

ART EDUCATION

UNIT - 1

ART AND AESTHETICS

1. Aesthetics - as a branch of philosophy- Explain.

Ans: From the very ancient times, Aesthetics has formed a part of Philosophy. Only in eighteenth century Baumgarten (1760) gave it an independent and free status. Aesthetics is the philosophy of art and beauty. In other words, it is that branch of philosophy which takes up sensory experiences and their expressions for its study. Hegel described Aesthetics as "The Philosophy of Fine Arts". So only the field and the subject matter are different. The field of fine arts is clear and demarcated from the fields of other subjects, although there is mutual give and take. Philosophy has given the foundation to Aesthetics. The great thinkers of ancient and medieval times enriched the field of Aesthetics. Aesthetics, in turns, supplied philosophy with concepts about beauty and art, sensory experiences, their expression and their enjoyment.)

Philosophy sets up three goals - Truth, Goodness and Beauty. Of these. Logic leads to turn, Ethics to Goodness of conduct or morality and Aesthetics to Beauty. In this way Aesthetics still forms an integral part of philosophy, although its limits have extended much beyond the parental fold.)

All the great philosophers, right from Socrates, Plato, Kant, Hegel, Leonardo, Ruskin, Croce etc. gave their views on Art and Beauty.

Similarly aestheticians enriched the field of philosophy by discussions on basics of art and beauty. Both Philosophy and Aesthetics are now free from the clutches of religion and technology and pursuing their own goals.

2. What is Aesthetics ?

Ans : Aesthetics (Aesthetics is a theoretical Inquiry. It is a branch of philosophy, which deals with "beauty" and "beautiful". Aesthetics then, means the philosophy of 'beauty' and 'beautiful'. The main concern of this branch of philosophy is to discuss beauty in all its aspects, and its relation to human life.

Actually the subject-matter of this discipline i.e. the study

of beauty existed even before its name came into being. It means, there were discourses and discussions and reflections on 'beauty', its nature etc. before the 'naming ceremony' of the whole lot of theory was performed by BAUMGARTEN. The term AESTHETIC was first used in the latter half of the eighteenth century, by a German philosopher, BAUMGARTEN (1714-1762). In 1760, he wrote a large-sized treatise in two volumes and entitled it "AESTHETIC".

Before this the study of beauty was a part of philosophy, poetics and Rhetorics. It was BAUMGARTEN who made a break away from philosophy and made Aesthetic an independent subject of study. Today the study of beauty and all fine arts inspired by beauty, form the specialised field of theoretical discussions in aesthetics. You may note the change also from 'Aesthetic' of Baumgarten to the modern 'Aesthetics', which shows that the field of study has now multiplied.

The present book deals with Aesthetics-its discussions especially with regard to painting.

Here it will be useful to trace a very short history or a bird's eye view of this philosophy of Beauty or Aesthetics.

3. Art as a form of Aesthetics - Explain?

Ans : Aesthetics based on Art

1. A systematic categorization of Fine arts - the different forms of Fine arts and their relationships.)

2. Aesthetic morphology - It is a study of different styles in art

3. principles of history of art - also how the different arts are related to their cultural back ground.

What is art?

Art is human work. It is a manipulation of objects, words events in some way, and for some human purpose. Art is basically two types:-)

* Arts of utility or crafts and technical arts

* **Fine arts** - which apparently have not utility. These are for their own sake, or for the sake of giving pleasure.

Art of a mason, a carpenter, a weaver is art of utility it may be art of beauty as well. A sleek new model of a car is the example of technical art. These all share an idea of utility.

Definitions of art given by different Artists

"Man expresses him self through art - Tagore

Art is Imitation of truth - Plato

Art is Imitable - Aristotle,

"An emotional action or expression which fills the spectator or listener, with the same emotion is art - Tolstoy

4. Discuss in detail about the history of art in India.

Ans : The history of Indian art starts from a harappan civilization on 3000 - 2000 B.C. Mauryan Dynasty 322-185 B.C. during the origin of Ashoka, three types of religious munnments were constructed 1. Pillars 2. Stupas 3. Rock cut caves.

Shunga and Kanva Dynasty : 185-28BC. The most studios earliest jain caves are on the hills of "Udaigiri" and Khandagir of Bhuvaneswar, Orissa.

Kushan Dynasty : 1-250 A.D. Two schools of sculptures flourished in time of Kushan kings one was Gandhara School of Sculpture and other was Mathura school.

Andhra Dynasty : 230 B.C.-225A.D. Figures of Burnt clay i.e. Terracott a found from Rajghat, Banaras etc are modelled by hand and as well as made of mould.

Parthian and Saka dynasties of North Western and Western India : 60 B.C. - 45 B.C. the rise of Gandhara schools of sculpture. This school is also known as Indo Greek school of sculpture.

The Guptas : 400-600 A.D : the images of Gupta period have elegant form and elongated half open eyes, conveying spiritual quality.

Chalukyas : 550-642 A.D. The groups of rockcut temples at Badami and Aihole in Bijapur were excavated in time of early chalukyas.

Rashtrakutas : 757-937A.D. There are 34 cavesat Ellora.

Pallavas of Kanchi : 600-750 A.D. : In South India rock cut architecture was expressed in two forms one is Mandapa and second is Ratha.

Pala Dynasty : 730-1100 A.D. The Pala school of painting of Bengal specialized in Miniature painting.

Solankis of Gujrat : 763-1197 A.D : In gujrat and Kathialvarbig Jain temples are built but few of them survive.

Gangas of Kalinga Anantavarman : 1076-1148 A.D.

The most notable features of orriss are the Spire, Plain, Interior and lavishly decorated exterior.

Chola Dynasty 907 - 1053 A.D : Tanjore was the great centre of temple construction and bronze casting.

Sultanate-E-Delhi : 1206-1526 A.D. Qutabminar in Delhi is one of the remarkable movements.

Mughal empire 1526-1802 A.D : Architecture and painting raised to high degree of refinement during the Mughal empire in Inda.

Rajasthani school of painting : 1600-1900 A.D. The main subjected of Rajasthani paintings were Ramayana, Mahabharata, Rag Ragini and Geet Govinda.

Folk Paintings of Maharashtra 1700 A.D : In Rajakelker Museumat Poona, there are more than a hundred paintings from paithan, agreat centre of literature and art in ancient and medieval time.

British Empire : 1857-1947 A.D: During the British empire in India schools of art were established at Bombay, Madras etc.

From 1947 A.D : Literature, Science and arts are developing new techniques in almost all branches of artistic activity.

5. What is the Indian concept of art ?

Ans : Some Indian views about art : According to Bhola Nath Tiwari, "the use of mental and physical craftsmanship in some artificial creation is art."

