

# **D.Ed Syllabus Review- 2012**

**Department of State Education  
Research and Training  
Karnataka**

**Position Paper  
on  
Communication Skills through Arts  
Education**

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## **Communication Skills through Arts Education in Pre-Service Teacher Training Programme**\*

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### **Executive Summary**

The D.Ed Review committee has voiced a “need to integrate Art education, Aesthetic education, Music education, Value education, NSS, and Cultural/Literary education,” to help reduce the load and to make the course “attractive.” It has also called for a balance between the scholastic and non-scholastic aspects of the syllabus, and for an understanding of “teaching as a performing art.” These three impulses of the review process suggest an overhaul of the arts education component that is currently shaped around capacitating teachers for art-based classroom activities. While imparting aesthetic knowledge to teacher trainees is of great importance, in the absence of integration with other elements of the curriculum, arts education loses its full potential as an effective medium to address cultural diversity and creative learning.<sup>1</sup> Reframing the arts education curriculum to address communication skills would mean that the arts lose their purely aesthetic orientation and become involved in sensitizing teachers to their own communicative potential and challenges.

Inclusion of the arts in teacher training will also bring about an activity-based learning that allows the teacher to become sensitive to their local and contextual realities and those of their students, peers and larger community, outside the classroom, and help in creating strategies for effective content enrichment and curriculum transaction in the classroom. Further, the integration of arts as activity-based learning will shift the burden of the D.Ed programme away from the purely lecture-based and content heavy approach and allow teacher trainees to put theories into their own words and actions, paving the way for both ownership and eventual application to everyday life. As communicativeness has tangible crossovers with all aspects of the D.Edprogramme—from the foundational courses that familiarize students with salient educational theories, to learner psychology, pedagogic methods, and content enrichment courses, it should be emphasized that the arts-based communication skills curriculum needs to permeate through the entire programme and through both academic years, rather than as a stand-alone unit that arts and aesthetic education is typically assigned.

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\* We are very grateful to Prof. Venkatesh Murthy and Prof. Kumaraswamy for their valuable inputs, and to all our Kali-Kalisu trained teachers who shared their experiences with us.

<sup>1</sup> Please refer to “Arts Education: Mediating between the Professional and Humane Teacher,” in the position paper on “Aims of Education” for an extended discussion of this subject.

## **I. Introduction: Interpersonal, Intercultural, and Instructional Communication**

One of the most important shifts indicated by the D.ED curriculum review has been the wish to understand “teaching as performing art,” which alerts us to a real problem that underlies teacher training programmes, and subsequently classroom interaction—the relationship between the teacher and the curriculum, on the one hand, and between the teacher and the classroom, on the other. The structuring of classroom interactions (including those with students, peers, and the school community) and the shaping of curriculum transaction within teacher training programmes reflect a broader attitude towards school education in India, where, as an NCERT position paper says, “It is assumed . . . that disciplinary knowledge is ‘given’, which the trainees ‘acquire’ through general education and which is independent of professional training in pedagogy.”<sup>2</sup> It is to counter this narrow and somewhat ineffectual conception of teaching and learning in the classroom that the NCF has issued a call for a new mandate for education through constructivist approaches; one outcome of this realignment is that the teacher is asked to envision a new interactive role for herself in the classroom and the school community. In order to understand the multimodal roles occupied by the teacher it is important to see her as a communicator, negotiating human relations, group development, intergroup interaction, discussion processes, classroom dynamics, interpersonal relationships, listening, cross-cultural communication, nonverbal communication, and the evaluative nature of language.

There is an urgent need for teacher training programmes to take a fresh look at the role of communication in the classroom. Conventional teacher training programmes tend to focus on lesson planning, completion of syllabus, and the completion of assignments and exams. But in reality, classrooms function in a double way: they are spaces where valuable information/knowledge creation and dissemination happens, but equally they are social and cultural laboratories where identities are forged through interaction with peers and the community, with the teacher at the helm of both processes. The NCF connects both these elements of the school experience by highlighting the inseparability of “learning” from “interaction”: “The physical activity of moving, exploring and doing things, on one’s own, with one’s peers or in the company of adults, and using language — to read, to express or ask, to listen and to interact — are the key processes through which learning occurs.”<sup>3</sup> What is most significant here is that both interaction and learning gain value only when supported by effective communication skills, also central for the implementation of NCFTE’s goal of training a “professional” and “humane” teacher. The D.Ed programme will need to address all the aspects of the teacher’s role—interpersonal, intercultural, and instructional—by fostering effective communication skills among trainees.

