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## About the Package

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NCERT has developed exemplar material on continuous and comprehensive evaluation (CCE) for the elementary stage in all curricular areas. The material has been developed with wide consultations with subject experts, practitioners and educationists in a series of meetings and developmental workshops at NCERT. This endeavour has been done with the support of MHRD. The package has been field tested in schools by the teachers after orientation by the members involved in the development of the package. The underlying idea of developing the exemplar CCE material is to provide some examples on how CCE can be used effectively by the teachers in various curricular areas till the elementary stage. The package would facilitate the teachers to implement CCE in the classroom meaningfully touching different facets of CCE i.e. how to carry out assessment *during the teaching-learning process*, assessment after teaching-learning process, recording *and* reporting the child's progress, etc. At the primary stage, generally one teacher teaches all the subjects. Therefore, one comprehensive document has been developed covering examples from different subjects. This would not only help primary teachers to follow an integrated approach to teaching-learning across different subjects but also reduce the curricular burden by avoiding overlap of the content. However, at the upper primary stage, subject-wise material has been developed in Science, Mathematics, Social Sciences, Hindi, English, Urdu and Arts Education. The examples given in this package can be conducted in a classroom having teacher-pupil ratio as per the RTE norms (1:30 for primary stage and 1:35 for the upper primary stage). The examples given in the material may be adapted/adopted by the States and UTs as per their needs. Broadly, the document includes three sections:

- **Section I:** Section I begins with an overview which clarifies the need of this package and some misconceptions about CCE that are prevailing in the system. The section develops an understanding on continuous and comprehensive evaluation in the context of Right to Education Act-2009.
- **Section II:** This section provides examples related to Arts Education as a curricular area which shows how assessment process needs to be followed so as to use assessment as an in-built component of teaching-learning process focusing on assessment for learning (formative assessment). This section also provides criteria for assessment for each subject, spelt out in the form of 'indicators'. These are purely suggestive in nature. The examples also elaborate how *assessment of learning* (summative assessment) can be used by the teacher and also show various methods that can be used to assess child's progress rather than depending on paper-pencil tests

only. The section also suggests what kind of data needs to be recorded by the teacher and what kind of assessment data needs to be reported in the report card.

- **Section III:** This section provides guidelines for teacher educators and administrators on their role to make CCE as meaningful as possible.

## Section I

### Understanding CCE

#### Why this Package?

We are all aware that Right of Children to Free and Compulsory Education Act, 2009 (RTE Act, 2009), has been implemented since April 2010. *The Act requires that CCE be implemented for each child till the completion of elementary schooling.* Thus CCE is a mandatory requirement under RTE which is to be implemented in true spirit. In implementing CCE, the role of teachers becomes central. The field experiences and interaction with teachers informed that teachers are facing problems in the implementation of CCE. Teachers are largely engaged in compiling the data and keeping the records of children's test results rather than integrating assessment with the teaching-learning process as an essential component of CCE. CCE is generally considered by them as an external activity to be performed separately after the completion of a topic/lesson.

The RTE Act prohibits any public examination upto Class VIII and 'no detention' policy has to continue. It must be clear at this juncture that implementing non-detention policy should not lead to absence of teaching-learning in schools. On the contrary, CCE can play as a powerful instrument in respecting the intent of RTE on the one hand and ensuring learning for all children on the other hand, as assessment during teaching-learning process would provide for necessary and timely feedback for further improvement. CCE in turn would encourage all to focus on child's progress with her/his own performance over time.

Apart from this, there are misconceptions related to various terms used in CCE implementation. 'Continuous' is generally considered by teachers as a regular conduct of 'tests'. Many schools are practising weekly tests in the name of continuous assessment in all subjects. 'Comprehensive' is considered as combining various aspects of child's behaviour in isolation from the curricular learning. Personal-social qualities (empathy, co-operation, self-discipline, taking initiatives, etc.) are judged in isolation and are being graded on four/five-point scale which appears impractical. Evaluation is equated as record keeping exercise. As a result of this, teachers are highly confused and they complain about being engaged in compiling the assessment records/data of CCE during their teaching-learning time, resulting in the loss of time meant for 'actual' teaching-learning. Thus, the prime focus of this package is to

- ▲ develop conceptual *understanding about CCE* among various stakeholders, i.e., practitioners, administrators, and teacher educators, for CCE implementation;
- ▲ provide examples *how CCE could be used as an integral component of teaching-learning process*;
- ▲ suggest teachers/teacher educators *what kind of information needs to be recorded* about the child's progress;
- ▲ guide teachers on what *type of reporting would be useful for child's progress* and
- ▲ provide a model and broad *guidelines for teachers, teacher educators, and administrators*, for implementing CCE

#### What CCE is and what it isn't?

- ❖ The primary purpose of *assessment and evaluation is to improve children's learning to help them progress leading to their overall development.* Information about their learning gathered through assessment during teaching-learning, helps teachers to determine students' strengths and learning gaps in the concerned subjects which serves to guide teachers in adapting curriculum and teaching-learning approaches/methods to suit children's needs. However, at the same time, it also serves the purpose to reflect how well a student has achieved the curricular expectations through the process of gathering information from a variety of sources.