Tagore, "Art is expression of human experience."

Tagore, "All that is true and beautiful is art."

Rigveda, "All truth, goodness and beauty emanate from God.

Art is eternal and unending. The expression, consciousness of the beauty of God is called Art (Kala)."

According to Nityanand Das, "Art is an emblem of nature and spiritual feelings combined together. One aspects of this is the pleasure of creating beautiful form as well as pleasures of contem Plating them."

According to Shri Jai Shankar Prasad, "The limited form of the creative power of God which we get for perception is Art".

Indian art Indian art has always been striving to realize something of the Universal, the eternal and infinite. Art for the Indian has primarily been not a mere production of a resemblance to the obvious, but a creation, a creation of the impression produced by the object, either real or imaginary. So Indian artist being a philosopher paints what he feels not what he sees and his religious impulse is quiet apparent in his creation.

To Indian thought, art arises from deep philosophy. It is not something trivial or wordly, for momentary sensual pleasures. Art enfolds within itself basic elements of life, imagery, age-old tradition ideals and creativity.

In the Indian concept, beauty is Truth and beauty is goodness, Truth, beauty and goodness are the eternal trio can not be separated from each other, that which is beautiful, has to be good and also truthful only that can be called real beauty, which is beautiful not form outside but also from inside.

6. Explain in detail about Rasa theory

Ans : Rasa Theory Rasa theory is the result of nearly two thousand years of Indian contemplation on art, drama and poetry. Rasa is not only a theory of aesthetics or literature, but a living principle governing the whole of our life.

According to BHATTA -LOLATA the production i.e., Nispatti, of Rasa (aesthetic delight or relish) takes place from the combination of the sthavin with the Vyabhicarins. He says the sthavinbhava or Latent emotion belongs to the hero or the principal character in the play (anukarva) and hence Rasa belongs to him and only indirectly to the actor who enlivens or port rays him on the stage.

1. Shringara Rasa : Shringara receives the most detailed and enthusiastic treatment early rhetoricians and later writers on poetics. It is referred to as the king of the sentiments (rasa raja), as the Lord of all sentiments (rasapati).

Shringara has high visibility in the arts. There are distinguished dramatic works in which shringara forms the subject in poetic literature.

The Nature kind and meaning of Rasa Certainly from the seventh century onward, a wonderful body of work exists with shringara as its dominant theme.

The enduring emotional state (Sthayibhava) from which Shringara arises as love (roti), Bharata envisages the birth or emergence of love, arising from the determinant (vibhava) as essentially a person or persons imbued with the thought of love. The determinants are like "the pleasures of the season, the enjoyment of garlands, ornaments, (the company) of beloved persons. The determinants are followed by consequents anubhavas) referring to their rendering on the stage, Bharata includes such things as "clever movements of eyes, eyebrows, glances, soft and delicate movement of limbs, and sweet words and similar other things.)

2. HASYA RASA Laughter or hasya according to Bharata is of six different varieties. To persons of the superior type belong the slight smile and the smile, to those of the middling type, the gentle laughter and the laughter of ridicule, and to those of the inferior type the vulgar laughter and excessive laughter.

The determinants (vibhavas) spoken of in the context of Hasya include "Showing unseemly dress or ornament, impudence, greediness, quarrelling defective limbs, use of irrelevant words, mentioning of different faults and similar other things.

3. KARUNA RASA - The Pathetic Sentiment Karuna arises from the enduring emotional state of sorrow (shoka). The determinants (vibhavas) spoken of in the context of Shoka includes such things as "affliction under a curse separation from dear ones loss of wealth, death, captivity, flight, accidents or any other misfortune.

The (anubhavas) according to Bharata are "Shedding tears, lamentation, dryness of the mouth, change of color, dropping limbs, being out of breath, loss of memory".

The (vyabhicharibhavas) linked with sorrow cover a wide range from indifference and anxiety "to yearning excitement, delusion, fainting, sadness, dejection, illness, inactivity, insecurity epilepsy, fear, indolence, death, paralysis, tremor, change, of color, weeping loss of voice, and the like".

4. RAUDRA - The furious rasa. The furious sentiment arise from the enduring emotional state of anger (Krodha). In his discussion of it, Bharata trace its origin to "rakshasas, danavas and naughty men, and states that it is caused by fights. The

determinants that give rise to it include, rape, abuse, insult untrue allegations, exercising threatening revengefulness, jealousy and the like its actions consist of beating breaking, crushing, fighting drawing of blood and similar other deeds. The consequents through which Drodha is expressed includes "red eyes, knitting of eyebrows, defiance, biting the lips, movement of the cheeks, pressing one hand with the other and the like.

5. VIRA RASA - The Heroic Sentiment Vira, the heroic, arises from the enduring emotional state of energy (utsaha) and is conceived as relating to superior persons. Its expression on the stage is such as steadiness, munificence, boldness etc. Other consequents are firmness, charity, deplomacy. The complementary emotional states that go with the moods (bhavas) of energy are contentment, judgement, pride, agitation, energy, determination of purpose, indignation remembrance, horripilation.

6. BHAYANAKA - The terrible sentiment Fear (bhaya) is the enduring emotional state that leads of the experience of Bhayanaka, the terrible sentiment. Its determinants are 'hideous noise, sight of ghosts, panic and anxiety due to (untimely cry of) jackals and owls, staying in an empty house or forest, sight of death, or captivity of dear staying in an empty house or forest, sight of death, or captivity of dear ones, or news of it, or discussions about it.

Bharata refers to the consequents in this connection as "trembling off the hands and the feet, horripilation, change of color and loss voice". The complementary emotional states are "Paralysis, perspiration, choking voice, horripilation, trembling loss of voice change of colour, fear, stupefaction dejection, agitation, restlessness, inactivity, epilepsy and death etc.

7. VIBHATSA - The odious sentiment Not far from the emotion of fear is that of disgust or aversion (jugupsa) which leads to the odious sentiment Bibhatsa. The state is described as being created by determinants "like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. The consequents, for the purposes of representation on stage are, stopping movement of all the limbs, narrowing down of the mouth, vomiting, spitting, shaking the limbs (in disgust) and the like.

The complementary emotional states that lead towards disgust are "epileptic fit, delusion, agitation, fainting, sickness, death, disgusting sights, tastes, smell, touch and sound causing uneasiness are spoken of in this connection.