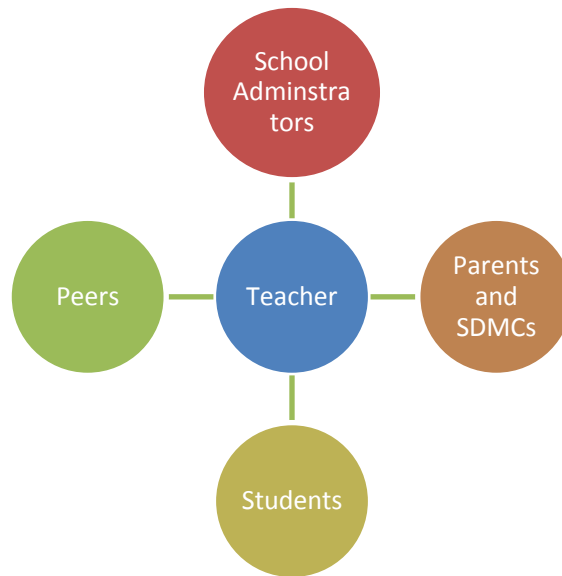
## **II. Specific Concerns**

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<sup>2</sup> Position Paper: National Focus Group On Curriculum, Syllabus And Textbooks, NCERT, 2006.

<sup>3</sup> National Curriculum Framework, NCERT, 2005.

## Interpersonal Communication



The NCF's stress on the contextual and the local within the schooling system aims to link the seemingly disparate worlds of the school—teachers, pupils, and the school administration—and the larger community. The NCF anticipates a situation where “[p]arents and community members could come into the school as resource persons to share their knowledge and experiences in relation to a particular topic being studied.”<sup>4</sup> It then becomes necessary to equip teacher trainees to facilitate such interactions. The D.Ed trainee is often an 18 year old, whose coursework has left her underprepared to address the realities of the everyday school situation; she has had minimum exposure to the varied players of the school system—students, peers, parents (through SDMCs) and school administration. This situation has also caught the attention of the D.Ed Review committee that concedes, the “D.Ed curriculum does not reflect the needs and abilities of D.Ed students.”<sup>5</sup> In one of the many examples shared by Karnataka school teachers, Ganesh Hegde of the Kyadagi HPS has talked about the daily challenge of convincing tribal parents to get involved with their first generation school going childrens’ lives for a smooth transition. In another example, Halesh from the Gavinagudda HPS narrates the long and arduous process by which he came to understand and appreciate the role of the parent in the school, a lesson that also helped him connect with the reality of his chosen profession outside the ambit of teacher training programme he underwent. For Halesh, it was ultimately the parents’ non-verbal communication—smiles and body language—that won him over into an understanding of the multilayered role of the teacher in the community. Communication barriers also interfere with various stakeholders within the school

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<sup>4</sup>Ibid.

<sup>5</sup> Evaluation of D.Ed Curriculum of Karnataka-A Report, RIE, Mysore: 2007.

functioning as a cohesive unit. Teachers have often expressed a sense of frustration about the failure to find common ground with the school administration and even their peers, where often both parties appeared to work at cross purposes. Though the problem appears to be systemic, opening up an effective line of communication between these groups will be of great benefit to the school.