- ❖ Assessment during teaching-learning process(i.e., continuous assessment) gives clues about children, which the teacher *can act upon timely* to enhance learning, especially where children are facing difficulties and special help is needed. Continuous assessment does not require the use of structured tests which are given to all children at the same time. In this process, they may not even know that they are being assessed. Thus continuous should not mean *more frequent formal tests*.
- ❖ One major misconception is related to the words *formative assessment*. In report cards, in a large number of schools, currently teachers report formative assessment in every quarter including project work and other activities under that. Actually formative assessments are not meant to be reported in report cards. The word formative comes from ‘formation’, that is, formation of the learning process. These are assessments designed to monitor and improve students’ progress during the teaching-learning process (also called assessment *for* learning). Any information on learning of a child, for example, by written work, oral responses or may be simply observing the child, can be used *formatively* by the teacher to help the learner further.
- ❖ The other ‘C’ in CCE is ‘*Comprehensive*’ component of assessment. Comprehensive component means getting a sense of ‘holistic’ development of child’s progress. Progress cannot be made in a segregated manner, that is, cognitive aspects, personal-social qualities, etc. After completion of a chapter/theme, teacher would like to know whether children have learnt (assessment of learning) as she/he expected based on lesson’s objectives/ learning points. For that she/he broadly identifies the objectives of the lesson and spells out learning indicators. The teacher designs activities based on expected learning indicators. These activities need to be of varied nature. Through these questions/activities she would assess the learners and that data would be one kind of summative data of a lesson/theme. *Such assessment data must be recorded by the teacher*. Likewise in one quarter, she/he would cover 7-8 lessons/topics and in this manner she/he would have substantial data covering varied aspects of child’s behaviour. It would provide data on how the child was working in groups, doing paper-pencil test, drawing pictures, reading picture, expressing orally, composing a poem/song, etc. These data would give ‘comprehensive’ picture of child’s learning and development. *This data would help to know to the assessment of learning among children*.
- ❖ Another misconception is related with assessment of personal-social qualities of children. These qualities such as empathy, cooperation, concern for others, etc., are generally assessed at five-point scale of grading. Assessment of personal-social qualities is neither confined to a specific subject nor requires assigning a specific time as it can be observed more effectively in various situations such as during teaching-learning, outdoor activities, peer interaction and other activities in the school, etc. These should not be assessed in terms of presence or absence. These must be described to state the extent the child displays these qualities.
- ❖ Assessment is a means to gather evidences to meet the requirements of evaluation. Assessment does not speak of final judgement but a process through which comparisons among various sets of observations are made. Evaluation is the process of finding out *as to what extent changes have taken place in the development and learning among children*. It has to be based on reliable and valid evidences so as to arrive at precise formulations. *Good evaluation is one which provides a near complete picture of one’s accomplishments and is based on multiple sources*.
- ❖ Most of the time the terms ‘assessment’ and ‘evaluation’ have been used interchangeably. There is a difference in what these imply. The purpose of assessment is judging the quality of performance of children *while learning is going on*. Evaluation focuses on the actual level attained after a certain period of teaching-learning with no interest in why and how that level was attained. It refers to judging the quality of students’ work on the basis of established set of criteria, and assigning a value (e.g., marks or grades) to represent that quality. Formative assessment is process oriented while evaluation is product oriented.
- ❖ Educators think that the prime purpose of evaluation is labeling or comparing performance of children against each other. They also think that these processes are there to point out weaknesses of the child or what the child *does not* know, rather than focusing on improving child’s learning. The spirit of CCE is to enhance student learning both through process of

assessment and evaluation. It compares the performance of a child with her/his previous performance, instead of comparing her with her peers.

- ❖ One confusion is related with what will be treated as *curricular and co-curricular areas*. Arts Education, Health and Physical Education, and Work Education are often treated as co-curricular/co-scholastic areas where as Language, Mathematics, EVS, Science, and Social Sciences are considered as curricular areas. National Curriculum Framework, 2005 places art education, health and physical education, work education also as curricular areas.
- ❖ Teachers think that in CCE they need to record each child's progress daily or the progress needs to be recorded on a large number of indicators continuously by them. This understanding is totally contrary to the spirit of continuous assessment. Teachers *need not assess all the children all the time, nor do they need to make elaborate records of children's progress and report them to others*. Continuous assessment is only to help the teacher teach better, and she may record only that which would be genuinely useful for her to enhance child's learning in her diary/logbook in her own format, which need not be common for all.
- ❖ It is also mistakenly thought that in CCE, every child needs to be promoted whether he/she learns or not. The real spirit of CCE is that every child should *get an opportunity to learn all through the process and be helped whenever she/he needs feedback and support*. This means if the teacher regulates and monitors assessment throughout the year and devises strategies to help the child so that the child's learning improves, then the situation of the child 'failing' at the end of a term would not arise.
- ❖ CCE is also misunderstood as the sole responsibility of a teacher. This makes the task seem impossible and makes the teacher feel extremely burdened with unrealistic expectations. On the contrary, CCE aims at *reducing* the teacher's burden. Actually, it places the collective responsibility of implementing CCE by various stakeholders i.e. administrators, parents, children and teachers. Children need to take responsibility of assessing their own work, their peers' work and helping each other learn. Some children can be a good resource to help the teacher.

## Section - II

### CCE in Arts Education Classrooms

Arts Education in the Upper Primary Classes is a curricular area which needs to have class assessment based on different activities conducted in school on arts. Every school should have resources available for appropriate learning environment for effective implementation of arts education; this includes qualified teachers, raw materials, reference materials, space/art room and adequate time in the school time-table. The arts education comprises of visual and performing arts including heritage crafts. As per NCF 2005 recommendations, 'Arts Education' as a subject (curricular area) should be given at least 5 block periods in a week. Schools should assure that every student at this level is given an equal opportunity to participate in art activities, take active part in the art making or doing processes and should be encouraged to express themselves.

In Arts Education curriculum at upper primary stage, emphasis should be laid on the use of learner's own imagination, development of his/her own concepts and original expression of his/her observation and exploration.

The **objectives** of learning in arts education are to;

- Accustom students with basics of visual and performing arts.
- encourage students for free expression and creativity.
- work together on small and large projects.
- acquaint students with basic elements /principles of design.
- understand the basic characteristics of different techniques, mediums and its practical applications.
- develop an insight towards sensibility and aesthetic appreciation.
- make children understand cultural diversity by recognising different traditional art forms prevalent in the country.



### Assessment in Visual Arts

#### Example I:



composition.

