

## **CHAPTER 4: ANALYSIS OF THE SYLLABUS OF SEMESTER 1**

#### 4.1. INTRODUCTION

The syllabus for semester I contains 7 papers or courses or subject categories in total including two major disciplinary course papers (DC-I and DC-II) and one minor disciplinary course paper (DCM-I).

The disciplinary major subjects for B.Sc- B.Ed- ITEP semester I includes Physics/Chemistry/Mathematics/Botany/Zoology as optional each carrying hundred marks and four credits in total. The disciplinary minor subjects for the same syllabus includes the same subjects (Physics/Chemistry/Mathematics/Botany/Zoology) as optional and alternatives of hundred marks and 4 credits each.

The internal marks for each subject is fifteen, while theory or external marks is sixty. The remaining twenty-five marks is for their practical session. It is specially noted that the practical of subject mathematics is internal.

Sl. No.	Subject name	Paper code	Credits	Max. Marks	Internal Marks	Practical marks	Theory/External marks
1.	Mathematics Botany/ Physics/ Chemistry/ Zoology/	DC-I	3+1	100	15	25	60
		DC-II	3+1	100	15	25	60
2.	Physics/ Chemistry/ Mathematics Botany/Zoology	DCM-I	3+1	100	15	25	60
Total			12	300	45	75	180

**Table-1 CREDITS AND MARKS DISTRIBUTION OF MAJOR AND MINOR SUBJECTS OF SEMESTER I**

The modules of the subjects include their learning outcomes, five units of instructional content each, suggested readings and their practicum contents. There is evidently no trace of ancient Indian Knowledge in the major and minor disciplinary course papers. However, the Education part containing papers FE-I and AE-VACs I, II and III contain full-fledged traces of Indian Knowledge System with varying marking systems.

Sl.No.	Subject name	Paper code	Credits	Max. Marks	Internal marks	Theory/ External marks
1.	Evolution of Indian Education	FE-I	4	100	40	60
2.	Language-1	AE & VAC- I	4	100	40	60
3.	Art Education	AE & VAC-II	2	50	20	30
4.	Understanding India-I	AE & VAC-III	2	50	20	30
Total			12	300	120	180

**Table -2 CREDITS AND MARKS DISTRIBUTION OF FE-I AND AE-VAC-I, II AND III PAPERS OF SEMESTER**

## 4.2 FOUNDATION OF EDUCATION (F.E-I)- EVOLUTION OF INDIAN EDUCATION

The course paper is categorized into five modules or units that ensures to develop an understanding of evolution of Indian Education from pre-Vedic period to modern independent Indian Education System among the students.

The learning objectives that the course aims at achieving are:

- The ability of the students to discuss the genesis, evolution and vision of education in ancient India to the contemporary India.
- To enable the students to shape their perspectives as an effective pupil teacher.

The first unit of the paper is “Ancient Indian Education: Vedic period” which encompasses all the necessary aspects of the education system during the Vedic period such as *guru-shishya parampara*, critical understanding of aims, knowledge, origin and agencies of the Vedic education system. It also tresses upon teaching the students relevance of the Vedic educational practices to contemporary times.

The second unit emphasizes on teaching the students about the Buddhist and Jain education system, including their foundation & social development like economic activities, commerce, cultural and social practices. Having a knowledge about the ancient educational institutions, their educational practices and their relevance to contemporary times is also prescribed in the syllabus.

The third unit is all about making the students understand about the Islamic education system during the Mughal period.

The fourth unit emphasizes on teaching the students about the evolution of education system during the British period from 1813 to 1944 through various document analysis and their recommendation.

The fifth unit provides an overview of the Indian thinkers whose efforts in changing the education system in India during the pre-independence era is remarkable like Mahatma Gandhi, Sabitribai Phule, Dr. B. R. Ambedkar etc.

The last unit focuses on the education in India after independence throwing light upon various acts, commissions, policies and schemes.

The suggestive practicum is quite interesting one as it suggests various activities for enhancing students skills through

The suggestive mode of transaction includes infusing modern technologies like power point presentations and techniques like seminars, webinars, team teaching and group discussions to enhance the teaching methods.

The suggestive mode of assessment will be based on tests and assignments as per syllabus. It also gives suggestive readings of very well-known books, journals and papers to enhance students reading skills.

#### **4.3 AE & VAC-I: LANGUAGE-I (AS PER THE 8<sup>TH</sup> SCHEDULE OF THE CONSTITUTION OF INDIA)**

Language as the major means to all kinds of learning enables students to understand new concepts, ideas and communicate effectively. The NEP 2020 envisages on imparting language skills to lay thrust upon enhancing linguistic skills for the development of students' cognitive, psychomotor as well as affective domains. It is meant for the holistic personality development of the learners.