8. ADBHUTA - The Marvelous sentiment Adbhuta has its basis in Vismaya, the enduring emotional state of astonishment. Bharata defined this rasa as wide opened eyes, looking with fixed gaze, horripilation, tears of joy, perspiration, joy, uttering words of approbation, making gifts, crying incessantly ha ha waving the end of dhoti or sari, and movements of fingers and the like. This complementary emotional states that mood as, weeping, paralysis, perspiration, choking voice, horripilation, agitation, hurry, inactivity, death and the like. It arise from words, character deeds beauty. Bharata describe this rasa of two kinds celestial and joyous. Celestial is due to seeing heavenly sights, and the joyous due to joyfull happenings.

9. SHANTA RASA - The Quiescent sentiment Earlier classifications of rasa do not mention shanta, Bharata has defined only eight rasa, but later authorities accept shanta as the ninth rasa. Abinavagupta has described shanta as the most significant rasa. This emotional state, enduring from shama or nirveda. It is caused or determinant id the emptiness from shama or nirveda. It is caused or determinant id the emptiness or vanity of all things by reason of their not being lasting or else it is the form of the supreme spirit. God, the only entity in the opinion of the quietist. The enhancers of this mood are "holy hermitages, sacred places of places of pilgrimage, pleasant groves, the society of great men". Among the consequents are horripilation, and the vyabharibhavas appropriate to it include, self-disparagement, joy, remembrance, resolve, kindness towards all beings. Shanta rasa centered around the philosophical question of how a state of mind that emphasizes detachment, withdrawal, can lead to an experience of the delight that is rasa. If shanta is that in which there is neither pain, nor pleasure, nor thought, nor hatred nor affection, nor any desire. It would be illogical it is asserted, for it to result in the king of pleasure derived from a contemplation of serenity is not of the same order as that which comes from the quelling of all desires, and hence does not interfere with it.

7. What is the importance of art in Education ?

Ans. John Blackie has rightly remarked "Everything that we know about human beings generally and children in particular, points to the importance of art in education. The National curriculum for primary and secondary education from 1985 onwards have given due attention to art education. 1986 education policy that recommends to develop creativity in their education life."

Here some points are listed below which show that importance of art.

Art helps a person to express his feelings with full freedom. An artist is free to express his inner feelings. What he feels, he can draw it on the canvas. He can express his personal views, ideas and emotion with the help of art. We can say that art is fully democratic in nature.

Art helps in the psychological development of a person. Art follows the rules and regulations of psychology. As in psychology every individual is unique.

Art helps in mental development. Art makes a person lenient. It creates in a person a sense of satisfaction. He develops the quality of patience because he does his work with great patience and comfort.

Art helps in social development. Art makes a person socially reliable and self dependent. In the realm of art, the manual work is of great importance but in one society it was seen as degraded job, but now a days, an artist enjoys an equivalent status as a man sitting on the desk and working.

Art helps in Economical development. Art helps an artist to make him financially strong. When he sells his paintings he can earn easily for his living. So by adopting art as a profession his financial condition will become more sound. He will become self dependent.

Art helps in the intellectual development. Art is a skill and the applied arts need a great intellect to create pleasing forms, like pottery, manual works like embroidery etc.

Art helps to develop creativity in a person. Art depends on creativity. It also gives opportunity to create new things. It creates creative emotions in the mind of a man.

Art gives us the knowledge of past : Art helps us to know about people who lived in the past. We come to know the art and life of the past. Art is preserved throughout the world, in museums.

Art is helpful in utilization of leisure time : With the help of art one can use his leisure time very accurately. He can develop his hobbies in this free time.

Art gives pleasure to man : Art gives pleasure along with new experiences. The power of art can arouse all kinds of emotions from simple joy to deeper feelings and its work can gladden our eyes and enrich our thoughts. It creates recreations.

Art develops appreciation quality and critical thinking in a person : Through art we can judge, see and compare present with the past. It teaches how to appreciate art and beauty. It develops in a person freedom of thought, spiritual and mental growth, power of observation for the appreciation of the rise and setting of sun, the grace and refinement of the line in great Ajanta paintings etc.

Significance of Art as school subject :

- * It makes knowledge interesting.
- * It develops aesthetic sense.
- * Correlation with other subjects.
- * Practical and manual training.
- * It saves time.
- * Art makes other subjects easy.
- * Mental training through hands.
- * It develops creativity.
- * It helps to acquire habit of concentration and application.
- * All round development.
- * Art fosters the power of imagination, observation and initiatives.
- * Art develops memory, illustration and nature drawing.
- * It develops a person psychologically.
- * Art develops an individual morally.
- * It develops a person intellectually.
- * It develops a person socially.

UNIT - 2

ART AND EDUCATION

1. Explain Art as a Medium of Education,?

Ans: Art act as a Medium of Learning an education.

Art as a Medium of Education : Using this art we can teach to students that are important points available in our ancient Shastra's

Teaching Science through Art's : Truth is beauty and beauty is truth - "John Keats"

Eistein Says" "Our universe is pre established harmony".

Using this arts we can teach physics theorms like law of gravity in easily way to student. Through natural science we can teach the students Aesthetic values.

Arts in Mathematics : We can use mathematics in Music, Paint, dance etc. solving the mathematics puzzles in an art.

Arts in Social sciences : Our arts in resembles in our Tajmahal, Redfort and Distant Temples in our ancient India.

Art as a teaching aid : We can educate the students through painting, drams and Exhibitions using arts in easy way.

2. Explain Art as a unifying principle in education.

Ans: "Art has a social responsibility without having a responsibility there is no use of an arts".

Unifying principle : Unifying principle is nothing but to educate society by using an arts. This is called unifying principle. We can exhibits arts in different region in country to known their cultures and also it develops National Integrity between different region of pupils.

Unifying the society through arts : In Bihar "Madhuvani art" educate through out the country and like Kalankari, Kuchipudi in Andhra and Embass paintings in Tamilnadu are very famous arts of unifying principle different people

3. What is the role of arts in Human development ?

Ans : Arts are used in human development

Art and human Development : From ancient India arts are play an key role in human development.

✱ Greek, Roman arts are looks like development in human.

✱ We can see "Ajanta"s Ellora's beauty arts in India shows Growth in human devalopment.

✱ In Akbhars era arts are play a key role in our country.

✱ Using this arts human development in continuous way.

4. Discuss the relationship between art and society.

Ans: Art and Society cannot be differentiated from each other, they are inter related. This relationship may have two roots basis i.e. 1) Indifference 2) Appreciation

Art and Society both are complementary to each other. The relation of art and society is the relation or process of given take. Society is the source of artists' creation and his art.

Art in both forms either subjective or objective is the basis of social relationships or the output of social relationships.

In the words of Aristotle : "An Individual who can live with out society in Isolation, is either a beast or God". A man cannot live all alone by himself, he has to fulfil his needs and desires, which can be fulfilled by only living in society and so is the artist, so is his art. Art is the image of society and artist derives his subject from it and also makes it his subject of painting.

