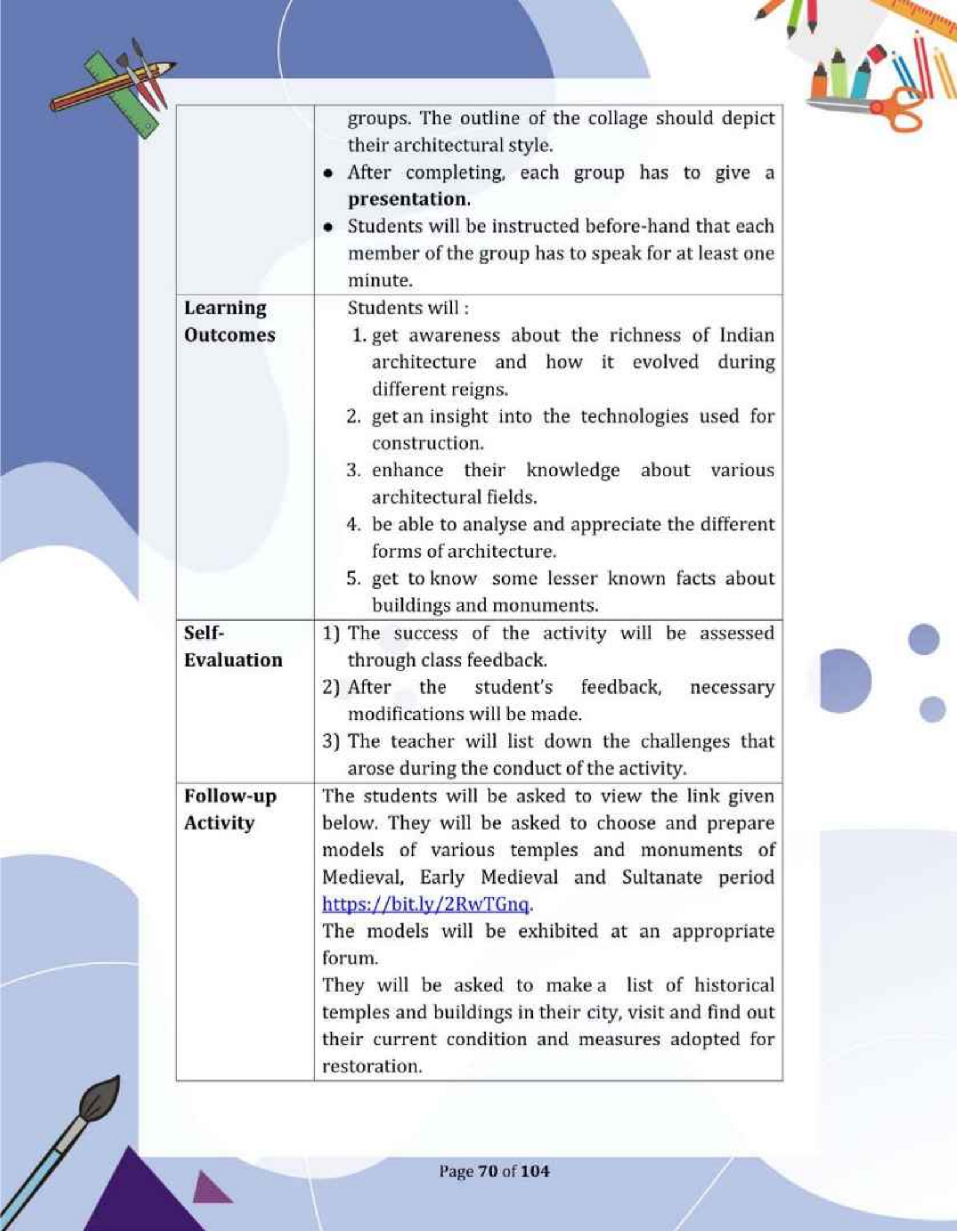
Topic	OUR PASTS PART – II
Chapter Covered	RULERS AND BUILDINGS
Name of the book	NCERT Textbook in History for Class –VII
Subject and Art Integrated	Craft and Social Science – Art & Architecture
Objectives	- To create awareness about the importance of historical temples, buildings & monuments as they are a part of our cultural heritage. - To understand the Art and Architecture of Medieval and Early Medieval Period. - To let the students know and identify the different art forms and patrons of various reigns. - To help them appreciate, respect and conserve our precious and priceless inheritance. - To recognize the style of architecture of temples, buildings and monuments. - To make students understand that curriculum helps to know our past and shape our future.
Material	Blackboard, Chalks and Duster, Pen and





Required	Paper, Display Board, Board Pins, Enlarged images of temples, monuments and buildings, Smart Board, Bowl and Sketchpens. (A list of things required for preparation of model will be communicated).
Time Required	● Introduction- 40 mins (1 Period) ● Preparation- 40 mins (1 period) ● Presentation- 40 mins (1 period)
Ice Breaker Activity	Activity- Identifying Monuments. Execution of Activity – Students would be asked to pick the chits which will have name of monuments. Thereafter, one by one they will come forward, enact and provide clues. The students sitting as audience are required to identify the monument. For instance, 'I am made of red sandstone and stand as tall as five storeyed building. Who am I?'
Introduction	The teacher will show the images, discuss about the various forms of architecture, material used for construction etc. and changes that took place with time.
Methodology	● The class will be divided into four groups ● This will be a group activity. ● Each group will have 10-12 students. ● Each group will represent one architectural style, like, monuments of Sultanate period, Mughal period, Pre-Medieval period and Post-Medieval Period. ● Students will be asked to collect the pictures of monuments, temples, buildings etc. of that particular architectural style. ● They will be given time period of 2 days. ● Each child has to collect at least five pictures. ● After two days, students will be given a period to make a collage of the collected pictures. ● They will be asked to make a collage in their





	groups. The outline of the collage should depict their architectural style. • After completing, each group has to give a presentation. • Students will be instructed before-hand that each member of the group has to speak for at least one minute.
Learning Outcomes	Students will : 1. get awareness about the richness of Indian architecture and how it evolved during different reigns. 2. get an insight into the technologies used for construction. 3. enhance their knowledge about various architectural fields. 4. be able to analyse and appreciate the different forms of architecture. 5. get to know some lesser known facts about buildings and monuments.
Self-Evaluation	1) The success of the activity will be assessed through class feedback. 2) After the student's feedback, necessary modifications will be made. 3) The teacher will list down the challenges that arose during the conduct of the activity.
Follow-up Activity	The students will be asked to view the link given below. They will be asked to choose and prepare models of various temples and monuments of Medieval, Early Medieval and Sultanate period https://bit.ly/2RwTGnq. The models will be exhibited at an appropriate forum. They will be asked to make a list of historical temples and buildings in their city, visit and find out their current condition and measures adopted for restoration.



