

IMPORTANCE OF ART EDUCATION IN INDIA AND ITS TEACHING STATUS

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Abstract

The infant is brought into the world with an inherent learning skill. First language of learning is not the language that you speak to your child, learning is not introduced by alphabets and digits, by facts or books, by schools or classes, real learning starts with the immediate environment with the sights, the children's sounds and their daily activities. The kid copies the sound of parents, loves snarling and giggling, copying and playing. Look at a beautiful picture, a melodious lullaby, a beautiful smile's shower, a feeling of loving hand, the child reacts spontaneously. The sound of thunder, on the other hand, a blinding flash, a raw feeling and the child begins to weep. The discovery process begins with these daily events and is the start of visual and performing arts learning.

Keywords: Art, Education, Teaching.

1. INTRODUCTION

Art Education is an interesting road to learn, a journey to figure out what teaching means to be artistic. Art is an expression of the ideas of human creativity, ability and innovation. "Music is what emotions sound like," there is a saying. This applies similarly to other types of art. Move expresses feeling, voice modulation gives way to the inner self, drawing demonstrates the inner layers of the mind, so it's art education. Therefore, we need art education.

• THE VISUAL

The artist uses paper, canvas, clay, metal, paint and so on where any object of physical or art can be shaped or transformed.

- a. drawing,

- b. painting,
- c. sculpture,
- d. Design (in jewelry, pottery, weaving, fabrics, etc. and design applied to more practical fields such as commercial graphics and home furnishings.)
- e. Contemporary topics include photography, video, film, design, computer art, etc.)

• THE PERFORMING ARTS

As a medium, the artist utilizes his own body, face and aura. It's something that's done, seen and heard. Typically recognized and known are the various forms of performing arts;

2. ART EDUCATION: INDIAN PRESPECTIVE

It is worth noting that conventionally India has always followed the practice of orally teaching the Guru-shishya (teachers and disciples) institution under the very unstructured, but tremendously elevated institution. Followed thousands of years ago in the Vedic period, practice guaranteed the verbal transmission of all aspects of the lessons of a guru. India, with its complex social and cultural culture, sees scholars, philosophers, saints and student groups in many different forms in its many splendor ideology. Formal education had its origins forever in the guru shishya tradition in the country's traditional culture. Students from language, history, the environment, archery, horseback riding, chanting and so on were introduced to a range of different subject areas and each discipline stressed memorizing and reciting the lessons, as the writing technique was not yet dominant. This method (oral tradition) was not confined to the education field, but this style of teaching was practiced literally in all types of fine arts. Several texts on Indian culture suggested that mantras or 'shloka' were sung in musical intonations during the Vedic period and music was part of all formal meetings and activities, religions and festivals. Similarly, mural drawings, clay tablets all convey the way art is natural and popularly practiced as expressive human places. As part of our beliefs in Panchtatva – five fundamental elements for life, i.e., Aakash (sky), Jal (water), Vayu (air), Agni (fire), Dharti (land), and human psychology, including inclinations, desires, achievement and skill – the theme of the 'mantras' or paintings may have been seasonal variations. In the performing arts it was a vision that brought a physical, mental, spiritual and emotional engagement with the interpretation of

natya (theatre) aims, both objective and subjective. Nrtya (dance) depicts feelings and thoughts visually and pantomimically. Nrta refers to body movements with tala (musical interval) controlled gestures. Natya uses two main concepts, abhinaya and bhava, spelling visual representation (abhinaya) in its four ways, such as actual body parts (Angika), oral pronunciations (Vacika), garments and ornaments (Aharya), and mental state physical signs (Satvika). Detailed and physical and mental factors are given equal importance and each transcendence of them is simultaneously defined to expand the reach of experience to the performer as well as to the spectator. Also, in the visual arts, during the developmental stages of our civilization, too many works developed from rocks to clay to architecture and all became beautiful and majestic structures. The methods used were like the rest of the world and technical standards appropriate.

3. OBJECTIVES

The objectives of art education are to:

- assist students to combine their previous expertise and experience;
- expose students to various media and techniques and their use for innovative and efficient use;
- to build understanding of folkloric arts, local arts and other cultural components contributing to the appreciation of national heritage;
- Assist students in their everyday living to make use of creative and aesthetic sensitivity;
- To encourage students through project work to achieve equitable social growth in accordance with our community.
- get to know the local artists / artists' lives and works;

- Use locally accessible resource content to help the community generate various items (objects);
- Refine nature's sense of beauty through the essential elements of art forms.

4. NATURE AND SCOPE OF ART EDUCATION

In the recent world there is an enthusiasm for the field of creative arts and professions. In their economic, social, educational and cultural aspects the world has been aware of the value and potential of arts.

- **Personal Development**

Students learn essential life skills through their arts education such as improved memory, increased comprehension and a capacity for symbolic communication. It can boost a good student's drive and the desire to meet new challenges.