On the whole, we can say that art and society are interrelated, both originated from each other. From the very beginning, the early man was also an artist and his creations or Inventions of fire, wheel, painting and carving were his art, which have developed in a series and are developing continuously till now.

5. Write a short note on.

Art for self-expression b) Sense of appreciation

Ans : Art is an Expression : Art is an expression made visible by a form. The expression contained in the form is an attempt to translate the unnamed and the unknown. Intrinsic to our existence as humans is our quest to create meaning, and art allows that process to take place. Making meaning involves understanding our surroundings and marking our experiences.

Art, at its root, is an expression and the artist is an expresser, translating in order to create meaning. Art expresses and translates, art acknowledges and reveals, art transfers and art intervenes.

Art is expression - an expression of feeling, belief and character. The simplicity of that sentence is rather deceptive and seems tidier than its implications. Just the statement that art is an expression is complex and raises questions : What does an expression? Why does art express ? How does art express ?

What does art express ? The second part of the statement above seeks to expound upon this questions. Feelings, beliefs characteristics - these are what are expresses, although often they are not easily distilled. Our lives as humans are full of complications and complexities and our thought and experienced feelings, beliefs and characteristics are reflective of these complexities.

Why does art express ? Art expresses as a result of the intricacies of life, as a result of humans continually searching for meaning, making meaning out of lived or observed experiences, and attempting to connect to other humans. Art in the past and in the present, even still - continuously strives to establish an understanding of the unknown, to name the unnamed, to mark the ordinary, and to dignify our existence. Central to each of those purposes are emotions. Expressions involve emotions and the act of expression is wherein the power of art lies.

How does art express ? Art expresses, and the expression is contained within a form. The word contained, at first glance, is misleading and although the form is undoubtedly what holds the expression, the form is not necessarily static or permanent; the form can be dynamic. The form, regardless of whether it is static or dynamic, is what captures the expression - the artist's inner truths. These truths, in order for the art to communicate the expression authentically, must connect with the artist's experience -her on his lived or observed experience.

Sense of appreciation : It is also true that art needs appreciation for its nurture without appreciation for its nurture without appreciation applause how can artist get his further inspiration artist wants society at large to appreciate his creative endeavour.

UNIT - 3

PLACE OF VISUAL ART AND PERFORMING ARTS IN TEACHING

1. Write about visual arts ?

Ans:The visual arts are art forms such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, filmmaking and architecture. Many artistic disciplines (performing arts, conceptual art, textile arts) involve aspects of the visual arts as well as arts of other types. Also included within the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art.

Current usage of the term "Visual arts" includes fine art as well as the applied, decorative arts and crafts, but this was not always the case. Before the Arts and crafts movement in Britain and elsewhere at the turn of the 20th century, the term 'artist' was often restricted to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the handicraft, craft, or applied are media. The distinction was emphasized by artists of the Art and Crafts movement, who valued vernacular art forms as much as high forms. Art schools made a distinction between the fine arts and the crafts, maintaining that a crafts person could not be considered a practitioner of the arts.

The increasing tendency to privilege painting, and to a lesser degree sculpture, above other arts has been a feature of Western art as well as East Asian art. In both regions painting has been seen as relying to the highest degree on the imagination of the artist, and the furthest removed from manual labour - in Chinese painting the most highly valued styles were those of "scholar-painting", atleast in theory practiced by gentleman amateurs. The Western hierarchy of genres reflected similar attitudes.

Education and training

Training in the visual arts has generally been through variations of the apprentice and workshop systems. In Europe the Renaissance movement to increase the prestige of the artist

led to the academy system for training artists and today most of the people who are pursuing a career in arts train in art schools at tertiary levels. Visual arts have now become an elective subject in most education systems.

Drawing

Drawing is a means of making an image, using any of a wide variety of tools and techniques. It generally involves making marks on a surface by applying pressure from a tool, or moving a tool across a surface using dry media such as graphite pencils, pen and ink, inked brushes, wax colour pencils, crayons, charcoals, pastels, and markers. Digital tools that simulate the effects of these are also used. The main techniques used in drawing are: line drawing, hatching, crosshatching, random hatching, scribbling, stippling, and blending. An artist who excels in drawing is referred to as a draftsman or draughtsman.

Drawing goes back at least 16,000 years to Paleolithic cave representations of animals such as those at Lascaux in France and Altamira in Spain. In ancient Egypt, ink drawings on papyrus, often depicting people, were used as models for painting or sculpture. Drawings on Greek vases, initially geometric, later developed to the human form with black-figure pottery during the 7th century BC.

With paper becoming common in Europe by the 15th century, drawing was adopted by masters such as Sandro Botticelli, Raphael, Michelangelo and Leonardo da Vinci who sometimes treated drawing as an art in its own right rather than a preparatory stage for painting or sculpture.

Painting

Painting taken literally is the practice of applying pigment suspended in a carrier (or medium) and a binding agent (a glue) to surface (support) such as paper, canvas or a wall. However, when used in an artistic sense it means the use of the activity in combination with drawing, composition and, or, other aesthetic considerations in order to manifest the expressive and conceptual intention of the practitioner. Painting is also used to express

spiritual motifs and ideas; sites of this kind of painting range from art work depicting mythological figures on pottery to The Sistine Chapel to the human body itself.

Baroque

The Baroque started after the Renaissance, from the late 16th century to the late 17th century. Main artists of the Baroque included Caravaggio, who made heavy use of tenebrism. Peter Paul Rubens was a Flemish painter who studied in Italy, worked for local churches in Antwerp and also painted a series for Marie de' Medici. Annibale Carracci took influences from the Sistine Chapel and created the genre of illusionistic ceiling painting. Much of the development that happened in the baroque was because of the protestant Reformation and the resulting Counter Reformation. Much of what defines the Baroque is dramatic lighting and overall visuals.

Impressionism

Impressionism began in France in the 19th century with a loose association of artists including Claude Monet. Pierre - Auguste Renoir and Paul Cezanne who brought a new freely brushed style to painting, often choosing to paint realistic scenes of modern life outside rather than in the studio. This was achieved through a new expression of aesthetic features demonstrated by brush strokes and the impression of reality. They achieved intense colour vibration by using pure, unmixed colours and short brush strokes. The movement influenced art as a dynamic, moving through time and adjusting to new found techniques and perception of art. Attention to detail became less of a priority in achieving, whilst exploring a biased view of landscapes and nature to the artists eye.