Resources	NCERT Textbook in History for Class –VII
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7.3 GRADE/CLASS: VIII

Topic	OUR PASTS – III, PART –II
Chapter Covered	THE MAKING OF THE NATIONAL MOVEMENT: 1870-1947
Name of the book	NCERT Textbook in History for class VIII
Subject and Art Integrated	Theatre and Social Science(Dandi March)
Objectives	Students will be able to: - Understand the growing need for <i>Purna Swaraj</i> (complete independence) at that period. - Analyze historical event of 1930, Salt March led by Mahatma Gandhi . - Showcase an act of non-violent civil-disobedience in colonial India. - Collect information about the duration of Dandi March which lasted for 24 days from 12th of March, 1930 to 6th of April, 1930. - Explain that it was a direct action-campaign of tax resistance and non-violent protest against the British salt monopoly. - Know that the Dandi March was a collective beginning of a mass resistance movement against the British tyranny. - Know about the sacrifices of our great freedom fighters because of whom we achieved independence
Suggestive Material Required	Handloom sarees, kurtas and dhotis, Indian flag, placards, pen, paper, chalk, blackboard, wooden stick, salt, analysis work-sheets.
Time Required	Homework- will ask students to watch the movie- 'Gandhi' by Richard Attenborough






	• Pre-preparation- 40 mins (1 period) • Theatre - 2 days time • Presentation of Act- 40 mins (1 period)
Ice Breaker Activity	"Identify" :- Teacher will loudly call out various slogans like "Karo Ya Maro", "Vande Mataram" etc. and ask students who coined it.
Introduction	Teacher will initiate a group discussion/talk on the movie- Gandhi, where a special emphasis will be laid on Dandi March.
Methodology	Students will be given a gist of the iconic Dandi March, led by Mahatma Gandhi. • The class will be divided in two groups. • They will be given instructions to write and enact the part of Civil Disobedience- Dandi March in the class. • Few guidelines will be given by the teacher like, Lahore Session of 1929, 11 demands by Gandhiji, British monopoly on salt taxation, the Story of <i>My Experiments with Truth</i> by Mahatma Gandhi. • Quotes like "A pinch of salt that shook an empire" will be given to the students.
Learning Outcomes	• Students will learn and understand how non-violently a huge power like British rule was shaken. • They will also learn about the bravery of our freedom fighters. • They will learn the values of patriotism and fraternity. • Students will understand the role played by Gandhiji in the freedom struggle.
Self-Evaluation	• The success of the activity will be assessed through class feedback. • After the student's feedback, necessary modification will be made. • The teacher will list down the challenges that arose during the conduct of the activity.



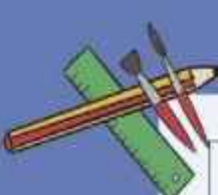


Follow-up Activity	The students will be asked to:- ● Enlist the causes and result of Civil Disobedience. ● Write a short note explaining the stages of Dandi March. ● They will be shown the statue of Dandi March situated at Copernicus Marg, Delhi.
Resources	NCERT Text book in History for Class- VIII

7.4 GRADE/CLASS:IX

Subject	SOCIAL SCIENCE – POLITICAL SCIENCE
Chapter Covered	ELECTORAL POLITICS
Name of the book	NCERT Text book, Democratic Politics – 1, Class IX
Subject and Art Integrated	THEATRE & SOCIAL SCIENCE - MOCK ELECTION
Objectives	- To create awareness about the importance of Elections in a Democracy - To understand the process or stages of election. - To let the students know the ideals behind election. - To develop a healthy competitive spirit amongst the students e.g. – when students are forming different parties / groups and campaigning for it - To explain how elections enhance the dignity of people. - To understand the constitutional provision for the election - To make students understand that curriculum helps to make them a better citizen
Material Required	Boxes as Ballot boxes, Ballot paper, Placards, Students I-card will be treated as voter ID, Students list will be treated as Voters, Pamphlets, Stamp, Stamp Pad, Table, Card Board to cover the election






	area, Permanent markers as Voting ink, Chalk, Smart Board .
Time Required	Pre – Preparation activity – 40 min – 1 Period Forming groups, choosing candidates, writing a manifesto, campaigning etc. four days Election - 40 min – 1 Period Result - 40 min – 1 Period
Introduction	Gradually the topic of electoral politics will be introduced. The teacher will give the example of a chaotic class and how the process of election can create order out of chaos. Students will be made to understand the importance of election.
Methodology	● Students will be given a gist of the election system. ● They will be told how to conduct a Mock Election. ● They will prepare to do role plays in The Mock Election. ● They will be asked to form four groups / parties. Each group must elect a member as party leader. ● Then they will chalk down and draw a manifesto and a campaigning strategy. ● One student will be chosen as an Election Commissioner. Commissioner has to give dates for filing a nomination, Election, Counting of votes & Result. ● Each group after filing nomination will campaign for their candidate in the school premises. ● On the date of election, teachers will take charge of polling booth. Proper voting counters will be set up with secret ballot box and ballot papers. ● Next step of counting votes will be in the presence of the party representatives. ● Finally, the result will be declared.
Learning Outcomes	Students will be able to: 1) Learn the process of election in detail. 2) Get Hands on experience and it will help them





	understand the details of the system. 3) Enhance their communication skills, ability to persuade, collaborate and develop team work and leadership skills. 4) Learn to analyse and evaluate the different manifestoes and take an informed decision. 5) Understand the role of a citizen in election / democracy. 6) Realize how election helps in choosing their leader 7) Realize how election can enhance the dignity of a citizen.
Follow-up Activity	The students will be asked to list down: • The stages of election process sequentially. • The legal declaration that is required for the candidate to file a nomination. • Do's and Dont's declared by the EC for the political parties or candidates contesting election
Resources	NCERT Text book, Democratic Politics – 1 , Class IX





Chapter - 8

Arts- Integrated Activities: Exemplars

MATHEMATICS

GRADES: VI,VII,VIII,IX

It must be noted that the activities given here are only suggestive. Teachers must be motivated for having innovative and original activities and projects.

