

ART INTEGRATED LEARNING



OVERVIEW

Integration of arts with other subjects means that arts (visual arts, performing arts and literary arts) become an integral part of teaching-learning processes. It also implies adopting an art-integrated curriculum, where art becomes the basis of classroom learning. Arts at the centre of the curriculum, helps in clarifying concepts. Art-integrated curriculum can provide means to bridge content of different subjects in logical, learner-centric and meaningful ways. All subjects such as mathematics, sciences, social sciences and languages and their abstract concepts can be correlated, linked, concretised and learnt effectively with art at the centre. Learning by this method becomes holistic, joyful and experiential. This module highlights with examples, how arts can be integrated with different subjects. It also points out the stages where facilitator can use his/her CCE skills and tools for facilitating better learning. However the training design given is flexible and facilitator can modify it for fulfilling the learning objectives and achieving the selected learning outcomes.

The module consists of a set of 4-5 suggestive sessions for the benefit of facilitators. It would be interesting if facilitators can design additional or alternative sessions themselves.

LEARNING OBJECTIVES

This module aims to develop:

- understanding of 'Arts' as pedagogical tool and of its impact on the holistic learning and development of every child.
- familiarity with art experiences (different art forms) as medium of exploring his/her creative expression.
- skill of planning and organising age-appropriate art experiences to make learning of different subjects appealing.

Question-Answers on Art Integrated Learning

What is Art-Integrated Learning?

The dictionary meaning of integration is, 'the act of combining or adding parts to make a unified whole'. Thus, art integration means 'combining arts with the teaching of different curricular areas.'

Subjects such as the languages, social studies, sciences and mathematics can be made to correlate with art. Sometimes, arts can clarify science concepts with ease. Thus, the abstract concepts within the subjects can be concretised using different art forms. Learning in this way helps to increase knowledge and understanding of the subject area, and also fosters a greater appreciation of arts. This is what is called holistic or complete learning. Art provides a language for expression. This expression can be visual or in the form of a performance.

What do we mean by visual arts and performing arts?

An art form intended to be appreciated or perceived primarily by viewing, such as painting, photography, print-making, stage-art, clay-modelling, sculpture, applied art and craft are termed as visual arts. Whereas performing arts include artistic expressions by using motor and vocal skills, facial expressions and body movements. They include dance, music (vocal and instrumental), theatre, puppetry, mime, storytelling, martial arts, magic performance, cinema etc.



What is the difference between Art Education and Art Integrated Education?

Art education is the process that encourages sensory explorations. It provides a platform to work with ideas and materials to create expression, which might not be expressed by words alone. It encourages this non-verbal

expression to be brought forth, be it in the form of a song, a painting, or a performance. In integration, we work with the arts at the centre of the curriculum. The abstract concepts of subject will be explored using different art forms. Art integrated classrooms can provide learning experiences that engage the learner's mind, heart and body. Here arts enable children to use multiple skills and abilities.

What is the role of arts in making the learning process holistic and experiential?

While engaging with arts, learners go through different stages, such as observing, thinking, imagining, exploring, experimenting, deducing, creating, recreating and expressing. These stages need actual involvement of all the three domains: cognitive, psycho-motor and affective. Hence, it is experiential in nature and leads to the holistic development of every learner. The benefit of such experiential learning creates the basis for better learning in other subjects.

How Art Integrated Learning helps in achieving learning outcomes?

Art Integrated Learning involves working on all the three domains (Cognitive, Psycho-motor and Affective domain) simultaneously, which fulfills the pedagogical need of competency based learning and competence based learning outcomes.

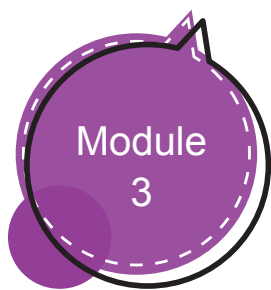
Why Art Integrated Learning is considered as joyful learning?

Arts are natural medium for free expression of one's imagination and thoughts where every learner has the freedom to be different and unique. Art Integrated Learning as pedagogy at school level provides creative space to every learner to explore, experience, express celebrate without worrying about the judgment. Here the learner is encouraged to experience art as a process and not worry about the product which helps them overcome the subject fear and enhances their joy of doing and learning. Arts also address the diverse learning needs and provide every learner with alternative means of expression where they can explore and experience a topic more deeply without pressures of outcome, which results in joyful learning.

How Art Integrated Learning is helpful in inclusive set up?

One of the most important aspects of art is that there is no right or wrong answer. Knowledge is approached in an experimental manner.





There is no need to separate the art work of the literate from the illiterate, the disabled from the non-disabled, or of boys from the girls. As art is an expression of the self, it helps the disadvantaged to express their innermost feelings through their works of art. Similarly those belonging to communities that suffer social ostracism can work easily alongside the others in the class, because art is a journey where no one has all the answers. Art activities help the children engage with each other, so that barriers are gradually broken, and children belonging to different backgrounds can communicate among themselves.

For more information on the subject please refer to FAQs, Module No. 4 and 5 of the Training Package on Art Education for Primary Teachers. www.ncert.nic.in/departments/

Learning Outcomes (SRG/ Teachers)

After training on this module, the SRG/Teachers would be able to:

- differentiate 'Arts' as a subject to 'Arts' as a pedagogical approach;
- explain why Art Integrated Learning (AIL) can lead to more holistic learning in students;
- prepare AIL plan/s in different subjects;
- conduct AIL sessions using AIL module and skills as facilitator;
- facilitate/hand-hold teachers in refining their AIL skills for classroom teaching-learning;
- appreciate art as a tool and technique of artistic and creative expression.

GUIDELINES FOR FACILITATORS

In order to conduct the session effectively, one can consider the following:

(a) Resources for the session

- Organise the required hardware and software resources (video clips, slide-shows, etc. as per need) for use at the appropriate time during the session.
- Organise textbooks to be used/referred for the group work on integration of arts with other subjects during the session.
- Organise raw materials required for the activity such as; different coloured chart papers, pencils, sketch pens, markers, flip charts, thumb pins, brown sheets or drafting paper, string to arrange displays, colours, drawing sheets, clay for modeling, scissors, glue, sound producing instruments, raw

materials for preparing costumes, necessary items for stage setting, etc. as per the need of activity. While organising the materials, it is recommended to go for low-cost or no-cost locally available materials.

- Since AIL session is activity-oriented, it is desirable to impress upon the organisers to provide a training room which is spacious to ensure easy movement of the participants and facilitators during activities

(b) Academic planning for the session

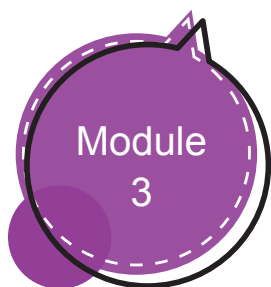
- Refer to the Art Integrated Learning module and select the activities that you are more comfortable with. You can also design your own session/s based on the AIL concept.
- Make use of the assessment hints given along with the pedagogical strategies. Make SRGs/teachers aware of the 'Assessment as Learning'.
- Sessions designed are based on different school subjects (class/subject wise details are mentioned alongside) to facilitate SRG members/teachers to understand AIL as pedagogy for experiential learning of different concepts/ subjects. Also to help them plan more of such sessions.
- Session consists of two sets of Learning Outcomes (LOs). One for the SRG/teachers which need to be assessed after the completion of AIL session and other set of LOs is related to different subjects and 'Life-skills' which could be achieved using AIL as pedagogy.
- Major number of our elementary schools (especially rural) are into multi-grade teaching, therefore it is important to highlight how use of AIL pedagogy can address the situation better.
- Last but not the least is to ensure 100% participation of learners, using ice-breakers at appropriate intervals, use of group discussions and brain-storming sessions, individual assignments and group projects etc.

(c) Role of Art teacher/s (Visual and Performing arts) in AIL

AIL is to promote art as pedagogy of joyful and experiential learning at all levels of school education, where every teacher including art teachers need to understand the skill of using art as a medium. In AIL, art teachers will have dual task of

1. Using AIL while teaching and learning art as a subject and
2. Facilitating subject teachers in planning and in classroom teaching-learning in a 'team teaching mode'.

AIL has added more responsibilities to the existing role of art teacher.



ART INTEGRATED LEARNING

SESSION 1

Subject: English, Class- VIII, Chapter No. 8: 'A Short Monsoon Diary'

Based on this session, the following learning outcomes can be achieved by the students:

UPPER PRIMARY — IN ENGLISH

The Learner

- Responds to instructions/announcements in school and public places viz. railway station, market, airport, cinema hall, and act accordingly;
- Asks questions in different contexts and situations (e.g. based on the text/ beyond the text/out of curiosity/while engaging in conversation using appropriate vocabulary and accurate sentences);
- Participates in different events such as role-play, poetry recitation, skit, drama, debate, speech, elocution, declamation, quiz, etc., organised by school and other such organisations;
- Narrates stories (real or imaginary) and real life experiences;
- Reads, compares, contrasts, thinks critically and relates ideas to life;
- Prepares a write up after seeking information in print/ online, noticeboard, newspaper, etc.