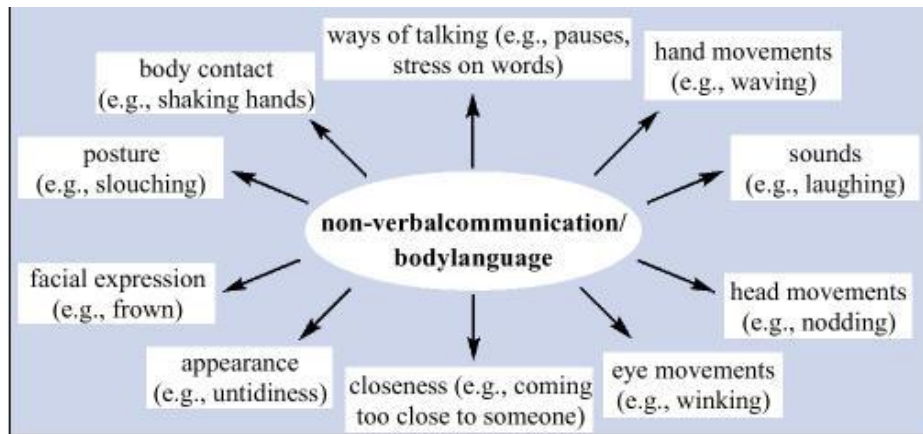
### Intercultural Communication

Interpersonal skills are perhaps most important when it comes to the teacher-student relationship. The RTE Act lays a special emphasis on quality education, as well as inclusive education for disabled and disadvantaged groups of children, thus underscoring the urgency of creating positive agency for a diverse student body in the classroom. In order to facilitate its implementation, to ensure crosscultural connectivity between teachers and students and among students for their peers, the teachers need to assume a vanguard role in creating an atmosphere of conviviality and ease of communication. Awareness about various learning disabilities in the classroom—dyslexia was a common problem identified by many teachers—and the challenges of integrating communities on the margins, such as tribals or minorities, into the school system, suggests the need to overhaul the programme to foreground teacher communication. While the theoretical component within the D.Ed programme attempts to address classroom diversity, it is only through activity based learning that the teacher gains sensitivity to diversity and multiple competencies in the classroom. Activity based learning can help teachers understand the impact of non-verbal communication and effective listening through gestures, movements, facial expressions, body posture, and words.

### Instructional Communication

Bringing awareness to best practices in instructional communication can help the teacher break out of the monologic, heavily verbal, teacher-centric, and hierarchical dispensing of knowledge in the classroom. Further, it will help teachers to institute an awareness of the impact of their teaching communicativeness on students, and to elicit the unique contribution students can make to the teaching-learning process. Training in instructional communication can have utility and crossovers into multiple areas. Communication skills training can complement the foundational courses within the curriculum, and bring to life theoretical concepts surrounding learner psychology and their application in the classroom setting. Further, instructional communication can help create a student-centered classroom that is interactive. Here communication strategies can help teachers confront problems that are often the result of weakness in listening, and providing feedback to students, reluctance to express feelings, and the inability to pick up on nonverbal cues. Finally, communication skills can also build capacity for the teaching of subjects by bringing awareness to and creating strategies for effective content based methodologies. The

following image<sup>6</sup>captures the multiple ways in which non-verbal communication transpires in the classroom:



### III. Objectives

Communication skills training within pre-service teacher training programmes can have a double component that address the “Professional” and “Humane” aspects of teacher training laid out by the NCFTE: one, to facilitate culturally responsive interactions between teachers and the community of students, peers, parents and administrators, and two, to more effectively transact curriculum in the classroom.

Communication skills training will address the following competencies:

1. Promoting a Student-Centered Classroom by bringing awareness to the Interpersonal and Intercultural aspects of communication, such as:

- Factors affecting the teacher’s own communications skills, such as dogmatism, stereotyping, etc.
- The effect of non-verbal modes of communication such as body language, facial expressions, gestures, etc.
- Speech defects or varying language competencies among students
- Socioeconomic, cultural, and gender variables that affect classroom participation
- Varying learning competencies such as kinesthetic, auditory, and visual learning among students
- The physical environment of the classroom to enable a student-centric space
- Interacting with students and build motivation among them
- Listening and responding to students’ responses and provide feedback

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<sup>6</sup> From “Communication and Effective Teaching,” by Detlef R. Prozesky, University of Pretoria, South Africa.

- Communication skills of students and building confidence through oral presentations, problem solving teams, etc.
- Helping students connect and interact with their peers and build a team spirit through group discussions and through resolving conflicts

## 2. Creating Best Practices in Instructional communication:

- To be equipped with appropriate skills of oral and written communication—grammar, syntax, diction, content, etc.
- To become sensitive about the appropriate communication skills required for subject teaching, such as math, languages, science, etc.
- To lay out the objectives and goals of classroom activity in a clear manner
- Presentation skills: explain and dispense information in the classroom in effective ways

## IV. Critique of the Existing Syllabus

### Communication Skills

The non-cognitive dimensions of teacher training have received some focus in the existent syllabus, as elements that shape a teacher’s “personality” through “education of the heart.” Communication skills—verbal and non-verbal—are mainly featured in the in curriculum transaction and pre-practicum training, with a mention of it in the non-cognitive section. There is an assessment component for communication skills included in the Practice Teaching Lesson Observation Schedule.