8.1 GRADE/CLASS: VI

Chapter Covered	Circles
Subject and Art Integrated	Mandala Painting and Circles (Maths)
Objectives	Students shall be able to: - Review elements and basic vocabulary of Geometry especially circles. - Apply geometry skills to increase understanding of polygons. - Learn about the history and cultural background of Mandalas.
Material Required	Paper, Geometry box, Colour pencils
Methodology of Activity	- The teacher will take students to an open space and ask them to assemble in co-centric circles. - The teacher will introduce and explain about Mandala. Mandala is a design within a circle that symbolises the universe. - Students will explore the Mathematics behind Mandalas, including but not limited to shapes and symmetry. - After examining mandalas that are both natural and man-made, students will create their own



	mandalas using mathematical concepts and skills. 5. They will then analyze other students' creative work for style and message.
Learning Outcomes	1. Combine their knowledge of polygons and understanding of mandalas to design their own mandalas 2. Correctly incorporate polygons, symmetry, and color scheme in the design of their mandalas
Self-Evaluation and Follow-up	1. Self - assessment 2. Peer assessment
Resources	1. https://www.mathsisfun.com/activity/mandala.html 2. http://www.discoveringthebeautyofmathandart.com/mandalas.html

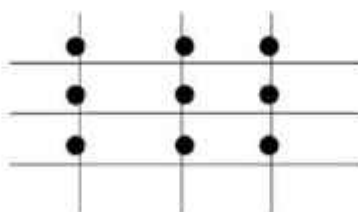
8.2 GRADE/CLASS – VI

Topic	Algebra
Subjects and Art Integrated	Maths + Arts + Entrepreneurship Visual Arts (Creating Patterns)
Objective	Students shall be able to: i) Understand the concept of constants and variables in an algebraic expression. ii) Create algebraic rules for given patterns iii) Create patterns using the rules to make paper merchandise (industry products like wallpaper, gift paper etc.)
Material Required	Cartridge sheet, fevicol / glue, poster colours
Methodology	- Teacher will ask the students to observe and find out the different geometrical patterns seen around them (on the wallpaper, gift papers etc.).





- She/He will initiate a discussion and brainstorm with the students on how these patterns are created.
- Students will explore the mathematical concepts of algebra used to create these patterns.
- Students will create a symmetrical pattern following the steps mentioned below:-
 - Take a A3 size cartridge sheet.
 - **Draw** a (1inch x 1inch) grid using pencil.
 - **Create** a mixture of water and fevicol in equal proportion and apply on the sheet using a paint brush.
 - **Drop colour** droplets on the intersection of the grid lines to create a pattern of different coloured shapes.
 - Let it dry completely to come up with the final result.



Observation	Students will be asked to make the following observations: 1. No. of colour drops used to create the pattern. 2. No. of geometrical shapes used to form the pattern. 3. Varieties of colour shades that can be observed in the pattern created.
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	4. Devising a rule for the pattern so formed.
Learning Outcomes	The students shall be able to: 1. Create wall papers / gift using colourful patterns. 2. Understand the concept of designing patterns using algebraic rules. 3. Attain knowledge about different colour shades. 4. Acquire a skill to create industry products (wallpaper / gift paper) using mathematical patterns.
Self-Evaluation & Follow up	Self-Evaluation can be done on the basis of: 1. Neatness of the created pattern. 2. Colours utilized for creating the pattern. 3. Devising the correct rule from the pattern created. 4. Completing the activity within the given time.
Follow Up	1. Create more geometrical pattern 2. Building upon entrepreneur skills to sell the products created. 3. Utilize the money generated to fund the education of some underprivileged children in the neighbourhood.

8.3 GRADE/CLASS – VII

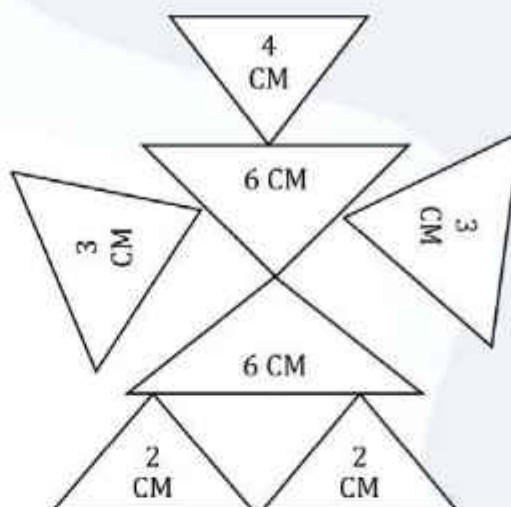
Topic	Congruence of Triangle
Subject and Art Integrated	Maths + History (Social Science) + Warli Art
Objective	Students shall be able to: • Understand the concept of congruence. • Explore how congruent triangles can be used to create art form. • Connect Warli Art to the concept of congruence. • Create Warli Art using easy to understand technique. • Develop the skill of Interior Decoration.