In **Class VI**, the students are given an object based exercise in an attempt to make them observe and draw objects through a grid using measurements and construction with lines and fill them up with their own creative images/ designs/ colours, paint interiors emphasising on objects and arrangement on a topic – a book shelf, fruits, vegetables, utensils etc. This activity will be accomplished in at least 3 block periods or 6 classes during which the process will have different steps;

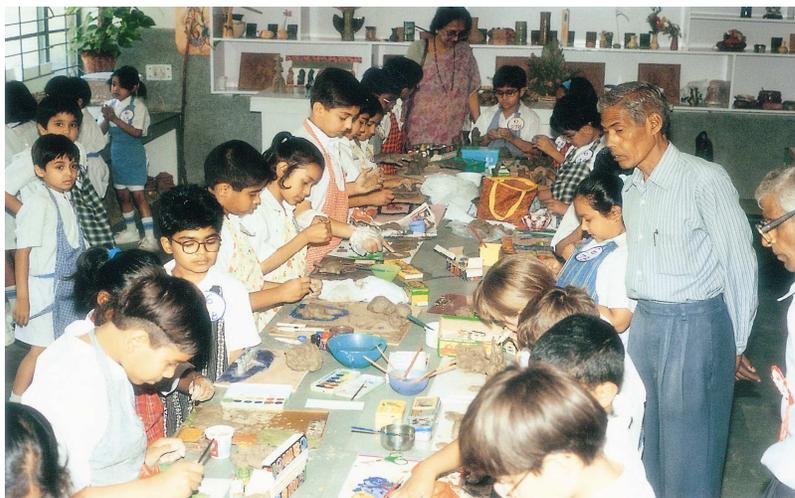
- a. Discussion to be facilitated by the art teacher on what is a composition, how and what to select for the composition etc. During the discussion, art teacher can **assess the imagination and observation** of the children from their participation and encourage all of them to speak about their topics. She can also show some still life paintings by master artists through plates or slide show. This will enhance their visualization and understanding of still life

- b. Groups of 8-10 students are formed and every group is given sometime to think on the objects they have chosen. Children should have liberty to choose their objects within the given subject. For example, if the topic is a composition of still life, children can decide on the group of objects to be placed. Here the art teacher will again **get an opportunity to observe children and their imagination.**
- c. Children bring objects and arrange them, which will be a group activity. Here, the teacher will facilitate the still life arrangement according to the source of light. She will also explain the areas of light and shade according to the material of objects and their positioning, texture and quality of objects. She will **observe creativity and initiative of children in making these arrangements.**
- d. Now, students will work individually and draw the composition, colour it and do the finishing work. Teacher will be observing each of the students and facilitate the process during all the four classes/ sittings.
- e. All the children put up their works for display after completing. Each of the **student looks at his/her work and assess** on the strokes/lines, form, colour, light and shade etc. They post their remarks beside the work.
- f. Art teacher then assesses **all the works** and gives her remarks before removing the sheets by students and keeping them in their portfolio. The work will be assessed for **the following indicators;**
  - i. observation
  - ii. expression
  - iii. creativity
  - iv. development of skills
  - v. experiments with different media

The art teacher then writes her observations and keeps the records for herself.

### Example II:

In **Class VII**, the art teacher decided to take up the activity of clay modelling in the month of October as this is the right time when children can enjoy working with clay and clay dries up soon. For this activity again at least 3-4 sessions of 1 block period each were required. In the first class she allotted material that is clay in equal amount to all children and asked them to make an object which should not be abstract. These objects can be a bird, an animal, a flower, a pot, a human figure, anything which they have observed closely. Following steps were taken to accomplish this activity;



- a. The art teacher, before starting the exercise of clay modelling, sets the background with showing the class pictures/slides of pots and objects of terracotta made out of clay from Harappan civilisation to the contemporary period. She asks students what they already studied in history and knew about different types of clay during their geography lessons. Many of the students had actually done clay modelling in their previous classes. In groups, children were given clay and some wooden tools. The children further divided the clay amongst themselves in an equal amount. **During all this, the teacher observed children and assessed their knowledge about clay as material to make an art piece, its historical and ethnographical relevance etc.**
- b. Students then drew whatever they wanted to make as a rough sketch as this would help them in modelling. The teacher had a quick look at the sketches while they were drawing and wherever it was required, there was intervention to explain and suggestions were given. **She assessed their visualisation/creativity as well as their skill for sketching.**
- c. Now, the children made the figures/objects in clay, as explained simultaneously by the teacher, first they made the objects in the desired form, then went into the details. Once they were satisfied with the shape and its details, they decorated it further, like in a bird, making design in the feature or drapery on the human figures etc. **Teacher assessed the process and observed how students were engaged with the activities.** This reflected their interest, handling of the materials, creativity etc. while they worked.
- d. In the last stage, all of them painted the objects after a week's time as the objects now were dry. The schools usually do not have a kiln to bake the objects on fire and it is not desired at this stage. So air dried objects can be treated as finished one. After painting them, students arranged the objects in groups for display. **Now they have the capacity to critique their own work and post their remarks for self assessment.**
- e. The art teacher then writes her assessment on the indicators mentioned earlier and keeps the records for herself.