Printmaking

Printmaking is creating, for artistic purposes, an image on a matrix that is then transferred to a two-dimensional (flat) surface by means of ink (or another form of pigmentation). Except in the case of a monotype, the same matrix can be used to produce many examples of the print. Historically, the major techniques (also called media) involved are woodcut, line engraving, etching, lithography and screen printing (serigraphy, silk screening) but

there are many others, including modern digital techniques. Normally, the print is printed on paper, but other mediums range from cloth and vellum to more modern materials. Major printmaking traditions include that of Japan. (ukiyo-e).

Photography :

Photography is the process of making pictures by means of the action of the light. Light patterns reflected or emitted from objects are recorded onto a sensitive medium or storage chip through a timed exposure. The process is done through mechanical shutters or electronically timed exposure of photons into chemical processing of digitizing devices known as cameras.

The word comes from the Greek words *phos* ("light"), and *graphis* ("stylus", "paintbrush") or *graphe*, together meaning "drawing." Traditionally the product of photography has been called a photograph. The term photo is an abbreviation; many people also call them pictures. In digital photography, the term image has begun to replace photograph. (The term image is traditional in geometric optics).

Filmmaking

Filmmaking is the process of making a motion - picture, from an initial conceptions and research, through scriptwriting, shooting and recording, animation or other special effects, editing, sound and music work and finally distribution to an audience; it refers broadly to the creation of all types of films, embracing documentary, strains of theatre and literature in film, and poetic or experimental practices, and is often used to refer to video based processes as well.

Computer art

Computer art is any in which computers played a role in production or display. Such art can be an image, sound, animation, video, CD-ROM, DVD, video game, website, algorithm, performance or gallery installation. Many traditional disciplines are now integrating digital technologies and, as a result, the lines between traditional works of art and new media works created using computers have been blurred. For instance, an artist may combine traditional painting with algorithmic art and other digital techniques. As a result, defining computer art by its end

product can be difficult. Nevertheless, this type of art is beginning to appear in art museum exhibits, though it has yet to prove its legitimacy as a form unto itself and this technology is widely seen in contemporary art more as a tool rather than a form as with painting. Computer clip art usages has also made the clear distinction between visual arts and page layout less obvious due to the easy access and editing of clip art in the process of paginating a document, especially to the unskilled observer.

Glitch Art

Glitch art is the aestheticization of digital or analog errors, such as artifacts and other "bugs", by either corrupting digital code/data or by physically manipulating electronic devices (for example by circuit bending). Glitch art can apply to video, music, sound art, photography or digital art.

Plastic arts

Plastic arts is a term now largely forgotten, encompassing art forms that involves physical manipulation of a plastic medium by moulding or modeling such as sculpture or ceramics. The term has also been applied to all the visual (non-literary, non-musical) arts.

Materials that can be carved or shaped, such as stone or wood, concrete or steel, have also been included in the narrower definition, since, with appropriate tools, such materials are also capable of modulation. This use of the term "plastic" in the arts should not be confused with Piet Mondrian's use, nor with the movement he termed, in French and English, "Neoplasticism."

Sculpture Sculpture is three-dimensional artwork created by shaping or combining hard and/or plastic material, sound, and/or text and or light, commonly stone (either rock or marble), clay, metal, glass, or wood. Some sculptures are created directly by finding or carving; others are assembled, built together and fired, welded, or cast. Sculptures are often painted. A person who creates sculptures is called a sculptor.

2. Write about performing arts ?

Ans : performing arts are art forms in which artists use their voices and/or the movements of their bodies, often in relation to other objects, to convey artistic expression - as opposed to, for

example, purely visual arts, in which artists use paint/canvas or various materials to create physical or statics art objects. Performing arts include a variety of disciplines but all are intended to be performed in front of a live audience.

Types : Performing arts may include dance, music, opera, theatre and musical theatre, magic, illusion, mime, spoken word, puppetry, circus arts, performance art, recitation and public speaking.

There is also a specialized form of fine art, in which the artists perform their work live to an audience. This is called performance art. Most performance art also involves some form of plastic art, perhaps in the creation of props. Dance was often referred to as a plastic art during the Modern dance era.

Theatre : Theatre is the branch of performing arts; concerned with acting out stories in front of an audience, using a combination of speech, gesture, music, dance, sound and spectacle. Any one or more of these elements is performing arts. In addition to the standard narrative dialogue style of plays. Theatre talks such forms as plays, musicals, opera, ballet, illusion, mime, classical Indian dance, kabuki, mummbers' plays, improvisational theatre, stand-up comedy, pantomime, and non-conventional or contemporary forms like postmodern theatre, postdramatic theatre or performance art.

Dance : In the context of performing arts, dance generally refers to human movement, typically rhythmic and to music, used as a form of audience entertainment in a performance setting. Definitions of what constitutes dance are dependent on social, cultural, aesthetic artistic and moral constraints and range from functional movement (such as folk dance) to codified, virtuoso techniques such as ballet.

Dance is a powerful impulse, but the art of dance is that impulse channeled by skillful performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves. These two concepts of the art of dance - dance as a powerful impulse and dance as a skillfully

choreographed art practiced largely by a professional few are the two most important connecting ideas running through any consideration of the subject. In dance, the connection between the two concepts is stronger than in some other arts, and neither can exist without the other.

Choreography is the art of making dances and the person who practices this art is called a choreographer.

Drama games : Drama games, activities and exercises are often used to introduce students to drama. These activities tend to be less intrusive and are highly participatory (e.g. Bang).

There are several books that have been written on using drama games that can serve as excellent resources for anyone wanting to incorporate drama games into their work. Games for actors and Non-actors by Augusto Boal is perhaps the best known internationally and includes writings on his life work as well as hundreds of games. There are also smaller books however, which serve as excellent practical guides. For example, Drama Games by Bernie Warren is an excellent pocket book for someone looking to try drama games for the first time.

Choral speaking : Choral dramatization involves students reading aloud by assigning parts to each group member. Choral dramatization can use texts such as rhymes, poetry and picture books. Students can experiment with voice, sound gesture and movement (Swartz, 1995).

Tableaux : Tableaux involve students creating visual pictures with their bodies, emphasizing key details and relationships (Wilheim, 2002). Tableaux are frozen scenes and usually involve at least three levels. Students focus on a focal point, facial expression, and body language. This technique is useful for maturing participants' presentational as well as audience skills.

Improvisation : Improvisation is the practice of acting and reacting of making and creating, in the moment and in response to the stimulus of one's immediate environment; Improvisation can be a great introduction to role playing. Students focus on position, expression and creativity in their impromptu skits.