- *Since the module supports competency based learning we suggest to design activities keeping LO's as the main focus.*
- *All the activities given here are also designed keeping LO's in the center of reference and the content is taken from NCERT textbooks. However States can refer their own text books/ syllabus.*

Art Material and Equipment Required

Paper and pencils, scissors, glue, chart-papers, crayons, old newspapers/magazines, sketch pens, double sided tape, cello tape. 'Duffli' or 'Manjiras' for creating simple music. (It is recommended to give preference to the local specific materials while planning AIL activities)

Approximate training time required

2 hours 40 minutes

Pedagogical Strategies

Activity 1 (10 Minutes)

A rainy day (produce rain drop sounds with body and pretend to get wet in rain)

Let us 'all' stand and create sound while clapping with one finger, then with two fingers, three fingers, four fingers and finally with five fingers. Facilitator will give directions to change from one type of clapping to another and participants will follow.

Now let us repeat the experience with eyes closed. Lead them from one finger to five and from five to one finger. This will create sound of light rain to heavy rain and from heavy rain to the light rain.

Next step is - half of the participants will create rain-drop sounds and half of them will pretend to enjoy that rain with eyes closed.



Suggested questions for the follow up activity can be

- Could you hear the sound of rain?
- Could you remember any childhood or other experience/s related to rain?
- How did it feel when you were pretending to be in the rain?

Activity 2 (10 Minutes)

Theatre Game on Rain (for making groups)

Explain instructions before starting the activity and ensure that they understand.

Instructions: We will all sing 'heavy rain is falling run... run...run...' in rhythm and run around with music and singing. Assemble under an imaginary Shelter in a group of the given number. For example; if I ask for a Shelter of 'FIVE'!! You will quickly assemble in a group of five. If you assemble in more than or less than five members then you will be considered out.

The game can continue like this to divide participants in desired number of groups.

All participants will join in singing 'Heavy rain is falling run... run...run..... and try to run in different directions with the speed of music or singing rhythm. Follow the instructions as given above. Repeat the process till you reach the desired number. The purpose here is not to just making of groups

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but involvement of everyone in this theatre game to connect with 'rain' and through that with 'water'. Throughout the play encourage them to act as if they are really facing heavy rains and they are actually searching for the shelter.

Ask each group to sit in a circular/face-to-face arrangement. It is better if such arrangement is already done in the hall to save time.

Follow up activity can be in question and answer mode. Facilitators can add any number of questions which are related to the theme.

Suggested set of questions

1. What were you thinking when you were running for the shelter?
2. Who would like to share their experience of this situation?

Let 5-6 persons answer the question as each answer would definitely be different than the other.

Assessment as Learning

- Find out their 'rain' related experiences and connect them with the topic they are going to explore and learn.
- The approach here is to make participants think, explore, imagine, share and listen to each-other.
- Encourage and appreciate their efforts for answers.
- Facilitator can observe them for initiative-taking ability, for focus and concentration, for presence of mind and for ability to remember and follow the instructions given
- Use of vocabulary and communication skills for narrating their experiences.



Activity 3 (30 Minutes)

Poster Making (group work)

Start with *brainstorming questions like

- How important do you think rains are for us today?
- Do you think water is an issue today?
- How do you think water can impact our lives or life on the earth?
- How do you think that water is a precious resource for us?

Let us create poster(s)/collage on any of these aspects in groups. The poster(s)/collage should have written as well as

visual content and expression. It should be a team work to communicate thinking of your group. Everyone (including CWSN if there are any) should be part of this process. It is better if one person in each group acts as team-leader who moderates the brain-storming on the topic.

****Brainstorming** is a practical exercise to stimulate creativity among the participants by encouraging them to contribute as many ideas as possible related to a topic. During this process there is no evaluation hence no right or wrong responses.*

***Assessment:** This stage can provide opportunity to use observation schedule for assessment. This is an appropriate point for Assessment as Learning.
Posters made can be added to portfolio.*

Activity 4 (30 minutes)

Presentation and Appreciation

After completion of the poster(s)/collage making activity, every group will be invited to make their presentation and share their thoughts on the subject.

***Self-evaluation and peer evaluation** on content depicted and communicated through the poster(s)/collage, in the form of appreciation and critical analyses in form of observations. Activity can also be utilised to assess their ability to use art as a medium of learning.*

Suggested points/indicators of self and peer evaluation

Self Evaluation

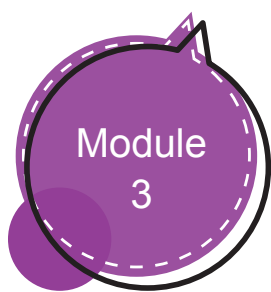
- *Did brainstorming happen?*
- *Was there co-ordination among the team?*
- *Do you think this poster making activity would have been better if given to an individual than the group?*

Peer Evaluation

- *How relevant the poster content/message is to the theme given?*
- *Was the group able to visually communicate through the poster?*
- *Was the poster readable?*
- *Does the presentation/narration of the poster matche with the poster content?*
- *What was the overall impact of the poster?*

Follow up Activity (10 minutes)

Suggested questions and answers after group presentations (each question can have 8-10 responses);



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Note—Answers given by the participants can be written on a chart/board for concluding the session

How important do you think this activity can be for the primary/upper primary classes?

- Where can this experience of 'Rain' and 'Importance of rains' can be linked?
- How do you think this activity can help children in their learning process?

Activity 5 (10 minutes)

Conceptual clarification of AIL by the facilitator based on the outcomes of question-answer above and of group work done.

1. What is Art Integrated Learning?
2. What do we mean by visual arts and performing arts?
3. What is the difference between Art Education and Art Integrated Education?
4. What is the role of arts in making the process of learning holistic and experiential?
5. How Art Integrated Learning helps in achieving learning outcomes?
6. Why Art Integrated Learning is considered as joyful learning?
7. How Art Integrated Learning approach is helpful in inclusive set up?

Detailed explanation on the above questions is given in the beginning of this module. However for more information on the subject please refer to FAQs, Module No. 4 and 5 of the Training Package on Art Education for Primary Teachers.

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Activity 6 (25 Minutes)

Planning and Developing of Art Integrated Learning Activities (in Groups)

Groups can be assigned different subjects classwise, like; language/s EVS, Maths etc. for primary level and language/s Science, Social Science and Maths for upper primary level. Encourage 100% involvement of all participants. This is an opportunity to give hands-on experience to develop their own sessions using AIL approach.

Activity 7 (25 minutes)

Presentation and Appreciation

After completion of planning their AIL session each group will make their presentation.

Process can be utilised as assessment for learning of the target learning outcomes.

Activity 8 (10 minutes)

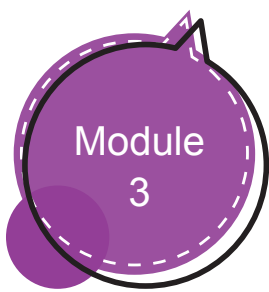
Key points for recapitulation of AIL (in Question-Answer form)

- Name any three activities covered under Visual Arts.
- What all is covered under Performing Arts?
- What is Art Integrated Learning?
- What is the difference between Art Education as subject and Art Integrated Education?
- How AIL promotes Experiential Learning? Explain it.
- Can AIL help in achieving LOs?
- “AIL can be exercised at any level of school education”. Do you agree with this statement?

Interdisciplinary Possibilities with this session:

Upper Primary stage*	Primary stage*
<ul style="list-style-type: none"> • English, VIII, Chapter No.2 : ‘Tsunami’ • Hindi, VII, (<i>Vasant</i>, Part II) Chapter (No.16) ‘<i>Bhor aur Barkha</i>’ • Hindi, VIII, (<i>Vasant</i>, Part III), Chapter (No.16) ‘<i>Pani Ki Kahani</i>’ • Hindi, VII, (<i>Durva</i>, Part-II) Chapter (No.14) ‘<i>Pani aur Dhoop</i>’ • Science, VI Chapter No.14, ‘Water’ • Science VII, Chapter No. 16, ‘Water: A Precious Resource’ Chapter No.18 ‘Waste Water Story’ • Science, VIII, Chapter No.18, ‘Pollution of Air and Waste’ 	<ul style="list-style-type: none"> • EVS, V Chapter No.06, ‘Every Drop Counts’ Chapter No.07, ‘Experiments with water’ • Hindi, V, (<i>Rimjhim</i>), Chapter No.16 ‘<i>Pani Re Pani</i>’, Chapter No.17, ‘<i>Choti Si Hamari Nadi</i>’

*These examples have been taken from NCERT textbook. Example from state textbooks can also be taken.



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Possible learning outcomes in different subjects of Primary and Upper Primary classes

UPPER PRIMARY — IN SCIENCE

The learner:

- relates processes and phenomenon with causes, e.g., smog formation with the presence of pollutants in air; depletion of water level with human activities, etc. applies learning of scientific concepts in day-to-day life, e.g., purifying water/treatment of polluted water for reuse; makes efforts to protect environment, e.g., using resources judiciously; making controlled use of fertilisers and pesticides; suggesting ways to cope with environmental hazards, etc., exhibits creativity in designing, planning, making use of available resources, etc. exhibits values of honesty, objectivity, cooperation, freedom from fear and prejudices.