### Example III:

In **Class VIII**, the art teacher decided to take the students to a nearby monument to study its architecture and different features where they will look at the monument, do sketching, etc. This activity will require a session of 1 block period of planning and discussion with students and half day for the visit and one session of a block period for post visit discussions and fill in a worksheet. If required, the art teacher can involve the history teacher in planning the activity and the visit who can also discuss about the monument at the site. Here, we can look at the different stages of the activity in detail;

- a. The art teacher in the class asks the students what they knew about monuments belonging to different periods, which monuments they have visited so far, can they relate it to history etc. They also discussed about which monument they could visit in the city/town or even neighbourhood. Together, they planned the visit on the forthcoming Saturday and made a checklist of what all was to be done, including taking permissions from principal, ASI or concerned State archaeological authority, parents etc. and allocated responsibilities to all students in groups. The art teacher herself took major responsibility and started her preparations. She made a worksheet with some 20 questions which the students will fill up individually after the visit. **During this, teacher had her observations regarding the previous knowledge of the students regarding the concept of a monument, their skills in organising activities for preparation etc.**
- b. In between the class and the trip, discussions ensued between the students and the art teacher. The art teacher had talked to the history/social science teacher also who accompanied the children to the monument. The students spent half a day at the monument and learnt a lot of things. The history teacher told them about the type of monument, its surroundings, different features of the architecture, who protects the monument and finally bringing in the issue of preservation and conservation of monument as a responsibility of every individual to protect them and above all, that it belongs to us the community. The need to appreciate and protect

our traditions and heritage would be the key of this exercise. During the visit, students were encouraged to interact with teachers and they sketched different features of the monument. **Art teacher will be observing and assessing the students.**

- c. After the visit, in the next art class the teacher gives them a worksheet in which around 20 questions are asked. These simple questions were observation based and covered the areas of architecture, art, aesthetics, history and other social sciences. **Using worksheet and sketches as well as her observations as evidences, the art teacher assesses the children and keeps a record.** She will be using these while reporting the child's progress.



## Content, Methods and Materials

At the upper primary stage, students can handle a little more complex materials and themes. So far whatever they have grasped, developed and experienced earlier can be developed further. It comprises of handling the materials for drawing, painting, collage, clay modelling and construction of puppets; creating artistic things by free expression method, learn simple concepts of visual arts, knowledge of works of well known artists both contemporary as well as historical etc. Emphasis should be laid on the use of learner's own imagination and development of his/her own concepts and expression through observation and exploration. He/she should be able to develop a sense of organisation and design because aesthetic arrangements permeating all life become source for joy and satisfaction. The activities from events of life around, nature and environment, human and animal figures, free hand sketching, designing of book covers, cards, folders, tie and dyeing, printing and embroidery to create a textile etc. can easily be learnt at this stage. At this stage, children should develop a sense of perspective, proportion, depth, light and shade, tactile feeling by using different media like pencil, pastel, poster colour, watercolour, collage, pen and ink/ brush and ink, mixing mediums, linocut, computer as a tool of expression etc. They can also use different sizes and quality of paper. They should be encouraged to work together in small and large groups.

The students should be given the opportunity to maintain the resources of the art room, taken to workshops, museums and exhibitions. The exercises done at this stage should be undertaken to provide context, with the purpose for exploration, having expression and evaluation of ideas and feelings where units of work are developed from themes and linked by a set of activities. The realisation of context and purpose will enable pupils to see, respond and make meaningful works and relate their work to real world experiences having meaningful themes for the students' learning experiences, which must be of interest to pupils, be relevant to their development and environment while providing a stimulating starting point. These themes or content can broadly be related to the following suggested fields to enable pupils to study a range of tangible and abstract subjects and issues. Students in these classes will be able to use the arts to think, analyse and learn independently, know themselves and the world around them, and communicate. Keeping this in view, the content and the context evolve around the following subjects:

- i. Objects
- ii. People
- iii. Traditions
- iv. Environment
- v. Experiences

### Format for Reporting in Visual Arts:

- The art teacher will be reporting the performance of the students after completing 3-4 activities of visual arts.
- In this reporting, she will be using the diary, sketchbook, sheets and other products which they have made as evidence for assessment.
- She will use 5-6 indicators essential to assess them in the visual arts. Based on the overall performance on each of the indicator she will give grades in three points scale with anecdotal remarks to highlight the strengths and weaknesses of the child and how to improve her performance.
- These remarks have to be stated positively at the same time be able to convey the child what needs to be improved. Grading in all the indicators may vary so a particular student will not be marked as A or C in the subject. Also, there is no need to take out an average because all this assessment is for the teacher to assess what she can do next to improve the child and see the child's progress. All through, self assessment by the students and peer assessment will be going on along with the feedback by the teacher.

### Meeta: A Case Study

Here is a profile for 3 years (Classes VI-VIII) what the art teacher reported from time to time for Meeta who was a quite student when she joined Class VI.

In **Class VI** children did object and people based compositions in the months of April, July and August and were asked to make a sketchbook for the summer vacation and do sketching wherever they went. The art teacher assessed students' works at the end of 3 months to see the works and reported her performance. She also gave them a worksheet to assess whether they could recapitulate what was being told to them about the colours, different types of lines, surfaces used for painting in the historical context as well as contemporary painters, how brushes are made. This she does unannounced and in an informal way as this had been a part of the discussion in the classroom during the last few classes. Here is what the art teacher reported for Meeta.

Indicator	Grade	Remarks (Strengths and weakness of the child to be reported in a positive manner)	Action required for improvement of student's performance
Observation	B	Meeta needs to pay more attention to the details in her surroundings, specially when she draws faces and limbs in a figure or arrangements in a composition	Her observation to the details will increase with showing lot of visuals and watching nature and outdoor life. This will also enhance her imagination and make her creative. More exposure is required.
Expression	A	She makes objects and figures bold while colouring them	
Creativity	B	She tries to copy the objects	
Development of skills	C	Meeta's work is not neat, she keeps her sheets dirty*	
Experiment with different media	B	She enjoys mixing different colours and try to create textures	
Appreciation for different art forms	A	She loves to see paintings by different artists as well as her peer and ask questions on them	
Any other observation by the teacher	Meeta needs guidance and encouragement in school and home to participate in different kind of activities. She can perform better with more practice.		

\* This remark is not desirable. Instead she should be told to keep her sheet and working space around her clean and not to rub her sheet so much-use of eraser should be minimal.