Role playing : Role playing allows students to play a character in a real or imaginary situation. One of the simplest forms is where "the student plays himself faced with an imaginary situation." (Wilheim, 2002) Other strategies have students playing real-life or imaginary characters in a variety of contexts. Role play can be used throughout many areas of the curriculum, especially history and languages arts to support and strengthen understanding of content. Below is a list of some common role-play strategies.

3. Teaching as an Art - Explain

Teaching is an art : According to Douglas, a teacher acts as a director of learning activities in the classroom. He says although a teacher calls upon his store off available scientific knowledge and upon his knowledge of young people and how they learn, the teacher really performs much as an artist who uses whatever materials and procedures may seem to contribute best to realizing the goals or images he has in mind. Thus teaching is considered to be an art because it involves skills to disseminate knowledge, to maintain the interest and attention of the learner and the delicate handling of the problems of the learner to modify his behaviour.

4. What is the importance of drama in teaching.

Ans : Drama is play an important role after the art like music and dance. Gandhiji says to implede the drama in our basic education at the school level.

Aims of drama in teaching :

* To create the interest on drama for the students at school level
* Drama's are more helpful to the students to develop the communication skills

Importance of drama:

* To devalop creativity in students
* To develop the knowledge on Indian culture and arts to the students
* To improve the communication skills.

5. What are identification of local art forms and their integration to teaching learning.

Ans : 1986 New Educational Policy was introduced to

teach the students with the combination of both education and arts.

Our ancient arts are very helpful to students to known our country history and culture.

Steps to follow the teachers to teach our ancient arts to the students in our schools

- * To teach the students how to use about our ancient arts in our daily lifes.
- * Include our local arts in our daily teaching
- * To teach the moral values
- * Traditional arts are used in our acadamic books

6. What are Evaluation strategies and assessing the different forms of art.

Ans : In Education Evaluation is also equal importance with Teaching Learning. Evaluation and teaching Learning are bothsides of coin.

Recommendations of 1986 Education policy : This policy recommends arts using in our teaching training institutes and use this training knowledge from first class to tenth class students.

Steps to follow the teachers to implements Evaluations.

- * Students personal interest on arts are evaluate by class teacher and give 60% marks to their personal Interest on arts.
- * We can allocate minimum importance to arts theory in academic.

Special Instructions :

- * Show dedication by learning arts
- * More interest on arts
- * More practice on arts.

Evaluation of arts : Teacher should maintain the records of students that are related to the arts interest by maintaining regular dairy, records and registers and by closely moving with students by Identify Interest on arts. By using this record a teacher can easily evaluate students skills, soft skills and presentation skills of arts.

UNIT - 4

CONTRIBUTIONS MADE BY CONTEMPORARY THINKERS ON ART AND EDUCATION

1. What are the contributions made by the Ravindranath Tagore on art and education?

Rabindranath Tagore was a Bengali polymath who reshaped Bengali literature and music, as well as Indian art with Contextual Modernism in the late 19th and early 20th centuries.

In 1901 Tagore moved to Santiniketan to found an ashram with an experimental school, groves of trees, gardens, a library.

Born : May 7, 1861, Kolkata

Died : August 7, 1947, Kolkata

Education : University of Calcutta

Awards : Nobel Prize in Literature

Music

Tagore was a composer with 2,230 songs to his credit. His songs are known as rabindrasangit ("Tagore Song") Influenced by the thumri style of Hindustani music, Yet about nine-tenths of his work was not bhanga gaan, the body of tunes revamped with "fresh value" from select Western, Hindustani Bengali folk and other regional flavours "external" to Tagore's own ancestral culture.

The pathos of the purabi raga reminded Tagore of the evening tears of a lonely widow. In bhupali he seemed to hear a voice in the wind saying 'stop and come hither'.

Paintings

At sixty, Tagore took up drawing and painting; successful exhibitions of his many works. He was likely red-green colour blind, resulting in works that exhibited strange colour schemes and off-beat aesthetics. His artist's eye for his handwriting were revealed in the simple artistic word layouts of his manuscripts. Some of Tagore's lyrics corresponded in a synesthetic sense with particular paintings.

Theatre

Tagore performing the title role in Valmiki pratibha(1881)

At twenty he wrote his first drama-opera: Valmiki Pratibha (The Genius of Valmiki) Through it Tagore explores a wide range of dramatic styles and emotions. Another play, Dak Ghar (The Post Office) Dak Ghar dealt with death as, in Tagore's words "spiritual freedom" from "the world of hoarded wealth and certified creeds".

Novels

Tagore wrote eight novels and four novellas, among them Chaturanga, Shesher Kobita, Char odhay, and Noukadubi. Ghare Baire (The Home and the World) a frank expression of Tagore's conflicted sentiments, it emerged from a 1914 bout of depression. The novel ends in Hindu - Muslim violence and Nikhil's - likely mortal - wounding.

Stories

Tagore's three-volume Galpaguchcha comprises eighty-four stories. Tagore associated his earliest stories, such as those of the "Sadhana" Seeing the common and the poor, he examined their lives with a depth and feeling singular in Indian literature up to the point.

Poetry

Tagore's poetic style, range from classical formalism to the comic, visionary, and ecstatic. He was influenced by the Upanishads, the Bhakti-Sufi mystic Kabir and Ramprasad Sen. Tagore's most innovative and mature poetry embodies his exposure to Bengali rural folk music, his Bhanusimha poems chronicling the Radha Krishna romance, which were repeatedly revised over the course of seventy years.

2. What are the contributions made by the Herbert Read on art and education.

Sri Herbert Edward Read (4 December 1893 - 12 June 1968) was an English poet and literary critic, best known for numerous books on art; Read was co-founder of the Institute of contemporary Arts. He was one of the earliest English writers.

Early life

The son of a farmer, Read was born at Yorkshire. His studies at the University of Leeds. He received the Military Cross and the Distinguished Service Order, and reached the rank of captain.

On Education

Herbert Read developed a strong interest in the subject of education and particularly in art education. Read "became deeply interested in children's drawings and paintings it was proposed that children's drawings and paintings should be sent instead. The experience prompted his special attention to their cultural value. This work both changed fundamentally his own life's work throughout his remaining 25 years. Key books and pamphlets resulted: Education through Art (Read, 1943); The Education of Free Men (Read, 1944); Culture and Education in a World Order (Read, 1948); The Grass Root, (1955); and Redemption of the Robot (1966)".

