Delhi Arts Curriculum

Findings from the Pilot Study

APRIL 2023

Acknowledgements

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Lastly, but in no way the least, we were able to conduct the pilot smoothly because of the support of the Heads of Schools of the nine DoE allocated pilot schools.

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MESSAGE

The Delhi Arts Curriculum, developed as a means to include arts in the education of all children in Delhi Government schools, has stemmed from the recommendations put forth in the National Education Policy, 2020. The curriculum was launched as a pilot in selected Sarvodaya schools following training for teachers.

I have seen the students engage actively in Nalanda Way art classes, exploring the world of visual art, music, dance, theatre, media arts, and tapping into the artist within. Walking into the art classes, the joy is apparent in the faces of children as they immerse themselves into the world of art. Learning about techniques used by artists like Frida Kahlo, Vincent van Gogh and S.H. Raza amongst others, has opened doors to the Indian and global context.

The report titled "Delhi Arts Curriculum: Findings from the Pilot Study", addresses the needs of children to engage in joyful and artistic experiences as a part of mainstream education. Coming at time when learning loss is a pertinent challenge, the report provides important findings and recommendations to integrate art into the learning and development of every child.

We are now working towards exploring the next steps of intervention to ensure the inclusion of arts education in all Delhi Government schools.

(HIMANSHU GUPTA)

Foreword

Art is a form of self-expression. It is important to see art as a learning domain, much like critical thinking and numerical sense. As children grow, they gain a deeper understanding of themselves, others, and the world. Through exposure to the external world and reflection of their own internal mechanisms, the child begins to recognise their own beliefs and value systems within the context of their social environment. This in turn influences the way in which they interact with the world and navigate through social systems and norms. Children's art should be more than the production of something recognizable to the adult or a specific product—art needs to be a process.
In his book, 'The Artist's Reality: Philosophies of Art', Mark Rothko said, "Art is not only a form of action, it is a form of social action. For art is a type of communication, and when it enters the environment, it produces its effects just as any other form of action does."

We are excited about the findings from the pilot on Delhi Arts Curriculum piloted in collaboration with NalandaWay Foundation. It potentially paves a concrete way forward in terms of the integration of Arts within the school education system. It is a catalytic milestone paving way for further investments in the domain and nurturing the development of the Whole Child.

According to a study by Stanford University and Carnegie Foundation, children who participate in arts are four times more likely to be recognized for academic achievement and actively participate in a math and science fair. They are also three times more likely to win an award for school attendance, thus reinforcing the point that arts-based education makes schools much more joyful and productive. Another research study puts forth the point that participation in arts does not come at the expense of achievement in mathematics and language. If anything, in those schools where the arts were a priority, students had higher test scores, were more likely to graduate with college diplomas, and were less likely to drop out of high school.

In the recently released OECD's International Study on Social Emotional Skills [3],there is a strong correlation between arts and SEL skills that are predictive for educational attainment. Students participating in Art Activities reported higher levels of curiosity and creativity. Social and emotional skills are not just important in their own right. The results from the survey show that they are also important predictors of school grades across age cohorts, subjects, and cities. In particular, being intellectually curious and persistent are the social and emotional skills most strongly related to school grades for both 10- and 15-year-olds in reading, mathematics and the arts. The facts are that arts education...

- has a significant impact on every child's developmental growth and has the potential to level the playing field for all students, regardless of their socioeconomic background. [1]
- has a measurable effect on at-risk youth in reducing truancy issues and delinquent behaviour, as well as improving overall academic achievement among youth participating in after-school and summer arts programmes geared towards delinquency prevention. [2]

Nita Aggarwal,
Programme Manager, Porticus

[1] Involvement in the Arts and Success in Secondary School, James S. Catterall, The UCLA Imagination Project
[2] YouthARTS Development Project, 1996, U.S. Department of Justice, National Endowment for the Arts, and Americans for the Arts
[3] Beyond Academic Learning: First Results from the Survey of Social and Emotional Skills | READ online (oecd-ilibrary.org)

Foreword

Three years ago, we embarked on a journey with the Delhi Government, by signing an MoU to introduce a comprehensive arts curriculum in government schools. This gave us an opportunity to introduce visual arts, music, theatre, dance, and media arts; every day for all ages from 3 to 13 years with an aim to spark creativity, inspire, and nurture a lifelong appreciation for the arts.

We researched global and local art curricula, reviewed learning frameworks, built on our decade-long experience and developed age-wise content that was suitable for the context of Delhi. Tying it to the SDGs, and nationally the NEP and NCF, the content for each grade was designed keeping in mind the multidisciplinary, contextual and inclusive lenses.

Piloting the arts curriculum in nine government schools of Delhi offered a platform for children to experience different artful approaches throughout the year. Trained art educators facilitated direct sessions and also trained teachers to undertake hands-on art sessions and workshops. A musical theatre approach with middle school students leading to a self-produced stage production; musical poetry approach in which music was intertwined with poetry in language classes for grades 3-5 and the end-of-year art exhibition carnival by primary grade students, each aimed to develop creative confidence and integrate art into the mainstream curriculum.

The pilot findings are delightfully encouraging as they show the impact of arts on students, teachers and schools at large. The arts curriculum opened avenues for children to art exposure towards improving their art skills and social-emotional learning competencies. The arts curriculum has brought about an increased interest in the arts, with improved participation of students in the classes, and their attendance in schools. Children were able to build their art techniques and social-emotional skills as they explored themselves and the world around them through the medium of art. Teachers, school authorities and parents have been more convinced of arts in the school, especially during the artful school carnivals which transformed the spaces into vibrant ecosystems.

The Delhi Government's promise of transforming education indeed seems to take on a new hue, now with "Arts for All". We now lay the foundation for an artful engaging curriculum for all children and teachers in the next phase of the Delhi Arts Curriculum, where the power of arts can create the ripple of impact it did for the pilot schools.

Sameen Almas
Director - Projects, NalandaWay Foundation

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Executive Summary

The Delhi Arts Curriculum is an initiative by the Delhi Government and NalandaWay Foundation to bring about curriculum reforms by including arts in the mainstream education system. The curriculum aims to enable children to have rich, holistic and immersive experiences in visual and performing arts - gaining art-based competencies across five art forms, exposure to local and global art and developing important social-emotional skills.

The curriculum was first introduced as a pilot in **9 Sarvodaya Schools** under the Directorate of Education in July 2022. The **9-month-long pilot** involved working with the students, teachers and the school ecosystem, where **5 approaches to arts education** were implemented to test the effectiveness and feasibility of the arts curriculum, including the content, processes and training approach.

The five approaches to arts education are as follows:

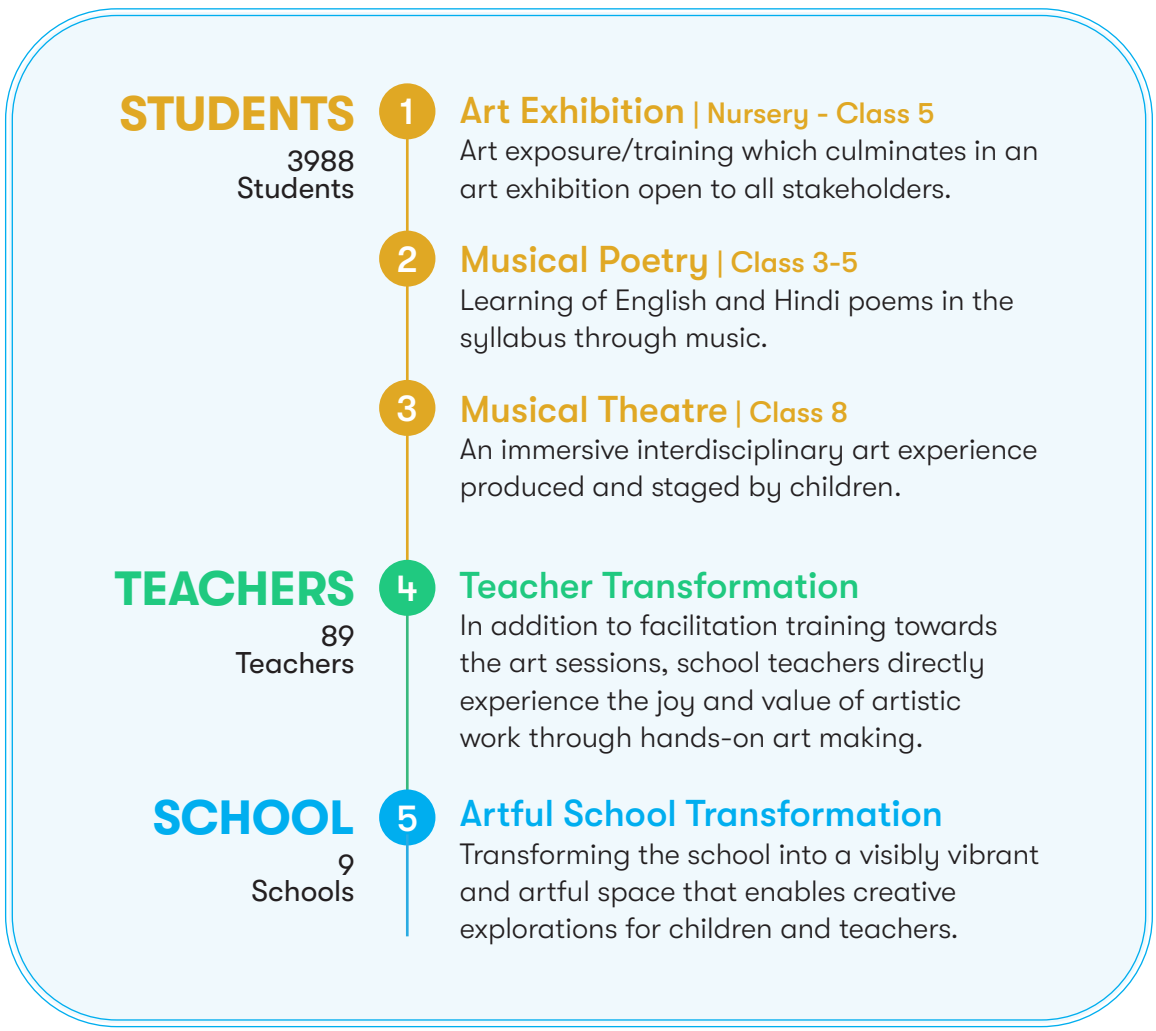


Figure 1. Five approaches to art education

The following are the findings of the pilot:

Students:

- An overall **increase in the art-based competencies, art appreciation, and social-emotional learning skills** in the students in all the approaches.
- **Musical Theatre approach** was found to be most effective of the student approaches, followed by the **Art Exhibition approach and the Musical Poetry approach.** In terms of feasibility, Art Exhibition scores highest, followed by musical poetry and musical theatre
- Teachers have reported an **increase in student attendance, participation, confidence, social skills, relationship skills and self-awareness** after the introduction of the arts curriculum.

Teachers:

- An increase in the **participation of teachers in art sessions** and a more nuanced understanding of the role of art in child development.

Artful school transformation:

- The students and school authorities found the schools to have transformed into **vibrant and artful spaces** that were **inclusive**.

The findings are discussed in detail with respect to the contextual variables of each of the pilot schools, based on which the following recommendations for scale-up have been extended.

1. Introduction of structured arts curriculum in the following:

Art exhibition program (Nursery - Class 5):

Weekly art sessions for primary grade students with the objective of gaining art exposure and developing art-based competencies across five art forms, facilitated by a trained art educator appointed to every school.

Art integrated language learning (Class 3-5):

A teacher-led language learning programme for primary grade students to learn poems in their syllabus through music tracks. A resource bank of art activities and audio visual resources will aid the teachers to integrate art into their language curriculum.

Musical Theatre (Class 6-8):

Weekly integrated art sessions for middle school students culminating in an annual musical theatre production involving all students of the class. It is recommended that the curriculum be facilitated by a trained art educator with the aim of exposing students to the nuances of putting up a theatrical performance while focusing on social-emotional development of students.

2. Art education training programme

An art education training programme for teachers focusing on knowledge, attitudes, competencies and facilitation skills for art education is recommended.

3. Organising yearly art carnivals

A yearly art carnival event as a platform for exhibiting learnings from art sessions throughout the year, for students, teachers, parents and community members.

4. Ensure availability and accessibility of art resources, technological resources (computer, projector/KYAN, speakers) and adequate infrastructure in schools.

Introduction

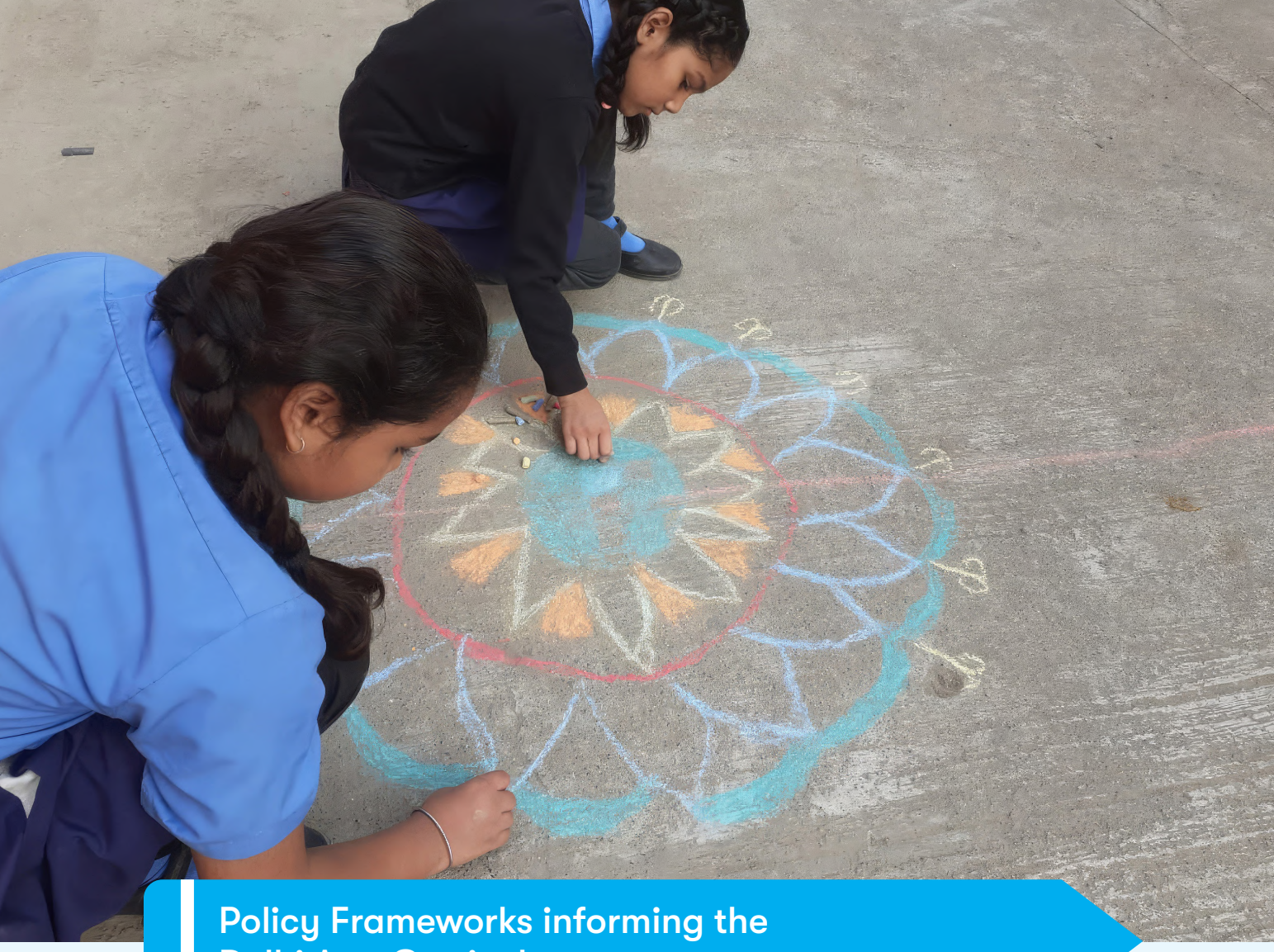
Recent years have been quite crucial in the larger landscape of the Indian education system. The Annual Status of Education Report (2022) points towards the direction of an overall rise in school enrolment in the period 2018-2022, in practically all states of India across all age groups. While this suggests that India is coming closer to the dream of achieving universal education, 'learning loss' i.e. the significant drop in the learning levels of students attributed to the COVID-19 pandemic-led school closures has become a jarring reality the system is fighting against.