The course paper carries hundred marks with four credits in total and emphasizes on obtaining learning outcomes like:

- Developing the capacity of the learners to read, write, speak and listen effectively.
- Linking cognitive development of the learners to their linguistic skills.
- Building interpersonal relationship and social learning skills.
- Learning regional language (L1) and developing its connection to foreign language (L2).

(As per the syllabus)

Like FE-I, this course paper also consist of six units but with different instructional contents. It includes development of reading, writing, speaking and listening skills through:

- Reading comprehension
- Vocabulary development
- Writing for various purposes (essays, letters, and reports)
- Role Plays
- Activities to develop speech, discussion, story-telling, illustrations, debates, etc.
- Modelling good listening behaviours, etc.

Moreover, it also emphasizes on multilingualism, grammar, phonetics and their components.

The practicum aspect suggests learners to reflect upon their reading, preparing reports, and analysing videos for improving their pronunciations and communication skills.

The teachers are suggested to use interactive lectures, discussions, role-plays, projects, simulations, workshops, language awareness activities to develop critical thinking and problem solving abilities of the students.

The syllabus also prescribes different, well-suited reading materials as well as modes of assessments for assessing the students.

#### **4.4 AE & VAC II: ART EDUCATION (PERFORMING AND VISUAL) AND CREATIVE EXPRESSIONS; EXEMPLAR 1- PUPPETRY**

Engaging students with artwork make them develop their psychomotor skills. It is through various forms of art that students will express themselves and develop their cognitive, affective and psychomotor dimensions. Making art an important aspect of educational theory and practice, seems to be the main motto of this course paper. It aims to develop a habit of thinking independently creating and reflecting upon their own thinking using their 3Hs- Hand, head and heart in one space. Hands on training in performing arts is emphasized in the syllabus.

The objective of this paper is to let students up skill their abilities in teaching, learning, developing teaching-learning materials & contents of other subject areas where ever possible and articulate the importance of aesthetic sense among the students.

The syllabus has taken the example of puppetry to make the students as well as teachers understand about the course more appropriately. The students are supposed to create puppets and perform a short puppetry show. This is to be done in small groups.

Unlike the other two papers, this paper is divided into three instructional contents. The first unit emphasizes on the importance of aesthetics & art education through discussions about the basics ideas of arts, its value, uses and differences between popular art and high art. It also suggests to introduce Bharata's NAVARASA & RASA theory of arts to the students. The NAVARASA theory describe nine emotions that can be incorporated in performing arts. It can also be essential for enhancing emotional intelligence in students. The RASA theory describes the generation of feelings in audience through performing arts based on three basic BHAVAs of Vibhav, Anubhav and Sancharibhav, that creates an art that is full of RASA.

The second unit focuses upon designing puppets through development of students' imagination, visualisation and technical abilities. From designing finger puppets to designing paper puppets with newspapers, they will learn it all as per the syllabus.

The third unit describes how the students will perform the puppetry by creating short engaging stories. Initially from playing with their own puppets to playing in pairs to finally performing skits in small groups, they will have to discuss and do it all. It will help future teachers to incorporate these kind of activities into their teaching practices.

The teacher can also suggests books of performing arts or documents to the students. The pedagogy of this paper is based upon complete experiential learning and the mode of assessment is to be determined by the faculty members as per UGC norms.

#### **4.5. AE & VAC-III: UNDERSTANDING INDIA (INDIAN ETHOS AND KNOWLEDGE SYSTEM)**

The course paper provides an overview of India's ancient wealth of knowledge, traditions & heritages across key themes of economy, society, polity, law, environment, culture, ethics, science & technology and philosophy.

The first unit of syllabus is all about the historical evolution of india as an ancient civilization, as a seat of higher learning centre, as a society, an ancient culture, fine arts and performing arts.

The second unit is all about ancient Indian polity & economy. It includes kingship, Dharma & its sources, *Chanakya niti*, *Arthashastra*, Indian economy from the stone age to the *Guptas*, *Indo-Roman* contacts, etc.

The third unit is all about ancient Indian society, environment and health traditions. It includes society's perceptions of natural resources, sustainable architecture and urban planning that are solving today's environmental challenges (best practices from indigenous knowledge) and India's health traditions like *Ayurveda*, *Siddha*, *Ashtavaidya*, *Unani*, *Yoga Darshan*, *Atman*, Lessons from *Sushruta Samhita* and *Charaka Samhita* etc.