UPPER PRIMARY — IN HINDI

पाठक—

सुनी अथवा पढ़ी रचनाओं (हास्य, साहसिक, सामाजिक आदि विषयों पर आधारित कहानी, कविता आदि) की विषय-वस्तु, घटनाओं, चित्रों और पात्रों, शीर्षक आदि के बारे में बातचीत करते हैं/प्रश्न पूछते हैं/अपनी स्वतंत्र टिप्पणी देते हैं/अपनी बात के लिए तर्क देते हैं/निष्कर्ष निकालते हैं। अपने आस-पास घटने वाली विभिन्न घटनाओं की बारीकियों पर ध्यान देते हुए उन पर मौखिक रूप से अपनी प्रतिक्रिया व्यक्त करते हैं/प्रश्न पूछते हैं। स्वेच्छा से या शिक्षक द्वारा तय गतिविधि के अंतर्गत लेखन की प्रक्रिया की बेहतर समझ के साथ अपने लेखन को जाँचते हैं और लेखन के उद्देश्य और पाठक के अनुसार लेखन में बदलाव करते हैं। स्तरानुसार अन्य विषयों, व्यवसायों, कलाओं आदि (जैसे— गणित, विज्ञान, सामाजिक अध्ययन, नृत्य कला, चिकित्सा आदि) में प्रयुक्त होने वाली शब्दावली को समझते हैं और संदर्भ एवं स्थिति के अनुसार उनका लेखन में इस्तेमाल करते हैं।

UPPER PRIMARY IN ARTS EDUCATION

The learner—

- participates and enjoys doing art activities in the classroom and outside, appreciates the art work done by his/her peers and others, creates poster on different themes using art materials or with the use of ICT, prepares a role play on environmental or social themes.
- demonstrates artistic abilities (keeping classroom and surroundings clean and beautiful, helping in classroom displays, participating in visual arts and performing art presentations with interest, etc.)

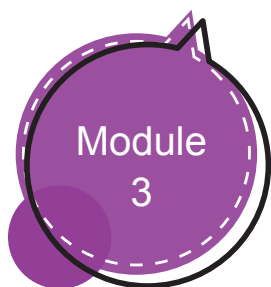
PRIMARY — EVS

The learner—

- explains the process of accessing basic needs (food, water, etc.) in our daily life. (e.g. storage tracking of water source), establishes linkages among resources (food, water) and cultural life. (e.g. life in distant/difficult areas like hot/cold deserts).
- records observations/experiences/information in an organised manner (e.g. in tables/sketches/bar graphs/pie charts) and predicts patterns in activities/phenomena (e.g. floating, sinking, mixing, evaporation, germination, spoilage) to establish relation between cause and effect.
- creates posters, designs, using variety of local/waste material and writes, poems, slogans, travelogue, etc.
- voices opinion on issues observed/experienced and relates practices /happenings to larger issues of society. (E.g. discrimination for access/ownership of resources).
- suggests ways for saving resources (forests, water, etc.) and shows sensitivity for the disadvantaged/deprived.

Target Life Skills

Life-skills of— Observation, taking initiative, team work, Communication, problem solving, care for water in specific; and for the environment in general, etc. sharpen.



ART INTEGRATED LEARNING

SESSION 2

Name of the Art Activity

Folktales in context of Science, Social Science, and Languages

Form of Art Activity

Storytelling/Theater/Puppetry/Craft/ Drawing/ Music/Poetry

Science

- Class VI, Chapter (No. 9): *The living Organisms and their surroundings*
- Class VII , Chapter (No. 7) : *Weather, Climate and Adaptations of animals to climate*

Social Science

- Class VI (*Our Pasts Part-I*), Chapter (No. 2): *On the Trail of the Earliest people*
- Class VII (*Our Pasts-II*), Chapter (No. 7) : *Tribes, Nomads and Settled Communities*

English

- Class VI (*Honey Suckle*; Textbook in English), Chapter (No. 9): *Desert Animals*
- Class VI (*Honey Suckle*; Textbook in English), Chapter (No. 10) : *The Banyan Tree*
- Class VI (*A Pact With the Sun*), Chapter (No. 1): *A Tale of Two Birds*
- Class VI (*A Pact With the Sun*), Chapter (No. 4): *The Friendly Mongoose*
- Class VI (*A Pact With the Sun*), Chapter (No. 9): *What happened to the Reptiles*
- Class VIII (*It so happened*, Supplementary Reader in English), Chapter (No. 1) : *How the Camel got his hump*
- Class VIII (*Honey Dew*, Textbook in English), chapter (No. 6) : *This is Jody's Fawn*

ENGLISH (*HONEY DEW, CLASS VIII*), CHAPTER (No. 1): THE ANT AND THE CRICKET

Assessment Tools Suggested

Observation schedule, self-assessment, peer group assessment, rubrics, portfolio

Training objectives

This module will enable to learn how to integrate science, social science and language content through folktales.

Learning Outcomes

After following the suggested strategy, the SRG/Teachers will be able to achieve the following competencies:

In English Language

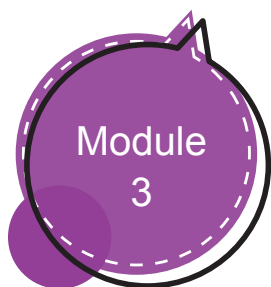
The learner—

- identifies the use of punctuation, narration, dialogue delivery, writes dialogues from the content of story, shows interest in listening to different experiences for her peers and others;
- follows different kinds of instructions, listens, and co-relates various onomatopoeic sounds, make use of them in creative tasks, talks about self and surroundings, engages in conversation with friends, teachers, family, others using simple sentences and responses;
- participates in different events such as role play/poetry recitation, skit/drama etc.;
- asks questions about things around her, narrates stories, reads text with comprehension engages with different kind of texts, collects and reads books from different sources.

In Science

The learner—

- presents logical explanations and arguments, communicates conclusion;
- provides justification in support of evidences;
- connects scientific concepts to everyday life;
- displays a sense of interest and participates enthusiastically;
- responds critically, exhibits creativity in planning, shows some problem solving skills, demonstrates values imbibed;
- takes responsibilities and initiatives while performing task;



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- Works cooperatively with peers, listens patiently to arguments of others;
- Advises ways for conservation of environment, develops sensitivity towards the protection of the environment;
- Appreciates various forms of diversity in their everyday environment, develops sensitivity towards interdependence,

In Social Science

The learner—

- empathises with the stereotype images regarding disability/ person with disability etc.
- reacts to situations of any discriminatory activity.
- expresses divergent views on various issues that arises due to diversity.
- takes interest in exploring surroundings.
- appreciates team work.

In Art Education

The learner—

- participates and enjoys doing art activities in the classroom and outside, appreciates the art work done by his/her peers and others.
- demonstrates artistic abilities (keeping classroom and surroundings clean and beautiful, helping in classroom display.
- participating in visual arts and performing art presentations with interest etc.).

Brief Introduction

Science behind the Activity

It is well-known that folktales have a social, historical and cultural context with the region they originate from. Folktales are presented as fantasy. Young children live in a world where fantasy and reality are undifferentiated— a world in which animals talk and human beings whiz past flying on brooms. It is possible that some of these folktales may have scientific basis too. While still maintaining the charm and intrigue of folktales and fairytales, we can help children appreciate and distinguish the fantasy world from the real world through this activity. They can learn scientific vocabulary and concepts from participation in interactive story-telling sessions through illustrations that depict a folktale. This folktale has been taken from Tales from Panchatantra. It has been slightly modified to include some scientific facts.

The module provides an opportunity to make art integrated learning about the living organisms and their surroundings, diversity in habitat, climate and adaptations of animals to the climate.

Total Time required for session

2 hours

Material required

Chart papers/sketch pens/crayons/paints and brushes, net cloth cutter/pair of scissors and other materials as per need. (It is recommended to give preference to the local specific materials while planning AIL activities).

Pedagogical strategies

Note for Facilitator

Learners will be engaged in group activities. Care needs to be taken that groups should be heterogeneous in terms of caste, creed, gender, abilities etc. Children with Special Needs to be involved as per their abilities in the groups.

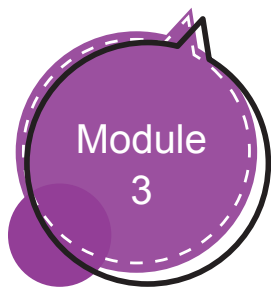
- *Facilitator may initiate discussion after presentation of all scenes or just after each scene.*
- *Bridges for integrating content from different disciplines to be identified during discussion.*
- *Assessment will be carried out simultaneously.*
- *The facilitator will divide the class into eight groups of five students each. The number may vary as per the strength of the class. Let each group handle all the activities of one scene such as making illustrations, posters, puppets, props and enacting the scene, writing dialogues, etc.*

Ice-breaker for making groups (20 minutes)

The session will start with a round of introduction with some interesting expression such as; sound, enactment or drawing of any one animal of their choice. Everyone will explain why they like the particular animal? They will be having freedom to express themselves in any language, mode of expression or any kind of activity such as: facial expressions, sign language, narration of few lines, through acting, through drawing, through dance etc. This will enable everyone to think creatively and imagine new ways of presenting things, listen patiently and critically to others.

Groups can be assigned scenes to

- *Prepare headgears/props/glove-puppets/illustrations/masks/puppets for the assigned scenes by using any art form as per the characters and*



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incidences in the assigned scene. (This may be done in the guidance of Arts and crafts teachers subject to the availability).