In the larger global landscape, education has been a priority area in the agenda for development. SDG 4 of UNESCO's Sustainable Development Goals focuses on education with an aim to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all". The Government of India's National Education Policy 2020 (NEP 2020) aligns with this goal and emphasises the need for education to focus on the "development of the creative potential of each individual" and their "social, ethical, and emotional capacities and dispositions".

The curriculum reforms proposed in the NEP 2020 reiterated the need to focus on the creative and social-emotional development of children, beginning at an early age. Art in education thus becomes an important medium to bridge the gaps in the existing education system, making learning joyful, accessible, inclusive and holistic in nature.

The value of art education has been well established and recognised over time. Art brings joy into learning, making the process interactive and enjoyable by providing opportunities to engage, discover and experiment in the journey of learning. Art education provides numerous pathways for students to understand and demonstrate their learnings, making education inclusive in nature. Moreover, in a country like India which has a rich and diverse cultural heritage, art education helps students connect to the nuances of their cultural heritage, art, music and traditions. Such exposure expands the horizons of the students, allowing them to become more appreciative and accepting of the diversity that the world around them has to offer.

While the National Education Policy (2020) emphasises the need for integrating art into education, there is little guidance available in terms of the practical application of the same in classrooms. Moreover, the focus of school education has often considered art as being a "co-curricular activity", limiting the exposure that learners can get, and in turn their options in the long run. There is thus an identified need to include art in the school ecosystem as a structured curriculum, with an aim to provide exposure to a variety of art forms and techniques. Furthermore, an art curriculum involves not just the content, but goes beyond to include creative and sensitive ways in which the content is transacted with students. The methods used, the content created and the medium that it is taught, need to be not only informative, but also nurture the innate curiosity, creativity, and imagination of children. The Delhi Arts Curriculum is a step in this direction.



Policy Frameworks informing the Delhi Arts Curriculum

The Delhi Arts Curriculum in many ways aims to provide an implementation model for the ideals and guidelines outlined in the recent education policies and curriculum frameworks.

1. National Education Policy (2020)

The National Education Policy (2020) envisions the *"revision and revamping of all aspects of the education structure"* with *"equitable access to high-quality education for all"* as a central focus. Paradigm shifts in the education system by transitioning to a more holistic and multidisciplinary education, a new curricular and pedagogical structure, and an emphasis on critical and analytical thinking rather than rote learning are emphasised in the NEP and find reflection in the National Curriculum Framework.

NalandaWay Foundation and the Directorate of Education, GNCTD took on the task of developing a structured arts curriculum towards translating curricular reforms in art education proposed in the NEP 2020 to action.

The Delhi Arts Curriculum is driving the shift towards competency-based education as underlined in the NEP (2020) by adopting experiential and art-integrated learning. Furthermore, the curriculum is rooted in the Indian context, exposing students to the

artworks of renowned Indian visual artists, S.H. Raza and Amrita Shergill; and Indian classical dance forms like Kathak and Bharatanatyam amongst others. To widen their exposure, children learn about artists and their techniques at the global level as well.

The table below outlines the fundamental principles of the NEP (2020). Those highlighted in blue text are principles that the Delhi Arts Curriculum aligns with.

Recognising, identifying and fostering unique capabilities of students	Achieving foundational literacy and numeracy	Flexibility to choose learning trajectories and learning paths based on talent and interest	No hard separations between arts and sciences, curricular and extracurricular activities	Multidisciplinary and holistic education	Emphasis on conceptual learning rather than rote learning
Creativity and critical thinking	Ethics, human and constitutional values	Promoting multilingualism and power of language	Lifeskills: communication teamwork, resilience	Formative assessments for learnings	Extensive use of technology
Respect for diversity and local context	Full equity and inclusion	Synergy in curriculum across all levels of education	Teachers at the heart of learning process	A light but tight regulatory process	Outstanding research as a corequisite for outstanding education

Figure 2. Diagram representing the alignment of Delhi Arts Curriculum with NEP (2020)

2. National Curriculum Framework

The National Curriculum Framework for the foundational stage, launched in October 2022 is informed by the NEP 2020.

The first of four proposed NCFs, the Early Childhood Care and Education (ECCE) focuses on 3-8 year olds, detailing goals, guidelines and strategies to ensure that students entering Class 1 are school ready. The overall aim of ECCE is an optimal outcome in the domains of physical and motor development, cognitive development, socio-emotional & ethical development, cultural & aesthetic development, and language & literacy development.

The objectives of the Delhi Arts Curriculum align with the curricular goals and competencies enlisted within each of these domains. The 'Cultural & Aesthetic Development' domain, for example, aims to develop children's abilities and sensibilities in visual and performing arts and enable the expression of emotions through art in a meaningful and joyful way. Further, the principles of *play-based*, *activity-based*, *and inquiry-based learning* that are central to the NCF (2020) find reflection in the Delhi Arts Curriculum as well. Lastly, the NCF (2020) recommends focusing on "*social capacities*, *sensitivity*, *good behaviour*, *courtesy*, *ethics*,

personal and public cleanliness, teamwork, and cooperation." These are addressed through the emphasis on social-emotional learning competencies in the Delhi Arts Curriculum.

3. Mindset Curriculum of Directorate of Education, GNCTD

The Mindset Curriculum encourages students to be more vocal by aiming to create safe spaces within each classroom and engage with themselves and others at a deeper level. The Delhi Arts Curriculum aligns with the objectives of one of the Delhi Government's flagship projects - the Happiness Curriculum which was launched in 2018 as a part of the mindset curricula. This curriculum aims at improving the social-emotional learning of the students by encouraging them to be more mindful and expressive of their views, experiences and emotions.

The component of mindfulness has been conceived to be central to improving the social-emotional learning of students, which the Delhi Arts Curriculum compliments by using arts as a medium to help students understand their emotions, and reflect on their thoughts while aiming to find avenues and mediums to express them creatively.

While the Mindfulness framework does not have prescribed books for students, extended homework or examinations, the Delhi Arts Curriculum, used grade-specific handbooks for teachers with detailed month-wise lesson plans for each art form and approach, to bring much-required structure to achieve identified objective.

Conceptual Frameworks informing the Delhi Arts Curriculum

The following section discusses the various conceptual frameworks that inform the Delhi Arts Curriculum. This includes the National Core Arts Standards and Collaborative for Academic, Social, and Emotional Learning (CASEL, 2023).

1. National Core Arts Standards

The National Core Arts Standards, drafted by the National Coalition for Core Arts Standards of the US articulate the key concepts, processes and traditions of study in the arts - Dance, Media Arts, Music, Theatre, and Visual Arts. *Anchor standards* for these art disciplines describe the general knowledge and skill that the learners are expected to demonstrate throughout their education in the arts

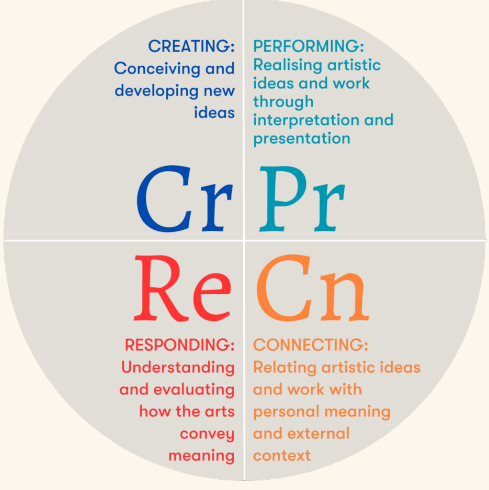


Figure 3. Diagram representing the National Core Arts Standard framework

The Standards are based on the *artistic processes* of

Creating: conceiving and developing new artistic ideas and work.
Performing/Presenting/Producing:

a. Performing (dance, music, theatre): Realising artistic ideas and work through interpretation and presentation.
b. Presenting (visual arts): Interpreting and sharing artistic work.
c. Producing (media arts): Realising and presenting artistic ideas and work.

Responding: Understanding and evaluating how the arts convey meaning.
Connecting: Relating artistic ideas and work with personal meaning and external context.

2. Social-emotional learning through arts

The development of social-emotional learning (SEL) competencies in children is important for their holistic development and growth. SEL has become the focus in many recent education policies. The National Education Policy (2020) states that *"SEL is a key tool in aiding the education system to develop good human beings capable of rational thought and action, possessing compassion and empathy"* (p.4). Further, the National Curriculum Framework (2022) recognises social emotional and ethical competencies as an important area of focus.

Arts used effectively as a pedagogy provides a non-judgemental and accepting platform for children to develop SEL competencies, helping them understand and navigate their lives in the world they live in. Social-emotional skills are an integral part of the Delhi Arts Curriculum content and facilitation. The curriculum has been designed keeping the SEL framework developed by Collaborative for Academic, Social, and Emotional Learning (CASEL) as a cornerstone. CASEL addresses five broad and interrelated areas of SEL competence: self-awareness, self-management, social awareness, relationship skills, and responsible decision-making (CASEL, 2023).

- **Self-Awareness:** The ability to understand one's own emotions, thoughts, and values and how they influence behaviour across contexts.
- **Self-Management:** The ability to manage one's emotions, thoughts, and behaviours effectively in different situations and to achieve goals and aspirations.
- **Social Awareness:** The ability to understand the perspectives of and empathise with others, including those from diverse backgrounds, cultures, and contexts.
- **Relationship Skills:** The ability to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups.
- **Responsible Decision Making:** The ability to make caring and constructive choices about personal behaviour and social interactions across diverse situations.

The Delhi Arts Curriculum

The Delhi Arts Curriculum is an initiative by the Delhi Government and NalandaWay Foundation to bring about curriculum reforms by including arts in the mainstream education system. The curriculum aims to enable children to have rich, holistic and immersive experiences in visual and performing arts - gaining art-based competencies across five art forms, exposure to local and global art and developing important social-emotional skills.

An MoU signed by the Directorate of Education, GNCTD and NalandaWay Foundation in September 2021 gave way to the development of the arts curriculum and a pilot to test its effectiveness. The curriculum development involved research on the global best practices in arts education, the development of yearly and monthly learning outcomes based on arts and social-emotional learning frameworks and finally the creation of lesson plans to aid the delivery of the curriculum in classrooms.

The curriculum was first introduced as a pilot in 9 Sarvodaya Schools under the Directorate of Education in July 2022. The 9 month-long pilot involved working with the students, teachers and the school ecosystem, where 5 approaches to arts education were implemented to test the effectiveness and feasibility of the **arts curriculum,** including the **content, processes and training approach.** The process and findings of the pilot have been elaborated in this report.

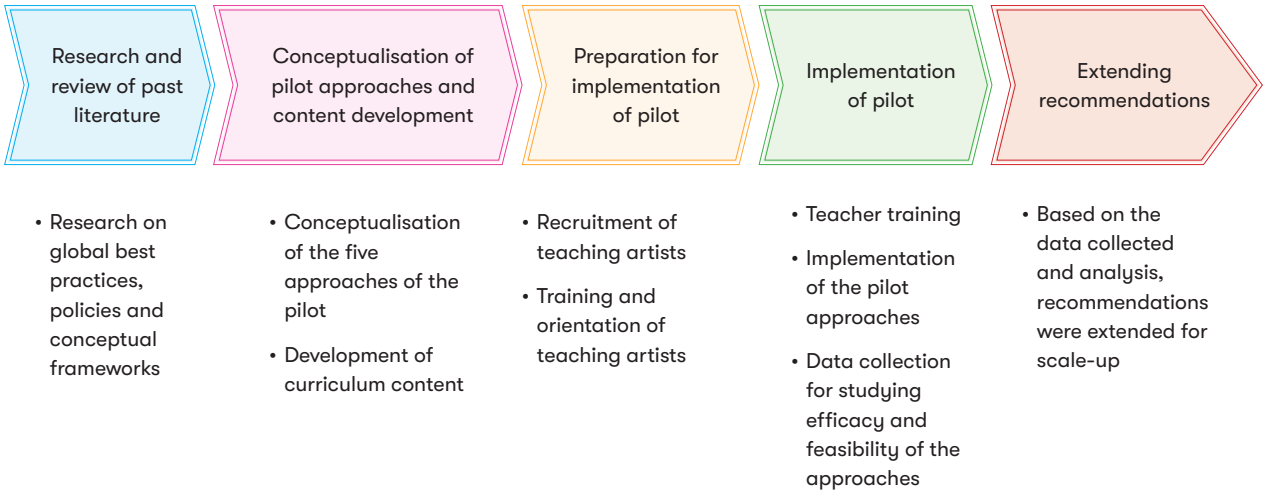


Figure 4. Diagram representing the process of the Delhi Arts Curriculum pilot

1. Research and Review of Literature on Arts Education

The foundation of the Delhi Arts Curriculum was laid by extensive secondary research on the themes of pedagogy reforms, child development, technology and best practices in arts curricula across the world in countries like New Zealand, Singapore, United States of America, Finland, South Africa, India and Brazil. A team of domain experts in arts education from NalandaWay Foundation identified relevant conceptual frameworks, specifically the National Core Arts Standards for Art Education and the Collaborative for Academic, Social, and Emotional Learning (CASEL) for SEL, which informed the development of the curriculum. Parallely, an in-depth study of policy frameworks in the Indian education landscape like the National Education Policy (2020), National Curriculum Framework (2022), and the Mindset Curriculum of the Delhi Government was taken up to align the curriculum development with the context and national priorities in education.

This research and review of past literature culminated in the development of a vision and guiding principles of the Delhi Arts Curriculum, alongside yearly and monthly outcomes for each age and art form. These outcomes led to the development of lesson plans.

2. Conceptualisation of pilot approaches and content development

A structure for the arts curriculum was devised based on the foundational arts and SEL frameworks in cognisance of the local context. The structure followed 5 approaches catering to the students, teachers and the school ecosystem. Refer to Figure 1.

3. Preparation for implementation

Human Resource Development: Teaching Artists

Teaching artists - visual and performing art practitioners with experience in education, art facilitation and context of the public education system - were brought on board to facilitate the implementation of the pilot.

The Teaching Artists received a month-long orientation and art educator training. This involved the following:

- Orientation to the Delhi Arts Curriculum objectives, frameworks (arts and SEL) and processes
- Training on the curriculum content and discussions for further contextualisation
- Facilitation practice through mock sessions and reflective discussions
- Immersive art sessions with each Teaching Artist taking lead to familiarise the group with all 5 art domains

4. Implementation of the pilot

The 5 approaches were implemented for a period of 9 months, from July 2022 to March 2023 in nine Sarvodaya schools allotted by the Directorate of Education, Delhi Government.

1. Sarojini Nagar, No.1-SKV
2. Moti Bagh I-SKV
3. Mehram Nagar-S(Co-ed)V
4. Janakpuri, Block D, No.1-SKV
5. Inderpuri, Budh Nagar, F- Block- SKV
6. Pusa, IARI-SKV
7. Naraina-SKV
8. Mahipal Pur- Amar Shaheed Major Sehrawat SKV
9. Ghitorni-SKV

5. Curriculum Delivery

The arts curriculum was delivered to the students of nursery to Grade 8 by the Teaching Artists and school teachers over the period of 6 months, culminating in Art Carnivals and Musical Theatre performances. The details of this are as follows:

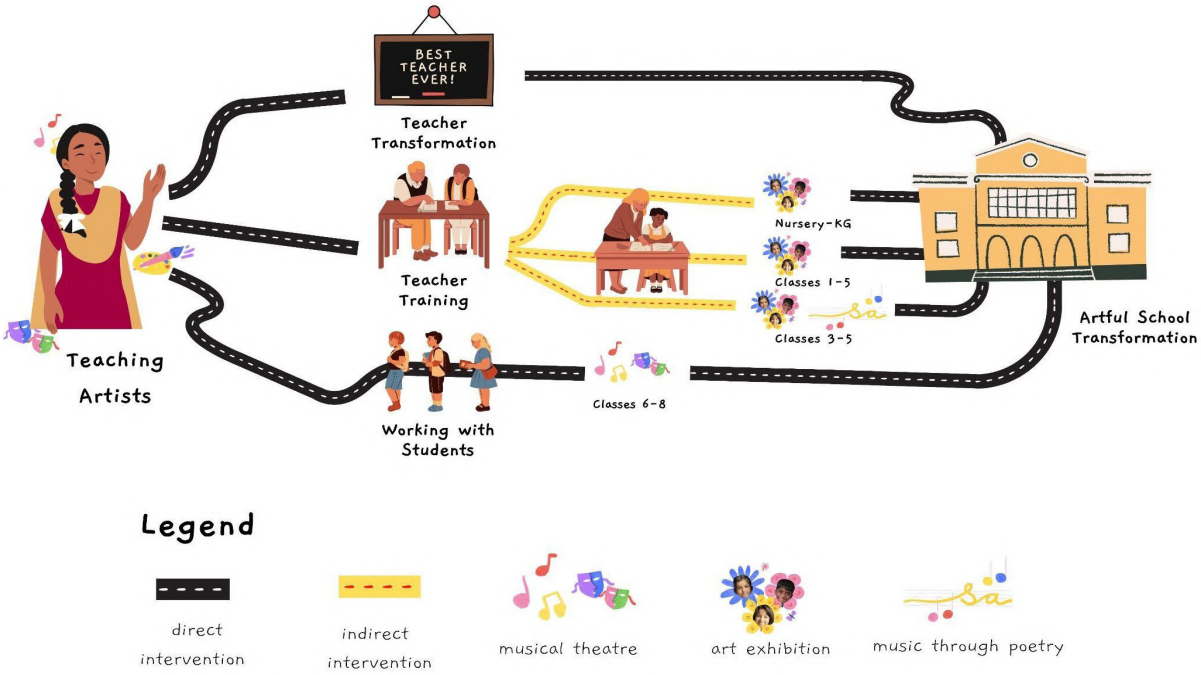


Figure 5. Diagram representing the implementation model of the Delhi Arts Curriculum pilot

I. Teacher Transformation Approach:

The teacher transformation approach is intended to build the creative confidence of primary school teachers and reduce their hesitation towards the arts. Through a continuous model with multiple touch points, teachers were familiarised with art-based facilitation, social-emotional learning, sensitive and inclusive facilitation skills, and engaged in artful sessions to experience the joy and value of artistic work. The teacher transformation model was designed in a manner that for the first two months the arts curriculum was facilitated in classrooms by teaching artists as a demonstration for the teachers to learn from. This was followed by co-facilitation with teachers in the next month, ultimately leading to independent facilitation by the teachers.