The syllabus as it exists confines communication skills to only instructional communication, as one micro unit within “Teaching and Instructional Technology” in “Principles of Curriculum Transaction” (Education 3). All the complex and important components of classroom communication such as “speaking-listening, visualizing-observing, writing-reading, classroom interaction and teacher behaviour” form a small part of the 14 hours consigned to one among seven units in Education 3. Furthermore, there is no indication that these components are to be taught through any hands-on or activity-based approaches, suggesting a text-oriented method for dealing with communication skills. The compulsory practicum component that involves observation and analysis of communication skills of peers is helpful in sensitising teacher trainees to potential barriers in classroom communication, but the syllabus lacks adequate capacity building of these skills for any constructive assessment.

To summarize:

1. Communications skills are largely confined to curriculum transaction, i.e. strategies for classroom instruction, where there could be useful crossovers with other components of the syllabus
2. Communication skills are allotted insignificant space and time in the syllabus
3. Teachers do not experience a hands-on, personalised approach to communication strategies that are crucial for sensitisation



### Arts Education

Referring to “Education 10” in the syllabus, the D.Ed Review committee has voiced a “need to integrate Art education, Aesthetic education, Music education, Value education, NSS, and Cultural/Literary education,” to help reduce the load and to make the course “attractive.” It has also called for a balance between the scholastic and non-scholastic aspects of the syllabus, and for an understanding of “teaching as a performing art.” These three impulses of the review process suggest an overhaul of the arts education component that is currently shaped around capacitating teachers for art-based classroom activities. While imparting aesthetic knowledge to teacher trainees is of great importance, in absence of integration with other elements of the curriculum, arts education loses its full potential as an effective medium to address cultural diversity and creative learning.<sup>7</sup> Reframing the arts education curriculum to address communication skills would mean that the arts lose their purely aesthetic orientation and become involved in sensitizing teachers to their own communicative potential and challenges.

### **V. Suggestions for Implementation**

For effective capacity building in the areas of Interpersonal, Intercultural, and Instructional skills, a symbiotic relationship needs to be established between arts education and the broader objectives of the D.Ed programme.

NCERT has recently issued a call for “innovative pedagogies [that are] to be grounded not just in learning new games, songs and activities but developing in the teacher a conceptual and lived understanding of all that experiential knowledge and learning has to offer.” Two important points are embedded here that are of central significance in the implementation of communications skills—the capacity of arts education to act as a conduit (or even *the* conduit) through which the essence and effect of a classroom activity or a curriculum may be realized, and two, the impact of this approach to the arts in the classroom, that converts the mandate of arts education into an integrated component with the other elements of the classroom experience. In the new approach, not only the arts education component, but the whole framework of pre-service teacher training simultaneously undergoes a shift to accommodate the goals of a process-oriented, activity-based idea of education and teacher training, made possible through the integration of arts within the curriculum. Inclusion of the arts in teacher training will also bring about an activity-based learning that allows the teacher to become sensitive to their local and contextual realities and those of their students, peers and larger community, outside the classroom, and help in creating strategies for effective content enrichment and curriculum transaction in the classroom. Further, the integration of arts as activity-based learning will shift the burden of the D.Ed programme away from the purely lecture-based and content heavy approach and allow teacher trainees to put

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<sup>7</sup> Please refer to “Arts Education: Mediating between the Professional and Humane Teacher,” in the position paper on “Aims of Education” for an extended discussion of this subject.

theories into their own words and actions, paving the way for both ownership and eventual application to everyday life. As communicativeness has tangible crossovers with all aspects of the D.Ed programme—from the foundational courses that familiarize students with salient educational theories, to learner psychology, pedagogic methods, and content enrichment courses, it should be emphasized that the arts-based communication skills curriculum needs to permeate through the entire programme and through both academic years, culminating in intense pre-practicum trainings (rather than as a stand-alone unit that arts and aesthetic education is typically assigned).