- *Explore different hairstyles, costumes and make-up in this process with the utilisation of resources in hand.*
- *Discuss, plan and prepare for the presentation of scenes assigned to them and to enact/narrate/mime/do puppetry of scenes/use of regional folktales.*
- *The facilitator will lead the discussion through questions pertaining to these scenes as per the linkages with topics of various disciplines such as The living organisms and their surroundings, weather, climate and adaptations of animals to climate, on the trail of the earliest people, tribes, nomads and settled communities etc. The depth of the content will be decided as per the cognitive level.*

Group Activity

Scene 1 Group-1

A long time ago, in a large lake there flourished many aquatic plants and animals. The water in the lake was very clean and an aquamarine blue. The flora comprised of long-stemmed plants such as lotus and water lily. The submerged Hydrilla plant and Vallisneria (Tape grass) swayed beautifully. On the surface were gently floating duckweed and water hyacinths. The microscopic algae gave green patches to the water. There were schools of small fishes that suddenly would bunch together and fight over a piece of worm. Bigger fishes in the lake kept the population of insect under check. Turtles swam around looking for food and the herons would stand still for hours, knee deep in water, to catch their prey. A pair of kingfishers perched themselves high on a branch of a tree to quickly dive into the water to get their next meal. Frogs leaped in and out of the lake while their tadpoles fed on algae before they could leap out too. The lake was a habitat in which every living organism could find food, shelter, protection and its mate for reproduction.

Scene 2 Group-2

Among all of them, two fishes and a frog were the best of friends. They would play pranks with each other and sometimes discuss current news. The fishes were very clever and smart, quite unlike the frog. One of the fish would boast about knowing a hundred tricks to escape the notice and the clutches of the enemy; while the other fish boasted about knowing a thousand tricks!!! The frog would simply blink its eyes with a confused look on its face and mumble to itself that it could think of just a few tricks. Nevertheless, the three met every day and

played hide and seek among the huge lotus leaves and lovely blossoms. They would also tell each other the heroic tales of their common ancestors.

Scene 3 Group-3

One evening when the sun was setting in the western sky, some fishermen came to the lake. The older fisherman said, “This lake is teeming with fishes and shrimps. Why don’t we come here at dawn and catch them.” “Good idea,” the other fisherman said with a gleam in his eyes and they both walked away.

Scene 4 Group-4

For a moment the three friends were dumb-struck!!! Then the frog gathered its wits and said, “Did you hear that? What do we do now, stay or flee?” It started jumping up and down with fear saying, “What do we do now? What do we do now? They will be here with their nets early tomorrow morning!” The fish who knew a thousand tricks started laughing aloud. It tried to calm down the frog by saying, “Don’t be frightened into leaving on over-hearing some stray words. Why should we flee? I have large number of tricks up my sleeve; there are thousands of ways to escape and I know them all. I’ll protect you, too!”

The frog still looked uncertain when the other fish said, “Don’t be afraid. A fore-sighted and a talented being can reach where even the wind and the sun’s rays can’t enter. You don’t need to leave your home. I’ll protect you with my knowledge. Home is home and no heaven can compare with it.”

Scene 5 Group-5

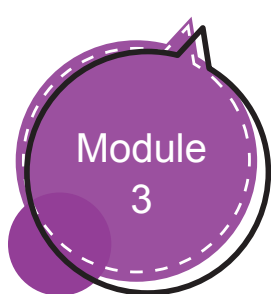
But the frog’s doubts remained. It then regained its composure and said confidently, “Listen, my friends, right now I can think of using only one trick to escape being caught in the fishermen’s net. So I’m leaving with my wife.” The frog and his wife leaped out of the lake and hopped away into an adjoining pond. The fishes watched them go and shook their heads saying, “Poor fools! They really didn’t have to leave.”

Scene 6 Group-6

The next day at dawn, the fishermen came to the lake and cast their nets. They caught a big haul of fishes, turtles, crabs and frogs. When the horizon became red with the setting sun, the fishermen loaded their catch and headed back for the village.

Scene 7 Group-7

On their way back, the fishermen passed by the pond where the frog and his wife were sitting on a lily-pad. The frog saw



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the day's catch on their backs and thought sadly that he had lost his best friends forever. The frog pointing a webbed finger said to his wife with a heavy heart, "Look, my dear, there go my friends. I shudder to think where they will land up next-- in a fry pan, a curry or a tandoor?" Then quickly his wife turned to him and said, "Wouldn't it be better if we went back to our old home? The fishermen will not cast their nets in our lake for some time!" The frog saw some sense in what she had said and agreed to do so.

Scene 8 Group-8

So they leapt out and hopped back into their old house. They could not believe their eyes with what they saw there!!! They were shocked and also pleasantly surprised to meet the two fishes they had imagined would have landed on someone's plate by then! They excitedly asked them, "How did you escape?" The fishes sang in unison—

"We recognise our weaknesses,
We optimise our strengths.
To ensure our own survival,
We go to great lengths."

Assessment as learning

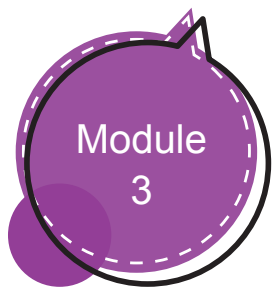
During presentation facilitators may observe the initiatives taken by participants, their communication skills, cooperation, understanding and clarity of thoughts, creativity in presenting the things, ability to connect and improvise the things accordingly, utilisation of resources etc.

QUESTIONS FOR DISCUSSION

Following questions can be used for discussion on various cross disciplinary topics;

- i. Suggest a food chain which may be operating in a lake.
- ii. Duckweed and water hyacinth float on the surface of water. Do they have roots? How do they absorb nutrients?
- iii. How do people choose the place to live in?
- iv. How did changing environment affect the life style of human being?
- v. Name a few tricks that the two fishes might have used to escape the notice and the clutches of enemy in their territory?
- vi. If we consider these tricks as traits, would they enable a living organism to live better in its habitat?

- vii. Have you done fishing anytime or seen someone do it? What traditional tools and equipment's are used for the purpose?
- viii. How is fishing done on a large/commercial scale?
- ix. "Home is home and no heaven can compare with it." Do you agree? Apart from physical facilities at home, what other factors that make home so special?
- x. Mention two adaptive features in frogs that helped them to take a quick decision about leaving the lake?
- xi. What were the sources of information in ancient times? (rock painting)
- xii. What is the moral of the story?
- xiii. Did the frog's wife give a wise suggestion about going back to the old home? Why?
- xiv. What steps do you take to make a decision? Hints: 1) Know what you want 2) Understand the problem 3) Check out the options 4) Choose the best option.
- xv. What will happen when the population of any particular organism declines or increases exponentially? Hint: Can disrupt food chain; lead to eutrophication.
- xvi. What is sustained biodiversity? Hint: What can we as individuals do to conserve biodiversity. For example, we can consume less and be more mindful about what we consume.
- xvii. Explain the adaptive traits present in fishes that help them to swim in water.
- xviii. Explain the adaptive traits present in fishes that help them to breathe in water.
- xix. What traits do you think the frog had in its mind to give its enemy a slip?
- xx. Why are frogs called amphibians?
- xxi. Why did they speak of having common ancestors? What evidence can you cite as them having common ancestor? Hint: The first stage in the life cycle of frogs is in the form of fish-like tadpoles.
- xxii. Are you aware of places in our country where people do pre-disaster management? Discuss the steps taken by them as a foresight to reduce loss of life and property.
- xxiii. Are you living in any disaster-prone area? What pre-disaster arrangements have you made in your house? What measures have been taken by the local authorities?



Questions for Discussion will provide an opportunity to assess through observation on understanding of science concepts and competencies mentioned under the Learning outcomes.

Activity

- The teacher may choose another folktale or folklore, which has relevant points of reference. It could be modified to include some scientific facts. Tales in regional language may also be selected.
- The activity may be taken by selecting stories from textbook also.

Note — Sessions 3, 4, and 5 can also be conducted as Session 1 and 2 in the capacity building programme

ART INTEGRATED LEARNING

SESSION 3

HINDI, CLASS VIII, LESSON: NCERT (VASANT BHAG-III) CHAPTER-16 'PANI KI KAHANI'

Form of Art Activity

Role play or Nukkar Natak

Time Required

2 Hrs

It is important to know that art activities proposed here are supposed to be conducted as process to learn not as final product of learning.

Describes different

Training Outcomes

- Describes different components of environment and the interrelation between them.
- Shows sensitivity to the need for conservation of natural resources- air, water, energy, flora and fauna.
- Justifies the judicious use of natural resources such as water, soil and forest.

Note—It is significant to mention here that a short play or nukkar natak can be performed on each of the learning outcomes separately. Similarly, two or more than two learning outcomes can be addressed by a single performance. It depends on the time limit in which a play is to be performed.

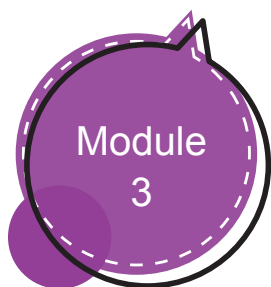
Material Required

- Costumes such as kurta, payzama, dhoti, Gandhi topi, dupattas, turbans as per the requirement of the script. Pent-shirt, locally available instruments such as dholak, manjira, damru. (It is recommended to give preference to the local specific materials while planning AIL activities)
- Visual art material same as given in session-1.
- Use of ICT for creating background music as per the need of activity.

Activities

Step 1

The facilitator will organise a Brain storming session in the classroom wherein learners will be briefed about the theatre



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activity based on any issue of social importance or a social problem along with required measures/steps to solve them. A small narration can be given by facilitator about the chapter being dramatized through role play or *nukkar natak*. The students can be divided into small groups consisting of 6-8 members and each group can be asked to read the chapter carefully with a request to understand the concept/issues dealt therein. The groups will also present the theme of chapter as to what have they learnt from it and what is the message inherent.