II. Art Exhibition Approach:

Students aged **3 to 10 years** engaged in structured arts sessions of 5 art forms - visual arts, dance, music, theatre and media arts. These lesson plans were aimed towards developing art-based competencies and social-emotional skills of students. The sessions culminated in a day-long art carnival at the end of 5 months where students exhibited their artworks, presented performances, and held interactive art spaces for their various stakeholders (students, teachers, parents, and DoE officials) to engage with.

III. Musical Poetry Approach:

Students aged **8 to 10 years** learnt musical renditions of the poems in their English and Hindi syllabus, towards improving their skills in music. This culminated in a musical performance of the poems during the arts carnival.

IV. Musical Theatre Approach:

Students of **Grade 8** engaged in integrated art sessions, exploring stories that matter to them, produced and presented as a musical theatre production. Art training towards improving their visual and performing art skills and social-emotional learning competencies was led by NalandaWay Teaching Artists.

V. Artful School Transformation Approach:

The artful school transformation approach was developed with the aim of transforming the school into a visibly vibrant and artful space for students, teachers, parents and community members. It aims to address the school ecosystem as a whole, creating a safe space for artistic expression and exploration.

The detailed structure of each of these approaches with specific outcomes and objectives is available in annexure i. Based on this structure, lesson plans and curriculum content was developed for a 7-month-long pilot.

6. Extending Monitoring and Evalutation

A comprehensive Monitoring and Evaluation plan was designed by the Research and Impact team of NalandaWay, under the guidance of a domain expert. Data was collected from different stakeholders- students, teachers, and heads of schools to assess the effectiveness and feasibility of the different pilot approaches.

7. Extending Recommendations

The data collected during the pilot was analysed to identify patterns, trends, developments and changes over the course of the 7 months. Based on the direction of findings, a set of recommendations for scale-up are proposed which have been elaborated in the recommendation section of this report.

Teaching and Learning Materials

Teaching and learning materials were developed for the different approaches of the pilot. These included:

1. Facilitator Handbooks for Art Exhibition Lesson Plans

A set of grade-wise Lesson plan booklets (from Nursery to class 5) was created for facilitators. Each booklet consists of lesson plans for visual arts, music, dance, theatre and media arts for a month. The lesson plans follow a common structure, starting with a warm-up, followed by circle time, skill building and time to ponder.

02 __1__ Month __April__ Week __1__ 45 Mins

Objective:

Discuss the familiar elements of media arts

Preparation:

- Speaker with bluetooth connection, to enable playing audio from a website via mobile or laptop
- Plain white sheet, large enough so the whole group can use it at once. (A2/A1 size minimum)
- Collect a range of materials that can be pasted on paper with simple glue; buttons, beads, leaves, sticks, glitter, fabric pieces, coloured paper, magazine cut-outs, newspaper strips,
- Water paints, paint brushes, sponge/ cotton balls and crayons
- glue

SCAN QR code to access the audio file:

Prepare the space for work on floor, see that the cleaning station tissues, towel and water/ soap is accessible to all.

Warm up 10 mins

SCAN QR code to access the audio file:

Sound Meditation

Let children sit with their eyes closed, they can even lie down on the floor and listen to the sounds played on the speaker.

Circle time 10 mins

Welcome children to the first session of the new academic year. Encourage children to recall their experiences from previous years' sessions. Guide them to make the new children comfortable so they feel encouraged to attend these sessions as well.

Share with them that we will explore all different ways together as we go. Talk about the mixed media art activity planned for today, which is about making a collage putting all things we'd like. We can also use colours to fill spaces. Show the materials that have been collected for the activity, and encourage the group to pick up something new from the environment (indoors and outdoors) that can be added to the collection.

Media Arts is a space to create stories using wonderful

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Skill building 10 mins

Sit in a circle and spread the sheet in the center along with the materials. Allow children to share what they are thinking and their idea of what we may be doing today. Now encourage children to work in pairs or small groups to select a set of material and arrange it on the sheet. Encourage children to share what appealed to them when they picked a material and why they have arranged in a manner.

You'll be surprised to know about the little story or an idea they hold :)

Once the groups have arranged the materials as they desire, guide them to paste the materials on the sheet using glue. If any child wants to use paints, encourage them to use brush, sponge or even their hands to add colours in all the spaces they like. Let the sheet dry and put it up for display (preferably on a wall) in the classroom environment before the next media arts session.

Reflection 15 mins

1. Once the activity is done and the sheet is drying, allow children to sit in a circle, look at their work in the center and share their thoughts.
2. Together with the group, you can decide where to display their Media Artwork within the classroom space.

Dear teacher,

Once the activity is done and the sheet is drying, allow children to sit in a circle, look at their work in the center and share their thoughts. Together with the group, you can decide where to display their Media Artwork within the classroom space.

43

SEL skills:

Relationship skills: Ability to work with classmates, communicate ideas, collaborate

Self awareness: Reflect on their choices, share thought process behind the same

Decision making: Deciding what materials to use in their artwork, and what they want to communicate through their choices

Social Awareness: Recognise that people are different and alike and beginning to recognise that others have different points of view

Art skill:

Exploring different materials to create artwork

NCAS artistic processes:

Creating: conceptualising ideas for original collage artwork

Connecting: Reflecting and sharing how different materials are conveying different meanings

Responding: Sharing what meaning their artwork conveys to them. Listening to what meaning others associate to their artwork.

Presentation: Deciding where to display their art work in classroom

Lesson No. 1 Feelings and Faces!	**30-45 Mins**
Objectives Refine and use non-verbal expressions through a variety of exercises - facial expressions and gestures.	
Preparation **You need:** White notebook page and pencil for all the participants. **Note:** For theatre sessions, it is better to have an open space like an empty classroom, a hall or a place outside the classroom. If you know that there is any learner with a disability (visual, verbal, hearing disability), plan the use of sign language in the activities, especially in which the speaking/listening/watching are involved.	
Warm Up Stand in a circle. Tell everybody to say their names one by one giving a smile or big laughter, starting with you. Notice if any of the names mean any expression or emotion like Khushi (happiness), Muskaan (smile), etc. Repeat that name while showing a related facial expression or ask a learner to do so and others to imitate. Tell everybody to move around in the space for 30 seconds in a zig-zag formation making eye-contact and giving smiles to each-other.	**5-10 Mins**
Circle Time Sit in a circle. Talk with the learners whether they have done a theatre session or an enactment before and how was the experience. Introduce a brief about the planned theatre works and schedule. Share with them that during theatre sessions they can express themselves freely and there are no qualifying criteria of right/wrong, good/bad or fair/ugly for their performances or sharing. Encourage learners to set the norms for the theatre session to make it effective and participatory.	**5-10 Mins**
Skill Building Tell everybody to draw their faces on paper. You also make yours.	**10-15 Mins**
Encourage everybody to say how that face they have drawn is feeling today, telling while showing and pointing to the face. Show them some of the facial expressions and gestures – 'happiness', 'anger', 'sad', etc., ask them to guess and talk about them. Also, encourage the learners to do so, let them do that freely. Observe if any learner is hesitating, let him/her feel comfortable. Learners can carry those drawings home and decorate them their own way – adding colour, more pattern, etc.	

SEL skills:

Self awareness: Reflection on ones own emotions

Social awareness: Understanding emotions of others

Art skill:

Depicting different emotions through acting

NCAS art skills:

Creating: To create representation of different emotions

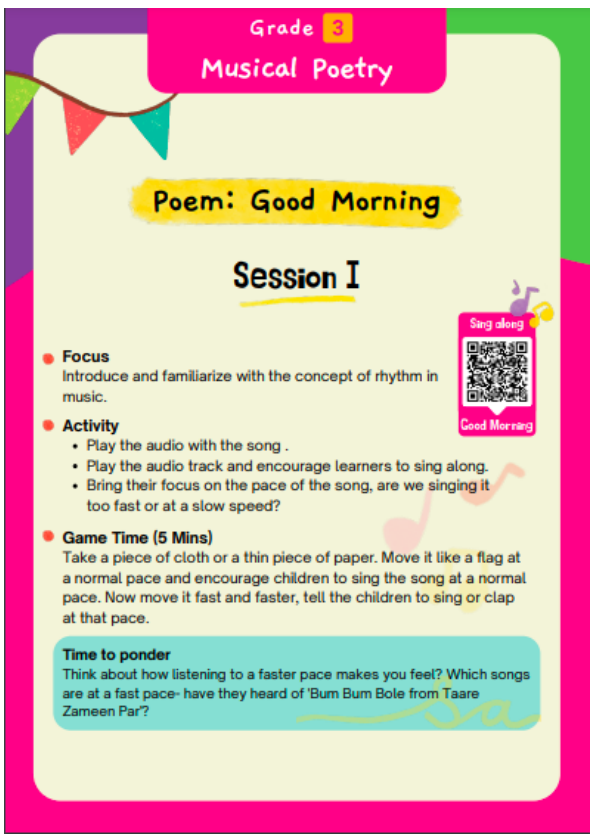
Connecting: Associating different emotions with life experiences

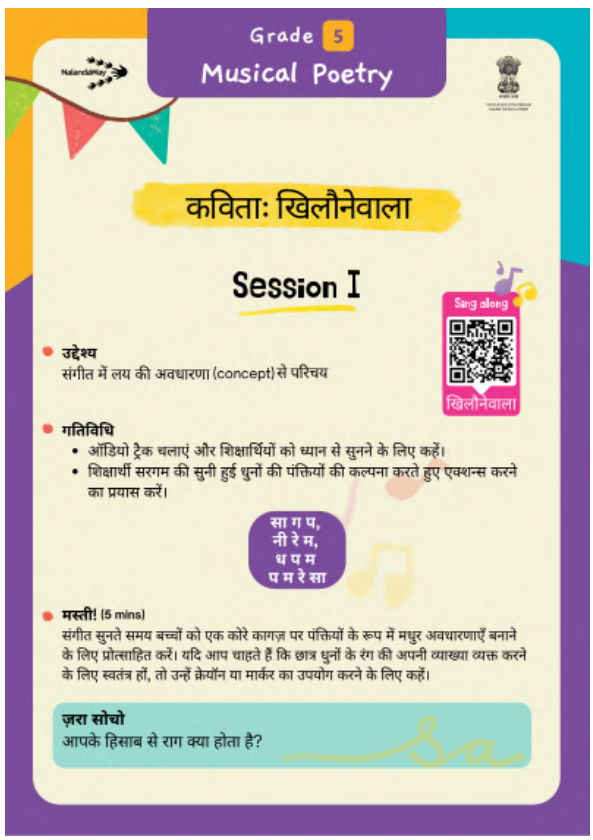
Time to Ponder	**5-10 Mins**
Ask learners to share their experiences of today's session. Invite learners who have attended the theatre session for the first time to share their feelings. Note: For the next session, suggest the learners to observe the body movements of any person or animal in their surroundings like walking, eating, finding anything, etc.	
Dear Facilitator, *It may be the first-ever theater lesson for many learners or the first lesson in the new session. So let them feel comfortable and give them the space if they aren't up for interaction yet. In all the sessions, do participate in every activity yourself, every action in the similar way you want a learner to do. Do start any activities/actions yourself first, if you see learners are hesitant.*	

2. Musical Poetry Activity Cards and Musical Poetry Audio Tracks

Each teacher was provided with a musical poetry activity card, that contains:

- The **QR code** for the audio track
- An **activity** that is related to the musical element that is introduced with the poem,
- A section called **time to ponder**, encouraging reflection on the learnings of the session.

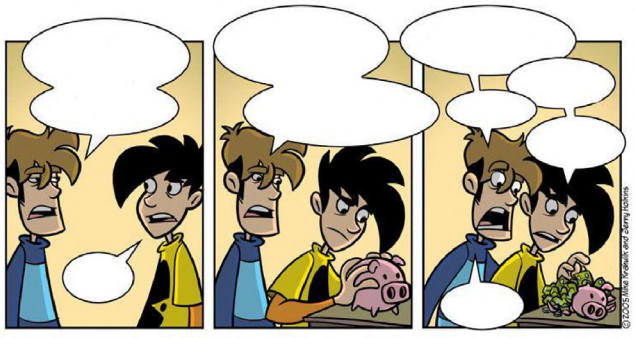




3. Musical Theatre Facilitator Booklet

The teaching artists were provided with Musical Theatre facilitator booklets, which contained 24 lesson plans for the musical theatre sessions. Each lesson plan contained a warm-up exercise, opening exercise, activity and prompt for reflection.

Week 1 **Session no:13**	**45 mins**
Objective: *At the end of this session students will learn about cyber addiction and its effects.* **Focus**: **Art Skills:** Building performance skills with a focus on narration and expression **Life Skills:** Creative thinking skills, Decision-making skills, and Interpersonal skills	
What you need Papers / Notebook, Pencils/ Pen, Eraser sharpener. Space for students to sit and draw and space to perform.	
Warm up (Ice breaking, understanding the energy of the group, ***Setting the equation***) **Option 1 (Activating)** *S-T-O-P Stop* Step 1: The teacher starts to say the letters slowly (S-T-O-P). Step 2: While at that time, the student can talk, play, and do any actions. But when the teacher says STOP as a word, all the students need to be Freeze with their position. Step 3: Then again, the teacher can repeat S-T-O-P to Stop to continue the game. **Option 2 (Calming)** Step 1: The students must count from 1 to 10 slowly. Step 2: With every count, they must increase their volume, starting with no volume at 1 to the highest volume at 10. Step 3: The teacher can guide you by showing the number count on your fingers. Step 4: The students count loudly from 10 and gradually decrease volume to 1, and end with silence.	**5 mins**
Discussion/ Opening What is a storyboard? (Wait for responses) Storyboards are pencil sketches that help to visualise one's initial idea. Each storyboard captures several key elements: 1. **The characters** - Anything (it can be a living thing or a non-living thing) in a story that talks or has a role. It can express, have actions, and dialogues. 2. **The background setting** - Setting is where the story is happening. It is the place/location where we have the characters. Eg, Forest, School, Home, Beach, etc. What do Storyboards help us with? (Wait for responses) Storyboards are an important part in the process of putting up a performance as they help you imagine and picturise how you want every scene to look. This will ensure the flow of the story is structured and clear.	**5 mins**

	
Activity (Pictures = Story) ***Focus: Decision-making and Creative thinking*** ***Students are encouraged to draw pictures, based on which they have to narrate a story*** Step 1: Divide the class into groups with 4-6 students in each Step 2: Every group is then provided a prompt and they must come up with a story and draw 3-4 pictures that describe the story. Through the pictures drawn, students must have a conclusion or resolution to the problem presented in the prompt. 💭*Please ensure that every group must have a conclusion that resolves the problem presented in the prompt.* Step 3: Each group is then provided 10 minutes to prepare the storyboard and practice narrating the story. 💭*encourage students to split the work. Some students can draw, and some students can narrate the story.* Step 4: Once they are ready, invite them to share their work with the larger group. Each group can hold their Storyboards and explain the story. Step 5: After presenting the storyboard, they can also narrate the story for about 1 minute. Step 6: Take turns to invite each group and encourage everyone to participate.	**25 mins**
Prompts: 1. Everyone in my family is **immersed in the phone**. 2. I'm **bound by the digital world**. How can I cut it out? 3. I always have **headaches** and I am **not getting proper sleep**, all because **I am online most of the time**. 4. Instead of playing outside with his friends, Jayanth **plays online at home**. 5. Both **mom and dad spend time on the phone** and do not spend time with me. 6. I got into **a fight with my mom** because she **told me not to play games on my phone.** 7. My **world has become a computer/phone**, and it has been many days since I left the outside world 8. I'm **not living in reality**, I'm living in virtual reality.	
Reflection **Group Reflection:** *Concluding interaction based on activities (recap of discussion):* How does the storyboard help you create the story? What are all the benefits of a storyboard? What are all the elements we can use in the storyboard? *Discussion on theme:* How did you make these stories end? Why did you think those solutions are the perfect conclusions to make for the problems presented in those prompts? What all did you think about before coming to those conclusions? **Individual Reflection:** *Journal activity:* How did you feel doing the activity? Did you have difficulties coming up with solutions for cyber addiction? Do you think you would now help yourself and those around you deal with cyber addiction?	**10 mins**

Impact Evaluation of the Pilot

The pilot of the Delhi Arts Curriculum aims to investigate the impact of the curriculum on its various stakeholders with a focus on the following specific objectives:

a. The pedagogical fidelity of the arts curriculum sessions and the factors affect its implementation.

b. The implementation models for art curriculum that work best, the contexts in which they are most effective and identify any barriers to implementation.

c. The efficacy of the arts curriculum content and training as perceived by facilitators and school stakeholders.

d. The impact of the arts curriculum on children's art competencies, art exposure and socio-emotional development.