There are seven broad recommendations in shaping the new arts education curriculum:

1. That communication skills be moved from the margins of the teacher training syllabus to occupy a central role in creating a student-centred classroom.
2. That communication skills be taught primarily through non-cognitive strategies such as arts education, but linked with relevant courses such as “Psychology in Modern Education” (Interpersonal Communication), “Principles of Curriculum Transaction” (Instructional Communication) and the anticipated “Inclusive Education” or existent “Trends in Modern Education” (Intercultural Communication).
3. That the arts education curriculum should be reconstructed in a way that it loses its purely aesthetic orientation as “Education 10,” and through a focus on “communication skills” and self-reflective, hands-on activities, participate in the NCF/NCFTE mandate of capacitating a “humane” teacher.
4. Second, to be effective, the arts education component should be administered through the year and in tandem with the other foundational, pedagogy, and subject oriented courses, culminating in a pre-practicum workshop. The time-tabled approach to arts education also allows teacher trainees to develop an understanding of process, while giving them opportunities for building crossovers with other coursework using non-cognitive approaches.
5. That the arts education component be administered by resource persons from outside the institution who have training and demonstrated experience in the relevant field, appointed on a part-time basis by a special committee in DIET colleges.
6. That the assessment for arts education follow a process-oriented and multi-dimensional rubric through self-reflective journals, TLMs, group presentation and assessments and facilitator evaluation.
7. That designated workshop and performance spaces be created for administering the arts education curriculum.

## **VI. Activity-Based, Collaborative, and Interactive Arts Education Curriculum for Communication Skills:**

In order to accomplish the three goals of Interpersonal, Intercultural and Instructional communication, we have devised a two-part arts education

component. In year one of the D.Ed programme, the arts will be used to nurture the “personality” of the teacher, with specific connections with the various modules laid out by the “Psychology in Modern education” unit. Almost all the modules—Psychology of Growth and development, Factors Influencing Learning, Individual Differences Among Learners, Personality and Adjustment, Learner Behaviour in Groups—can be complemented by the rubric of “interpersonal communication.” Some of the professional goals of “Educational Management and School Organization” that attend to sensitising the teacher towards peers, administrators, parents and community can also be addressed.

The arts education module will create a middle ground for the arts in teacher training (and by extension in the classroom), between the two ends of the spectrum: approaching arts through the self and lived realities (in a constructivist mode) and approaching arts through a “skills” based training that will foreground pedagogical applications (within a discipline-based approach). In mapping the two-year road map, we have built a progression that originates from one end of spectrum—self—to the other, the classroom. It is assumed that what the teacher trainee undergoes through the two years of arts education will translate into arts education activities for the classroom as well.

Main objectives of arts education: Connected with the broader goals of NCF and NCFTE, Arts Education should sensitise teacher trainees towards:

1. Multiple ways of seeing: nurture multiple intelligences in the classroom, and acknowledging cultural, social, linguistic, and learning diversities in the classroom.
2. Connecting education to life: validate the real experiences and emotions of teachers and learners, create self knowledge, and “localise” education.
3. Creating experiences that will yield classroom application: using the arts to teach subjects and languages will enable effective content communication and open up the possibilities of creative and critical thinking among learners.

Course Objectives: The Student Teachers will be able to perform the following through the course:

- Express their own imagination and originality through engaging in various arts based activities connected to their own immediate experiences and environment
- Appreciate cultural and learning diversity in the classroom and community through sensitisation through arts
- Develop a sense of “how learning happens” and the applicability of the arts in creating learning situations contextually in schools
- Involve local artist resources in the classroom and bring multiple stakeholders of education together into the classroom
- Develop an awareness and appreciation of various art forms and their cultural bases, and draw linkages between various art forms
- Discover their own artistic preferences through exposure to a variety of materials and various means of art communication (verbal and non-verbal)

- To understand the value of team work and group dynamics
- Use the skills of verbal and non-verbal communication in learning contexts
- To spark off a lifelong curiosity for learning through the arts

### **Broad parameters for the module:**

1. Integration between art forms within each semester, as well as an integrated approach to the two-year program
2. Arts education will be done through workshop methods.
3. The arts education classroom will not only deal with content, but will include a significant amount of time for a process-oriented approach and activate self-reflection and group sharing methods. Facilitation will include the following:
  - Planning and conducting the activities
  - Maintaining a diary of comments on each session and on each student
  - Initiating discussion and building up an environment for critical and reflective sharing
4. Art Education will be scheduled within the weekly time-table rather than as a separate stand alone module. This will enable integration of arts education with other components of teacher training, and allow the teacher educator and artist facilitator to become participant-stakeholders.
5. Drawing upon the local resources and utilizing them actively in the training
6. Scheduling an orientation for teacher educators/facilitators
7. Scheduling team teaching/coordination between artist facilitator and teacher educators.
8. Scheduling time for teacher trainees to make field trips to see performances and make school visits to alternate schools where arts education occupies a central role through the four semesters.
9. Involving other stakeholders, such as principal and teacher educators in getting feedback for this module at a later stage.