Read "elaborated a socio-cultural dimension of creative education. Read argued in Education through Art that "every child, is said to be a potential neurotic capable of being saved from this prospect, creative abilities were not repressed by conventional Education. Everyone is an artist of some kind whose special abilities, even if almost insignificant, must be encouraged as contributing to an infinite richness of collective life. Read did not offer a curriculum but a theoretical defence of the genuine and true. His claims for truth were based on the overwhelming evidence of characteristics revealed in his study of child art From 1946 until his death in 1968 he was president of the Society for Education in Art (SEA), the renamed ATG, in which capacity he had a platform for addressing UNESCO ... On the basis of such representation Read, with others, succeeded in establishing the International Society for Education through Art (INSEA) as an executive arm of UNESCO in 1954.

Poetry

Read's conception of poetry was influenced by T.E. Hulme, F.S. Flint, Marianne Moore, W.C. Williams, believing 'true poetry was never speech but always a song', quoted with the rest of his definition 'What is a poem' in his 1926 essay of that name (in his Endowment to his collected poems of 1966). Read's 'Phases of

English Poetry' was an evolutionary study seeking to answer metaphysical rather than pragmatic questions.

Read's definitive guide to poetry however, was his 'Form in Modern Poetry' which he published in 1932. A style much evident in Read's earliest collection.

3. What are the contributions made by the Elliot Eisner on art and education ?

Elliot Eisner (March 10, 1933 - January 10, 2014) was a professor of Art and Education at the Stanford Graduate School of Education, and was one of the United States' leading academic minds. He was active in several fields including arts education, curriculum reform, qualitative research, and was the recipient of a University of Louisville Grawemeyer Award in 2005 for his work in education as well as the Brock International Prize in 2004. In 1992, he became the recipient of the Jose Vasconcelos World Award of Education in recognition to his 30 years of scholarly and professional work, particularly his contribution in the formulation of educational policy to better understand the potential of the arts in the educational development of the young. He was the 1997 recipient of the Sir Herbert Read Award of the International Society for Education through Art. (INSEA).

On Art Education

His work has supported Discipline - Based Art Education, and he developed the importance of forms of representation in education.

He maintained that the arts are critically important to the development of thinking skills in children and that the arts might offer teachers both a powerful guide and critical tool in their practice. He wrote 17 books and dozens of papers addressing curriculum, aesthetic intelligence, teaching, learning and qualitative measurement, in addition to his frequent and entertaining lectures throughout the nation and abroad.

He published regularly; his works included hundreds of articles and over a dozen books. He also frequently spoke before teachers, administrators, and at professional conferences. He served as president of many professional organizations, including

the International Society for Education through Art (In SEA) and the John Dewey Society.

Eisner proposed that the forms of thinking needed to create artistic work were relevant to all aspects of education. Incorporating methods from the arts into teaching of all subjects would cultivate a richer educational experience, he said.

"The arts are fundamental resources through which the world is viewed, meaning is created and the mind developed," he wrote. From an early point in his career Elliot Eisner was worried that most schools, by failing to properly appreciate the significance of art, were offering an unnecessarily narrow and seriously unbalanced approach to education. Moreover, he began to recognize that many of the then current conceptions of cognition - because they lacked proper attention to artistic modes of thinking. Later, Howard Gardner, was to make a similar point within his argument for attention to 'multiple intelligences'. Eisner 'stressed that environment shapes artistic attitudes and that art education has unique contributions to make to growing children. Eisner was also to argue strongly for a concern for the critical and aesthetic in art education - and for a better exploration of historical context. He was later to argue that approaches which simply gave children arts materials in the hope that their creativity might flow resulted in programmes 'with little or no structure, limited artistic content, and few meaningful aims' (Eisner 1988).

Part of the reason for Elliot W. Eisner's influence has been his involvement in key project and initiatives. These include the Kettering Project (begun in 1967) providing curriculum materials for new and untrained elementary teachers (and based around his theories) and the Getty Center for Education in the Arts (he served on the advisory board from 1982 on). It emphasizes four main content areas (disciplines): art production, art history, art criticism and aesthetic enquiry.

A further element in Elliot Eisner's influence has been his obvious enthusiasm for the artistic activity of others. Both he and his wife Ellie are known for their support of the arts. The importance of his advocacy of these ideas cannot be underestimated. Together they offer educators a more helpful

and appropriate means to approach evaluation.

4. What are the contributions made by A.K. Coomaraswamy on art and education ?

Life History : Ananda Kentish Coomaraswamy (1877-1947) was one of the great art historians of the 20th century whose writings deal primarily with visual art, aesthetics, literature and language, Folklore, Mythology, religion and meta physics. Ananda Coomaraswamy is considered as a leading member of the traditionalist. Born in Ceylon in 1877. As part of his doctoral work Coomaraswamy carried out a scientific survey of the mineralogy of Ceylon.

Coomaraswamy as a close association with Tagore : In the years between 1900 and 1913 Coomara swamy moved India. In India he formed close relationships with the Tagore Family and was involved in both the literary renaissance and the Swadeshi movement.

Works of Coomara Swamy In England : In England he found his own social ideas anticipated in the work of William Blakes, John Ruskin and William Morris. They believed the new values and patterns of Urbanization and Industrialization were disfiguring the human spirit. Coomaraswamy picked up a catchphrase of Ruskin's which he was to mobilize again and again in his own writings Industry with out art is brutality.

Achievements of Coomaraswamy : Coomaraswamy's interest in art was controlled by much more than aesthetic considerations. His interest in traditional arts and crafts. Coomaraswamy's achievement as an art historian can perhaps best be understood.

In assessing Coomaraswamy's achievement it needs to be remembered. He not only wrote and spoke and organized tirelessly to educate the british. In studies like *Medieval Sinhalese Art* (1908), *The Art and crafts of India and Ceylon* 1913, and his earliest collection of essays, the dance of Shiva 1918, He revolutionized several specific fields of art history, radically charged others.

As a curator at the Boston Museum, from 1917 on wards, Coomaraswamy explaining thousands of items of oriental art.

Critics Stella, Walter, Zimmer to name a few of the more well known. Zimmer wrote of Coomaraswamy. "The only man in my field who, whenever I read a paper of his, gives me a genuine inferiority complex".

The intelligibility of traditional arts and crafts, he insisted, does not depend on a more or less recognition. Traditional art does not deal in the private vision of the artist but in a symbolic language. The comparison, needless to say, does not reflect well on modern art.

During the late 1920s Coomaraswamy's life and work some what altered their trajectory. The collapse of his 11th marriage, ill-health deepen Coomaraswamy's interest in spiritual and metaphysical questions. His work on the platonic, Christian and Indian conceptions of sacred art is also unrivalled. Some of Coomaraswamy's finest essays on these subjects are brought together in Coomaraswamy Vol II : Selected papers.

In 1947 Coomaraswamy intended to retire from his position as curator at the Boston Museum of Fine Arts in order to return to India, where he planned to complete a new translation of the uppanishads and take on Sannyasa. Thus plans, however, were cut short by his sudden death.