1. Research Design

The design of the evaluation plan reflects the following principles:

a. **Multi-stakeholder approach:** Data has been collected from multiple stakeholders including the child, parents, teachers, teaching artists, and heads of schools.

b. **Mixed Methods Approach:** A mixed methods research design was used to analyse the pilot project, combining both qualitative and quantitative methods to provide a comprehensive understanding of the programme's effectiveness and feasibility.

c. **Child-led data collection practices:** True to the essence of the curriculum, the data collection methods are rooted in art-based and child-led practices which provide space for the stakeholders to set the narrative that is rich, embedded in their context, field realities and their lived experiences.

2. Sampling

Participants for the pilot study included students, teachers, school heads and teaching artists. For the quantitative approaches, one classroom per grade was chosen at random for structured observation. For qualitative approaches, students and teachers were selected based on availability and willingness to participate. The following table illustrates the sample structure for the study.

Target Population	Class	Approach	Qualitative Tools	Sample Size
Student Centred Tools	Third Grade students	Art Exhibition and Musical Poetry	Focus Group Discussion, Creative Elicitation	6
	Fourth Grade Students	Art Exhibition and Musical Poetry	Focus Group Discussion, Creative Elicitation	6
	Fifth Grade Students	Art Exhibition and Musical Poetry	Focus Group Discussion, Creative Elicitation	6
	Eighth Grade Students	Musical Theatre	Journey Mapping, Focus Group Discussion	6
Teacher centred Tools	Primary Incharge	Common Interviews	Interviews	1
	Primary Teachers	Teacher Transformation/ Feedback on all other approaches	Comic Strip, Focus Group Discussion	10
Qualitative Sample for each school			35	
Qualitative Sample Size including all schools (Sample for each school x 9)			315	

Table 1. Table depicting qualitative sample details

3. Data Collection

A combination of qualitative and quantitative methods was used to collect in-depth information on the stakeholders' experience of the pilot. Quantitative methods helped set benchmarks for comparisons and tracking changes. Qualitative methods like interviews, FGDs, creative elicitation, and journey mapping focused on collecting details of the experiences of the curriculum.

Quantitative data was collected based on feasibility and effectiveness indicators to identify the best-suited approaches for scaling. Schools, classes, and teachers were analysed by inputs given by the teaching artists, and a comparative analysis was conducted. Contextual indicators from each school were collected to map the data to context-related factors that might affect the impact of the curriculum.

Qualitative data was collected through experimental approaches, utilising creative methods that were student and teacher-centred. This included Focus Group Discussions (FGDs) with a sample of students for each approach, FGDs with teachers at the midline and endline, interviews, creative elicitation, and journey mapping.

- FGDs were conducted with groups of students and teachers to understand their experiences and perceptions of the programme.
- Individual interviews were conducted with teaching artists to gather their perspectives on the programme's effectiveness and feasibility.
- Creative elicitation was used to encourage participants to express their ideas and feelings about the programme through various artistic media.
- Journey mapping was used to understand participants' experiences and emotions throughout their engagement with the programme.

4. Data collection tools

A combination of qualitative and quantitative tools, that were developmentally appropriate and context relevant were employed for the purpose of data collection. The following are the tools used:

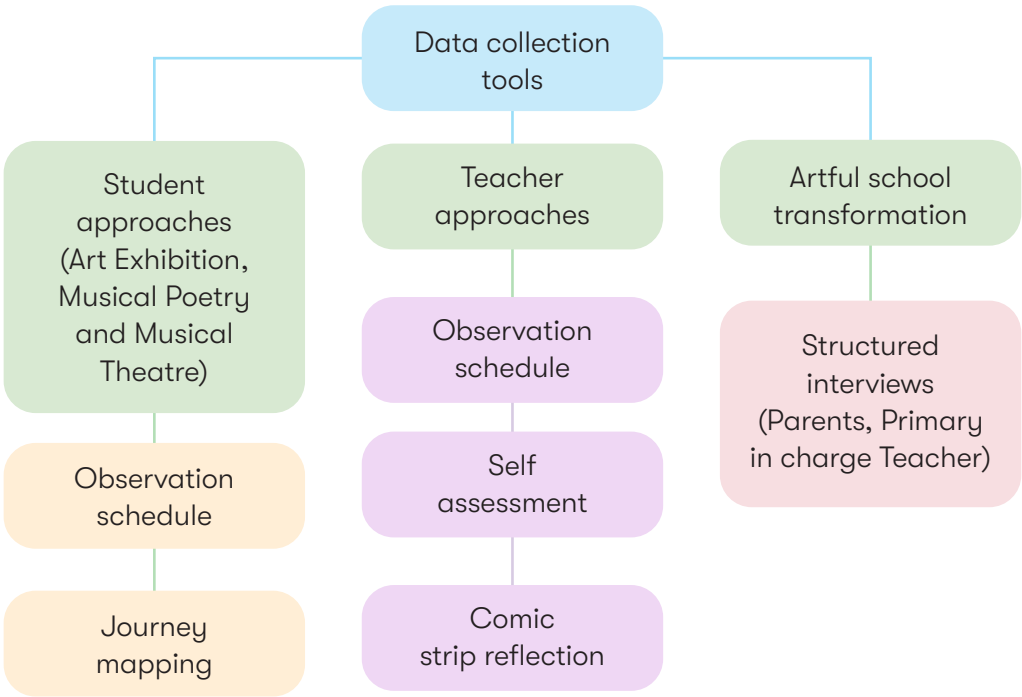


Figure 6. Diagram representing the data collection tools

5. Observation schedule

Observation schedules were used extensively to capture insights on the behaviours of various stakeholders involved in the pilot, filled as a part of the baseline and endline assessments to capture data indicating change, if any.

Classroom/ teachers were scored (out of 10 points) based on indicators of **art competencies, art appreciation skills and social-emotional competencies.**

The observation schedule clearly indicates the behaviour and its corresponding score to maintain uniformity and standardisation in the process of quantifying findings. The schedule also has a section to capture additional qualitative details, outliers and any other insights.

Example of an item from the tool, with the framework.

Category	Indicator	Assessment 0-2	Assessment 3-5	Assessment 6-8	Assessment 9-10
Arts-based Competencies	Students can communicate complex personal experiences in their artwork	Students engage in simply imitating/ copying art references. Students do not associate personal meaning to the art	Students engage in representing things they see in their lives in their art (draw things they saw on the way to school/ sing in a manner a shopkeeper calls out)	Students use art to express their thoughts, emotions and opinions	Students use art to express their imagined realities/ aspirations/ desires and other abstract concepts based on personal experiences.

Table 2. Example of an item from the tool, with the framework.

6. Journey Mapping with students

As a part of the endline assessment, each student was asked to create an individual journey map of their learnings, realisations, struggles, happy moments etc. The format was free form and students were asked to annotate their journey, where they discussed what they have drawn and how it relates to their experiences. This was followed by a focus group discussion to understand the overall process and reflect on specific areas.

Figure 7. Journey map drawn by a student of Grade 5, SKV Moti Bagh

> *I have drawn three things that stood out for me during the last few months. One day sir had done a poem from our book. I have written here "woh dekho maa aaj khilonewala fir se aaya hai, kai tarah ke sundar sundar khilone laya hai" (lyrics of poem). We learnt this poem in a musical way. That was fun. In the second drawing, I have made an activity where (raises hand) means sing loudly and (lowers hand) means sing softly. And this is Vineet sir (Teaching Artist) in the drawing. We learnt about dynamics like this. And in this drawing we all are dancing. The activity where a video was played and we had to dance exactly like in the video. The name of the dance was Modern Dance."*
>
> Student of class 5, SKV Moti Bagh

7. Comic strip reflections with teachers

Teachers were asked to create a comic strip about their experiences with the prompt "art in your classroom". A focus group discussion followed, with teachers delving deeper into themes related to their personal growth as teachers, their attitude towards arts education, highlights of the curriculum, challenges they faced, and observations from the classroom amongst others. The responses were analysed to understand various themes and reflections.

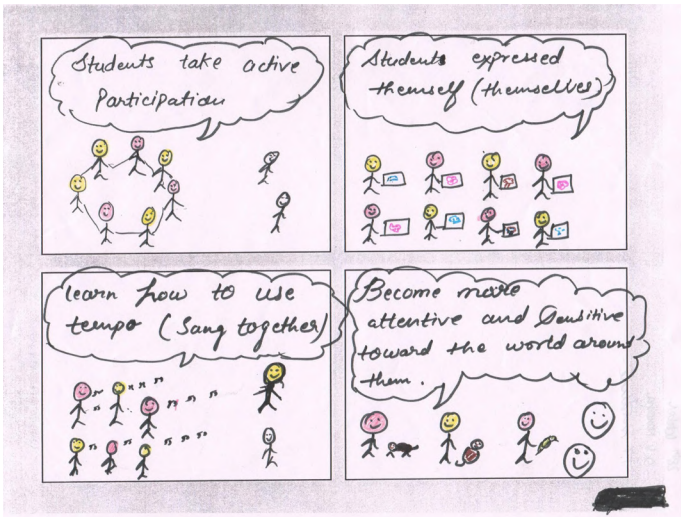


Figure 8. Comic strip drawn by primary teacher of SKV Naraina

> *I have drawn what all children have gradually learned. First, they have learned to participate actively in class. Children have learned drawing, and through drawing they have learned to express themselves. Then singing, their 'wake up' poem they learned to sing with tempo. They get a sense of tempo, whether it is high or slow. So children no longer just read the poem, they sing it now. Now, the last activity that we did where we had tried to connect the children to the environment around them. This has made them a bit sensitive towards the world around them. This is a good aspect that children are connecting to.*
>
> Primary teacher of SKV Naraina

8. Teacher Self Assessment

The self-assessment of teachers included components related to their own skills, competencies and confidence regarding art education, ability to provide art exposure and support social-emotional development of students.

9. Structured Interviews

- A structured interview with the primary school in-charge was conducted to understand their perceptions of the schools with respect to art initiatives in the school campus, school visibility and reputation and school-related behaviours of students.
- Structured interviews with parents were conducted to understand their perception of arts in school and their child's involvement in school and in arts activities.

10. Data Analyses

Qualitative data were analysed using thematic analysis to identify key themes and patterns across the data. Quantitative data were analysed using descriptive statistics to summarise the data and identify trends and patterns. The data from different sources were triangulated to provide a more comprehensive understanding of the programme's effectiveness and feasibility, to shed light on overall scalability and success in the implementation of the programme.

11. The Scalability Matrix

The Scalability Matrix helped understand the scalability of the curriculum's approaches, i.e., the potential of the intervention to be implemented on a larger scale or to be expanded to different contexts or populations. The scalability of each approach was plotted on a matrix using effectiveness and feasibility indicators.

Effectiveness refers to how successful a particular approach is in terms of achieving the desired impact. Effectiveness indicators for the approaches include-

- Arts-based competencies covering transversal arts skills such as imagination, expression and creativity.
- Arts appreciation includes awareness of different disciplines, genres, aesthetics, origins, and interpretations of art.
- Social-emotional skills refer to self-awareness, self-management, social awareness, and relationship skills

Feasibility refers to how practical it is to implement a particular approach. Feasibility has been measured by the ratings of the project team on the extent to which inputs have been successfully implemented in the pilot. This includes indicators such as the availability of resources, the level of support from stakeholders, and the suitability of the approach for the target population. By measuring the feasibility of an approach, it was determined whether it is likely to be successful when scaled up.
For example, under Musical theatre Approach, the feasibility indicator included student behaviour by tracking their regularity in attending their art classes, active participation and their final performance.

Mapping the context where an approach is piloted is important to understand the feasibility and effectiveness of the programme. Contextual indicators highlight factors related to the school and community context that influence the success of the programme and can provide direction for future implementation in different contexts. Here is a list of context-mapping indicators for each school.

Contextual Indicators

Total number of students at school	#
Number of students per art teacher	#
Percentage of female and non-binary students	%
Percentage of students with disabilities	%
Percentage of students whose religious affiliation is not Hinduism	%
Percentage of SC/ST quota seats filled in school	%
Availability of dedicated art room	y/n
Availability of adequate arts resources	y/n
Existence of extra-curricular art clubs	y/n
Division of art classes according to gender	y/n
Average number of weekly hours of arts instruction per class	#
Neighbourhood affluency	1-5 (very poor – very affluent)

Table 3. Table depicting contextual indicators

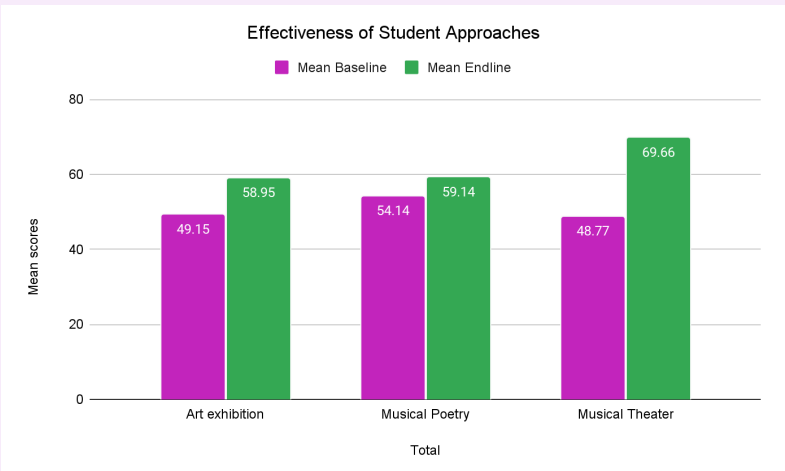
The findings from the analysis were used to draw conclusions about the pilot programme's effectiveness and feasibility, mapped to the context. This provided an understanding of the potential for scaling up the curriculum and helped identify areas for improvement in future implementation.

Findings from the Pilot

The following section presents a discussion of the quantitative and qualitative findings from the five approaches - mapped to students, teachers, and schools. This is followed by a scalability analysis of each of the approaches, wherein the findings are analysed keeping effectiveness, feasibility and contextual factors in mind.

Student approaches

All three student approaches have shown a positive change from baseline to endline. Of the approaches, Musical theatre has shown the most increase (42.9%), followed by Art Exhibition (19.9%) and Musical Poetry (9.23%). An in-depth analysis of all three student approaches is presented in Graph 1.

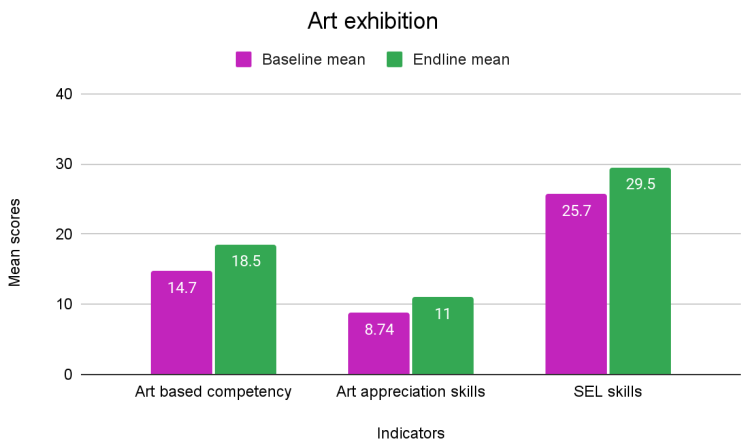


Graph 1. Graph representing the baseline and endline mean scores per effectiveness indicator of student approaches

1. Art Exhibition

There has been an overall increase in the average mean scores of all indicators for the Art Exhibition Approach. The highest increase has been noted for art appreciation skills (25.9%), followed by art-based competencies (25.85%) and social-emotional learning skills (14.78%). This indicates that students have developed the ability to incorporate a wide variety of art techniques in their artwork, communicate complex personal experiences in their artwork and create original work based on their own ideas and feelings, respectively.