#### **4.6. ANALYSIS OF THE WHOLE 1<sup>st</sup> SEMESTER SYLLABUS FROM IKS PERSPECTIVE:**

“IKS is all about how indigenous knowledge differs fundamentally from western scientific paradigms by recognizing interdependence among the natural systems, making IKS particularly relevant to addressing ecological and sustainability challenges.”

**Agrawal (1995)**

The FE-I paper is completely in accordance with the above statement. It also follows the UGC general guidelines for mandatory credit system to the IKS and its application as well. It gives students an opportunity to learn and explore the evolution of Indian education through various activities and learning sources as well. The syllabus does not neglect the teaching aspects as per the UGC guidelines 2023(orientation of faculty on IKS) as it allows teachers to infuse various modern technology into the traditional teaching methods to enhance student learning and achievement through tests and assignments. It emphasizes on efforts that must be made to meet the learning outcomes as prescribed.

The constitutional provisions relating to the languages in the eighth schedule occur in the article-351 of the constitution which provides that

“it shall be the duty of the union to promote and spread of the Hindi language to develop it so that it may serve as a medium of expression for all the elements of the composite culture of India and to secure its enrichment by assimilating without interfering with its genius, the forms, style and expressions used in Hindustani and in other languages in India specified in the eighth schedule, and by drawing, wherever necessary or desirable for its vocabulary, primarily, on Sanskrit and secondarily on other languages.”

Presently, there are 22 languages in the eighth schedule of the constitution of India. To adhere to the above article, it is required for the education system to focus on the medium of instructions as well as teaching in various languages in the class room because India's classrooms are linguistically diverse in nature. Not only in the present day but also much before from during the ancient times language and communications skills has been mentioned in Buddhism in its eight fold path to cessation of suffering.

Hence the course paper AE & VAC-I-Language-I is also in alignment with all these aspects and also with the guidelines of UGC-2023 regarding IKS in higher education curriculum and the eighth schedule of the constitution. Suggestive reading materials like, ‘SAHI HINDI SUNDAR HINDI’, ‘HINDI BHASA SHIKSHAN’, etc. are also in alignment with the article-351. Moreover, the grammar and phonetics part could be linked to the Vedic grammar system in *Vyakarana (Vedangas)*. The speaking skills and communication aspects of the syllabus could also be linked to the Buddhist education system.

The range of performing arts is broad that encompasses various forms like music, dance, theatre, etc. It is not at all possible to teach all of these to the students within one semester. Hence, the course paper of ‘Art Education and Creative Expressions’ (AE & VAC-II), has only prescribed three basic units taking the exemplar of puppetry. But, if not all, there are some traces of Indian traditional arts system in it.

*Bharata muni's* NAVARASA and RASA theory which is dated to second century BC (200 BCE) has been mentioned in the paper for the students to learn and apply in their teaching

strategies because, after all, teaching is also an art. The NAVARASA Theory describes nine emotions that can be incorporated in performing arts. They are as follows:

<b>9 RASAS (EMOTIONS)</b>	<b>MEANING</b>
<i>Shringara</i>	Beauty
<i>Hasya</i>	Laughter
<i>Karuna</i>	Sorrow
<i>Raudra</i>	Anger
<i>Veera</i>	Heroism
<i>Bhayanaka</i>	Fearful
<i>Bibhatsa</i>	Disgust
<i>Adbutha</i>	Wonder
<i>Shanta</i>	Peace

**Table 3- Nine rasas in the NAVARASA Theory**

The RASA theory tells about the evoking of feelings in the audience through performing arts and it is based upon three basic bhavas of *Vibhav*, *Anubhav*, and *Sancharibhav* that creates an art full of rasa or emotions.

These aspects of the course paper are in alignment with the NCF 2023, NEP 2020, and UGC guidelines on IKS under holistic learning, creative thinking, critical thinking, collaborative learning, art education, performance based assessment and holistic assessment.

“Through Indian Knowledge System, we are looking back only to create the future.”(**Prof. Gautam R. Desiraju- Bharat 2.0**).

ITEP aims at catering to the needs of 21<sup>st</sup> century by inculcating basic skills in the students through IKS. IKS comprises of eternal Indian Knowledge and its rich heritage. It comprises of *Jnan*, *Vigyan*, and *Jeevan Darshan* that have evolved out of observations, experiences, experimentations and rigorous analysis. Whether it comes to India’s historical evolution, polity, economy, environment and health, we always get the best practices from the indigenous knowledge, community led efforts, etc. We are at an Indian educational Revolution today. Hence, the prescribed course for Understanding India (Indian Ethos and Knowledge System)- AE & VAC III- is in accordance with model curricula of courses set by the UGC for incorporating IKS in the higher education curricula and also with the aims of NCF 2023.