- **Gaining holistic knowledge**

Studying these types, their past, their formation, their performance, their study, their criticism and their appreciation is a studying trip.

- **Make life aesthetical**

It has unbeatable significance in our everyday life: all have different aesthetic expressions and effects from food to clothing, houses and holidays.

5. IMPORTANCE OF ART EDUCATION ON ACADEMIC ACHIEVEMENT

Art class students do better at school. According to Howard Gardening's Multiple Intelligence Theory, students who study art gain an improved ability to learn, and in their conventional classes

they extend their learning styles beyond language and math. Students who study the arts have a higher cognitive ability and are better performing in academia.

An example of the concept of artistic science:

- **Conveys Messages**

Creative arts comprise several types of artistic expressions that help us communicate to the target audience a certain message e.g. A street performance, mimicking an act, a show or a poster can all be an illustration for a much more interesting and exciting way of depicting the worsening scene in India's politics or pollution or explosion in population than the essays or objective data they or compose.

- **Personal profile and growth**

These are taught in schools from primary, secondary and kindergarten schools and in higher education levels, such as universities. You can successfully follow as many careers as teachers in colleges and universities, professional musicians, television and theatre-screen performers, professional singers, dancers, cosmetic surgeons, interior designers, the movie world, etc. with enhanced creative abilities.

6. STATUS OF TEACHING - LEARNING AND EVALUATION OF ART EDUCATION

We have seen in the past that almost all the documents on school education have always been based on the value of art education. At the same time, colleges, teachers, parents, school administration and finally, students who otherwise enjoy creative activities have been given secondary care. In the last few decades, the actual state of art education has been worst. The current state of art education has many explanations. A continuing research of NCERT,

a groundbreaking review in the field of teaching – teaching methods and evaluation method in art education, states that all children appreciate imagination at an earlier stage of training but that they lose interest in art education as they hit VI.

One of the major causes of overlooked art education in most schools is that the core topics which have a formalized evaluation process during the year like tests and exams are too highly emphasized. The measurement of education in the arts is not considered in the students' scores. It is not taken seriously by the teachers or students and even not by school bodies. The shortage of qualified teachers in art education is another big issue. Art teachers who have been trained at schools for four or six years in various visual and acting fields, let alone in-structured art teaching in schools, have very little to do with art education. In their own disciplines they are taught, but not as teachers. In the age group from 10 to 15 years they lack training methods to teach art to children.

As the teacher is a medium for education for children, the teacher needs to be aware of pedagogy and the art education approach in order to understand children's psychology. Art education is an activity-based curriculum that involves no textbook and makes the teacher's position much more important. You must be more disturbing, imaginative and inventive than anyone else.

7. WAYS OF INCLUDING THE ARTS IN SCHOOLS

In Indian, education programmes and schools worldwide have chosen many ways to incorporate arts. This depends, in general, on who can provide arts programmes at colleges, globally, and throughout the country / territory.

Programs typically provide one or more variations of: artworkers (teachers in schools and arts expertise) community artists (artists with or without the teaching qualifications in the local community) suppliers of arts who 'sell' the art programme to a school and/or school through a product instructor in general (teachers in schools without special qualifications). The Arts, 'Knowledge of the Arts is at present not understood and studied uniformly of any classroom. It has only been a central field of learning in all states and territories, in all ages, in recent years. Before, certain types of art were more prevalent in the curriculum than others.

Arts are also primarily present in many universities, in dance and drama as co-curricular or extracurricular activities. Performing Arts are included in some, but not all, curricula for state and local education; and one state only allows for music and visual arts to be included in the curriculum. Arts programmes are implemented in schools in several ways. Arts educators deliver art programmes which currently model Australia's curricula. These are primarily 'standalone' subjects in high schools, which are scheduled for delivery at special times and on days of the week. If there are art educators in the primary schools, the generalist teachers also provide arts educators on staff, courses, and working units in the arts.

Some schools encourage external activities through their scholastic plans and budget allocations, including residential artists, arts initiatives through which art educators, artists through the community and generalist educators work together, arts 'events' or site-based programmes, performance arts centers, and student museums. If art programmes in a school, whether external artists and/or programme suppliers are involved or not, are created and introduced, they are often referred to as "school

art programmes". 'Music and educational collaborations for the Community' are those established primarily within the Community, often in conjunction with the school community.

8. CONCLUSION

Schools should not use art education solely as a showcase on various occasions, such as the annual function, the day of inspection, etc. The art instruction of the schools, galleries, rooms, corridors etc. should be incorporated in activities. School books, cards and school bags, etc. are made. As this is an exercise – an experimental subject, it enables the process of creativeness to be witnessed, imagined and visualized -- child has all manner of emotions which must emerge from the self of the child; art education therefore helps them in this process. Therefore, stakeholders are responsible for successfully promoting Art Education at grassroots level.

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