The quantitative findings have been supported by the qualitative findings, with the following themes emerging from the students' responses.



Graph 2. Graph representing the baseline and endline mean scores per effectiveness indicator of the art exhibition approach

Category	Themes
Art Competencies	Describe the process of creation
	Expression of personal experiences through art
	Interest in public display of artwork
	Age wise shift in preference of art form
Art Appreciation	Imagination and use of new art techniques
	Understanding of abstraction in art
Social Emotional Learning	Improvement in creative abilities
	Reflection and expression of emotions and thoughts related to art (self-awareness)
	Understanding emotions of others, Breaking gender stereotypes (social skills)
	More peer interaction amongst students, group work Seeking inputs on artwork (relationship skills)
	Greater involvement in decision making by contribution of own ideas (decision making)

Table 4. Table representing Art Exhibition indicators

As far as ***art-based competencies*** are concerned,

- A change has been noted in terms of students' ability to verbally **describe the process of creating their artworks** with a **component of their thoughts, ideas and emotions.** The descriptions of the art sessions became more detailed in nature, with a focus on their own likes, dislikes, thoughts and emotions. An example of the same has been illustrated below.

> *I have made house, clouds and birds. I have made this because I like this kind of drawing. In the stone activity, there were a lot of objects. Ma'am kept them, and we had to cross without touching them. We really enjoyed the activity. Once Ma'am made us draw a girl - then we made her feelings- when she is happy, sad, and angry. We liked that activity...*

A student of Class 5, SKV Janakpuri

- Students were able to **express their personal experiences** in their artwork. For instance, students created skits on experiences like stealing and littering, which they have encountered in their lives. They used arts as a means of expressing social messages like "unity in diversity" that they felt strongly about.

> *When we were writing the play, ma'am gave clues. I wanted to talk about farming. I wanted to talk about the issue of fertilisers and how it pollutes environment. I had seen this on TV*

A student of Class 5, SV Inderpuri

- Students showed **great interest in presenting their work for display** in the art exhibition. Many students said that an event like this had happened for the first time in their schools.

> *When I went home, my mummy said, I did not know you can dance. You have become a dancer. I felt so proud that she liked my dance. She showed my video to others in the neighbourhood also*

A student of class 4, SKV Moti Bagh

> *Our parents saw our drawings. They were telling others to see what my daughter had made. I felt very nice. The school was looking so pretty. I liked that a lot. This event is different from school events because in other events also, there is decoration, but not our drawings. So I liked it*

A student of class 4, SKV Moti Bagh

> *Maam had asked us for our drawings. She put it up for display on stage. I really liked that. Because we make drawings usually, and it stays at home only. Everyone's parents came. They felt proud. They were happy that my children could do this also. My parents said that you did a very nice dance. I felt very happy. I felt proud. We should give time to everything*

A student of class 5, SKV Janakpuri

- There was a **shift in art preferences based on age among students**. Grade 3 students seemed to enjoy movement-based exercises such as dance and theatre. On the other hand, Grade 4 students were more inclined towards visual arts, particularly new art techniques like Aboriginal art and paintings inspired by Robert Campbell activities. Grade 5 students, meanwhile, expressed an interest in creating something original, such as new instruments, writing scripts for plays, storyboarding, and drawing from their imaginations.

As far as ***art appreciation*** is concerned,

- **Students used their imagination and learnt new concepts through the activities.** This is reflected in the following interview excerpts:

> *Sir once drew an upside down mountain. I didn't know that this was possible. He also made us do the dot activity. We didn't know about it before. We made it for the first time*

A student of class 4, SV Mehram Nagar

> *I have drawn - 'Meri sapno ki duniya' (My dream world) I liked this activity the most because I feel like I want to go into this life I have drawn for myself*

A student of class 5, SV Mehram Nagar

- By the endline, it was noted that the students started **showing an understanding of abstraction in art.** This was observed amongst the older students, i.e. students in grade 5.

> *Sir gave each of us one role. He made one child an egg, one a larva, one a pupa, and one a butterfly. there was one more too. Caterpillar. We had made a circle.And sir made us do another activity where he selected two children and then Manish sir said that make him a cow, a buffalo, garbage, dustbin. Sir also became an eagle, a mouse. And we acted them out*

A student of class 5, SKV Mahipalpur

Changes in ***social emotional skills*** of the students have been observed over the period of the pilot.

- **Improvements in the creative abilities** of students were noted. Students engaged in creating artwork based on their own ideas during the art sessions.

> *I have made instruments, because we made our own instruments and played them in annual day. I had played drum sticks. I liked it because we made an original song with our instruments. We did not copy any old song. We made our song.*

A student of class 5, SV Mehram Nagar

> *On that day for the first time, we had done the activities on our own and had said things on our own. Before this, there is usually music, dance, but this time we did acting and also spoke on our own*

A student of class 5, SKV Mahipalpur

- An increase in **self-awareness** was also noted students were able to **reflect and express their emotions and thoughts related to engaging in different art forms.**

> *I like the Van Gogh painting. When I make it, the paint flows. It makes me feel very calm and nice*

A student of class 5, SKV Sarojini Nagar

> *Ma'am had made us draw a circle and asked us to tell what we were feeling in our mind*

A student of class 4, SKV Ghitorni

> *When ma'am came for the first time, I really liked her that time. Ma'am used to read a book and from that book she used to choose what she will make us do. I really like dancing, because I get really good feelings. When I dance feel good*
>
> A student of class 5, SV Inderpuri

- Working in teams and participating in reflective and discussion-based activities, such as sitting in circles, was observed to have helped students improve their **social skills** to some extent. It was observed that through the course of the pilot, the students **developed an understanding of emotions in self and others.** Students began expressing their feelings and could verbalise what they did in these sessions.

> *Sir once showed us a video of Shahrukh Khan from a film and asked us to look at his face and draw it and feel it.I liked Shahrukh Khan in this activity. His face was absolutely sad-like. There was happiness inside, and outside, on his face it was sad.*
>
> A student of class 5, SV Mehram Nagar

To some extent, participating in art sessions **helped break down gender stereotype**s as one boy overcame his hesitation and participated in a dance activity.

> *When initially maam taught us dance, I felt very weird. I thought how will I do all this girls' type dance. Then maam told me one day - boys and girls dance is the same. Then, I tried to learn the steps, and copy others' dance. I felt weird initially, later I started having fun*
>
> A student of class 5, SKV Sarojini

- A marked improvement in **relationship skills** was observed from baseline to endline. Different art activities gave opportunities for students to interact with one another and thus **participate in activities together.**

> *Ma'am we made a lot of friends that day. We met girls from 4B. When we were doing clay art, they have become my friends now*
>
> A student of class 4, SKV Naraina

> *I like activities and performing In the group, because we feel confident in the group. If one of us forgets something or makes a mistake then we can stop but others will be able to help us with that, because they wouldn't stop*
>
> A student of class 4, SKV Janakpuri

Students found joy in doing things together, like singing, decorating the art exhibition space together, and performing with their whole class. Further, students **felt comfortable asking for input and feedback from peers, the teaching artist or class teachers.**

> *When we didn't understand anything, my friend helped me when I couldn't do it. My friend gave me their bottle cap to make a circle*
>
> A student of class 3, SKV Pusa

> *Making newspaper flowers, because we have to fold in a certain way. Initially we found it very difficult, then I took help from my friend*
>
> A student of class 4, SKV Pusa

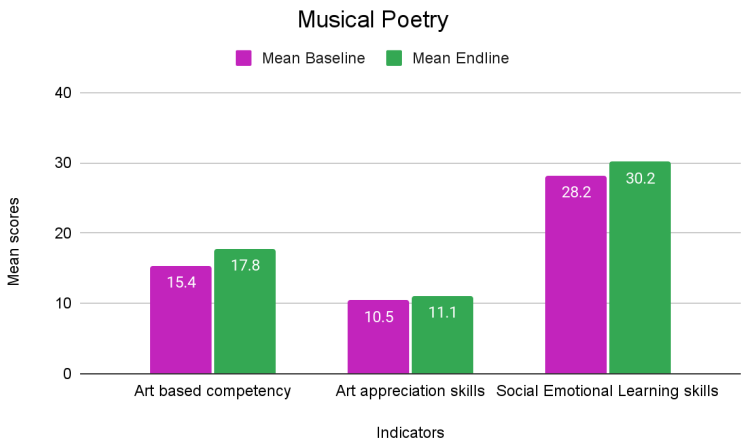
> *If we forget the actions, Ma'am demonstrates it for us.She shows us the action again*
>
> A student of class 3, SKV Ghitorni

- Lastly, teaching artist observations suggested that students gradually became **more involved in the decision-making process,** such as choosing songs, actions, and elements of decoration for exhibitions. While some students initially relied heavily on their teachers and artists for decisions, they eventually contributed their own ideas and showed creativity in the process.

> *Sir had given a lot of us newspaper, and we had used that to make it. It was to decorate the MP hall. Because we had our Nukkad Natak show that day. We decided that we will make the hanging things, and the buntings. All of us had made it. We had decorated the entire area right from the gate*
>
> A student of class 5, SKV Mahipalpur

2. Musical Poetry

There has been an overall increase in the average mean scores of all indicators for the Musical Poetry approach. The highest increase has been noted for the indicator of art-based competencies (15.5%), followed by social-emotional learning skills (7.1%). A very small yet positive change has been noted for the indicator of art appreciation skills (5.7%).



Graph 3. Graph representing the baseline and endline mean scores per effectiveness indicator of musical poetry approach

Category	Themes
Art Competencies	Students show understanding of tempo, and melody
	Students add actions and art props in their performance
Art Appreciation	Students appreciate an integrated art experience

Social Emotional Learning	Students show creative confidence
	Students engage in group work, cooperation
Others	Enjoyability/fun learning of musical poetry
	Faster/effective medium of learning poetry

Table 5. Table representing the qualitative themes for musical poetry approach

An increase in **art-based competencies** has been supported by qualitative findings as well.

- Findings suggest that many **students enjoy the musical elements added to the poem** like sargam (melody) and tempo.

> *I liked to sing the poem - 'Wake up'. I enjoyed practicing it with tempo. I like actions. I like the point in which the singer says: wake up - wake up - wake in fast tempo. I like that, singing fast fast*
>
> A student of class 4, SKV Naraina

> *The best part of the poem Khilonewala is the sa ga pa sargam. When Vrinda maam (Teaching artist) got xylophone in school we could not only sing the sargam but also play it*
>
> A student of class 5, SKV Janakpuri

- Students report that **adding actions and props** to the performance make the performance interesting and fun. Further, these elements help them **learn the poems faster.**

> *Ashra maam (Teaching artist) has added a lot of actions to the poem. It helps me remember. With actions, we are able to remember that we have to do this action in this line of the poem. With the help of sur, we are able to learn faster.*
>
> A student of class 5, SKV Sarojini Nagar

As far as **art appreciation skills** are concerned,

- It was also noted that some students appreciated musical poetry for being an **integrated art experience** where they enjoyed music, poetry, dance and visual arts (through props) altogether.

> *It was new. First ma'am made us learn poem, then added music and then dance to it with actions*
>
> A student of class 3, SV Inderpuri

As far as **social-emotional skills** are concerned,

- There has been considerable mention of **group work** and **cooperation** mentioned in the interviews. Students report enjoying the experience of practising and performing together as a group.

> *I like performing in group with my friends. It gives a good feeling to sing together. While practise, if anyone makes mistake, we can correct them also*
>
> A student of class 3, SKV Janakpuri

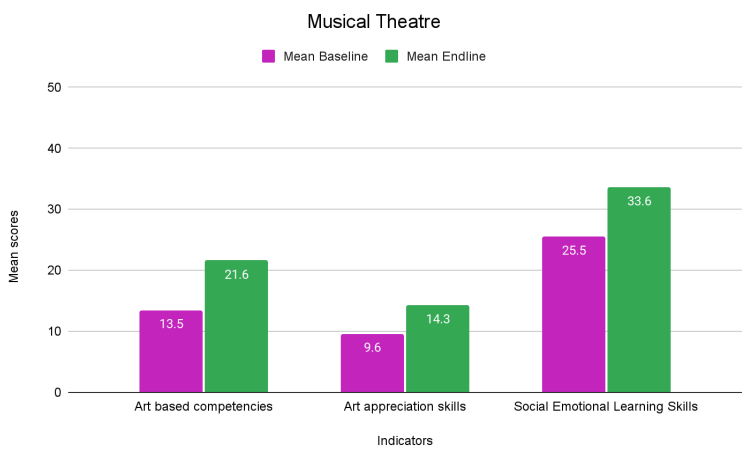
- There is also an enhancement in **creative confidence** noted amongst students. Some students have tried adding musical tunes and actions to other poems on their own. This is also illustrated in this excerpt from the interview wherein a student of grade 5 shares their desire to start a youtube channel where they record and upload their music videos.

> *When I grow up, I will put my music to poems like this, and start a youtube channel*
>
> A student of class 5, SKV Pusa

Lastly, the teacher's observation of the students indicates that the students are able to understand the general mood of the poem. This is greater in Hindi poems as compared to English poems, as comprehension ability of the languages varies amongst the students.

3. Musical Theatre

There has been an increase in all indicators of Musical Theatre, with art-based competencies showing the highest increase (60%), followed by art appreciation skills (48.9%) and social-emotional learning skills (31.7%) respectively. The following graph presents the baseline and endline mean scores per indicator of effectiveness for the Musical Theatre approach.



Graph 4. *Graph representing the baseline and endline mean scores per effectiveness indicator of musical theatre approach*

Category	Themes
Art Competencies	Students engage in the conceptualisation of production, script writing and stage set-up with the guidance of the teaching artist
	Students engage in expressing ideas through abstract symbols
	Students show improvisation and problems solving skills
Art Appreciation	Students appreciate the effort and hard work that goes behind creating a production - theatre or digital production
	Students show the ability to name various elements of the performing art production, describe their function and discuss the elements in the context of their own performances.
	Students use theatre as a means of expression for personal experiences
Social Emotional Learning	Increase in confidence
	Increase awareness of one's own talents and capabilities (self-awareness)
	Students take responsibility for their parts and practising (self-management)
	Students understand the consequences of bullying, and judging others on the other person Students show an increase in helping behaviours (social skills)
	Increase in participation of all students and teamwork More peer interactions, developing new friendships Discussing career aspirations with parents (relationship skills)

Table 6 . Table representing the qualitative themes for musical theatre approach

The qualitative findings support the quantitative results.

As far as **art-based competencies** are concerned,

- The students in all the pilot schools reported taking an interest and actively engaging in putting together the final performance. The **students played a critical role in putting together the production** and were observed to be giving their inputs towards each element of the performance.

> *Mostly we helped ma'am (Teaching Artist). As most of us knew the meaning of bullying. So ma'am used to make a story and we helped her as well, 'Add this or add that'. The script was developed by all of us*
>
> A student of class 8, SKV Pusa

In most schools, the script for the final performance was created through the **stories written by the students,** while the Teaching Assistant merely guided the process. The students were also observed to be quickly addressing and overcoming challenges they faced while preparing for the production. The lights were prepared by the students, and the costumes and backgrounds were put together using the available resources along with taking care of their health when they fell ill.

> *A girl developed a sore throat a day before the final performance. I got tensed a lot. Her's was the main role and had a very long dialogue. It would have been a problem if she wasn't able to perform. So when she came, I was wondering whether her throat had become better or not. So she said she healed her throat by drinking warm water again and again*
>
> A student of class 8, SKV Mahipalpur

- It was also interesting to note that students showed an **understanding of abstraction and the use of symbols in art for expression**. Students use symbols like birds to express freedom, or muffins and cakes as an object of their desire.

> *Ma'am had given us a topic on "when you fall, you will rise" on that topic, we had to create art. We choose the symbol of the bird because - free bird flies as it wishes without any limitations. So we made paper bird in craft, we danced like a bird, to show freedom*
>
> A student of class 8, SKV Ghitorni

- Additionally, **improvisation and problem-solving skills** were shown by students. When some of the students were absent on the final day, they were quickly replaced by the others. In some schools, the students also went ahead and performed the play without lighting when the power went out, despite practising the entire performance with lighting.