In **Class VII**, Meeta's assessment took place on the activities of clay modeling, sketching, compositions, bead-work and visit to a nearby monument during the months of September, October and November. During the mid session of Class VII the art teacher reported about Meeta;

Indicator	Grade	Remarks (Strengths and weakness of the child to be reported in a positive manner)	Action required for improvement of student's performance
Observation	C	Although Meeta had a good observation, now she has become careless and distracted which is reflected in her work	Meeta needs encouragement by teachers and parents. She has to be given time to go out and observe different activities in school and at home and time to practice or do art work. She can go to the school library and read about the life and works of some artists so that she feels encouraged.
Expression	C	Her broken lines and weak strokes and form suggest a drop in her expression	
Creativity	B	She showed interest in beadwork and made different patterns but in clay modelling and composition her worked lacked creativity	
Development of skills	C	If Meeta pays more attention to what she draws or makes, her concentration will improve with her skill	
Experiment with different media	C	She completed all her works in a very routine manner though there were lot of opportunities to experiment with clay,	

		colours and pencils	
Appreciation for different art forms	B	During the visit to monument she showed lot of interest in the architectural features and carvings, she also drew the patterns and designs in her sketch book.	
Any other observation by the teacher	Meeta's performance in visual art has gone down, at times she is distracted and doesn't take interest in art-related activities. Her overall participation has also decreased		

Meeta's performance in doing activities of visual arts dropped in Class VII which she otherwise enjoyed, this was a concern for her art teacher. She tried to find out what could be the reasons! She talked to Meeta, her friends, other teachers and parents separately. She found that her parents insisted more on her studies and discouraged and at times asked her not to do art work/ projects and going out to play. She spent most of her time in studies at home and watched TV only for one hour. Also, her art teacher found that her overall performance in studies too was affected. Though she was studying at home, there was more of reluctance and she tried to memorise her chapters than taking interest in other subjects too. The art teacher convinced her parents to give her some space and time for doing and making arts and her interest started growing. At the end of class VII, her performance improved in other subjects too.

In **Class VIII**, Meeta's performance improved and the art teacher reported her performance at the end of the session with the following:

Indicator	Grade	Remarks (Strengths and weakness of the child to be reported in a positive manner)	Action required for improvement of student's performance
Observation	B	Meeta has a good observation but at times she gets distracted	Meeta should be encouraged to participate in school activities, her communication is enhanced through creative expression and she has become articulate in expression.
Expression	A	Her expressions are very bold and she shows them to the last details	
Creativity	B	She has been creative and tries to be original but at times goes along with her peer	
Development of skills	A	In art work, Meeta has improved and does her work neatly and presents them meticulously	
Experiment with different media	B	She has a good command on water colours and pencils but does not like to work in clay	
Appreciation for different art forms	A	Meeta likes the works of artists and her classmates. She also likes to sing and dance and loves to watch others' performances	
Any other observation by the teacher	Meeta has an interest in arts and indulges herself in activities she enjoys. With more guidance and encouragement, she can still do better. She expresses herself and is good in visual communication.		

## Assessment in Performing Arts

The arts at the Upper Primary stage need to be taken further from the role they play in the Primary stage, because otherwise the arts would too easily be translated as teaching-learning tools, wherein lies the danger of spreading the misconception that the arts do not need in-depth knowledge or the vision to treat them as full-fledged curricular subject areas. The Upper Primary stage therefore, becomes the space for the student's constructive, comprehensive and informative exposure to India's cultural diversity. It would be necessary to treat subjects such as performing arts (music, dance and theatre), visual arts and heritage crafts holistically rather than as segregated and detached from each other. Speaking of the arts as a composite whole would mean familiarising him/her with not just the geographical divide of the five different regions – North, South, East, North-East and West – but also with their wide-ranging, diverse socio-cultural and linguistic differences.

### The objectives of Performing Arts

- Expose the student to the cultural multiplicity of the country's five different regions – North, South, East, North-east and West – in an interesting manner.
- Arouse healthy curiosity in the students' mind about the vast variety of arts which may lead to analysis and research at their level.
- Stimulate an interest in the student to study arts further at the Secondary and Higher Secondary levels giving him/her the opportunity for research and documentation in music as well as pursue it as career.
- Instill in the student the sense of values that the arts in general in particular are based on:

## Assessment in Performing Arts

There are three examples given in each discipline of performing art i.e. Music, Dance and Drama. Some important features;



- Indicators in each discipline of performing art is different.
- Grades are given according to indicators which will help in the evaluation of the child. The grades in this table are for the teacher's personal record and reporting can be done accordingly. Grades should not be flashed in the report card of any child.
- This is the summative assessment of a quarter in which the teacher has observed the child's ability in different areas of performing art, general awareness, sharpness, individual and group perspective and the interest level of the child to enhance skill.
- Only one example or case study has been given in each discipline but the assessment is based on many activities or continued teaching learning process in a span of three months.
- Every activity will not have all the indicators for evaluation.
- The teacher can give the following grades for keeping records.  
A – Performing much better than expected, B – Performing as per expectation, C – Needs support. *(This grade is not for report card reporting. When a teacher has to manage a large classroom, this grade will help her update about the students capacity).*

## Music

At the upper primary stage, students should be able to develop a sensitivity towards musical forms, both vocal and instrumental. Community songs, folk songs, songs of national integration, devotional songs, classical music etc should be taught. Learning traditional songs or instruments from members of family and community and performing it in the class may be encouraged. All the children should be given opportunity to enhance their performance and participate in different activities, i.e., group singing, orchestra, duets, trio, etc. may be encouraged at this level which may be developed by the students.

### Objectives

- To develop an appreciation for music through knowledge of different notes and rhythm (tala).
- To distinguish different styles/forms of vocal and instrumental music.

### Case study; 1 (Music)

Music has melody, rhythm, language, theme and above all emotional manifestation. The theme of one month in Music was learning of folk songs from different regions in India. Regional songs help in acquiring knowledge in different cultures.