UNIT - 5

ART AND CRAFT IN EDUCATION

1. Art in Craft- Explain.

Ans : Art is an important aspect in the life of human beings. It gives pleasure and enjoyment to the people. It develops creativity among the human beings. It brings out various skills from the people. There are different types in arts. These are useful to bring out radical changes in the attitude of human beings we can develop different skills in craft among the children in the class room using the waste and low cost material dance and drama may also be develop among the students the arrangement of art exhibiting in the classroom as well as in the institutions will show the creative ability of the students.

2. Craft in art - Explain.

Ans: Indian culture is a combination both crafts and arts. By using the woods, stones and metals a craft man design beautiful crafts by hand. This skill was continued by his/her ancestors. There is no personal interest of crafts man in craft arts.

Craft room : Eswarbai - Patel report recommends give practical importance on craft rather than theoretical importance and also maintain the regular work shops to learning crafts practically.

3. Mention the local arts and also Narrate the way how they are linked to the learning process of the students.

Ans : The following are the local arts a) Preparation of Toys b) Kalankari c) Kuchipudi dance

Association with teaching : 1) Making the students prepare the toys with paper, wood, painting on cloth.

2) Demonstration of puppetary in the classroom.

3) Dramatization and Mono action of the lessons in the prescribed text.

4) Making the children paint on cloth and the figures on the card boards.

4. Describing the importance of Local arts in SUPW.

Ans : The local arts may be used for SUPW making the

students participate in the productive works. Like stationary items, cosmetic items, Food items etc.

Objectives of Learning Local arts in SUPW :

- * Developing Individual and group activities handicrafts.
- * Developing understanding capacity among the children on social responsibilities.
- * Helping others and achieving self confidence in Individual and Group activities.
- * Encourage the students in Individual and group activities that are helpful for productive work.

Activities to be taken up in schools : Lower Primary

Classes : At this stage of equation, the student is learning to observe and explore the world.

Upper Primary classes : Students at this stage have acquired some of the basic skills.

Secondary classes : Some students at this stage desire to develop specific capabilities in Media of their own preference, such as music, dance, theater, painting and sculpture.

5. Explain Indian festivals and its artistic significance?

Ans : The spirit of India is expressed year - round in festivals as diverse as the country's landscapes and as lively as its people. Enthusiastic celebrations of gods and goddesses, saints and prophets, history. Culture and the advent of new seasons occur almost daily throughout the country. By taking part in these colorful festivities, you will see the vitality of India today as it embraces the traditions of its fascinating past.

Navatari Navatari is the longest Hindu festival, lasting nine consecutive nights. It is celebrated throughout India, and the first nine days honor the goddess Durga while the tenth day pays tribute to the spiritual hero Lord Rama. He is the hero of the epic Ramayana and a man who upholds loyalty, honesty and love. The epic is an important part of the Hindu canon and is an integral part of several Indian festivals.

To take part in some of the most joyous Navatari celebrations, head to Gujarat, Palakkad, Tamil Nadu or Bengal. In Gujarat, people gather nightly to watch beautiful dance tributes to Lord Rama. In Palakkad, you'll witness a herd of elegantly adorned elephants. While many festivals feature elephants, at this

small village, the herd tops out at 15 making it ones of the biggest in India.

This festival is a social and theatrical event, celebrated throughout India with drama, dance and cultural performances, usually in late September or early October each year.

Diwali

A five-day festival representing the start of the Hindu New Year, it also honors the moral victories of good over evil. Specifically, Lord Rama and his wife Sita's return to their kingdom after defeating an ominous and evil demon. The festivities are dependent on the lunar cycle, but they usually take place between October and November.

The main event of this festival occurs on the third day. Clay lamps called "diyas" are lit, signifying the victory of good over evil within the individual. The widespread glow of diyas gives the festival its nickname, the "Festival of Lights." The fourth day is New Year's Day and is culturally regarded as the most auspicious day to begin any new endeavor.

To experience a truly beautiful Diwali celebration, head to the "pink city" of Jaipur. Each year the town holds a competition for the most brilliantly lit market.

Ganesh Chaturthi

This festival pays respect to the beloved Lord Ganesha, the elephant - headed god of all good beginnings and success. A large number of idols, made of clay or metal in varying shapes and sizes, are worshipped for 10 days within houses and businesses. On the tenth day, the idol is ceremoniously removed and carried in a procession through the streets. An amazing place to witness the Ganesh Chaturthi is Mumbai where people flock to the sea on the tenth day to submerge their idols.

Maharashtra also has a festival that includes traditional dancing, musical performances, poetry recitations and theatrical performances. Here, the festival lasts 10 days, and the procession is a joyous and widely attended event.

Ganesh Chaturthi is usually celebrated in August or September, once again, dependent on the lunar cycle. If you don't have 10 days to devote to Lord Ganesha, make sure you are present on the last day for the procession, celebration and feast.

Holi

This could be the liveliest of all Hindu festivals and is observed throughout North India. It makes the end of winter and the dawn of spring; it is a festival of joy and rebirth. The festival technically falls on the day following the full moon in March each year, but the celebrations always begin the night before. Crowds of people gather around bonfires, burning dry leaves and branches in a gesture symbolizing winter's end.

While Diwali is the "Festival of Lights," Holi is the "Festival of Colours." The birth of spring is marked with color, and people embrace this by dressing in vibrant clothes and throwing colored powder at each other. It truly is a unique and beautiful sight fostering a lightness of spirit and hopefulness in all who attend.

In Anandpur Sahib, Sikhs celebrate a special festival held the day after Holi called Hola Mohalla. It involves displays of ancient martial arts and mock battles commemorating the martial spirit of the ancient town.

Other notable Holi celebrations occur in Braj Bhommi, Rang Gulaal, Barsana and Nandgaon.

Pushkar Camel Fair

While religion and spirituality are the basis for most festivals in India, there are some that are purely cultural. The Pushkar Camel Fair is such a festival, where 50,000 camels converge on Pushkar, located in the state of Rajasthan.

The fair originated as a business attraction, where local camel and cattle traders would convene during the holy Kartik Purnima, yet another Indian festival. The fair is now a major tourist attraction and has more to do with fun and entertainment than Kartik Purnima.

For five days, camels are dressed up, paraded, entered into beauty contests, raced and traded. A huge carnival is held that includes magicians, musicians, dancers, acrobats and snake charmers. With activities like this and camels as far as the eye can see, is truly a one-of-a-kind experience.

The fair usually takes place in November over the course of five days. Activities start early, so be sure to come early to enjoy all the fair has to offer.