In terms of ***Art Appreciation,***

- For most of the students, Musical Theatre was a new concept and experience. While some of them had a fair idea about acting and signing through exposure to social media, movies and television, none of them reported being aware of the technical aspects of it prior to the intervention. Some students report that the experience of putting up a production has **contributed to an understanding of the hard work that goes behind putting up a production,** in theatre or on youtube.

> *Ma'am, earlier we used to watch the act on mobile like this and used to do the same act. It was the first time that we had to decide on our own clothes, write scripts, become directors, teachers, so we learned many new things. We also understood that so much work goes behind acting and making films that we see on youtube or TV.*
>
> A student of class 8, SKV Moti Bagh

- Most of the students reported that they are aware of the various elements of a musical theatre performance and have explored them through the programme. The students, at the time of the endline were able to **name various elements of the performing art production, describe their function and discuss the elements in the context of their own performances.**

> *I was a part of the art team, we made props like qawali set and classroom set for different scenes. She was in acting team, they did acting and singing on stage. Then we had two directors who helped us think how we want to make our scene, what dialogues we should say. Ma'am helped us choose dupatta for costume. Sir also put different coloured lights during our performance. When all of it came together on the day of performance, it looked really good*
>
> A student of class 8, SKV Sarojini Nagar

- The topics selected by the students in each school were based on abstract and pertinent constructs such as **body image, bullying, gender bias, road safety** and the like, **inspired by the students' personal experiences and aspirations** in life. Similarly, the script and the dialogues were co-written by the students taking from their personal narratives, readings and observations.

> *ome students decided to do the production on child marriage because it was based on their parents' lives, some of their mothers got married early and they wished to share the story of their house. They wanted to tell others about it, to create awareness*
>
> A student of class 8, SV Inderpuri

> *She is dark skinned, She is fat. We say these things casually but they can break a person. We wanted to tell others about body shaming and why it is wrong*
>
> A student of class 8, SKV Moti Bagh

In terms of ***social-emotional skills,***

Almost all the students reported an increase in their **self-confidence** due to the programme. For many students, this was the first time they had been given an opportunity to perform on stage. While many students initially felt hesitant, nervous, and anxious about performing on stage, they ultimately emerged from the experience as confident individuals who are better equipped to face any challenges that may come their way.

> *Earlier I did not have confidence, I used to be scared and not say anything. Everyone used to tell me to speak, and I used to hide because I did not feel comfortable. But since Sukriti ma'am (Teaching Artist) had started coming, my confidence has increased a lot and I even danced on stage. I really felt good*
>
> A student of class 8, SKV Naraina

> *Earlier, I used to feel that I can't do anything...We will be like this only...But we did everything. We went onto the stage for the first time, we felt weird. But when the play got over, I felt good... got energy... got courage that if we did it here we can do anywhere*
>
> A student of class 8, SKV Mahipalpur

> *And I have also experienced that we are not less than anyone. However, we are, we are good. We are god gifted. This is our life because we don't get a life again*
>
> A student of class 8, SKV Pusa

- The students also show enhancements in their **self-awareness**. They reported learning about their **talents, strengths and capabilities along with the things they need to work on and improve.** Some of the students also reported that they realised each person is unique with unique capabilities, and mentioned becoming aware of their own uniqueness.

> *I didn't know I could do acting in front of such a big audience. I felt very proud after I completed my performance*
>
> A student of class 8, SKV Sarojini

> *I write rap. But this is the first time I saw the rap that I have written can be used in a play. I will try to write more raps like this, that be used in plays with a message*
>
> A student of class 8, SKV Naraina

- The students also displayed **self-management** skills throughout the course of the programme. They showed immense dedication towards practise and started waking up early in the morning, for the same. They remembered their dialogues, prepared the costumes and went to school before time on the day of their final performance. The students were also using positive affirmations as a way of overcoming nervousness and motivation to perform well. The students also independently worked on improving their performances. They looked at various videos for ideas, self-analysed their performance during practice and gave each other inputs to enhance their performance.

> *When I was at backstage, I was feeling very scared, nervous and facing the crowd is very difficult for me. But still I faced them. 'I was telling myself, I have to do this, no matter how I do, I have to do and give my best'*
>
> A student of class 8, SKV Pusa

> *Teachers had full confidence in thinking that we children will not bring anything. But we got everything- belt, makeup. And came half an hour early. We opened the hall.*
>
> A student of class 8, SKV Pusa

- Additionally, the present approach provided students with avenues to enhance their **social awareness.** It resulted in the students **understanding the consequences of bullying, negatively judging others,** as well as using harsh words. The students were

now more aware of the words they were using and their behaviour towards each other. They are also preventing others from indulging in such behaviours. Some felt it has also improved their classroom dynamics as some students stopped abusing after that.

> *I learned that we shouldn't bully anyone. I learned this myself because I said something to someone. So when I learned that we shouldn't bully anyone, I don't say anything to anyone since that day.*
>
> A student of class 8, SKV Pusa

The students have also become more accepting of various emotions as an integral part of human lives. During the course of the rehearsals, the students also became more helpful towards each other. They were helping each other learn dialogues and improve their performance, as well as overcoming their nervousness and motivating each other to practise harder. The students also realised the importance of teamwork.

> *Yes, Sir (Teaching Artist) also consoled her and then I went and helped her remember the script. Our entire class came together to help each other remember the script. Everyone helped....And, another girl also also cried. So we helped her calm down*
>
> A student of class 8, SKV Mahipalpur

- An enhancement in **relationship skills** was also observed. In a majority of the schools, **each and every student participated in the performance.** This was appreciated by all the students as it was seen as breaking barriers and coming together of the entire class, thus also demonstrating **teamwork.**

> *Our whole class was involved in this and the whole class did it together. We never did it before. Some kids used to do it and some used to be in the audience. But in this, all of us performed together. So we felt good*
>
> A student of class 8, SKV Pusa

> *Ma'am, we felt good that the children who did not get a chance got a chance this time. The best thing is that there are 32 kids in our class and everyone got a chance to perform, everyone was given roles.*
>
> A student of class 8, SKV Moti Bagh

The platform created provided traditionally reserved and silent students to showcase their talents and go onto the stage. Those who were perceived as 'not capable of doing anything' were now perceived as being talented. Many new interactions took place amongst the students, thus understanding each other better and resulting in new friendships. Some students also reported that in earlier competitions or functions, they did not get to interact with others so much, but through the process of theatre, they interacted with everyone and exchanged learnings and ideas.

> *There are few children in our class who do not talk to each other, then ma'am put such children together in a team so then they started talking again and became friends once again*
>
> A student of class 8, SV Inderpuri

> *Earlier, one group used to be separate, saying, 'Only we will remain here'. New students did not get the opportunity to showcase their talent. But in this(Musical Theatre), everybody was involved. Ma'am, during dancing, I have spoken to those children as well with whom I did not speak much to earlier. Because everyone had to do teamwork. We all had to work together*
>
> A student of class 8, SKV Pusa

> *Earlier we were not very friendly with everyone, but when we started working together we got to know about each other. Nobody tells us how they are and what their nature is like. But when we started working with them, we got to know them better. Their likes and dislikes*
>
> A student of class 8, SKV Naraina

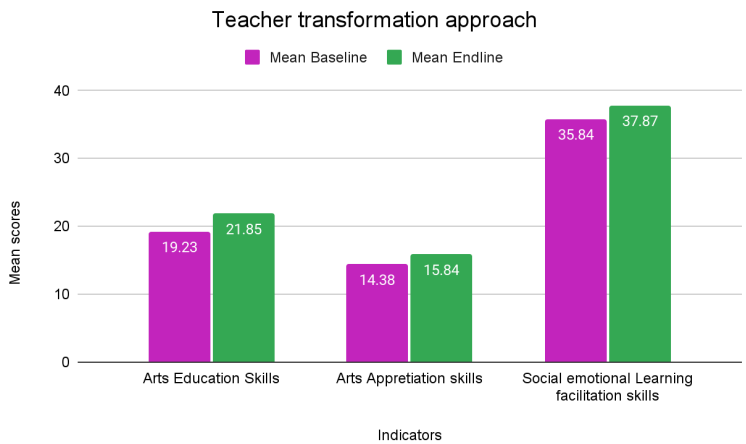
In some schools, the theatre production also prompted the students to **discuss their career aspirations and goals with their parents** more openly. Moreover, some of the students aspire for a career in acting or perceive theatre as another choice of profession, post the intervention.

> *Like she said, that she can do something [in life].... So we learnt that. We can do something even if we don't get a job, we can do this also.*
>
> A student of class 8, SKV Mahipalpur

Apart from the student approaches, there were two other approaches - The teacher transformation approach and the artful school transformation approach piloted during this phase.

4. Teacher Transformation Approach

There has been an overall positive change in the average mean scores of all indicators for the teacher transformation approach. The highest increase has been noted for the indicator of art education skills (13.62%), followed by art appreciation skills (10.15%). A very small yet positive change has been noted for the indicator of social-emotional learning facilitation skills (5.6%).



Graph 5. Graph representing the baseline and endline mean scores per effectiveness indicator of teacher transformation approach

Outcomes of Teacher transformation approach	Themes
Art education skills	Increase in participation of teachers in the art-based sessions
Art appreciation skills	A more nuanced understanding of arts in the child's development was expressed by teachers

Observations on student behaviour	Increase in participation Increase in attendance Increase in confidence Increase in relationship skills Increase in self-awareness
Suggestions	Recruiting a specialised art teacher More teacher training Developing content for art integrated education

Table 7. Table representing the qualitative themes for musical theatre approach

- While there was considerable hesitation in engaging with arts, particularly performing arts noted at the start of the intervention, towards the end of the 7-month pilot an **increase in participation of teachers in the art-based sessions** was noted. However, it was noted that teachers showed an inclination towards the art form of their interest, and did not show comfort in all art forms. They recommended the presence of a trained specialised art facilitator (like a teaching artist) who can give in-depth exposure in all art forms for facilitation.
- Further, it was noted that **greater engagement with arts amongst teachers was related to better scores on art education skills, art appreciation skills and social-emotional learning facilitation skills.**
- In terms of attitude towards arts, most teachers saw arts as a break from academic classes and a medium of relaxation and fun for students in the beginning. **A more nuanced understanding of arts in the child's development was expressed by teachers** by the endline. They shared the following observations as the impact of art sessions in their classrooms
- **Increase in participation** - an increase in student participation in classes has been noted. Teachers report the involvement of traditionally reserved students, shy students as well as students with special needs.

> *Art based classes are more participative in nature, a few children may hesitate initially but later on everyone participates. Involvement rate is 100 percent. Children are very happy to attend any art based classroom*
>
> Primary teacher, SKV Pusa

> *In my class there is a girl, she is a slow learner. Over time I have observed her participation in art sessions has improved. She is interacting with her peers more and is generally engaged in the classroom*
>
> Primary teacher, SKV Moti Bagh

Increase in attendance - Teachers reported that students look forward to art sessions, and have noted an increase in attendance when they know art sessions will be facilitated in their class.

> *Students look forward to art class. They prepare for it. Maximum students come for that day. Attendance has increased. Earlier 24-25 students would come. Now full strengths around 30-35 come to class*
>
> Primary teacher, SKV Moti Bagh

Increase in confidence - An increase in confidence in terms of sharing ideas, observations and experiences in the classroom has been among students. This is observed not only for art sessions but also for academic classes, such that students are less hesitant to ask doubts and discuss ideas in class.

> *I felt that the kids who were unable to speak up, started being more vocal. They stand up and speak up*
>
> Primary teacher, SKV Ghitorni

> *I feel that general hesitation amongst students has reduced. Children's confidence has improved after participating in art sessions. This is showing in other classes as well, they are more involved in discussions, asking more questions in class too*
>
> Primary teacher, SKV Moti Bagh

Relationship skills - An increase in teamwork and interaction with peers was noted during the pilot. Teachers also observed that the students who generally performed better academically interacted more with other students and also engaged in helping behaviours.

> *Earlier intelligent students had their own separate groups. Now if you see, the intelligent students are coming forward, interacting with others. They are helping out their friends. They are proactive in helping others. The separation has broken, because they are participating in art activities together*
>
> Primary teacher, SKV Moti Bagh

Self-awareness - For many students, exposure to different art forms enabled them to recognise their own strengths and talents.

> *Through these activities, many students are realising what they enjoy doing- painting, dancing or music*
>
> Primary teacher, SKV Pusa

While there is a general understanding of the benefits of art education in the development of a child, many teachers suggested that adding a period for arts in their daily timetable would leave them very little time for academic teaching, thereby quoting lack of time being one of the biggest challenges for the implementation of the art sessions. To counter this challenge, almost all teachers in the sample have recommended introducing **art-integrated syllabus** learning, such that academic learning can be done in an artful way.

5. Artful School Transformation

Positive change has been recorded for artful school transformation across all nine pilot schools. The qualitative data informs that the key factors that contributed to the effectiveness of the Artful School Transformation approach are the **art exhibition event,** the **theatre performances, involvement of parents and students' relationship with teaching artists.**

- The event of the Art Exhibition was recalled with a lot of excitement by the students. Students showed great interest in presenting their work for display. Many students said that an event like this had happened for the first time in their schools.

> *When I went home, my mummy said, I did not know you can dance. You have become a dancer. I felt so proud that she liked my dance. She showed my video to others in the neighbourhood also*

A student of class 5, SKV Moti Bagh

> *Maam had asked us for our drawings. She put it up for display on stage. I really liked that. Because we make drawings usually, and it stays at home only. Everyone's parents came. They felt proud. They were happy that my children could do this also. My parents said that you did a very nice dance. I felt very happy. I felt proud. We should give time to everything*

A student of class 5, SKV Janakpuri

- During the art exhibition day, students state they **felt recognized by others in school,** including the Head of School, teachers, and older students. Students felt proud to see their artwork displayed and loved the interactive space, where they could participate in various activities.

> *I liked dot painting - Because when we make dot painting, we sometime make it wrong but it is very easy to rectify it, or make it a part of the painting. We had a competition and we had to display our paintings. When my dot painting was put up, I felt good*

A student of class 4, SKV Pusa

> *My favourite activity was making flower. We had to make flower using newspaper. We made 5 petals and then stuck it using glue in the middle. It was the best activity because maam stuck the flower on the stage as decoration. I felt very happy*

A student of class 4, SKV Pusa

> *Ma'am, my mother came to see the program. Principal ma'am also came, so we liked it.*

A student of class 4, SKV Naraina

- One key point that many students mentioned was the **participation of parents** in the arts. They were surprised to see their parents dance or paint.

> *The art exhibition was different because it had a lot of drawings and everyone's parents had come. During the day of the art exhibition we saw our parents in school for the first time. I was excited. Because this was first time. We did not know what exhibition is. This was new because my mummy had never danced before. So this was new*

A student of class 5, SKV Ghitorni

Moreover, the participation of everyone in their class was also a highlight of the event. The audience did not get bored as there was an activity for everyone.

> *There was a maam. I helped her a lot. She gave me duty on the day to direct parents towards the exhibition and explain our art work to them. I also took parents to clay station also, and requested them to make things with clay. I had explained them our drawing. I felt very nice because parents really liked everything. When I was explaining, parents were listening to us, and looking at painting with concentration*

A student of class 5, SKV Sarojini Nagar

> *Parents came for art exhibition. Annual day was boring for audience. But here, everyone had fun Parents had come and appreciated. Mummy took videos, Parents liked that this is new activity*

A student of class 5, SV Inderpuri

> *Ma'am, on 15th august there were dance performances but it did not feel like a carnival. Just like the art exhibition was put up, piano, instruments, it was not like that, this is the first time in our school. We did the nukkad natak. There were 36 children in class, of which 11 did the nukkad natak, and the rest did Khilonewala. When Anshuka ma'am would come to class, she would get the whole class to do the poem*

A student of class 5, SKV Pusa

- Grade 5 students recalled enjoying the preparation and decoration of the event. They had ownership of the event. They were also exposed to instruments such as the guitar and xylophone during the event.

> *KG to class 5 students participated in it. Everyone danced very well. Their parents also came. They made videos of the performance*

A student of class 5, SKV Janakpuri

> *On the day of art exhibition, there was a poster on the wall, other colors were also there, we were painting our hands and having a lot of fun, clay was also there, there was a drum, there was a guitar and xylophone, it was fun*

A student of class 4, SV Inderpuri

- There was a **shift in relationships** within the school ecosystem noted. The students expressed feeling a sense of pride and belonging to the school as a result of the events and breaking the stereotypes of being 'naughty' or 'trouble makers'. The experience of engaging with art was also deemed as enriching and exciting for the students.