Each class learnt a different language

Class VI- U.P Folk song

Class VII- Konkani Song

Class VIII- Rajasthani Folk Song

The children of respective classes learnt the song happily as each song had a lively rhythm. The children wanted to present these songs in the school assembly so the teacher gave them another activity connected to the song. The words of any *lok geet* connect to information of society, people, habitat, several regional dialects etc. So they were asked to understand the content to find out about the above features. Also each class was asked to prepare a small introduction discussing about the region, type of music i.e. folk belonging to which region e.g the Rajasthan folk was an original folk song by the tribe Manganiar, the Goa folk song was a recent composition which spoke of food habits of the people of Goa and the cultural heritage, whereas the Uttar Pradesh folk song was a seasonal song sung during the monsoons in general.

Also the *sur* and *taal* of the song was to be interpreted.

### Outcome as observed;

- Tune of the song was of great interest as it immediately connected them to the specific state.
- The rhythm or *taal* was also understood. *Kaharva* a *taal* is played with many songs but the *chhand* or type of *kaharva* differs as the space and time are measured in different units.
- There was great interest to know the theme and language of the song.
- In spite of the unknown language the song created a joyful and active atmosphere because of its rhythm and tune.
- The children came to know about the culture, food etc of different states. E.g., when they learnt the Rajasthani song they came to know that there is a horse dance in which men wear masks of horse and dance. Also in the Goa song they came to know that Portuguese came to Goa and the Goa culture was influenced by them.

The children were evaluated on the basis of the table given below;  
This is for the teacher's personal record

S.no	Name	Ability						Memory			Concentration			Participation/ level		Interest		General awareness			Presentation			Skill enhancement			
		Sur			Taal									Individual	Group												
1.	Aashish	B		A	A		A	B	B		B		A	A		A	C	B			B	B				B	
2.	Kalpana	A			B			B			C	B		C			A						B				
3.	Amrish	C		B	B	B		A			A			B			A						B			A	
4.	Abhay	B	B		A			B			B									A			C			B	

## REPORTING;

This is the summative assessment of three months

1. Ashish – He learnt the songs well and improved his aptitude. Sometimes while singing in a group he becomes naughty but individually he presents and performs well. He tries to improve his level .
2. Kalpana – kalpana has a melodious voice but has to pay a little more attention in following the rhythm. She has good coordination within her class and loves to present on stage
3. Amrish –  
**Negative reporting** – Amrish learns fast but does not sing well. He does not work hard to improve his standard.  
**Positive reporting** – He loves to sing and enjoys rhythm. His memory is exceptional and concentration level is also good. A very hard working boy, who is very comfortable to perform in a group. As he is not confident always, he should be motivated to perform without any hesitation.
4. Abhay – His perception in taal is praiseworthy. A little more concentrated effort will help in enhancing his memory. He is very well aware of the current happenings in Music and loves to play Musical instruments.

## Dance

Since classical dance is an aesthetic culmination of movement, music, expression, literature, mythology, philosophy, rhythm and fraction, *yoga* and *sadhana*, all types of Classical and Folk dances have to be introduced at this stage. Practical knowledge along with appreciation and understanding of other art forms is essential as dance incorporates all other art forms.

### Objectives

- To gain practical knowledge and basic understanding of different classical and folk forms and acquaintance with them through movements.
- To develop an eye for aesthetics.
- To develop the overall personality through body and mind coordination.
- To understand the cultural and literary heritage in brief.

### Case study 2; Dance

The teacher was having fun with the children of class VII while teaching how to balance the body. She suggested to the class, “to improve balance, stand on one leg, placing the other foot on the thigh of your leg. The palms should be folded in front of you. Stand still. Repeat with the other leg. Simultaneously do the head exercise: The head should be turned side to side, up and down, rotated clockwise and anticlockwise.” The whole class was very excited to do this exercise in dance. Some fell down while trying to balance the body while others laughed. Everyone tried to imitate the teacher. A few concentrated wholly and completed the full circle of doing first with the right leg and then the left along with the movement of the head and eyes. The teacher tried to help each child of the class to do this exercise properly. Very soon the class was quiet and all tried to put in their best. They controlled their laughter and fun and worked in full concentration trying to improve their posture. She also did another activity while doing this exercise. Usually in proper dance rooms there is a mirror to watch oneself but as in this school it was an ordinary classroom she asked the children to stand in two’s, look at each other and perfect their movements by checking each other. This activity became a wonderful process of enhancing inter personal relationship. The teacher stood in one corner and assessed the following in the second period as the dance class was for a block of two periods.

### Outcome as observed;

- The children enjoyed the activity thoroughly.
- It was a good exercise both for physical growth and mental aptitude as it enhanced concentration, capacity to imitate and simultaneously present a particular posture.
- A good understanding between the children prevailed as each appreciated and criticised each other.
- The balance of the body made the children aware of their body parts and how aesthetically it could be used.
- It helped them to connect to other subjects like Shiva/Nataraj which they had seen in pictures, the idea of balance connected to physics.
- The children enjoyed the movement and at the same time concentrated to make a beautiful posture using their body.



The children were evaluated on the basis of the table given below;

**This is for the teacher's personal record**

S.no	Name	Ability			Capacity to imitate the teacher and each other			Concentration			Participation/ Interest level			Peer appreciation			Presentation			Skill Enhancement			General Awareness		
		Body movement		Perfect posture					Individual		In group														
1.	Aashish	C			B			A			A			B			A			B			A		
2.	Kalpana	A			A			A			B			A			A			A					
3.	Amrisha	B	A		B			A			B			B			B			B				A	
4.	Abhay	A			A			B			C			A			A			B					

## REPORTING

1. Aashish loves to imitate action and works hard individually to dance and perfect his movements. His general awareness about dance is very good and he presents it well. A little more confidence will improve his talent.
2. Kalpana dances very well and is also sharp in imbibing the movements. She should interact more with other children as it helps in many ways. She took a lot of effort to present the dance in the assembly.
3. Amrisha has shown great improvement in dance. If she puts in a little more effort in coordinating with peers, her performance will be better. Her general awareness in dance is appreciable and her concentration in class is also quite good.
4. Abhay –  
**Negative reporting** – He is good in dance but over confident. He should follow the teacher and also be good to peers.  
**Positive reporting** – Abhay dances well and can do much better if he works on his concentration. As he is a wonderful presenter an extra effort to perform well in a group will enhance his skills.

