

B.Ed. Two Year Programme

EPC.1: Art, Craft and Aesthetics

Maximum Marks: 50

The EPC will offer options in different areas of arts and crafts for students, after an initial introduction to the general theme of the EPC with the help of the following topics:

Concepts in Aesthetics and their application in the different domains of art, such as visual art, music, theatre, dance, and in the sphere of India's heritage crafts.

Introduction to crafts: material, tradition, design, technique; applying these concepts in any one craft selected by the student

Art appreciation: Developing sensibility and aesthetic appreciation in any art form selected by the student.

The following syllabus of two options has been approved. The syllabi for more options can be drawn by different institutions.

Option I: Drawing and Painting

Objectives

The EPC has been designed to giving weightage to discover for oneself new abilities, whether limited or superior, to walk in fresh paths of self-expression and to feel life is a never ending adventure. It focuses on developing understanding of art, its relation with life and its experiences. It may give pupil teacher a brighter outlook, develop independent decision making, develop the attitude to explore and experiment; opportunity to commune with oneself, express oneself fearlessly with originality, develop stand alone spirit, experience peace and joy within self; inculcate the value of non-verbal expression and inward self sufficiency. The process also weaves in developing appreciation towards the artistic heritage and folk arts. Improvement in the direction of quality will come as a matter of experience.

Concept of art

Meaning of Art, its purpose and relation with life. Misconceptions in Art. Discussions on art through the examples of the works of arts of old masters and contemporary artists, child art, folk art and artistic heritage.

Method and material

Orientation to different methods and material. Know the different medium, their nature and characteristics.

Composition

- Compositions based on topic/theme with any material and medium and method and technique(water/poster colours /oil pastels, mixed media, pencil/charcoal/oil /acrylic or any innovative medium) on the sheet / canvas / hard board.
- Outdoor sketching-Study of textures in nature- study of variations in nature-study of light and shadow.
- Calligraphy with freehand.
- Print making with different methods and techniques including exploration and experimentation with new material/method (marble printing/ usage of different easily available material for taking prints)

Mounting and Framing

Mounting the work. Display of mounted /framed work (with any material such as glass or mounting with chowksi board/pastel or Ivory sheet or any material used innovatively).

Option II Drama in Education

Transformational education involves reflection, introspection and action, with a deep relationship between the head, heart and body. The National Curricular Framework 2005 (NCF) reminds us that the school curriculum must integrate various domains of knowledge, so that the ‘curricular’ encompasses all, and is not separated from the co- curricular or extra-curricular. This has significant implications for the role of art, music and drama in education, to nurture children’s creativity and aesthetic sensibilities.

Learning is enhanced through Drama in Education (John, Yogin, & Chawla, 2007), which helps learners to extend their awareness, through multiple perspectives: to look at reality through the imaginary. The challenge is for prospective teachers to firstly, draw out and refine their own creative capacities and then, to understand drama along with its pedagogical foundations in order to draw up well - planned drama – based explorations. In planned drama, the emotions, intellect, senses and social aspects of the child are harnessed, challenged, extended and reflected upon by students, both individually and as group. It gives opportunities for learners to recognise their agency, for transformational action. Drama helps the student to:

- Experience another time and people – their everyday life, behaviour, customs and values and so discover their heritage
- Make significant connections between the subjects in the curriculum – how they intersect and interplay both conceptually and in everyday life
- Experience the relevance of taught subjects with issues connected with their own lives. For instance, what are the links between the traditions of the Indian national movement and their lived lives today?
- Prepare themselves for life now and the future in terms of facing difficult situations, weighing options, making informed decisions and taking responsibility for their repercussions.
- Cultivate an understanding, sensitivity and sensibility to others who come from varied social, cultural and economic background and see themselves as part of a

larger multi – dimensional whole. In the present context where children are growing up in starkly segregated environments, bounded by caste, class, religion or gender, drama must be used to potentially interrogate these categories - Who is the other? Why? How is the process of ‘othering’ happening in different lives?

- Explore and make choices for themselves of values as they impact on life, decisions and their repercussions.

Adopting drama as a learning-teaching methodology requires the teacher to be teacher – facilitator – artist rolled into one. Among other things, s/he needs to:

- Inculcate, extend and hone in her creative capacities and skills
- Identify themes worth exploring through drama,
- Plan and execute it,
- Take on roles herself even as she leads children into it,
- Adopt a range of drama and other strategies
- Understand and play the role of facilitator
- Help children reflect and internalize their learning

While the focus of this module is on drama in the classroom rather than history and forms of theatre, the student will also be given an understanding of specific forms like folk and street theatre that have educational value.

<ul style="list-style-type: none"> • Games / Play / Drama – distinctions & their role as learning methodologies • Pioneers of drama - in - education. • Theatre heritage • Drama, language and <p>Inter-connections</p>	<ul style="list-style-type: none"> • Building artistic capacities: imagination, action, rhythm • teaching through arts: integrating image, music, word, movement • Teacher as facilitator of learning / teacher as artist 	<ul style="list-style-type: none"> • Strategies of participatory learning. Role play, etc • Ethics of drama practice in the classroom
<u>Approach</u>	<u>Methodology</u>	<u>Methodology</u>
<ul style="list-style-type: none"> • The above components will largely use an integrated approach incorporating both theory and practice 	<ul style="list-style-type: none"> • Playing games • Improvisation • Practical individual / group exercises for the body and imagination • Writing and reflection 	<ul style="list-style-type: none"> • Art and music based appreciation & exercises • Group planning and practice with peers