> *We tried really hard to convey to other teachers that we are not naughty kids. We are also like others. We tried our best to tell. If we talk more, so what? We do good work. All the teachers were clapping. Everyone was clapping for us. I felt so happy. Many teachers said 'I am proud of you'. I felt very proud*

A student of class 8, SKV Pusa

- Additionally, it was observed that the **students, teachers and the school administration had a positive attitude** towards arts and avenues to engage with arts were presented.

> *I like to conduct drama activities with students. Mainly because I these sessions are engaging, students are able to express themselves properly. In drama kids express themselves and it is a kind of initiation*
>
> Primary teacher, SV Mehram Nagar

> *I feel because of art, students are able to express themselves more. Here there is a space of freedom.*
>
> Primary teacher, SKV Moti Bagh

Lastly, the introduction of a teaching artist in the school ecosystem as expert art facilitators had a positive impact on the attitudes of students towards arts. Students found the teaching artist to be a fun and engaging teacher who introduced new art activities every day and played games with them. They appreciated that the Teaching Artist was patient and polite with them. Moreover, the Teaching artist gave special attention to each student.

> *We like Ashra ma'am. She does activity with every class and she properly teaches each child. I really like that about her*
>
> A student of class 4, SKV Sarojini Nagar

> *Ma'am she is very friendly. She talks politely with the children. She doesn't talk with anger.... Behave very well with children, she talks sweetly with the children. She is a good ma'am. She is very friendly. We feel like she is our friend. And she says 'class class class, and we say 'yes-yes*
>
> A student of class 4, SKV Sarojini Nagar

> *(Pointing to the drawing) This is Vrinda maam. This is me. The first day ma'am came, I had a handshake with her. I remember that. She taught us a lot of things She takes us kyan class. I like kyan class*
>
> A student of Class 3, Janakpuri

- The teaching artist was approachable and students felt comfortable asking for help or expressing any idea or thought without hesitation.

> *We could learn steps fast, but words took some time. We took help from maam when we had difficulty. Maam demonstrated how to do. Maam did not scold us*
>
> A student of class 4, SV Inderpuri

> *When ma'am had made us do dance for the first time I found it hard, but ma'am explained it very patiently and then I liked doing it*
>
> A student of class 4, SKV Sarojini Nagar

> *When I had a problem, I informed ma'am. She told me not to worry about it, try it. She taught me again clearly by doing it slowly. So when I saw ma'am do it slowly, I learnt it"*
>
> A student of class 4, SKV Janakpuri

- The teaching artist also inspired confidence in students, particularly in their performance abilities. The Teaching artist inspired students to pursue their dreams of being an art teacher or participating in competitions

> *I was feeling afraid during our program because so many people were sitting in the audience, sir and teachers were also sitting. At that time I said to Anshuka ma'am 'how do we dance? We are feeling scared, should we get down from the stage' and ma'am said, "you can stand here". Then somehow despite being scared we danced and finished*
>
> A student of class 3, SKV Pusa

> *When we were singing 'Good Morning Sun' in front of the parents and other students that time I felt a bit scared but Ashra ma'am encouraged us*
>
> A student of class 3, SKV Sarojini Nagar

> *Ma'am, one day I will open youtube channel when I go to 5th std*
>
> A student of class 4, SKV Pusa

- Additionally, the students felt that the **teaching artists created a safe space for art engagement** as they did not judge their artistic creations, did not take tests for what they taught, and they did not instruct the class what to do, but did it with them.

> *Earlier I did not like arts at all. After maam came, I started enjoying it. Because maam made us to try. That's why I liked it. She made us try something new*

A student of class 4, SKV Sarojini Nagar

> *Maam I like dancing. Since childhood I dance in different festivals. I usually take time to learn steps. But Vrinda maam taught very easy but beautiful steps, that I could learn fast*

A student of class 5, SKV Janakpuri

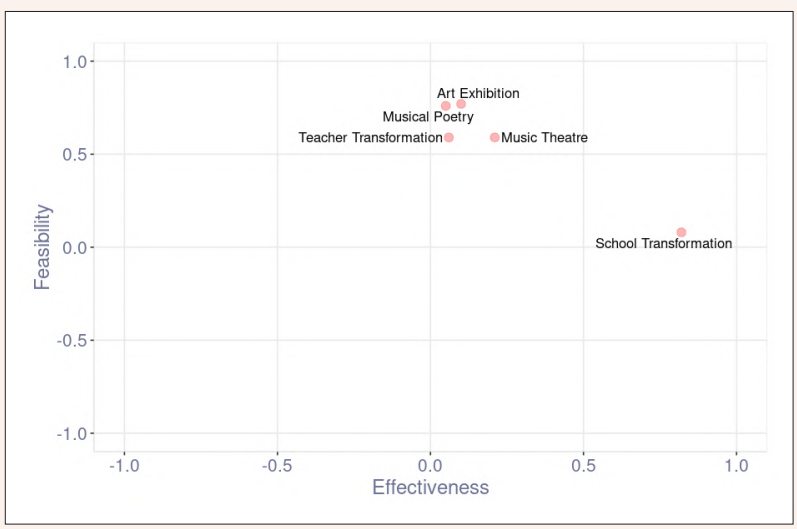
Overall, students had positive associations with the teaching artist and appreciated the unique and engaging approach to teaching art. This is reflected in an overall positive attitude towards arts.

Scalability of approaches

To measure the scalability of the approaches discussed above, the relative change in mean scores for each approach was plotted on a scalability matrix.

- The **x-axis** of the scalability matrix represents the **effectiveness** of the approach
- The **y-axis** represents the **feasibility** of the approach.

Effectiveness refers to how successful a particular approach is in terms of achieving the desired impact. This has been discussed in length for each of the approaches. Feasibility on the other hand refers to how practical it is to implement a particular approach. Feasibility has been measured by the ratings of the project team on indicators representing the extent to which inputs have been successfully implemented in the pilot

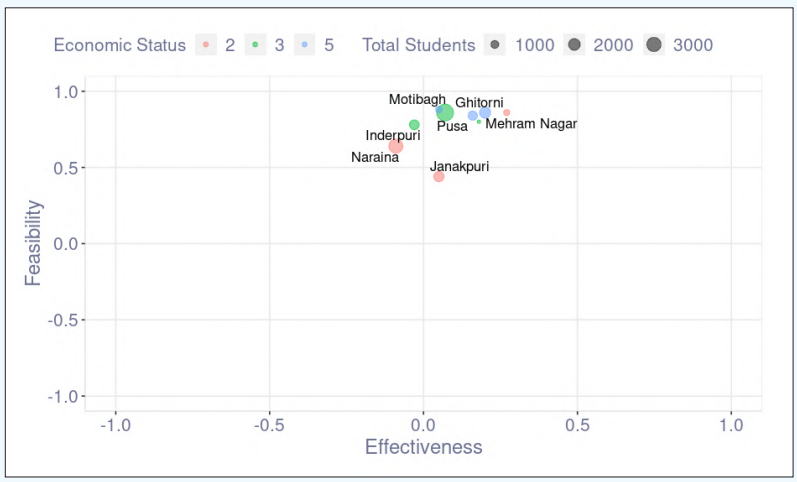


Graph 6. Graph representing the scalability of the five pilot approaches

Out of the three student approaches, **Musical Theatre scores highest on effectiveness,** followed by Art Exhibition and Musical Poetry. **In terms of feasibility, Art Exhibition scores highest,** followed by Musical Poetry and Musical Theatre.

Taking a closer look into the scalability of each of these approaches, certain trends are observed in

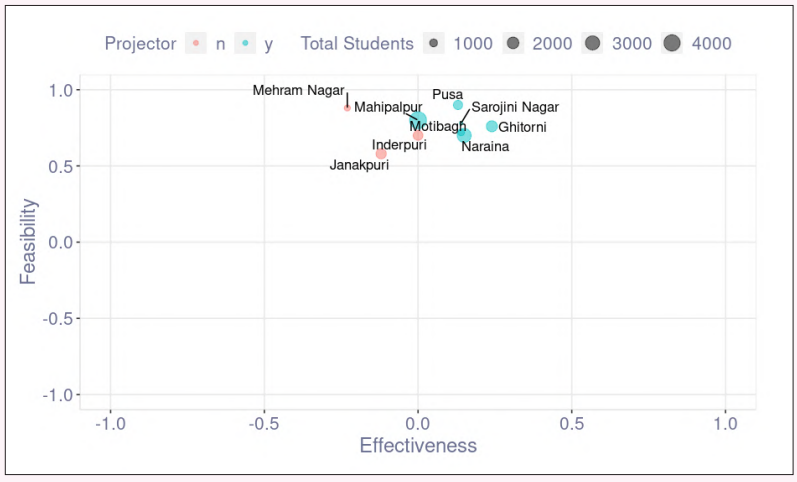
the school-wise implementation success of each of these approaches. For instance, for the art exhibition approach the effectiveness of the approach is contingent upon the specific context and measurement methodology employed. While the availability of art resources, computers, and other related factors did not exhibit a direct relationship with implementation success, it also indicated that **schools with smaller student-teacher ratios and fewer total students tended to perform better in this regard.** Additionally, the schools with **students from better socio-economic backgrounds** generally exhibited greater feasibility and effectiveness, albeit with some exceptions. This has been illustrated in Graph 7.



Graph 7. Graph representing the scalability of the art exhibition approach based on SES and the total number of students

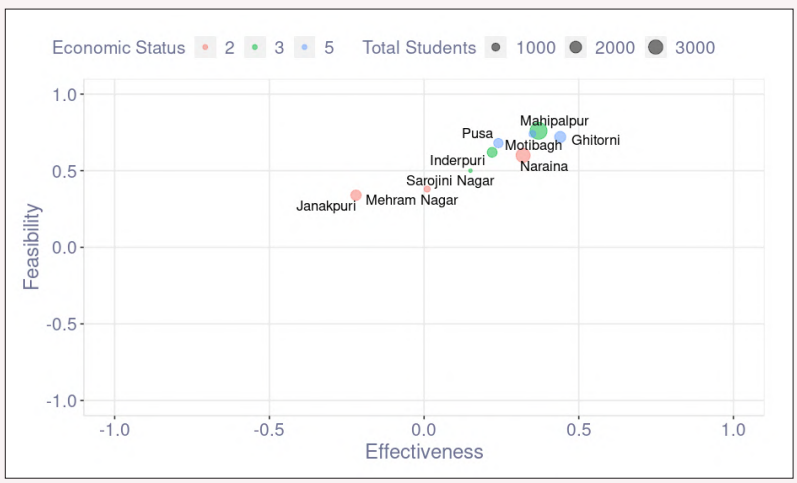
For **Musical Poetry,** the effectiveness scores are the least among the three student approaches. While the art exhibition approach was implemented over a period of 7 months, the Musical Poetry approach was **implemented for merely 3 months.** The implementation period of the approach is likely to impact the effectiveness scores. Further, it was noticed that the **objectives of the approach, i.e. to teach musical elements of rhythm, tone, tempo, and pitch through poetry did not align with the teachers' expectations from the approach.** Teachers reflected on how the approach was an effective way of memorising poems in language classes but failed to enhance comprehension, reading skills or writing skills. While this misalignment of expectations leads to lower effectiveness scores for this approach, it also points us towards the direction of creating an approach which integrates art education with academic learning.

Lastly, the school-wise implementation data suggests that certain schools have scored negatively on the effectiveness scores for this approach. These negative scores have an impact on the overall average score of the approach. While the student-teacher ratio, school size, and availability of computers and art resources did not exhibit a direct relationship with implementation success, **the availability of projectors in school has a direct relationship with implementation success, thereby yielding an impact on the effectiveness of scores.**



Graph 8. Graph representing the scalability of musical poetry approach based on the availability of projectors and the total number of students

For **Musical Theatre,** when we look at the total number of students in the school along with the socio-economic status of the area where the school is situated, it is observed that the schools with **larger strengths and better socio-economic conditions have performed better.** While the availability of resources and the frequency of teacher visits had less impact on the effectiveness of the Musical Theatre approach, student behaviour and motivation were found to be the driving force behind the positive change with respect to the feasibility indicators. Further, out of the three student approaches, the musical theatre approach is the only approach that was completely led by the teaching artist. Thus the inference that the **art expertise of the teaching artist reflects in the high effectiveness scores of this approach** could be made.



Graph 9. Graph representing scalability of musical theatre approach based on SES and the total number of students

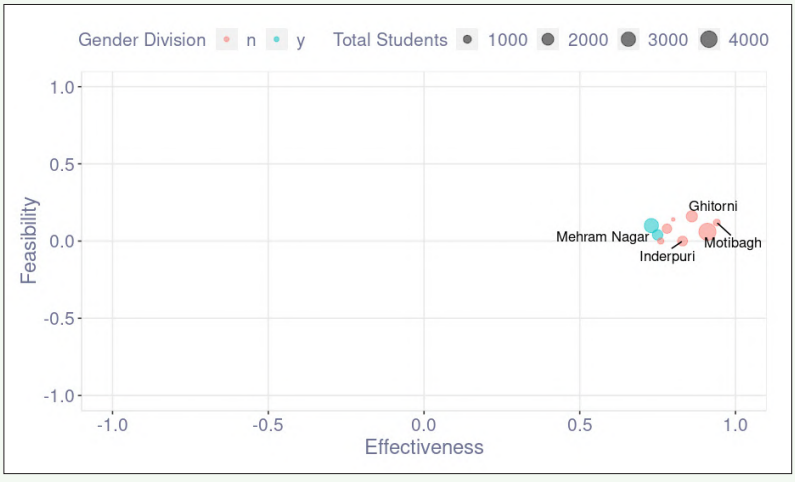
For the **teacher transformation approach,** it was observed that the feasibility of the approach was higher compared to the effectiveness of the approach. Further, a trend of higher feasibility scores was observed in schools with the presence of a special educator, and low feasibility scores were observed in schools which had a co-ed primary section.

Out of the nine schools, only one school scored negatively in the effectiveness of the teacher transformation approach. **A general lack of adequate art resources, projector and auditorium were also noted in this school.**

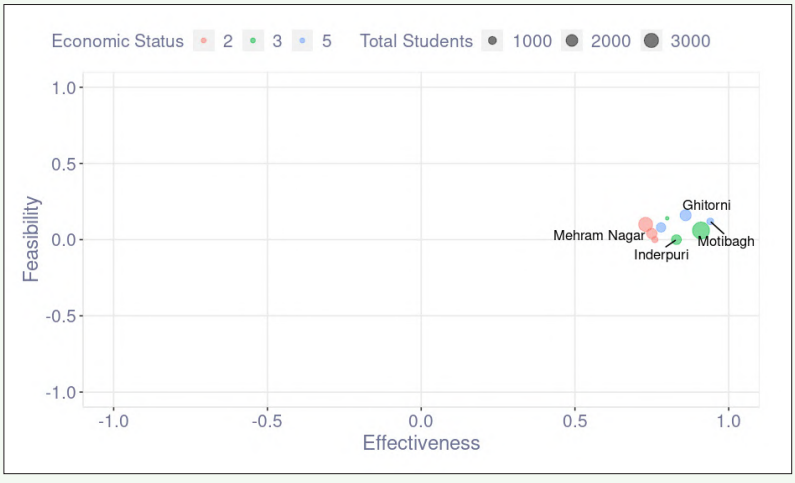
The **Artful School Transformation approach** was found to be the most scalable approach with the effectiveness being close to 1.0.