## Drama

The objectives of teaching drama at both primary and upper primary stages are very close to the objectives of modern education e.g., development of creative, aesthetic and critical abilities, development of communication skills, social growth and cooperation, inculcation of socio-cultural values and above all knowledge of the self. Children learn better in a state of relaxation, where they not only enjoy learning but also construct their 'own knowledge' through different experiences that are unimaginable in a traditional classroom situation.

## Objectives

Main objectives of teaching drama at the upper primary stage are:

- To develop a sense of organisation, the power of observation and concentration in children.
- To enhance imagination and support self-discovery.
- To help children create and organise their own ideas and perceptions through body movements.
- To impart understanding of human relations and their conflicts.
- To use drama as a technique in establishing peace and harmony in the school.

## Case study 3; Drama

### Topic - Improvising a Character

The main Purpose of the activity was to help children know how it feels to be in someone else's shoes. This will also let them discover emotive and associational factors of a character. The teacher asked the children to pick up a story from their text book. Next they were asked to select a character from that story. So the children picked a story of a bird which was captured by a girl and it was sad because the babies of this bird were in a nest faraway on a tree and needed the mother as they were too small.

The students were divided into smaller groups. They were given ten minutes to create a small story on this theme and enact in a group with movements, actions, dialogues or props if they could manage. Beautiful stories were created and characteristics, mannerisms, behaviour associated with different characters of the girl, bird and the babies of the bird came forth. Some criticised the girl, others became the girl herself and justified her act. Some more characters were added like the girl's mother who tries to explain, the bird's husband who is outside and tries to pacify the bird in the cage and the elder brother of the birds in the nest who gives support to the babies and so on. No two enactments were similar.



## Outcome observed

- Collectively, these gave astonishing insight into human characteristics.
- Children linked it to areas like Literature, text books, life experience, observation of human beings and birds.
- The stories created were unique and ascertained that the moment children are given freedom they start constructing usually very rationally.
- Participation was cent percent.
- The class coordinated very well and listened to each other appreciatively.

- The children were evaluated on the basis of the table given below;
- **This is for the teacher’s personal record**

S.no	Name	Ability			Creativity	Concentration	Participation/ Interest level				Space management	Peer appreciation			Presentation	General Awareness													
		Portrayal of a character		Communication / language			Individual		In group																				
	Aashish	B	A		C			A			A			A			C			B			B						
	Kalpana	C	B		C			B			B			A						A			B			A			
	Amrish	A			B			C			A	B		A						B			C			A			B
	Abhay	A			A			B			A			B						B			B			A			

## Reporting

1. Ashish - He tries to imagine characters very well and portrays them with full concentration. The language part needs to be enhanced. He loves to work in a group. A little bit understanding of his peers will give much better results.
2. Kalpana –  
**Negative reporting** – She cannot portray characters well and her language has to improve. She observes others and appreciates but has to work very much to improve her concentration and presentation.  
**Positive reporting** – She is quite aware of theatre and works well in a group. She watches others and appreciates. Her communicating ability needs to be enhanced which can improve if she concentrates a little more.
3. Amrish – A talented actor with good awareness in theatre and music. He has to improve his initiative and would be a wonderful dramatist if he watches his friends more closely.
4. Abhay –He is very talented, has good communication skills and is aware of the theatre world. If he observes others his general level will improve. He takes active interest in presentation and organises well.

## Assessment in Arts Education

Assessment in the Arts can be made more meaningful and can reflect learning progress if it moves away from the traditional notion of assigning grades and marks to art products or performances. What is required is a shift towards adopting a more flexible, child centered and process oriented approach.

In arts education, the CCE can be followed in true sense since assessment is in-built in the teaching-learning process. The art teacher will report from time to time the progress of different aspects of the student's progress based on the portfolio which will be a collection of day to day activities of the student kept neatly, displays, presentations and performances taking place from time to time, observations entered in the diary and interview/discussions. Teacher needs to observe the progress of the student herself without any competition and comparison and paying more attention to free expression and participation of the child.

### A framework for CCE in Arts Education:

Techniques	Tools	Weightages	Periodicity	Reporting
Activities as per the syllabus - in classroom - outside the classroom - in groups - individual - assignments - art projects - portfolio	- Observations - Oral questions (interactions, interviews and discussions) - display, presentation and performance - peer assessment -self assessment	60% for the process and 40% for the product	- Day-to-day - Activity to activity - Three times in an academic year or as decided for other subjects -End of the academic year	- Direct Grading (on a 5 point scale) Assessment at the interval of two months (As per the school calendar/ as in other subjects)

**Assessment of the arts should not be examination based and competitive, it should be continuous and comprehensive. What is required is a shift towards adopting a more flexible, child centered and process oriented approach. Ideally, assessment should also be based on the knowledge of how young children learn, develop and express themselves.** Assessment in arts education by and large is viewed by most teachers as complex and unique as compared to other learning areas, since the subject is more process oriented and activity based. Thus, assessment in arts needs to be **criteria based** and **process based**. Both qualitative and quantitative assessment is required.

There is a need to develop indicators to assess children's learning and progress, which applies to the arts as well. In arts education, the child's observation, exploration, involvement and expression become decisive factors, on which the process of assessment and evaluation needs to be based. Since performance activity aims at an all-inclusive development in the child, the sense of joy in discovering the aesthetics of performance needs to be captured, apart from assessing the skill levels. Based on these criteria, the teacher may assess the students on six indicators.