Step 2

The facilitator will allot the role of different characters to the group members with the help of other colleagues and students. The team members of students will be rotated for organization of further role play or *nukkar natak* based on other chapters of social science, language and science textbook in such a way that each student, at least once, gets an opportunity to enact role of a character, arrange stage-property, design portrait and to frame small dialogues.

Step 3

The facilitator and her colleagues can enact in front of learners the role of character, especially, in the way learners have understood them while reading the chapter or watching these characters on TV. Here comes the role of ICT, a short movie based on similar characters can also be shown to learners to make them assimilate as to how are these characters generally interact. Facilitator will constantly motivate the learners to focus on conversation style with gestures as well body language being used by different characters as it makes a performance effective in real sense.

Step 4

The script of role play will be briefed to learners with some indication about gestures and body language required therein. Facilitator will ask learners to identify the props required and mutual cooperation to arrange it (such as costumes). Some pictures and portraits can also be prepared by the learners based on the demand of script and finally stage will be arranged according to the theme.

Step 5

The facilitator can organise some rehearsal sessions before final performance of role play or *nukkar natak*. All required props and set-related materials should also be used during the

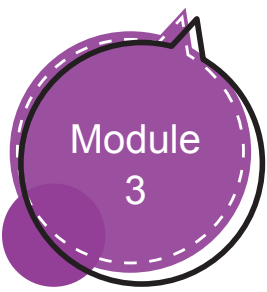
rehearsal sessions so as to make learners aware of adequate and appropriate use of props. This will make them learn using props while performing on the stage with a sense of coordination with their colleagues.

Step 6

Role play or *nukkar natak* is performed. Students perform on the stage and support at back stage. Video recording can be done and shown to the students. Facilitator and students can sit together to watch recorded version and discuss on different aspects of performing art. Suggestions for further improvement can be recorded. Comparison is not to be done among the students as to who was best in the group, rather qualitative improvement is to be discussed on various aspects such as script writing, dialogue delivery, coordination etc.

Integration with other Subjects

The facilitators can also motivate the learners to observe other social problems of society or similar kind of issues. They can learn to integrate these topics with that of linguistic abilities. Although, language is an integrated component of performing art, especially in role play and *nukkar natak*, wherein narration, dialogue delivery and script writing are necessarily involved.



हिंदी (वसंत, भाग-1, कक्षा-6), पाठ-2 — 'बचपन'

सीखने की संप्राप्ति (Learning Objectives)

- विभिन्न प्रकार की ध्वनियों, जैसे — घंटियाँ, पक्षी, जंगल आदि को सुनने का अनुभव मौखिक भाषा में प्रस्तुत करते हैं।
- सुनी, देखी गई बातों, जैसे — स्थानीय सामाजिक घटनाओं, कार्यक्रमों जैसी गतिविधियों के बारे में बेझिझक बात करते हैं।
- अपने से भिन्न भाषा, संदर्भ, खान-पान, रहन-सहन संबंधी विविधताओं पर बात करते हैं।
- विभिन्न विधाओं में लिखी साहित्यिक सामग्री को उचित उच्चारण, लय, हाव-भाव और गति के साथ पढ़ते हैं व लिखते हैं।
- भाषा की बारीकियों और व्यवस्था पर ध्यान देते हुए सराहना करते हैं।

अधिगम सामग्री

पेपर शीट, कपड़े (पुराने/नए) स्केचपेन, ढोलक, घंटी, डमरू, कार्डबोर्ड, ग्लू, चार्ट्स क्रेयॉन, अखबार आदि। 'कविता मंजरी' एन.सी.ई.आर.टी. का यूट्यूब चैनल— संदर्भ पुस्तकें आदि।

गतिविधि – 1 — आईस ब्रेकर

आँख बंद करके आवाज़ें सुनें

छात्र-छात्राओं को आँख बंद करके आवाज़ों को सुनने के लिए पाँच मिनट की गतिविधि करवाएँ। जिसमें पंखे की आवाज़, घंटे की आवाज़, हवा की सरसराहट, पक्षियों की चहुँकार, पेड़-पत्तों की आवाज़, संगीत की आवाज़ आदि अनेक आवाज़ों का अनुभव उनके अपने शब्दों में बताने को कहें। जिससे उनकी अवलोकन शक्ति, कल्पनाशक्ति, संवेदनशीलता, सुनने की कला का विकास होता है। साथ ही, मौखिक अभिव्यक्ति से उनकी कथन कला भी विकसित होती है।

गतिविधि – 2

बचपन से संबंधित अभिनय, गान, हाव-भाव के साथ समूह में करवाएँ। बाल-गीत से उनकी रुचि और जिज्ञासा बढ़ती है और वे नए ज्ञान के लिए तत्पर होते हैं। इस प्रस्तुति के द्वारा वर्णों का उच्चारण, ध्वनि, आरोह-अवरोह और लय-ताल द्वारा संगीत एवं अभिनय जैसी कलाओं का समेकित उपयोग होगा।

- बच्चे मन के सच्चे...
- छोटा बच्चा जान कर हमको...
- आओ बच्चों तुम्हें सिखाएँ...

इस तरह के गानों के उपरांत बचपन के बाल-गीत (अन्य क्षेत्रीय भाषाओं के) लेकर बच्चों को बचपन के अनुभवों से जोड़ सकते हैं। यह गतिविधि 'सीखने' के रोचक और आनंददायक अनुभव कराएगी।

गतिविधि – 3

‘बचपन’ पाठ को उचित उच्चारण, आवाज़, हाव-भाव एवं लयावर्तन के साथ पढ़ना है। शिक्षक के पाठ के बाद विद्यार्थियों से भी वाचन करवाया जा सकता है और बचपन के संस्मरण पर आधारित प्रश्नों द्वारा चर्चा कर सकते हैं, जैसे —

- हमारे बचपन की घटनाओं से इस पाठ की विषय-वस्तु कैसे भिन्न है?
- क्या-क्या समानताएँ हैं?
- क्या नवीनताएँ हैं?

इस तरह के मुद्दों को समूह में चर्चा करके चार्ट पर चित्रों द्वारा भी बना सकते हैं। (इस गतिविधि में भाषा की शैली, अभिव्यक्ति, नए शब्द, व्याकरणिक मुद्दे आदि की चर्चा, कला पक्ष के चित्र, कोलाज, ग्राफ़िक्स करके चार्ट का सृजन कर सकते हैं।)

गतिविधि – 4

‘बचपन’ संस्मरण में लेखिका ने अपनी वर्तमान उम्र और बचपन के दिनों के अंतराल को दर्शाया है। छात्रों को समूह में बाँटकर मातृपक्ष एवं पितृपक्ष के संबंधियों के नाम का वृक्ष चार्ट तैयार करवाना। यहाँ जिस क्षेत्र की जो पारंपरिक कलाएँ हैं, उसके चित्र भी बनाने के लिए कह सकते हैं, जैसे — वारली, पहाड़ी, गौड़, पिथोरा, भील, मधुबनी आदि। इस गतिविधि में रंगीन पेपर्स से कोलाज भी बना सकते हैं। इस गतिविधि से सामाजिक विज्ञान, जीव विज्ञान आदि को भाषा के साथ कलाओं के माध्यम से जोड़ सकते हैं।

गतिविधि – 5

प्रोजेक्ट कार्य

‘बचपन’ संस्मरण में दर्शाए गए बचपन के विविध पहलुओं के साथ छात्र अपने अनुभवों का तुलनात्मक विश्लेषण करेंगे। जिसे समूह कार्य द्वारा किया जा सकता है। अलग-अलग समूह द्वारा बचपन में खाए जाने वाले पारंपारिक आहार, फल और पेय पदार्थ आदि को वर्तमान में खाए जाने वाली वस्तुओं के साथ जोड़कर उनका चित्र तैयार करें। लेखिका द्वारा पहने और बताए गए कपड़ों को वर्तमान समय के पहने जाने वाले कपड़ों के साथ मिलाकर अध्ययन करें और उसका संकलन करके चार्ट (चित्रों या कपड़ों) तैयार करें। लेखिका द्वारा बताए गए स्थलों के चित्रों की वर्तमान स्थिति के चित्रों के साथ तुलना कर आई.सी.टी. के माध्यम से चार्ट तैयार करें। (इन गतिविधियों में पहनावा, रहन-सहन ऐतिहासिक धरोहरें और आहार आदि विषयों को भी समझ सकते हैं। यहाँ पर सामाजिक विज्ञान, भूगोल, पर्यावरण जैसे विषयों के साथ सौंदर्यबोध एवं मूल्यों की समझ, कलाओं से संकलित कर बताई जा सकेगी।)

मूल्यांकन — सतत एवं समग्र मूल्यांकन होगा। शिक्षक अवलोकन नोट, रूब्रिक्स, चर्चा, प्रश्नोत्तर से समग्र मूल्यांकन करें।

ART INTEGRATED LEARNING (MUSIC, RHYTHM, DRAWING)

**CLASS:VII, SUBJECT: HINDI, (VASANT BHAG-III),
CHAPTER (No. 16) : 'BHOR AUR BARKHA'
CHAPTER (No. 5) : 'THODI DHARTI PAOON'**

Type of Art Activity

Visual as well as Performing Arts

Going through the Class-VII textbook of Hindi it is noticed that there are lessons

- Hindi - Bhor Aur Barkha –Basant Part 2
- Hindi – Thodi Dharti Paoon - Durva – Part 2

This could be later connected to Our Environment – Social Sciences Chapter 4 (Air), 5(Water), and 8 (Human environment interactions)

The art activity given below is inter disciplinary and connected to real life.