Material Required	Thin cardboard, Scissors, Scale, Fevicol.
Class Activity	1. Teacher will initiate a discussion on the various mathematical shapes. 2. She/He will extend the discussion to help the students identify familiar triangular shaped objects around them. (e.g. samosa, traffic sign boards, etc.) 3. Students will ponder upon techniques of creating art piece/ human/ animal figures using triangles. They will also explore the existence of an art form based on triangles. 4. Warli art will be introduced to the students. 5. Students will create Warli art using the instructions given below: a. Each student will cut 6 equilateral triangles using the thin cardboard sheet. The triangles will have sides measuring 1 to 6 inches. b. The activity will be done in pairs. Partners will try to create human / animal figures using the triangles they have made. The teacher will ensure that figures are created using triangles of the same size. c. The figures created by the pairs will be combined to create a composition of Warli Art.
	
	6. Teacher will then reiterate the concept of



congruence of triangles giving examples from the created compositions.



Project

1. Once the above-mentioned activity has been completed by all sections of Class VII, they will all combine the compositions created to decorate / enhance an allotted area of the school (wall, board, telephone stand, photoframe, trophy stand).
2. This project can be taken up for a period of 1 month to come up with the design. 2 student representatives from each class can initially interact to design the collage to be created.
3. All the compositions will be merged in the pre-decided format to create a design thereby culminating the project.



	
Learning Outcomes	- Understand the concept of congruence of triangles. - Appreciate Warli Art. - Apply the knowledge gained to create wall murals using Warli Art form. - Explore Interior Designing as a career option.
Self-Evaluation & Follow up	Self-Evaluation can be done on the basis of: - Neatness of the created human/ animal figures. - Concept of congruence applied to create the art form. - Completing the project in the stipulated period of time.

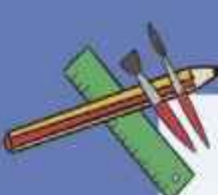
8.4 GRADE/CLASS – VIII

Topic	Surface Area and Volumes
Subject and Arts Integrated	Maths + Dance + Arts + Environmental Awareness+ Performing Art and Visual Art
Objective	Students shall be able to: - Use dance choreography to create 3D shapes. - Understand the concept of surface areas & volumes. - Calculate surface area / volumes of 3D shapes



	(cylinder, cone, cube, cuboid) - Apply the knowledge gained by integrating it with art to create eco-friendly dustbins to keep the classroom clean. - Create other merchandise using 3D shapes.
Material Required	- A piece of music for dance performance. - Different 3D shapes collected from waste material like foil paper rolls, thread rolls, shuttle case, discarded birthday caps etc. - Fevicol - Decoration material
Methodology	- Recap of 3D shapes using dance choreography.  - Students will create shapes on a given piece of music in a stipulated period of time. Once the shape is created the students will identify its faces, vertices and edges. - They will also be introduced to the concept of surface area and volume with the help of the same. - Now, on another piece of music, different groups with different shapes will come together to form combined 3D figures. - Formulas will be introduced and ques / answers will be discussed using real life situations.






Project	- Students will gather 3D shapes from waste material to create an eco-friendly dustbin for the school / floor. - The class will brainstorm to finalize a design for the dustbin. They will also then decide the amount of material they will require for the same. - Students will creatively decorate each three-dimensional shape collected. This can be done using rope, pencil shavings, pista peels, peels of peanuts etc. - The decorated shapes will be combined together to create the dustbin. - The prepared dustbin can be varnished / lacquered for long term usage.
Learning Outcome	- Understand and apply the concept of 3D shapes, volumes and surface area. - Enhance creativity and develop sense of belongingness. - Maintaining cleanliness by eco-friendly solutions.
Self-Evaluation	- Strength and durability of the dustbin created. - Creativity and design of the dustbin. - Area covered by the dustbin and its suitability as per the classroom requirement. - Application of the concept learned.
Follow Up	Eco-friendly material for storage can be created using these techniques.

8.6 GRADE/CLASS:IX

Tessellation



(Courtesy: Kendriya Vidyalaya, AFS Tughlakabad, new Delhi – 80)

Subject	Mathematics
Chapter Covered	Triangles (Leading to Quadrilaterals and Hexagons)
Subject and Art Integrated	Mathematics and Tessellation
Objective	Students shall be able to: ● Identify tessellations in the environment. ● Explain the theory and mathematics that make tessellations possible ● Create original tessellations.
Material Required	Paper, Geometry Box, Scissors and Colouring materials
Methodology of Activity	TESSELLATION -Meaning: An arrangement of shapes closely fitted together, especially of polygons in a repeated pattern without any gaps or overlapping. 1. Start with equilateral triangles and its properties. Discuss what makes Tessellation possible for Equilateral triangles. 2. Discuss other shapes , regularity of shapes and which shapes are conducive for Tessellation and why.






	3. Show them visuals of various Tessellated patterns and brainstorm as to why they can be arranged so. 4. Encourage them to develop their own Tessellation patterns and explain the underlying mathematical concepts.
Learning Outcome	Students shall be able to: 1. Recognition of various regular and irregular shapes around us. 2. Understanding and explaining the mathematical concepts involved in tessellation . 3. Which geometrical shapes can always be used for tessellation. 4. How other shapes may be used in combination with different shapes to create new designs.
Self-Evaluation and Follow-up	1. Self-assessment 2. Peer evaluation
Resources	1. https://www.mathsisfun.com/geometry/tessellation.html 2. https://youtu.be/_Lg19NvW_sl 3. https://youtu.be/5qrQTXEBDZo

Chapter - 9

Arts- Integrated Activities: Exemplars

SCIENCE

Grade IX



[Courtesy, Md. Anirul Islam, Artist, National Bal Bhavan ,New Delhi]



It must be noted that the activities given here are only suggestive. Teachers must be motivated for having innovative and original activities and projects.

9.1 GRADE/CLASS: IX

Subject	Physics
Chapter Covered	Impulsive and Non-Impulsive Forces
Subject and Art Integrated	Role Play and Physics
Objectives	Students shall be able to: - Differentiate between Impulsive and Non-Impulsive Forces - Understand the use of these forces in our day-to-day life.
Material Required	A Chair, A Table, Tennis Ball, Football, a nail (keel), A hammer or brick
Methodology of Activity	- Choose 5 -6 children from the class and ask them to first read the theory of Impulsive and non-Impulsive force from NCERT book. - Let them teach (explain it) to the whole class one by one. - The teacher will guide the students. - Let the students engage themselves in following activities for 15-20 seconds approx. together. - Hammering of nail in the Table. - Kicking of football and running behind it. - Bouncing of Tennis ball again and again - Dragging of Chair and Table on the surface - Lifting of Chair and Table up and shifting from one place to another - Now one child or the Teacher In-charge enters into the scene and all the children dramatically freeze instantly. - The child / Teacher I/C now asks one by one as to what they have been engaged in.