### **Module**

#### **Year 1: “Orientation” and “Communication through the Arts”**

Orientation for teacher trainees, artist facilitators, and teacher educators to bring them to a mutual understanding of background and interests

1. There needs to be a great emphasis on creating opportunities of interaction between the teachers and artists/facilitators that precede the interactions in the arts education classroom. These exchanges in a casual setting will allow the artist facilitator to understand and appreciate the world of the teacher trainee and vice-versa, and help raise questions about their larger preoccupations with the D.Ed programme, their ideas regarding teaching and education, their background in arts, all of which will form the basis for creating arts education activities.

As an example, Rafiki(a theatre group) has created the following list of questions that can spark off a process of mutual understanding between the teacher trainees and the artist facilitators, when addressed by both constituencies:

Why do I want to be a teacher?

What is it that I like about my chosen subject?

What has been my engagement with the arts?

What effect do the arts have on my life?

Why should I use the arts in my class?

How am I going to use the arts in my class?

What challenges and resistance do I perceive in implementing these new methods?

It is absolutely crucial to have teacher educators as part of this orientation, as it will close the gap between the mandate of arts education and education; it will allow teacher educators draw important connections between what they teach and what may be learnt from arts education approaches; it will establish a better relationship between the “outside” resource persons and the permanent faculty at the college, and, in the long run, convert them into advocates for arts education.

2. Giving a background and history in arts education as a disciplinary practice is important, and the curriculum can begin there. A series of lectures-demos can be worked into the orientation phase and bring together teacher trainees, teacher educators, artist facilitators (over lunch, tea, etc.) and in a classroom that deals with arts education as a disciplinary practice through a series of lectures. These lectures will create awareness about the background/history of practices, particularly within educational spaces, and will enable aesthetic literacy for students that will prepare them for the rest of the curriculum. This may also function as a primer in art appreciation.

Visits to alternate schools with a focus on arts education can also be scheduled during this time.

### **Art as Communication**

Arts as “play,” where the teacher is exposed to an integrated arts component to reconnect with the creative self, outside the label of a conventional “teacher.” Here the teacher is exposed to various art activities/games/exercises, geared towards immersing the teacher in various modes of play. The goal is to have teachers experience these forms by themselves in a way that brings out their creative potential. The arts function as icebreakers through an integrated arts curriculum.

In the first year, the art education curriculum will be organised along three main blocks or sections: Movement, Sound and Visual. In each of these components, there will be an integration of art forms to address that block—for instance, in the “Movement” section, all art forms—visual arts, music, theatre, movement arts, puppetry, storytelling and digital media will all create activities that foreground “movement.” These activities will also be shaped by the realities of the government school classroom, in terms of available materials, and local art traditions of teachers and students.

At the end of the first year students will be asked to pick any two art forms from a comprehensive list that will form the basis of their second year’s engagement. The second year’s activities will continue to work towards the integration of arts forms, but with a more thematic and pedagogic focus.

## **Year 2: “Create” and “Correlate with Content”**

### **Create**

After the orientation to a variety of art forms in the first year, teachers will be encouraged towards an elective-based approach to the arts for a more detailed learning of skills and methodologies. Teachers will choose a broad subject that has relevance to their lives, communities, etc., and not necessarily with textual content, and create practices through a “collage” approach that includes integrates a variety of art forms. They can stage it in a number of spaces, within and outside the classroom. Here the main idea is to connect art and education with life and local realities.

### **Correlate with Content**

Teachers will create a series of content-based pedagogical strategies and materials through integrating the arts into subject areas within the syllabus. These can form part of the innovative teaching methods during their practice teaching sessions. These classroom applications are not standardized materials that carry over from one generation to the next, but an indication of the teacher’s unique creative and pedagogic capabilities.

- The above course will be transacted to the students from first to the fourth semesters through workshop modes. The workshops will be organized by artist facilitators working in conjunction with teacher educators.
- There is no external examination for this course. The work of student teachers in different art forms will be assessed continuously by following Rubric assessment and grading procedures.