Since children's participation in the arts is an integrated holistic experience, assessment should also be holistic. To realise this, **assessment that includes both the process and product of art making is critical to understand the child's learning and progress.** The art products of children provide only an impression of what the child has learnt during an art experience. It overlooks the learning of important components of artistry and other complex multi-level skills that are involved in the process of learning of the arts. **The learning processes in the arts revolve around *doing and making*, using the body, voice and symbols to imagine and to represent meaning through the integration of thoughts, sensations, symbols and gestures.** It involves the development of skills in execution, acquisition of a symbolic vocabulary, responding to materials and medium etc., which can be

objectively assessed. **The means of expression and the content of expression is a personal choice and this is what accounts for the variation in expression from child to child.** Moreover, most of the aesthetic experiences manifest themselves through play, drawing, acting etc. which are externally observable behaviours which nevertheless have origins in subjective experiences.

General artistic processes such as discovery, pursuit, perception, communication, self and social awareness, skill, creativity, analysis and critique are common to all forms of art and need to be captured through a multiplicity of assessment methods.

## Section-III

### Guidelines:

#### A. Guidelines for Teacher Educators/BRC/CRC Personnel

Teacher educators have a crucial role to play in the professional development of teachers. While implementing CCE, some points need to be considered by teacher educators, BRC and CRC personnel who would orient teachers and monitor the teaching-learning process in the classrooms regularly. Professional development of teachers and teacher educators needs to be considered as a continuous and inbuilt part of teacher preparation programme. This would help teachers to become reflective practitioners and agents of change with a view to improve learning process among children. While organising in-service training programmes for teachers the following points need to be addressed:

- Trainings are not to be organised in a ‘top-down’ manner, by telling teachers (do-know) to implement methods or strategies suggested for CCE by them. Teachers need to be provided (‘do-how’) by taking examples so that they would get opportunities to discuss, reflect and share their problems.
- Training programmes must adopt a strategy wherein teachers get the chance for peer discussion and sharing of school practices related to CCE. This process would facilitate mutual and participatory learning.
- For implementing CCE in any curricular area, the understanding about nature, status and approach of respective subject (as suggested in NCF-2005) is very crucial. Without understanding on those aspects, training would not serve the purpose.
- Under CCE, many States and UTs have developed various kinds of formats for recording and reporting the progress of children. Clarity on all these aspects is required. Teacher’s experiences have shown that these formats are not helping in this process, rather taking away their teaching-learning time. State-based formats need to be discouraged.
- Material developed on CCE should be shared and discussed with them and given to the teachers. Their orientation on these aspects is necessary.
- Teachers are working in various situations, such as large size classrooms, hard to reach/terrain places/school, multigrade classrooms etc. One kind of recording and reporting format would not serve the purpose. ‘What to record’, ‘why to record’, ‘how to record’ information in prescriptive formats would not serve the purpose.
- It is also suggested that the Assessment procedures for children with special needs may include more objective items, short quizzes, provision of extra time, special aids, simplifying and making the child to comprehend instructions, alternative measures like audio-recording of answers, taking help of experts in respective disabilities and of parents while assessing them.
- Whenever we initiate teaching-learning process in the classroom, we need to relate it with the children’s previous learning experiences in that specific curricular area. Further, the teacher must observe that many of the learners, especially for those belonging to linguistic minority groups, may find difficulty in responding, mostly, on account of shift from home language to school language.

#### B. Guidelines for Administrators

CCE believes that teaching-learning is a continuous process that depends on dynamic interactions between the child, her peers and the teacher. The teacher is the person who spends maximum time with children in the classroom. Therefore, the teacher is the best person to judge children’s learning needs, levels and progress. If any record is to be maintained in formative assessment, it should be mainly to inform the teacher and the choice as to what records she wants to keep, must be with her.

Recording of each and every classroom activity is burdensome, impractical and does not help teaching-learning. Only over prolonged periods of many months, records of some of children's regular work (like written work, charts, graphs, models, projects, portfolio, reports, drawings, etc.) can be shared with others like parents, if needed. Here the school can have a policy as to what the teacher needs to report. *But she should not be forced to record and report continuously, for all her classes or activities.*

This would require that education officials, superiors and inspectors respect the teacher's autonomy, making her feel responsible and worthy of taking charge of children's learning. CCE can only work in non-threatening situations, for both the teacher and the children, where the charge of teaching-learning is given to them. Here administrators can encourage teachers to concentrate more on assessing *the process and interaction in her classroom, rather than the product outcome (assessment of learning)*. They can give her feedback on the processes that go on in her class, for which we have provided some examples.

1. Administrators need to know that their role is very crucial in child's learning in the school. Regular interactions with teachers can solve many problems.
2. Flexibility in the time table is necessary. This would help teachers to try out their ideas in school which they have learnt in training programmes. This should be done within the total school time.
3. Teachers should be encouraged to use locally available resources, opportunities of learning from outside the classrooms, which sometimes are not encouraged by the head teachers.
4. Training programmes attended by the teachers, need to be shared with head teachers and other educational personnel (BRC-personnel). This process would help them update their knowledge and also make them understand the rationale of changes (pedagogical shifts) made in respective subjects.
5. Autonomy needs to be given to teachers to undertake the syllabi as per the need of the children. For example, in most of the schools teachers have to take chapters in a sequence suggested by schools. Flexibility needs to be given to teachers.
6. Organisation of training programmes for planners and administrators on CCE is necessary. This would help to develop harmony in ideas between practitioners and administrators. This would also help them to understand the total process of learning and assessment and their role in this endeavour.
7. Administrator's role should not be that of a supervisor or reporting officer. He/she should create conditions for learning in the school and play a role of a facilitator or a guide.
8. Opportunities should be given to the Head teachers and teachers to participate in seminars/conferences on Assessment and Evaluation.
9. Proformas for evaluation should be developed at the school level and it should be simple. The entire process of CCE demands sharing of responsibility on the part of administrators, parents, teachers and children.