Note for facilitator: Activities given below as Activity 1, 2, 3, and 4 are independent in nature and designed keeping two poem in view; 'Bhor Aur Barkha' 'Thodi dharti Paoon'

Target Learning Outcomes (students)

The learner; asks and responds to questions based on texts (from books or other resources) and out of curiosity, thinks critically, compares and contrasts events, ideas, themes and relates them to life, presents ideas creatively.

Material Required

Paper and pencils, scissors, glue, chart-papers, crayons, old newspapers/magazines, sketch pens, double sided tape, cello tape. 'Duffli' or 'Manjiras' for creating simple music. (It is recommended to give preference to the local specific materials while planning AIL activities)

Pedagogical Strategies

Activity - I (for SRG; Time:1 Hour)

Remembering and experiencing an early morning time

Chirping of the birds (ice-breaker):

Ask everyone to stand and follow you in creating sound of the sparrows.

Explain them the method through demonstration like; *Make loud sound while kissing your palm. Keep doing it with your eyes closed. Continue the activity for 3 minutes. Follow up question can be in Brain Storming Method;*

- What did you feel?
- Does this sound remind you of something?
- What time of the day do be listen to this kind of chirping?

This experience can lead facilitator to begin conversation on more specific questions like;

- How many of you like waking up at early morning?
- What do you feel when you wake up at an early morning?
- If it is rainy day, what will be your thoughts and feelings?
- What is that you usually see around once you wake up?
- How different is these experiences from your childhood memories of early mornings?

Group Activities

Step 1

Divide participants in groups for further discussions, where group members can discuss among themselves and present their thoughts and feelings related to their early morning/ their childhood memories of early mornings etc. in a manner they like the most. It could be in form of; Mime/role play/Skit / Storytelling, through music and movement or painting - any such art activity where all the participants of the group will be actively involved.

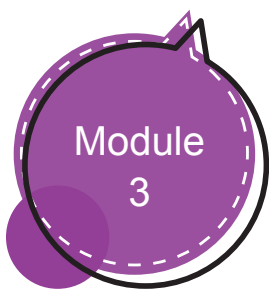
Step 2

After they are ready, invite them for their presentations one by one. Encourage observations of other groups for competency based learning. Presentation would connect participants/ students with an early morning environment, which is the background of *Bhor Aur Barkha*- poem.

Step 3

Taking clue from the presentation made by the groups the Facilitator/Teacher can link the content of the poem in discussion after the activity. For example, 'when Maa Yashoda woke up Krishna, she used to sing *Jago bansivaarey lalana, jago mere pyaare...* Gesture for everyone to sing the poem together with the same love and concern as Meera Bai ji had thought of.

Based on this experience facilitator/teacher can take up the language activities of specific lesson.



Assessment: self and peer assessment through observations on group presentation. Facilitator can use check-list for checking skill of integrating arts

Activity 2 (30 minutes) (For Students)

The next poem is “*Barse badariya sawan ki*”

Step 1

Ask children to click and clap with fingers and create sound of rainfall. Write ‘*barse badariya*’ in bold letters on blackboard. They can recall different sounds that rainfall has in their memory. They can also be shown a video of a group of musicians who played different beats on the drum to express sounds of rainfall or actual rain fall using ICT.

Step 2

Make two groups to create sound of rainfall making different body sounds. Children can create beats with feet and hands to express how the first drop fell and gradually from less rainfall to more rainfall (the increase and decrease of rainfall)

There can be follow up questions like

- What happens if there was no rainfall and they connected to the chapter ‘Water’ in the S.Sc book – Water.
- Next can be lines from a Hindi poem to be learnt by the class. Words and lines can be put in different rhythmic patterns, the lyrics evolved in spontaneous sur and taal can take shape of a song

Assessment: Give remarks after careful listening and observing presentations made by others (for peer assessment). Teacher can record observations based on LOs.

Activity 3 (30 minutes)

Poem, ‘*thodi dharti paoon*’ – Chapter 5, Book Durva – Part 2

Children open their textbooks and teacher reads using voice modulation to create effects. She stops after reading four lines and asks students to depict what they listened in their drawing books in 5 minutes. She looks at their drawings and appreciates them all.

Next teacher ask children to read next four lines in groups and create visuals. Children get involved in this language activity while discussing many aspects of these four lines and draw them. This leads them to experiential learning.

Assessment indicators suggested

- verbal and non- verbal expression
- understanding of the selected concept
- individual initiative and
- working in the team

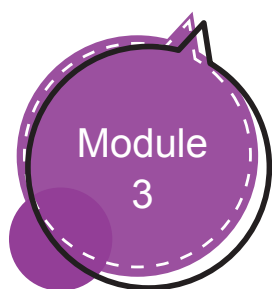
It is important to know that art activities here are used as process and not as products.

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- BANERJEE, SHARBARI. 2018. “Joy of Theatre” Teacher’s handbook – Upper Primary Stage Classes VI–VIII. NCERT, New Delhi.
- BANERJEE, SHARBARI. 2018. “Sangeet Shikshak Sandarshika” Teacher’s handbook in Music Classes VI–VIII, Kaksha. NCERT, New Delhi. NCERT. 2005. *National Curriculum Framework*. New Delhi.
- . 2005. National Focus Group on Arts, Music, Dance and Theatre (1.7). In *National Curriculum Framework*. 2005. New Delhi.
- . 2018. *Learning Outcomes at the Elementary Stage*. New Delhi.
- SUDHIR, PAWAN. 2015. *Training Package on Art Education for Primary Teachers*. Volume I and II. NCERT, New Delhi.

Note: The following list of suggested reading and viewing has variety of materials for facilitating users. The states may please add their own list of suggested reading and viewing to this.

- **Har Diwas Kala Diwas (Art Education) (BRD-M-136)**— Incorporation of art into education stream meant teaching through activities that brought forward students artistic potentialities. Education through art can make learning joyful, interesting and meaningful.
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/5880928d472d4ac74d236ad5>
- **Yeh Sambhav Hai (Art education) (BT-m-1091)**— Integrating arts with other subjects give children opportunity to associate their knowledge with learning of new concepts providing pedagogical convenience which is very much organic to learning and developmental environment in schools and education.



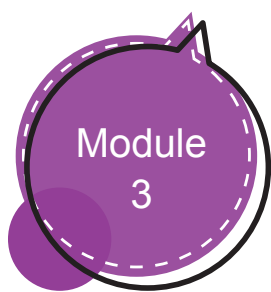
Module

3

- **Baat cheet ek Adhyapak se (Art Education)**—art integrated learning has positive effects on the child’s holistic development. art cannot be separated from any individual’s life as it is all around us. as individuals each person has an inherent need of expressing herself/himself and arts.
- **Sanjhi Kala (Arts) (BRD-M-696)**—This programme contains information about the long lost art of rural India i.e. Sanjhi art form from an art made from cowdung & colored stone how it has transformed on paper. Moreover the artist Rai Soni also tells the viewers about the entire process of Sanjhi art making through demonstration.
- **ICT NROER Programme (Aug-2014)- Print Art (Stencils) (BRD-M-685)**—ICT NROER Programme (Aug-2014)- Print Art (Stencils)
- **Billei Ka Panja**—This programme based on print making through thumb, leaves etc. by children.
- **Color Around Us**—This programme on primary colours and secondary colours how to make and co relate with surrounding objects.
- **Journey of Indian Painting, Part1&2 (Art and Culture) (CCRT)(BRD-M-676, BRD-M-77)**—After viewing the programmes the audience shall be able to understand the concept of Indian Art and Painting related to Indian Culture and Tradition through different aspect. This is explained by an expert through presentation.
- **Bans ki Hastshilp kala (BT-M-966)**—The programme on Bambo Kala “ is produced by the children in the workshop organised by Bal Bhawan .
- **Kagaz Kala (BT-M-072)**—The Programme Teaches How Children Can Make Toys With The Help Of Inexpensive Waste Paper. In This Programme “KAGAZ Ka Pataka” Paper Fire-Works/Pataka Toy Making Is Taught Which Is Safe, Smokeless, Pollution Free For Children.
- **Kagaz kala (kalabaaz), Kagaz kala (rocket), Kagaz kala (adbhut khargosh) and Kagaz kala (pankha) (BT-M-072)**—The Programme Series Kagaz Kala Deals With Teaching Small Children How To Make Toys With The Help Of Inexpensive Waste Paper. This Programme Kalabaaz Teaches The Process Of Making A Moving Toy Looking Like A Puppet And Can Do Summersaults.
- **Bobbing butterfly toy**—This is a program based on toys from trash; demonstrates how to make bobbing butterfly toy.