## **Assessment: The assessment will include the following components:**

1. Self-reflective journal and visual documentation of process  
(Following the B.El.Ed. model) the reflective journal will include

- A detailed record of sessions
- Reflective analysis of activities
- Insights gained
- Linkages with D.Ed. curriculum and school subjects with examples

2. End of semester evaluation by resource person/teacher educator

Borrowing from B.El.Ed., the following list may be addressed while evaluating teacher trainees:

#### Activities

- Regularity
- Participation and Interest
- Self discipline
- Interpersonal adjustments
- Organisational skill
- Confidence

#### Performance

- Attitudes towards work
- Initiative taking
- Originality and resourcefulness
- Skills acquired
- Flexibility and adoptability
- Problem solving
- Creativity

#### Reflective Journal

- Description of sessions
- Analysis of activities
- Linking dramatics to pedagogy with examples
- Reflections and critical assessments of dramatics in education
- Overall presentation, including the arrangement and look of the journal, as a record for future reference

3. Group Assessment for participation and communication of team members

4. “Innovative” Practice teaching

## Art Forms

**Visual Arts** as a means of communication and expression through a visual language. Visual arts can be used within pedagogies as an expressive, knowledge transferring, explorable, and experiential form of learning. Visual art in education is a necessary pedagogical tool that needs to be developed and understood by the learner and teacher as a language system to enable both articulation and expression of their inner thoughts and feelings. Activities include observing everyday visual elements

around us, exploring visual sensations e.g. colour, line, form, texture etc., understanding different ways of seeing the world, sight and spatial relationships and visual aesthetics.

**Music** functioning as a bonding mechanism in the classroom, and enhances the communication between teachers and students. Music is also an aural experience--the listening session will facilitate an aural experience of different genres of music, instruments, their textures, emotions and characteristics in the light of their cultural, social contexts . Music as a visual experience allows 'seeing' through music. By observing everyday sounds around us. Activities include exploring sounds through the body – tapping, clapping, stomping, patting, whispering, shouting etc., understanding the potential of the voice, understanding types of sounds – Noise and Music, Speech and Song, Melody and Rhythm.

**Movement Arts** as a creative expression of the self that facilitates creative and critical thinking abilities through the integration of the developing mind & body in the context of cultural practices. Activities include connecting an element of movement to a feeling, using simple skills to create a dance piece, perform in front of others, team work, making decisions and executing tasks together.

**Theatre** as a group experience, facilitating processes of learning by which individuals and groups learn about the interconnectedness between their own individual selves, the group, and society as a whole. The insights that are generated through these processes will inform an individual teacher's practice in diverse contexts. The main focus of the theater is to uncover, and hone, the inherent potential in the teacher to adapt this learning to her own specific context, to become an innovator herself . There are two broad aims of drama for education: one, student-teachers use drama processes as tools for examining themselves and their context, thus generating new knowledge and understanding, and two, to train, and through training enhance some theatre skills that will later help them be creative and enlightened teachers. Activities include games, planned and structured drama exploration exercises designed to first experience and then, deepen social awareness of students, making short plays.

**Story-Telling and Puppetry:** particularly emphasizing non-verbal communication, bringing alive the content in curriculum and establishing a living relationship between the world of the student and of the text. Can also assist in verbal communication—verbalising an encounter/story, with a self-reflective and peer feedback/debriefing component. The goal is to have the teacher experience varied genres of storytelling forms- narratives, folklore, harikatha and the modern talk tales, and to experience these forms in a way that brings out her creative potential. Puppetry will enrich visual language and story-telling, and allow teachers to explore the possibilities to design simple puppets by using low-cost materials, like cloth, paper, bamboo, card sheets.



**Digital Media:** The use of the camera to capture both still and moving images will be integrated into the training both as a documentation/self evaluation tool for teacher trainees, and as a tool for creative self-expression. Teachers will both engage with the practice of digital photography and exposed to the theoretical positions/ideologies around the use of digital technology through their own exploration/practice.

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## **Resources:**

**Maya Rao, ShubaMudgal, Prakash Sontakke, Dr.PrakashGarud, SumanaChandrashekar, Jane Sahi, RoshanSahi, Shai Heredia, RaginiBhowKathalaya, Rafiki, Maraa, CCDC, Attakkalari Centre for Movement Arts**