	7. Students shall explain to the class keeping in mind whether the force involved is Impulsive or Non-Impulsive ones.
Learning Outcome	i) Students shall be able to differentiate between impulsive and non-impulsive nature of forces. ii) They shall be able to understand the significance of these forces in their life. iii) They will start enjoying more next time whenever they use these forces in performing their day-to-day work.
Self-Evaluation and Follow-up	a. Children and adults are normally confused between impulsive and non-impulsive nature of forces. They often use them but do not discriminate them on the basis of their nature. b. By this activity not only they understand them well, but they also start visualizing source of the work which they perform only by using impulsive forces and understand that in no way they can do the same work with same ease using non-impulsive forces. c. Students will get motivated towards the subject and realize how practical this subject called 'Physics' is which in turn reduces phobia related to the subject.
Resources	NCERT, Material from day-to-day life, previous knowledge etc.





Chapter - 10



Arts- Integrated Projects: Exemplars

Grades III to V, VII, X

It must be noted that the projects given here are only suggestive. Teachers must be motivated for having innovative and original activities and projects.

10.1 GRADE: III to V

Chapter Covered	How we express ourselves
Subject and Art Integrated	English, ICT, Math, Dance, Music, Art, Sculpture
Objectives	The students will be able to: i) Utilize Visual Arts and Performing Arts to differentiate the cultural and climatic activities of different countries and compare with India. ii) Utilize the various forms of Art (Role play, Pantomimes, Street Play etc.) to understand and differentiate between various cultural activities of the world and compare the same with that of India. iii) Use of various mediums of art to sensitize society for certain common issues like Swacchhta Abhiyan, Beti Bachao Beti Padhao etc.
Material Required	Musical instruments, Chart paper, Audio Visual Aids, ICT Resources and external resources.
Methodology of Activity	Activity 1 ● Pass the ball - The students will stand in a circle and the ball will be passed by the teacher randomly to any student and a question will be asked. ● The student will share his/her prior





	knowledge according to his understanding. ● Cover Puzzle – Images of musical instruments, famous musicians, dancers, actors will be covered with pieces of cards. The students will try to guess the identity of an image as it is slowly revealed. ● Sculpture/ art (Clay Modeling)- The students will be able to make musical instruments of their choice through sculpture or art. Activity 2 ● The students are divided into groups to prepare a scrapbook/ 2D or 3D models/ PPT on different dance forms of India and other countries. Activity 3 ● Talk Show- Students will conduct a talk show in pairs wherein one will take the role of a celebrity and the other will be the interviewer. The students will be allowed to choose their favourite celebrity. Activity 4 ● Categorizing grid - The students will be asked to classify different dance forms on the basis of folk, classical, western dances. They will discuss about the activity in class under the guidance of the facilitator. They will bring required information and pictures or drawings from home and make collages (Visual Art) to represent the group work in the form of categorized grid.
Learning Outcome	Performing Arts play an integral role in connecting communities.
Self-	● Feedback





Evaluation and Follow-up	● Reflection ● Blob tree
Resources	● Digital Links ● Sculpture/ art room ● ICT tool (skype session)

10.2 GRADE/CLASS: VII

Subject and Art Integrated	Theatre, Dance, Music, Art, Hindi, History
Objectives	The students will be able to: 1. utilize Visual and Performing Arts to understand the history of Maratha Warrior, SHIVAJI, and express it in their own manner. 2. perform different art forms like role play, music, dancing and arts. 3. be aware about the Indian culture. 4. develop their aesthetic sense and will keep them mentally and physically fit.
Material Required (available in school)	Stage, Costumes, Props, Music Instrument, Music system, Dance room, Stationery Items, Colors, Plywood, Carpenter equipment.
Methodology of Activity	<u>Activity 1 (Theatre):</u> Scripting- i. Students shall be divided into two groups. ii. One group will be asked to collect information on Shivaji and the other on the Maratha culture. iii. The students will share their prior knowledge according to their understanding. iv. They shall prepare the script under the guidance of the teacher. The script will cover all important points pertaining to Shivaji and



	Marathas. Performance-The students will perform different characters which are there in the script. While playing the role, they will work on the body language and the dialect. <u>Activity 2 (Arts):</u> Stage and Prop making- Students will create various props to enhance the overall performance on the stage. They will learn about the art and culture of that specific era. The stage setup will be done accordingly to give the ambience of that time. Students' creativity will be enhanced as they will learn how to create the designs and artefacts of that age. <u>Activity 3 (Music):</u> Students will look for an Indian song related to the theme and sing it. <u>Activity 4 (Dance):</u> Students will be performing 4-5 contemporary dance forms related to the situation.
Learning Outcome	• They will learn to create patterns of dance forms related to the subject taken. • They will understand the rhythm of the song and sing it. • They will develop aesthetically while working on costumes, music and artifacts. • They will develop knowledge about the Indian History. • Their creativity will be enhanced. • Coordination and team work will be improved.
Self-	Work in progress of students will be closely






Evaluation and Follow-up	observed by the teachers and adequate follow up measures will be taken. Students will themselves reflect upon their performance and will pen down their areas of improvement and how they would work towards them.
Resources	• Related videos on YOUTUBE • Music related to the dance form • Assignments related to costumes on internet

10.3 GRADE - X

Subject and Art Integrated	Maths, English, Social Science, Physics, Theatre
Objectives	To calculate Electricity Bill of 3 of the neighbours and compare and analyze the electricity consumption by 3 neighbours with your own house E-Bill.
Procedure	- Choose a month for calculation of E-Bill. - Find out the difference in the meter readings at the beginning and at the end of the chosen month. - Calculate the bills of 3 neighbours along with your own house. (Maths / Physics) - Talk to the neighbours about different Electrical and Electronic gadgets they are using every month (on an average) : English - Make a Bar Graph of consumption in that month vs individual house. (Maths) - Investigate the reason behind high consumption of Electricity in a house with respect to others. - Suggest the future remedy (Social Science) - Solar Cells (Panel) can be suggested to reduce the consumption of Electricity and also to support the usage of renewable sources of energy. - The students can present a skit on Saving Electricity.

