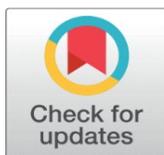


NURTURING CREATIVITY IN NON-ART-SPECIALISED PROSPECTIVE TEACHERS: A CASE STUDY

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ABSTRACT

Theoretically, art has been given a place in the school curriculum, but it is considered a fringe subject. This was also observed in prospective teachers with specialisations other than art, and likewise, they were reluctant to draw or paint. There is a need to understand the underlying issues and fill the gaps. This will help in prospective teachers' personality development. In addition, they will help promote art in their schools, which they will join after finishing teacher training, which can pave the way for art-integrated teaching envisioned in National Education Policy 2020. This study aims to examine prospective teachers' understanding of art and attitudes towards art as a subject, as well as the experiences that shaped them. It also attempts to organise an art workshop to see if it can help bridge the gap in the prospective teachers' understanding of art. For the study, 300 prospective teachers with specialisations other than art were taken as participants. Questionnaire was followed by a painting activity. Qualitative analysis highlighted the issues and gaps. It reflected participants' misconceptions of art, fears, and disinterest in art, as well as a discouraging school and home environment. It also reflected the issues in the teaching and learning process: a lack of trained art teachers and art being in the curriculum just in theory. The analysis was followed by organising the art workshop, focusing on bridging the gaps. Participants created artwork, and its qualitative analysis expressed values, showed growth in their understanding of art, and reflected participants' joy in its creation, aligning with art education's aim as mentioned in the National Curriculum Framework for School Education 2023.

It is concluded that there are issues and challenges, and art workshops can bridge the gap in prospective teachers' understanding of art. Consequently, art is essential to "teacher education" and can facilitate art-integrated learning, as outlined in the NCFSE 2023.

Keywords: Issues and Challenges, Humanistic Education, Joy, Prospective Teachers' Art Misconceptions

1. INTRODUCTION

Art plays an important role in life. The objectives of art and education converge and aid in the achievement of higher life goals. Art humanises education Ikeda (2012). The purpose of art activities goes far beyond the beautification and decoration. In ancient Indian texts, it has been mentioned that the joy experienced in the process of creation can be equated to finding oneself in the world of bliss. God's other name in the Hindu religion is *Sat-chit-ānanda*, which means he is "truth," "awakened consciousness," and "blissful". The process of creation gives an opportunity to the artist to unite with the object of creation and forget the self, the "I". One is able to look beyond the self, the selfish interests, and the ego and truly

manifest the originality within, without any inhibitions, going beyond the mundane conventions in pursuit of truth. The process culminates in experiencing the three characteristics of Brahman; that is, the artist expresses truth, experiences a higher state of life and the world of bliss. The artist in this text goes through the aesthetic experience when he breaks through the barrier of the lesser self to unite with the object of contemplation. He is in a higher state of consciousness and is temporarily detached from the world around him [Vatsyayan & Baumer \(1988\)](#). The purpose of art can be said to extend far beyond life's purely utilitarian goals. To the contrary, the goal is to savour the divine. In other words, the purpose of art in ancient India was not for practical purposes but as a means of leading a fulfilling life. [Ray \(1984\)](#) cites R. Gnoli Abhinavagupta's view in Sanskrit text as *sauidha*, *sabrahmacrin*, and *sahodara*, which translates as aesthetic experience is comparable to the experience of the Absolute or Brahman. Ray further states according to ancient Indian perspective art is for emotional growth. It is an end in itself because it helps in realising one's inner potential, character building, honing and purifying one's senses, experiencing impersonal delight, and detachment from the lesser self. It should not be perceived as a source limited to achieving the "aesthetic" or the 'functional ends," but should be taken as the 'means' leading to "higher goals of life". Art education uniquely bridges the gap between 'training of intellect' and 'training of feelings'. In ancient India, art was considered to be more important than knowledge [Mago \(2000\)](#). [Karkou et al. \(2022\)](#) conducted a systematic review highlighting the positive impact of visual arts on social and emotional well-being. They found that visual arts interventions can improve quality of life for Alzheimer's patients ([Savazzi et al.](#)) and enhance socio-emotional abilities in various populations ([Kastner et al.](#); [Drake](#)). They emphasised that integrating the arts into schools, workplaces, and communities can lead to emotional, cognitive, and economic benefits, suggesting the importance of investing in creative initiatives for overall well-being.