However, the feasibility of this approach was found to be a little above that 0.0. While the number of total students and teacher-student ratio did not have any impact on the effectiveness and scalability of the approach, it was observed that the **schools with no or less access to art resources, auditorium, projector and a computer showed lesser effectiveness in comparison to the other schools.**

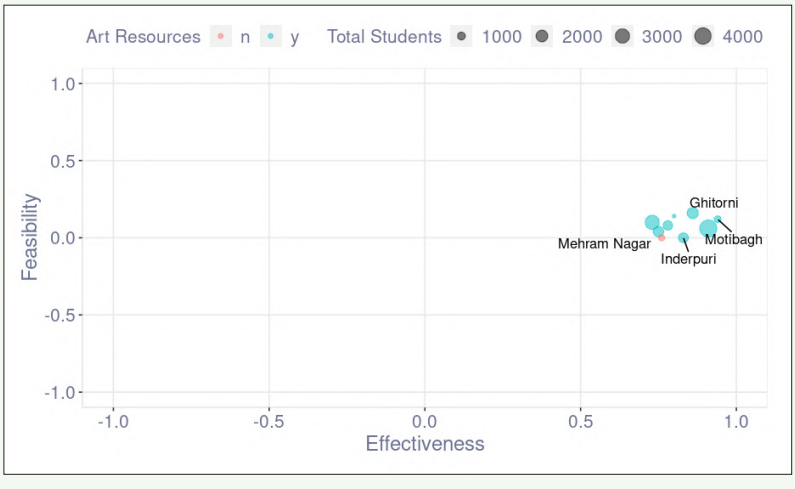
It was seen that **the approach worked better in schools with higher socio-economic status and with no gender division, i.e., in all-girls schools.**



Graph 10. Graph representing the scalability of artful school transformation approach based on total students and gender division in schools



Graph 11. Graph representing the scalability of artful school transformation approach based on total students and SES



Graph 12. Graph representing the scalability of artful school transformation approach based on total students and availability of art resources

Summary of findings

The Delhi Arts Curriculum is a landmark project for Delhi Government schools in introducing a **structured arts curriculum for all children, from the ages of 3 years to 13 years.** The pilot was implemented in 9 schools in Delhi. The findings from the pilot are summarised below:

- Overall, an increase has been observed in the art based competencies, art appreciation, and social emotional learning skills in the students from all the approaches.
- Out of the three student approaches, Musical Theatre scores highest on effectiveness, followed by Art Exhibition and Musical Poetry. In terms of feasibility, Art Exhibition scores highest, followed by Musical Poetry and Musical Theatre. This can be attributed to having a **dedicated Teaching Artist**/Art Educator who led the implementation of the student approaches.
- The schools situated in locations with **higher socio-economic status**, and with **greater access to resources** such as a projector, art materials, and an auditorium performed better in comparison to the other schools.
- **Opportunities for the students to showcase their talents and learnings,** e.g., art exhibitions and musical theatre performances, were appreciated by students and teachers. These also contributed greatly to the **social and emotional skills** of the students which were seen through an increase in confidence, interpersonal relationships, and reduced instances of bullying among the students.
- Art exhibition and musical theatre also worked in enhancing the art-based competencies and art appreciation in students as a result of the **interdisciplinary nature of such approaches,** with exposure to multiple art forms.
- While art exhibition works well in smaller classrooms with smaller student-to-teacher ratio, musical theatre can be facilitated in larger classrooms.
- Teachers have reported an increase in attendance, participation and confidence of their students after the introduction of the arts curriculum
- Some of the needs that were identified are as follows:
    a. A dedicated Art Educator to facilitate sessions
    b. A dedicated time and period for the sessions
    c. Arts integrated curriculum for mainstream subjects along with suitable training for the teachers
    d. Better student and teacher ratio in primary classes

Recommendations

Based on the needs identified and the findings of the pilot project, the following recommendations have been extended.

I. Introduction of structured arts curriculum through:

A. Art exhibition programme for primary grades (grade 1-5):

A modification of the art exhibition approach of the pilot has been recommended. This programme will involve exposing students to global and local practices in arts across five art forms- visual arts, music, dance, theatre and media arts. The objective of these sessions will be art exposure and developing art-based competencies.

Under ideal circumstances, it is recommended that an **art teacher** is recruited for primary grade to facilitate this programme. However, in case the former is not possible, this approach can be facilitated by primary teachers.Teachers will be given training for conducting these sessions under the teacher training sessions recommended for this approach.

Time allotted for this approach: Two 45-minute periods a week (DoE allotted art periods)

Rationale for recommendation:

The art exhibition approach has been found to be one of the most scalable approaches amongst the three student approaches. Therefore, a modification of this approach based on the feedback of teachers has been extended. Three challenges to implementation identified by teachers were, the lack of designated time for art sessions, the lack of expertise in art forms of primary teachers to conduct the sessions and the need for more training with respect to art education. It is attempted that the modified approach attempts to tackle these challenges.

It is proposed that the art exhibition sessions are conducted during the DoE allotted art periods, to counter the challenge of lack of time. The recruitment of an art teacher has been recommended to counter the challenge of the lack of expertise in art forms of primary teachers to conduct the sessions. This will also share responsibilities, as many teachers report feeling overburdened with multiple responsibilities. Lastly, intensive teacher training has been proposed for art facilitation.

B. An art-integrated language learning programme for primary grade students (Class 3-5)

A **teacher-led programme** that aims at art-integrated language learning for primary grade students. Students will learn poetry in their syllabus with the help of a musical track. Teachers will be encouraged to create a performance out of the poetry recitation, by inculcating dance steps in the performance. Apart from this, a resource bank of theatre and visual arts-based exercises for comprehension will be created, such that the teacher can choose from the bank as per class requirements for facilitation.

Audio-visual resources and teaching learning materials for the programme will be developed by NalandaWay Foundation

Teachers will be given training for conducting these sessions under the teacher training sessions recommended for this approach.

Time allotted for this approach: Language learning classes (Hindi and English periods)

Rationale for recommendation:

This recommendation has been extended based on data collected from the pilot and suggestions of primary teachers who expressed the need for a structured art integrated education programme. While the musical poetry approach of the pilot was received positively by students, the primary teachers expressed their concerns regarding the fact that it did not focus on language comprehension. It was also found that students were more inclined towards approaches that gave interdisciplinary art exposure. Given this feedback, a new approach which focuses on art-integrated language learning and comprehension has been proposed, which involves elements of music, dance, theatre and visual arts.

C. Musical theatre approach for middle school (Class 6-8)

A **teaching artist-led Musical theatre** approach for middle school students of grade 6-8.

The Musical Theatre production approach will be an immersive interdisciplinary art experience - exposing students to theatre, music, dance, visual arts and media arts produced and staged by students through training towards improving their art skills and social-emotional learning competencies.

Time allotted for this approach: one period (45 mins) per week

Rationale for recommendation:

Highest percentage of change in art based competencies, art appreciation skills and social-emotional skills has been noted for the musical theatre approach, amongst all the three student approaches. Given the success of this approach in pilot schools, it is recommended that this is taken forward for scale-up.

The findings suggest that the teaching artists play a crucial role in the success of the project, given their art expertise and facilitation skills. Thus the recruitment of a teaching artist for this approach is recommended.

II. Art education training programme

An art education training programme is recommended for human resource development requirements for curriculum facilitation. This training will focus on

- Importance of art education in child development
- Introduction to objectives of art integrated language learning programme and art education programme
- Understanding lesson plan structure, teaching and learning materials and other resources
- Facilitation skills for Social Emotional Learning
- Art based facilitation skills
- Art immersion sessions for students

Rationale for recommendation: This recommendation emerges from the need for more teacher training in art education expressed by the primary school teachers. Further teacher training will be a key element in scale-up given that the dissemination of curriculum content created is based on teachers. Given that engagement in arts plays an important role in enhancing art education skills, art appreciation skills and social-emotional learning facilitation skills amongst teachers, a separate component for that has been involved in the training structure.

III. Organising yearly art exhibition day

A yearly exhibition event organised by primary and middle school students and teachers to exhibit their learnings from art sessions throughout the year. It is proposed that the art exhibition event will have **art exhibits from all five art forms** learnt in the art education programme, performances of poetry learnt in language classes and a Musical Theatre performance.

Additionally, it is recommended that the exhibition has interactive art spaces like workshops, art activities and art engagement opportunities. Participation of all students is recommended, alongside extending invitations to parents of students performing for the event.

Rationale for recommendation:

This recommendation is based on the finding that performances of art skills learnt during the pilot was one of the highlights of the project, and was received positively by students, teachers and school authorities. The art exhibition events enhanced the creative confidence of students and provided an immersive art experience for all students, teachers and parents. The art exhibitions organised were a big contributing factor to the artful school transformation achieved.

IV. Ensure availability and accessibility of art resources, technological resources (computer, projector/KYAN, speakers) and adequate infrastructure in schools.

It is recommended that a separate art resource room in schools be made available, where art resources and technological resources (computer, projector/KYAN, speakers) are made accessible to all students (including primary grades).

In case it is not possible to allocate a separate art resource room, it is recommended that the resources mentioned above are made accessible for students.

Rationale for recommendation:

The findings of the pilot study suggest that the availability of art and technological resources are linked to the effectiveness of the art education approaches. Thus, the availability and accessibility to these resources become prerequisites for successful implementation.

Conclusion

The Delhi Arts Curriculum pilot project was designed and implemented in 9 DoE schools from July 2022- March 2023. The pilot consisted of five approaches to arts education:

a. **Art Exhibition**- Students aged 3 to 10 years engage in structured arts sessions of 5 art forms - visual arts, dance, music, theatre and media arts.

b. **Musical Poetry**- Students aged 8 to 10 learn musical renditions of the poems in their English and Hindi syllabus, towards improving their skills in music.

c. **Musical Theatre-** Students of Grade 8 engage in integrated art sessions, exploring stories that matter to them, produced and presented as a musical theatre production.

d. **Teacher Transformation-** This approach builds the creative confidence of primary school teachers and reduces their hesitation towards the arts.

e. **Artful School Transformation-** This approach transforms the school into a visibly vibrant and artful space

The findings of the pilot suggest that out of the three student approaches, Musical Theatre scores highest on effectiveness, followed by Art Exhibition and Musical Poetry. In terms of feasibility, Art Exhibition scores highest, followed by Musical Poetry and Musical Theatre.

Overall it is observed that students show great interest in arts, and show a marked improvement in arts-based competencies. Students engage in different techniques and styles of art forms and show greater creative confidence with respect to creating original artwork. Enhancements in social-emotional skills have also been noted among students. This translated to an increase in attendance, participation, pro-social behaviours, confidence, self-awareness, relationship skills, self-management, and decision-making skills.

With respect to teacher transformation, greater engagement with arts amongst teachers was noted alongside the development of a more nuanced understanding of the role of arts in child development. Positive change has been recorded for artful school transformation across all nine pilot schools. This is attributed to greater engagement in arts amongst students and teachers due to the implementation of the pilot. Based on the findings of the pilot, the following recommendations have been extended for scale up

- Ensure availability and accessibility of art resources, technological resources (computer, projector/KYAN, speakers) and adequate infrastructure in schools.
- Art exhibition programme for primary grades (Class 1-5)
- An art-integrated language learning programme for primary grade students (Class 3-5)
- Musical theatre approach for middle school (Class 6-8)
- Organising yearly art exhibition day
- Teacher training programme

The pilot of the Delhi Arts Curriculum has provided important insights and direction towards including arts in education. Delhi Government and NalandaWay Foundation will use these insights to create appropriate interventions so Arts Education can be scaled to every Delhi Government school. This report may serve as a guide for policy makers, academics, art educators and other stakeholders in the field of education to take arts education across contexts, at scale.

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Annexure

Annexure I: Objectives, activities, outputs and outcomes of pilot approaches

I. Art Exhibition / Carnival | Visual Arts, Dance, Music, Theatre, Media Arts

Description:

*An art carnival will exhibit the artwork of children aged **3 to 10 years**, created through art exposure/training towards improving their art skills and social emotional learning competencies. The final event, open to various stakeholders (parents, communities, and DoE officials) will house exhibits, performances and stalls for engaging with and learning art.*

Duration: 5 months

Objectives	Activities	Outputs	Outcome
1. To provide exposure to children in local and global art in visual art, music, dance, theatre and media art. 2. Improve children's art skills in the 5 art domains 3. Improve children's social emotional skills 4. Create opportunities for children to curate and exhibit art 5. Improve teacher's art facilitation skills and sensitive classroom engagement 6. Improve parental engagement and community buy-in 7. Enhance presence of art in the school and visibility of the school in the community, media and DoE	1. Teacher training 2. Facilitation of art sessions with children 3. Organising the exhibition/carnival	1. Art journal 2. Portfolios of art through process documentation 3. Art Exhibition / Carnival - Art exhibits, performances and stalls	**Children** Improved visual and performing art skills Improved age appropriate social emotional competencies Increased awareness of one's own skills Increased self initiative Ability to make creative decisions Increased creative confidence **Teachers** Improved art facilitation skills Increased sensitivity in classroom engagement Improved event management skills **Parents** Increased acceptance towards arts in the school curriculum **School** Enhanced art presence within the school Increased visibility of the school in the community, on social media and in the DoE

II. Musical Poetry | Music

Description:

*Music is taught through poetry in language classes for children aged **8 to 10**, towards improving their skills in music and learning of the language, culminating in a musical performance of one poem/song in the syllabus.*

Duration: 3 months

Objectives	Activities	Outputs	Outcome
1. To seamlessly integrate music into language learning 2. To provide exposure to children in music 3. Improve children's musical skills (vocals, rhythm, beat, lyrics, etc.) 4. Improve teacher's art integration skills and sensitive classroom engagement	1. Teacher training 2. Facilitating musical poetry sessions - 4 poems through music 3. Organising the music performance (choir)	1. Teacher training module a. Presentations b. Activity materials c. Assessment handouts 2. Teacher training kit: a. Guidebook b. Teacher's Manual 3. Music performance (class wise choir)	**Children** 1. Enhanced experiential understanding of musical elements (rhythm, beat) 2. Improved language learning 3. Improved memory and retention 4. Improved creative confidence **Teachers** 1. Improved art integration skills 2. Increased sensitivity in classroom engagement **School** 1. Enhanced art presence within the school 2. Increased visibility of the school in the community, on social media and in the DoE

III. Musical Theatre | Visual Arts, Dance, Music, Theatre, Media Arts

Description:

*A musical theatre production will be an immersive interdisciplinary art experience - produced and staged by children aged **11 to 13** through art exposure/training towards improving their art skills and social emotional learning competencies.*

Duration: 3 months

Objectives	Activities	Outputs	Outcomes
1. To provide an immersive interdisciplinary art experience to the learners 2. Improve children's art skills in visual art, music, dance, theatre and media art 3. Improve children's social emotional skills 4. Create opportunities for children to learn management skills and showcase their talents 5. Improve teacher's art facilitation skills and sensitive classroom engagement 6. Improve parental engagement and community buy-in 7. Enhance presence of art in the school and visibility of the school in the community, media and DoE	1. Teacher training 2. Facilitation of art sessions with children 3. Organising the event	1. Art journal 2. Portfolios of art through process documentation a. Portfolio template 3. Musical Theatre Production	**Children** 1. Improved visual and performing art skills 2. Improved age appropriate social emotional competencies a. Trust group members b. Improved relationship and communication skills c. Increased healthy risk taking d. Contributing to and integrating into the group e. Improved decision making f. Improved skills in planning, organising, and delegating smaller groups to put together the production g. Increased creative confidence **Teachers** 1. Improved art facilitation skills in an interdisciplinary setting 2. Increased sensitivity in classroom engagement 3. Improved event management skills **Parents** 1. Increased acceptance towards arts in the school curriculum **School** 1. High quality of an interdisciplinary art production 2. Increased visibility of school in the community, on social media and in DoE

IV. Teacher Transformation Program | Visual Arts, Dance, Music, Theatre, Media Arts

Description:

***Pre-primary, primary and middle school teachers** will directly experience the joy and value of artistic work through sustained, hands-on art making through immersive workshops and fortnightly art sessions.*

Duration: 6 months

Objectives	Activities	Outputs	Outcome
1. Create acceptance and reduce fear amongst teachers towards art in the school system 2. Create opportunities for teachers to directly engage in art 3. Build awareness of SEL 4. Improve art facilitation skills in visual and performing arts 5. Make classroom engagement more sensitive and inclusive 6. Enable teachers to support and feel supported in taking on arts initiatives	1. Teacher training on integrating art, SEL and inclusion into facilitation 2. Immersive hands-on art sessions for teachers 3. Interactive sessions	1. Art journal 2. Portfolio of art	1. Increased acceptance of and conviction for art in the school system 2. Increased awareness of the field of art and SEL 3. Enhanced ability to apply and integrate art and SEL into facilitation 4. Reduced fear of the arts 5. Creative confidence

V. Artful School Transformation | Visual Arts, Dance, Music, Theatre, Media Arts

Description:

Transforming the school into a visibly vibrant and artful space that enables creative explorations for children and teachers

Duration: 6 months

Objectives	Activities	Outputs	Outcome
1. Establish the school as a platform for creative explorations - within the school and beyond 2. Transform the school into a visibly artful space 3. Empower the children and teachers to create and exhibit art in the school space 4. Improve parental engagement and community buy-in 5. Increase visibility of the school in the community, media and DoE	1. Planning, visualising changes in the school space 2. Creation of artworks 3. Curation and presentation of artworks 4. Artist interactions	1. Art pieces (murals, installations, photo exhibitions, etc.) for the school space 2. Art performances (music, theatre, dance) in the school and outside 3. Portfolios of art through process documentation 4. Art newsletter 5. Social media posts of the art and activities	1. Enhanced art presence within the school 2. Increased art initiatives and participation of the school children 3. Increased ownership and accountability for art initiatives in the school amongst students and teachers 4. Increased social cohesion in the school 5. Increased visibility of the school in the community, on social media and in the DoE 6. Positive associations with coming to school

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