10.4 GRADE - X



Aim	To show the presence and usage of Fractal Geometry around us. What is a fractal? Fractals are beautiful geometric shapes which are self similar in nature. That means, if you take a small portion of the shape, it will look the same as the original shape in its entirety. How can fractals be related to Mathematics? Fractals are very important in mathematical visualization as the concepts of algebra and complex numbers are used. Fractal Geometry is also a field of Mathematics, mainly developed by Benoit Mandelbrot, a French mathematician.
Procedure	Procedure: 1. Show pictures of simple fractals in geometry. Three fractal images are displayed. The top left is a Sierpinski triangle, a large triangle composed of smaller triangles. The top right is a fractal circle, a circle composed of smaller circles. The bottom is a fractal star, a five-pointed star composed of smaller stars. 1. Explain how each figure breaks up to create the



same pattern infinitely many times.



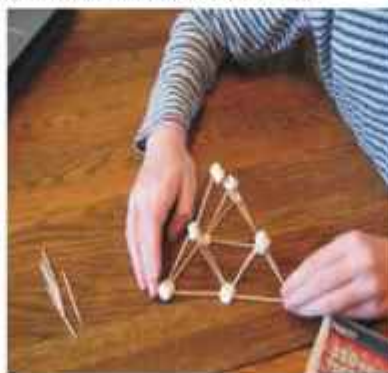
The Sierpinski gasket—a simple fractal produced by breaking up a triangle into successively smaller ones

- 1. Discuss with students the mathematical concepts behind the same.**
- 2. Ask the students to create a simple geometric fractal.**

a. Material Required:

- i. Toothpicks (500 for class of 16 to 20 students)
- ii. Small Clay balls
- iii. Protractor

b. The basic fractal shape to be created from the material is a tetrahedron.



c. The students can then combine each of the building blocks (tetrahedrons) to form a fractal.



- d. The fractals made by each class can then be combined together to form a bigger structure.
1. Discuss where they are found around us. Let the students give examples from nature, art, architecture, human body and other things found in the environment.

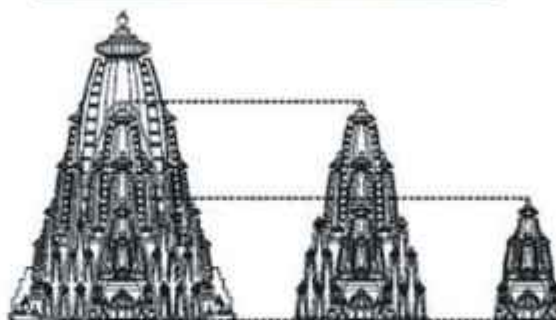


Fractals in Nature



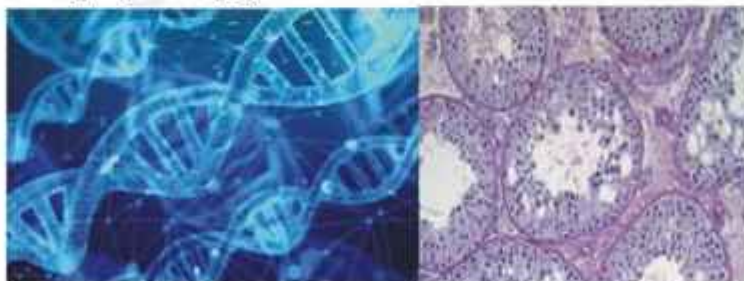


Fractals in Art



Fractals in Architecture

1. The teacher then builds upon the concepts by showing videos/pictures of various fractals in nature and then linking it to the mutation of cells in human beings. (Biology).



2. The teacher then tells the students to draw cell structures and understand the concept of fractals behind it. (Biology)



10.5 GRADE: XI

Subject	BUSINESS STUDIES
Chapter Covered	International Business
Subject and Art Integrated	Economics, Statistics, Accountancy, Geography, Political Science, Psychology, Sports, English, Mathematics, Role Play
Time Required for the Project	Three Months
Objectives	The students will be able to: i) Understand International business and trade activities. ii) Have updated knowledge of international business skills iii) Understand international trading procedures/laws iv) Compare and analyse the last five years trend of trade between India and the country selected for the project by using various quantitative and qualitative indicators. v) Learn about challenges and benefits of trade relations between India and the country selected for the project. vi) Relate to topic/subject to real life situation. vii) Develop knowledge of geographical terrain of both countries and find areas of comparative advantage. viii) Understand Import-Export Procedures. ix) Acquire knowledge about how free trade can benefit both the countries.
Time Required for the Project	Three Months Pre-Preparation- 1 Month (Summer Vacation) The teacher will: 1. give a brief to students on India's trade relations with the countries given in the table 2 at page number 306 of the NCERT textbook for class XI, Business Studies.(Table also given as a reference in this exemplar.) 2. ask the students to select a country from the said table for this project. 3. ask students to research on the trade relation with the country selected by them covering the following points:



**Methodology
of Activity**

- i) Historical background of India's trade relations with the country selected by the students for their project.
- ii) Current scenario, trends, composition of trade.
- iii) Comparative advantages for both the countries.
- iv) Impact of this trade relation on economic growth of India.
- v) Future of this trade relation.

ACTIVITY NO.1

(Time Required – 1 week)

1. Research work done in groups during summer vacations to be presented in class.
2. The teacher to discuss, consolidate and summarise.
3. **ROLE PLAY (Time Required – 2 weeks)**

- The teacher divides the class into four groups. Each group comprises four students – namely (Stall owner, Translator, 2 Staff members). Each group represents an Indian company selling sports goods at their respective stalls.
- Another group comprising three students representing foreigners as importers, one translator, one staff.
- The group representing foreigner as importers visits each stall one by one and puts up queries relating to the product i.e. sports goods through his translator and tries to negotiate.
- Both the parties display the best of their negotiating skills.
- Finally, the deal is struck between one of the stall owner and the importers.
- The teacher asks the student audience about the USP of the firm which clinched the deal and the weak points of other teams.