<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/57da300d16b51c69a20c6fc2>

- **Origami series**—Cat, Curlice, Modular origami Ball, Book Mark, folding Paper Heart, Lord ganesh Sweet modak, mother Teresa’s medicine Purse, No Glue Bag, etc. (nroer.gov.in/55ab34ff81fccb4f1d806025/searchresults/?search_text=Origami#results)
- **Math activity 031**—This program presents the activity to make and explore various geometrical figures and shapes through paper folding activities. (<https://nroer.gov.in/55ab34ff81fccb4f1d806025/page/57d17ef316b51c090c3868e2>)
- **Math activity**—The collection of videos contains different types of activities to explain, verify and demonstrate Mathematical concepts. <https://nroer.gov.in/55ab34ff81fccb4f1d806025/page/586d3c05472d4a4f9d1aa461>
- **Khel-Khel me Mukhote**—In this programme, different type of mask has been made by children using mix materials paper and visit to Bal Bhawan.
- **Aao putli banaye**—This programme based on making puppets by children with the help of expert.
- **Chuha daur Billi Aai**—The programme is on the making of masks particularly paper masks. A group of children learn method of preparing masks with the teasing and pasting of paper using the very basic of masks making. The method has been evolved by the children and not been taught.
- **Bharatanatyam (BT-M-918, BT-M-919, BT-M-920, BT-M-909 & BT-M-911)**—Introduction to language of dance, co-ordination body and mind, Introduction to classical dance of india, Five *jaathi*-historical references (rhythmic measures of varied counts), *Paadbhedhas* - feet movements and positions, Basic of dance-i adava-I, Basic of dance-ii adava-ii, and Basic of dance-iii *adava-iii* , Language of gestures — single and double hand gestures, Usages of gestures-pathaakah, Usages of gesture – ardhpatakaah, Usages of gestures— *tripata taakahkarthre mukah ardhachandhra muyura* and *Drishti* and *greeva*.
- **Bharatanatyam: Basics of Dance, Part 1 and 14 Bharatanatyam-01&2 (classical dances of india) (BT-M-074)**—this programme aims to sensitize the audience about the special characteristics of bharatanatyam. In

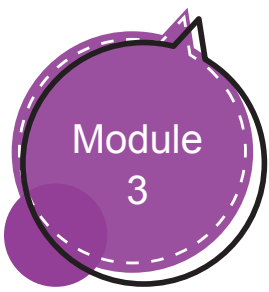


her pleasant and captivating style Mrs. Geeta Chandran, a renowned exponent of Bharatanatyam talks to a group of children. She also demonstrates *hast mudra*.

- **Manipuri Dance 1&2 (BT-M-095, BRD-M-944)**—This is the second programme on Manipuri Dance under the series “Classical Dances of India” The programme focuses on the lyrical movement which is the specialty of this dance form
- **Kathak Parichay Part 1,2,3&4 (BT-M-086)**—well-known Kathak dancer Uma Sharma explains one of the events of the life of Lord Krishna when he was adolescent. This event or episode is called *kaleeya nag manthan*. Based on this episode Kathak dance is presented.
- **Kathakali- 01, (classical dances of India) (BT-M-074)**—under the series “classical dances of India”. The two programme on classical dance form *kathakali* highlights the special features of Kathakali the art of lavish make-up costume musical instruments.
- **Kathakali- 02 (classical dances of India) (BRD-M-744)**—under the series “classical dances of India”. The two programme on classical dance form “Kathakali” highlights the special features of Kathakali the art of lavish make-up costume musical instruments.
- **Ikkat weaving (English) 01**—The art of Ikkat weaving is the topic of discussion here. The weave differs in practice from one state to the other. It has been demonstrated through Gujarat, Andhra Pradesh and Odisha.
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f44a1472d4a3cb1aae626>
- **Sattriya Dance Assam**—*Sattriya* dance is one of the classical dance of India, developed during Bhakti movement in the 15th century. This video is a lecture cum demonstration organised with the joint collaboration of CCRT and CIET.
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/58809532472d4ac74d236b41>
- **Hamare Vadya Yantra (BT-M-025)**—This programme is made to take children familiar about mainly four types of Vadhya Yantra with emphasis is paid on mainly string (Taar) type of Yantra. And how to reorganise different types of Vadhya Yantra.
- **Ab kya Karein (mook abhinay) (BT-M-166)**—it is a silent programme. The objective of the programme is to encourage the children to think of doing a thing differently than the

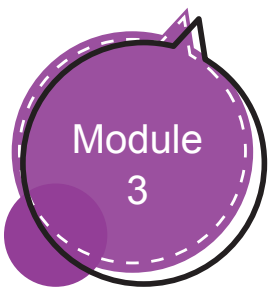
usual way of doing it. Through miming and actions, each child in a group uses a given length of cloth differently through.

- **Ravindra sangeet ‘lok geet bowl’(song, Scottish belly, dance, play “tole ki dastan”) (BRD-M-202)**—as a tribute to Rabindranath Tagore on the occasion of his 150th birth anniversary, NCERT organised celebrations on 20 December 2011 including his biographical exhibition. The teachers sang songs on the occasion. Renowned guru Pt. Debu Choudhary gave a musical.
- **Bangla poem (Pt. Debu Choudhary (Alap music) (BRD-M-203)**—as a tribute to Rabindranath Tagore on the occasion of his 150th birth anniversary, NCERT organized celebrations on 20 Dec. 2011 including his biographical exhibition.
- **Theatre activities for upper primary classes (mirror game)(BRD-M-529)**—A class of forty to forty five children participate in players and play a mirror game one child acting as subject and another as image
- **Kishan ka udan khatola**—This programme is based on classroom teaching-learning process. In this programme student explore and create new ideas.
- **Roz badalte kaise chand (changing moon) part 1**—A boy is in the process of painting a picture of the moon. He has been painting a picture of moon every day of the changing moon for the past month. As he paints the animated character tells him a story of the moon and a winged horse.
- **Roz badalte kaise chand (changing moon) part 2**—A girl shows us how a big bus looks smaller than her thumb because it is so far away. A boy shows her that his marble is the same size as the moon because it covers the moon completely. She shows him that the moon is much bigger by moving the marble away.
- **Ankhon ka dhokha (moving moon)**—The example of the moon seeming to move through clouds to the sun moving through the sky, the film goes on to explain how this too is an illusion by comparing the rotation of the earth to the rotation of a moon and the movement of the sun.
- **Ek jatan aur (bt-m-172)**—programme of shikshak samakhya project in parma. How the local teachers developed teaching aids and methodologies locally - based on mll. The programme got the japan prize for 1997. A smaller version of *ek jatan aur*.



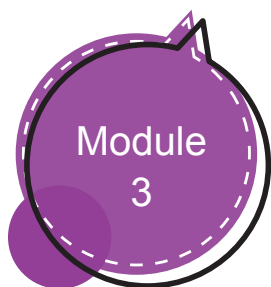
- **A birthday party**—Guessing game, seeing is believing ; let us recite pt;5: let us recite pt-1-5(bt-m-813): between do good and do little puppet characters, about the rhyming words, followed by a poem on giraffe animated segment of forest where animals are playing a game touch and tell, a meeting of birds has also been shown in the forest.
- **No Grass In The Sky**—A teacher’s responsibility is not only to provide students with facts but to make learning more creative. In this video, emphasis on child education is made as how a teacher can make classroom learning more fun with simple and creative activities.
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/5882097d472d4ac0f809ada>
- **आधार से आकार**— इस कार्यक्रम में आधार से आकार बनाने की प्रक्रिया को उदाहरण देकर समझाया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/58510673472d4a9b25a0905c>
- **रंग फुहार**— इस कार्यक्रम में आकृतियों द्वारा रंगों के उपयोग से चित्र बनाने की विधि को बताया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/5851003c472d4a9b25a08cfc>
- **आओ चित्र बनाएँ—नाक**— इस कार्यक्रम में नाक का चित्र बनाने के बारे में बताया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/5850f3d9472d4a9b25a08252>
- **आओ चित्र बनाएँ—हमारा तोता**— इस कार्यक्रम में अध्यापक द्वारा बच्चों को मनुष्य के चहरे का चित्र बनाना सिखाया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/5850fb81472d4a9b25a0899c>
- **चमत्कारी चित्रकला**— इस कार्यक्रम में चमत्कारी चित्रकला को रंगों के माध्यम से चित्र बनाकर दिखाया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/5850f8e9472d4a9b25a08780>
- **दो रंगों से तीसरा रंग**— इस कार्यक्रम में दो रंगों को मिलाकर तीसरा रंग बनाने के बारे में विभिन्न प्रयोग द्वारा बताया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/5850f7c5472d4a9b25a08651>