Subjects Integrated:

- i) Role play(Theatre)
 - ii) Geography (While finalizing trade route)
 - iii) Economics (While deciding forward trading)
- 



	iv) Psychology (To read mind/Psychology of the other negotiator) Life Skills covered: i) Persuasiveness, ii] Marketing skills iii]Presentation skills,iv]Collaborative work, v]Problem solving skills
<u>ACTIVITY NO. 2</u>	(Time required - 2 weeks) PowerPoint Presentation/Basic Photoshop/Corel Design To be presented in groups covering the following details: i) Historical background of India's trade relations with the country selected by the students for their project ii) Trace history of the trade, comparative advantage, and current status. iii) Trade barriers / problems. iv) Major sectors of Export and Import (to and from). v) Trade initiatives taken to enhance trade by both sides. vi) Future initiatives to improve bilateral trade.
<u>ACTIVITY NO. 3</u>	(Time required -1 week) A PPT to be shown to students based on Export-Import procedure.
<u>ACTIVITY NO. 4</u>	(Time required - 1 week) Quiz based on trade relations - Comprising 3 rounds ROUND 1 SAMPLE QUESTIONS: 1. From which country does India have maximum imports? 2. To which country does India do maximum exports? 3. Which good was exported maximum during 2017-18? ROUND 2 State the full form of following abbreviations: 1) DGFT 2) ECGC 3) FOB



	ROUND 3 Identify the following documents: - Registration required for an exporter to avail export benefits. - Official documents issued by airline for accepting goods on board. - The document which is issued to inform the loading of the cargo on the ship. - The certificate that specifies the country in which the goods to be exported were manufactured. Subjects Integrated: - Geography
ACTIVITY NO.5	(Time required – 1 week) Friendly Football Match The class to be divided into two teams. Each team comprising maximum of 11 players + 3 substitutes.
Subject Covered	Sports (Physical Education)
Learning Outcome	The students will: - Learn about import-export procedure. - Explore emerging trade opportunities with the country selected. - Understand the importance of learning foreign language. - Learn various life skills through activities - Learn to improve communication and presentation skills - Understand that bilateral trade will benefit all countries. - Learn to develop negotiation skills. - Learn to work as a team and coordinate with each other. - Enhance their general knowledge
Self-Evaluation	The teacher through class feedback incorporates relevant changes in the module. - The teacher observes the interest, participation and enthusiasm of students in various activities and measures the impact of the methodology. - The teacher measures the comprehension of students



	through various testing tools to fill-in any gaps. • Teacher understands that by using different kinds of tools for teaching, the subjects can be made more interesting. • Through class test, the impact of activities undertaken can be evaluated.
Follow-up	• Students will be asked to summarise the learnings from the activities undertaken. • The teacher will ask the students to state the activity they enjoyed the most. • Students will be asked to keep track of trade news, collect newspaper articles pertaining to business and industry. • Students will be asked to express their opinion on India's trade relation with the country they have selected

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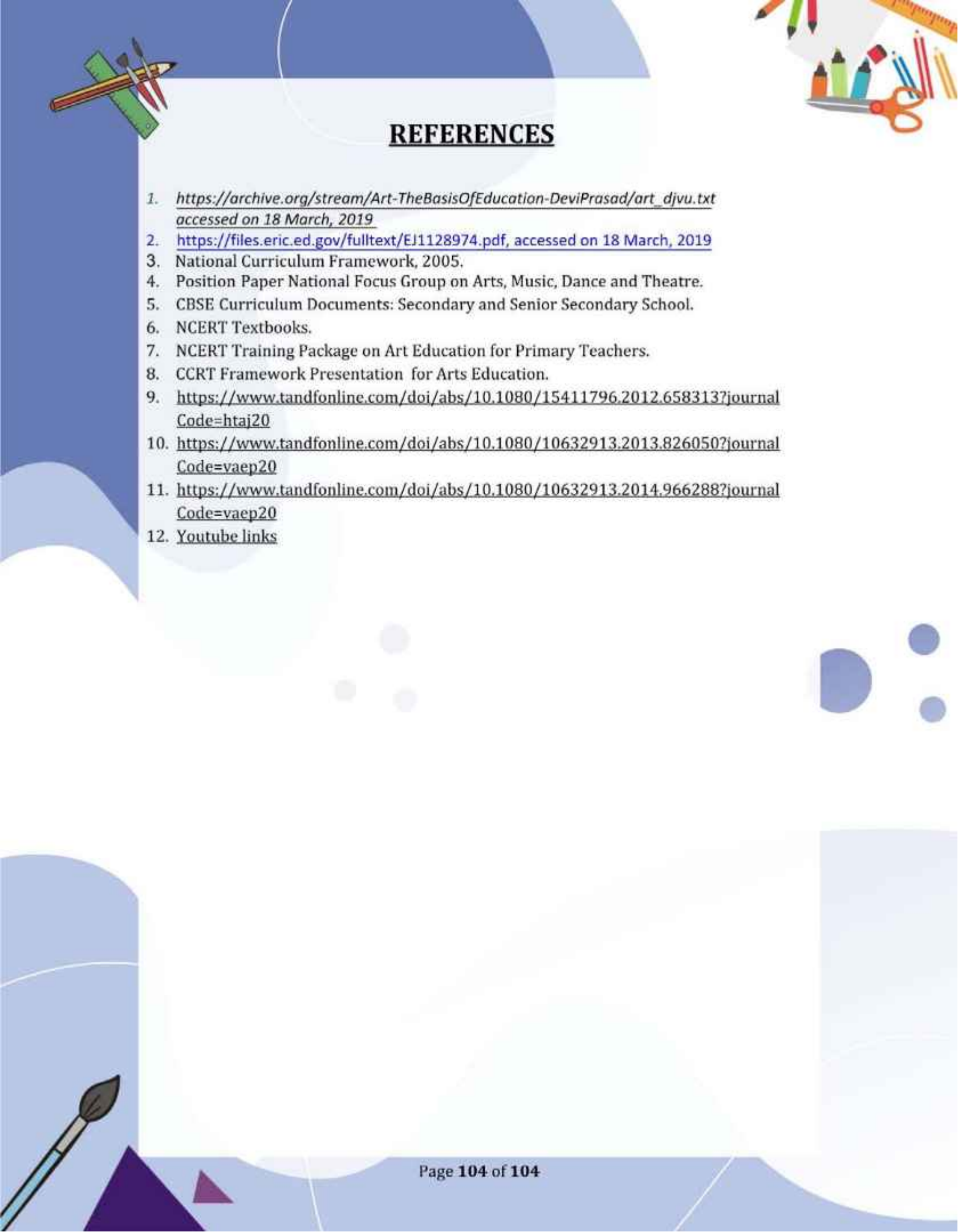
BUSINESS STUDIES