- **आओ सीखो चित्रकारी** — इस कार्यक्रम में शून्य से लेकर चार तक के अंकों का उपयोग करके चित्र बनाना बताया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/5850e764472d4a9b25a07d48>
- **खेल पिटारा** — खेल पिटारा कार्यक्रम में बच्चे कुछ चित्रों को क्रम से लगाकर कहानी बनाने की कोशिश कर रहे हैं।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/588208f6472d4acf0f809ab6>
- **खेल घर 01** — खेल घर कार्यक्रम के इस भाग में हम चलेंगे ऐसे घर में जहाँ खेल ही खेल हैं और बहुत सारा ज्ञान भी है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/58820b6c472d4aded939163a>
- **खेल घर 02** — कार्यक्रम के इस भाग में हम ताश के पत्तों का महल बनाना सीखेंगे और अमीना अपने लिए एक गुफा बना रही है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/58820be6472d4aded939165e>
- **खेल घर 03** — कार्यक्रम के इस भाग में हम पेड़ के पत्तों से पिपनी बनाना सीखेंगे। वायु और ध्वनि का संबंध भी जानेंगे।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/58820c6a472d4aded9391682>
- **पपेट द्वारा शिक्षण; स्वच्छता** — इस कार्यक्रम में बताया गया है कि पपेट के द्वारा शिक्षण में कैसे मदद मिलती है। इस कार्यक्रम में पपेट द्वारा स्वच्छता की अवधारणा सिखाने की कोशिश की गई है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/588209f6472d4acf0f809afe>
- **एक प्रयास** — इस कार्यक्रम में दिल्ली में आयोजित पाँचवें युवा महोत्सव की एक झलक प्रस्तुत की गई है। इसमें मूर्तिकला के विभिन्न रूप दिखाए गए हैं।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/588206a1472d4acf0f809a26>
- **ग्लव पपेट पर आधारित; लालच बुरी बला है** — इस कार्यक्रम में ग्लव पपेट के जरिए ‘लालच बुरी बला है’ कहानी दर्शाई गई है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/588091da472d4ac74d236ab1>
- **बांधनी** — इस कार्यक्रम में बांधनी, कपड़ा रंगने की कला के बारे में बताया गया है।
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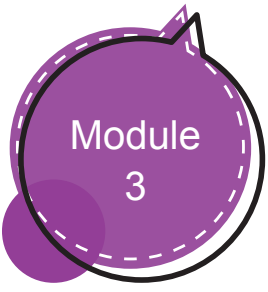
- **सीखें और बनाएँ**— इस कार्यक्रम में पतंग और गुड़िया बनाना सिखाया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f4dfa472d4a3cb1aae8f6>
- **लकड़ी पर नक्काशी**— इस कार्यक्रम में लकड़ी पर नक्काशी करने की कला के बारे में बताया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f47a5472d4a3cb1aae6fe>
- **टेराकोटा**— इस कार्यक्रम में टेराकोटा कला के बारे में बताया गया है। इसमें मिट्टी से बर्तन बनाना आदि भी दिखाया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f5191472d4a3cb1aaea3a>
- **फोटो फ्रेम बनाने की विधि**— इस कार्यक्रम में बेकार चीजों से फोटो फ्रेम बनाने के बारे में बताया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f48ed472d4a3cb1aae76a>
- **Neiki, The Weaver**— This is an interaction with Neiki, the weaver of shawls from Nagaland. She explains the art while also describing the significance of this art in her lineage.
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f48bc472d4a3cb1aae746>
- **किसी ने फेंका किसी ने सँवारा**— इस कार्यक्रम में बेकार चीजों से उपयोगी और सजावटी सामान बनाने के बारे में बताया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f46ff472d4a3cb1aae6b6>
- **Best Out of Waste Gujarati**— It demonstrates the re-purposing of old bangles to make a pen stand. The creative idea is cost-effective and useful.
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f4291472d4a3cb1aae572>
- **कागज़ कला; कागज़ की उड़ने वाली चिड़िया बनाना**— इस कागज़ कला कार्यक्रम में कागज़ की उड़ने वाली चिड़िया बनाना सिखाया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f468a472d4a3cb1aae66e>
- **इक्कत बुनाई**— इस कार्यक्रम में इक्कत बुनाई के बारे में बताया गया है। यह बुनाई अलग-अलग प्रदेशों में अलग-अलग है। गुजरात, आंध्रप्रदेश और ओडिशा की इक्कत बुनाई कैसे अलग है, यह भी इस कार्यक्रम में बताया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f43b6472d4a3cb1aae602>

- **फिंगर पपेट; चूहा बनाना** — इस कार्यक्रम में कागज़ और गोंद की मदद से चूहा पपेट बनाना सिखाया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f432a472d4a3cb1aae5de>
- **फिंगर पपेट; चिड़िया बनाना** — इस कार्यक्रम में कागज़ और गोंद की मदद से चिड़िया बनाना सिखाया गया है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f42f1472d4a3cb1aae5ba>
- **डोगरा कला** — इस कार्यक्रम में डोगरा कला के बारे में बताया गया है। डोगरा कला पीतल पदार्थ में की जाती है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f42ad472d4a3cb1aae596>
- **बाँस की हस्तशिल्प कला** — इस कार्यक्रम में बाँस की हस्तशिल्प कला के बारे में विस्तार से बताया गया है। 1999 के राष्ट्रीय हस्तशिल्प पुरस्कार से पुरस्कृत श्री मानेन्द्र डेकासे से भी इस शिल्प के बारे में बातचीत की गई है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f4265472d4a3cb1aae52a>
- **अनमोल उपहार** — इस कार्यक्रम में रद्दी कागज़ से नया कागज़ बनाना सिखाया गया है। दीपा नामक लड़की अपनी सहेली के जन्मदिन पर उपहार देने के लिए कागज़ बनाती है और अपने हाथों से बनाया अनमोल उपहार अपनी दोस्त को देती है।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587f41f7472d4a3cb1aae506>
- **कागज़ कला, भाग 2** — कार्यक्रम के इस भाग में ऑरिगामी या कागज़ की कला के बारे में बताया गया है तथा इस अंक में इसके कुछ मॉडल सिखाए गए हैं। डॉक्टर अनिल अवचट हमें यह मॉडल बनाकर सीखा रहे हैं।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587df14c472d4a1e60684e93>
- **कागज़ कला, भाग 1** — कार्यक्रम के इस भाग में ऑरिगामी या कागज़ की कला के बारे में बताया गया है तथा इस अंक में इसके कुछ मॉडल सिखाए गए हैं। डॉक्टर अनिल अवचट हमें यह मॉडल बनाकर सीखा रहे हैं।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587df0db472d4a1e60684e6f>
- **कागज़ कला, भाग 3** — कार्यक्रम के इस भाग में ऑरिगामी या कागज़ की कला के बारे में बताया गया है तथा इस अंक में इसके कुछ मॉडल सिखाए गए हैं। डॉक्टर अनिल अवचट हमें यह मॉडल बनाकर सीखा रहे हैं।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587df1ca472d4a1e60684eb7>



- **कागज़ कला, भाग 4** — कार्यक्रम के इस भाग में ऑरिगामी या कागज़ की कला के बारे में बताया गया है तथा इस अंक में इसके कुछ मॉडल सिखाए गए हैं। डॉक्टर अनिल अवचट हमें यह मॉडल बनाकर सीखा रहे हैं।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587df255472d4a1e60684edb>
- **कागज़ कला, भाग 5** — कार्यक्रम के इस भाग में ऑरिगामी या कागज़ की कला के बारे में बताया गया है तथा इस अंक में इसके कुछ मॉडल सिखाए गए हैं। डॉक्टर अनिल अवचट हमें यह मॉडल बनाकर सीखा रहे हैं।
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/587df29c472d4a1e60684eff>
- **Sodium Rap (Audio)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/59f024ca16b51c59f65dfb62>
- **How Metals Are (Audio)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/59d5cfa916b51c458daf9249>
- **Sex determination in Human (video)**
<https://youtu.be/YVHDgyhS9pA>
- **Dazzling Flame (audio)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/59f0240716b51c59f65dfa43>
- **Sodium Rap (Video)**
<https://www.youtube.com/watch?v=f113QIGxiZA>
- **Candle's Flame (audio)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/59f023ed16b51c59f65dfa15>
- **Candle's Flame (Video)**
<https://www.youtube.com/watch?v=ZyAvCq-8u-o&feature=youtu.be>
- **DOLLY (video)**
<https://www.youtube.com/watch?v=-JidbymamRE&feature=youtu.be>
- **Sex determination in Human (video)**
<https://www.youtube.com/watch?v=YVHDgyhS9pA&feature=youtu.be>
- **FRICION HELPS MONKEY TO CLIMB THE TREE (Video)**
<https://www.youtube.com/watch?v=gRQYgE5b2iE&feature=youtu.be>

- **Thundering and lightening (graphic story)**
<https://www.youtube.com/watch?v=51nDyzMMo38&feature=youtu.be>
- **Light (Audio)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/59f0244716b51c59f65dfad0>
- **Model Of Eye - Wonderful Model To Understand The Working Of The Eye (video)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/page/5699f8c481fccb15fb21412d>
- **What is light (video)**
https://www.youtube.com/watch?v=JTj5kvgy_mo&feature=youtu.be
- **Flip It – Moon (video)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/page/5699f87f81fccb15fb213df1>
- **Phases of Moon (video)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/page/5699ffec81fccb15fb21970c>
- **जल गया सल्फर (Audio)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/59f0243616b51c59f65dfaa0>
- **मुन्नी आज उदास है (Audio)**
<https://nroer.gov.in/55ab34ff81fccb4f1d806025/file/59f0246316b51c59f65dfafe>
- **मुन्नी क्यों उदास है? (Video)**
<https://www.youtube.com/watch?v=BNExO7BapKc&feature=youtu.be>
- **विस्थापन अभिक्रिया (video)**
<https://www.youtube.com/watch?v=FUq8RQ75Lpw&feature=youtu.be>
- **लिंग निर्धारण (video)**
<https://www.youtube.com/watch?v=9ojCq0ISlYM&feature=youtu.be>
- **किशोर अवस्था की ओर, भाग-1 (Video)**
<https://www.youtube.com/watch?v=LMSlLNScWDI&feature=youtu.be>



- घर्षण द्वारा बंदर पेड़ पर चढ़ा
https://www.youtube.com/watch?v=INSPFxi6_uw&feature=youtu.be
- विज्ञान गीत मंजरी (उच्च प्राथमिक स्तर) **Audio DVD-110**
- Science Melodies (Upper primary Stage) Audio DVD -109
- Melodies of Science (Upper Primary Stage) Audio DVD