Table 2

India's trading partners with total trade (2014-15)					(figures in US \$)
S.No.	Country	Exports	Imports	Total Trade	Trade Balance
1.	China	9.01	61.71	70.72	(52.70)
2.	United States	40.34	62.12	62.12	(18.55)
3.	UAE	30.29	49.74	49.74	(10.84)
4.	Saudi Arabia	6.39	20.32	26.72	(13.93)
5.	Germany	.98	12.09	20.33	(5.25)
6.	South Korea	3.52	13.05	18.13	(8.93)
7.	Malaysia	3.71	9.08	16.93	(5.30)
8.	Singapore	7.72	7.31	16.93	(2.68)
9.	Nigeria	2.22	9.95	16.36	(11.00)
10.	Belgium	5.03	8.26	16.33	(5.29)
11.	Qatar	.90	9.02	15.66	(13.55)
12.	Japan	4.66	9.85	15.52	(4.75)
13.	United Kingdom	8.83	5.19	14.34	(4.30)
Selected countries only.					

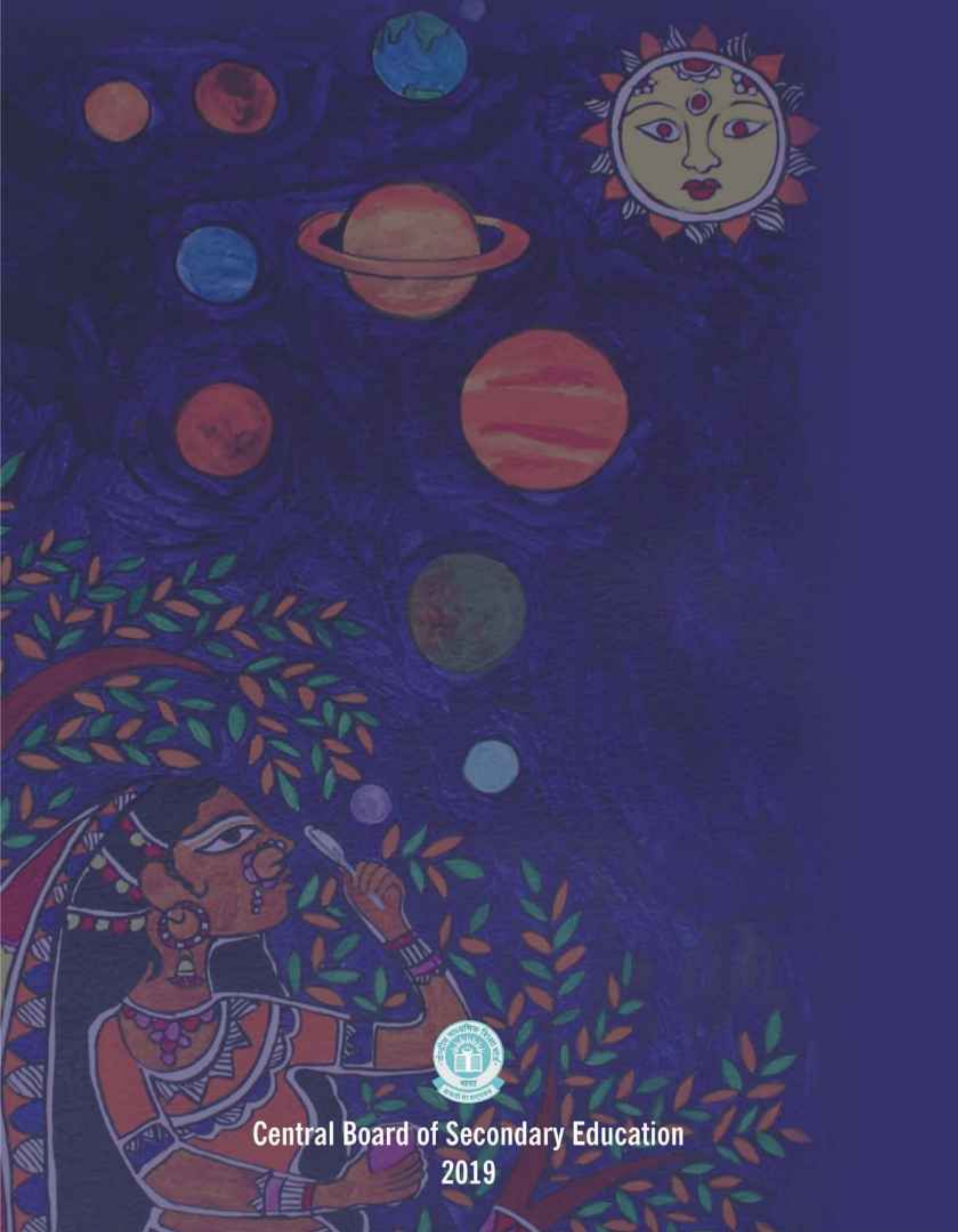
(NCERT, Business Studies Text Book for Class XI, downloaded on 02.04.2019, page 306.)





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