The significance of art has also been recognised in National Education Policy (NEP) 2020 and therefore it includes arts education in the main curriculum at all stages [Ministry of Human Resource and Development, Government of India \(2020\)](#). In accordance with the NEP's 2020 vision, the National Curriculum Framework for School Education [National Council of Educational Research and Training. \(2023\)](#) recognises the role of art in aesthetic, intellectual, physical, emotional, and mental development, leading to holistic development. In addition, involvement with art also builds the capacity to be creative across subjects. It emphasises hands-on learning experiences through art activities, which help the learners explore their artistic potential and develop their unique styles, manifesting their thoughts and emotions. Furthermore, it also emphasises teaching concepts and skills from different disciplines by using the arts as a pedagogic tool. [Sharma & Surbhi \(2021\)](#), in their study, conclude that the arts help students learn a lot of different topics by giving them context and meaning and also add inclusivity in the classroom. Furthermore, students can relate, understand, and remember information better if they explore ideas and concepts in creative ways.

As discussed, the NEP (2020) envisions that every teacher, irrespective of their subject specialisation, be able to teach the subject through art [Ministry of Human Resource and Development, Government of India \(2020\)](#). This is possible only when they possess a strong sense of confidence in using art as a means of teaching. At the pre-service level of teacher training, it is crucial for prospective teachers to have a liking for art and creativity, which would further lead to a strong desire and ease in using art as a pedagogic tool. Currently, however, they lack confidence and feel fearful about it. The perception of art by schools and society plays a significant role

in shaping this situation. Art is seen as a "less significant subject," though theoretically it has been emphasised as having a place in the school curriculum by numerous commissions and committees since independence. This was likewise observed in the prospective teachers (who specialised in areas other than art), who were also hesitant to draw or paint and also considered art a not-so-important subject when they joined the teacher training course. To meet the present need for education and to establish the foundation for art-integrated education as outlined in NEP 2020, it is essential to comprehend the reasoning for prospective teachers' negative views on art, the underlying issues, and fill the gaps. It is critical for every prospective teacher (regardless of field of specialisation) to have the correct perspective on art and its significance in life and education before entering a school as a qualified teacher. This would help prospective teachers' personality development and further enable schools to hire teachers who positively influence the "art attitudes" of children and contribute to the attainment of educational goals as envisioned in NEP 2020. Therefore, this paper aims to analyse prospective teachers' understanding of art and attitudes towards art as a subject, as well as the experiences that shaped them. Additionally, it attempts to organise an art workshop to give hands-on learning experience to see if it can help bridge the gap in the prospective teachers' understanding of art' and enable them to express imaginatively, creatively, fearlessly, and savour the peace and joy during the process of creation, in line with the aims of art education stated in NCFSE 2023 [National Council of Educational Research and Training. \(2023\)](#) .

Society as a whole, including instructors, families, and school authorities, plays a significant role in shaping one's attitudes or perspectives towards art [Wickiser \(1957\)](#). Therefore, it was felt important to examine the school and the home environment which shaped the art attitudes of the prospective teachers.

2. OBJECTIVES

The present study has been undertaken with the objectives:

- To analyse the prospective teachers' "understanding of art" and "attitude or perception about art as a subject."
- To analyse the prospective teachers' experiences of art as a subject in the school in which they studied, as well as their parents', teachers', and school authorities' attitudes towards art as a subject, which shaped their understanding of art.
- To bridge the gap in the participants' understanding of art through the workshop.

3. DELIMITATIONS

The study is delimited to the drawing and painting area of visual art.

4. METHOD

This qualitative study involved 300 prospective teachers as participants from the department of education. These prospective teachers were from three consecutive batches and had graduate or post graduate degrees in fields other than art. The method followed for all three batches was the same. Each batch had 100 participants per year. These 100 participants each year were divided into two groups of 50 each. The study had sessions which continued for a duration of six

weeks each year. Every session involved two consecutive hours per week for each group.

The study was conducted in two phases: Phase I and II. Phase I had two sessions, while Phase II included four sessions. During Phase I, participants were asked to complete questionnaires and create a drawing or painting. Both the questionnaire responses and artworks were analysed qualitatively. In Phase II, a workshop was designed for these participants using the analysis of Phase I (questionnaire responses and artworks). The goal was to enhance participants' understanding of art and foster creativity. Once participants were introduced to art concepts through discussions and slide shows during two sessions of the workshop, they were given the opportunity to paint again. Following this, participants were asked to reflect on their experience at the workshop and write about it. Two sessions were allocated for painting and writing about the experience of attending the workshop.

It was observed that the participants felt hesitant and fearful to create. In order to address the participants' fear and lack of confidence in painting, anonymity was maintained throughout both phases of the study. Participants were asked not to mention their names on any of their submissions (related to responses to the questionnaire or the artworks in phase I and II and the experience of the workshop) to alleviate any fear of judgement or performance anxiety among the participants to foster uninhibited expression creating a space free from judgement. The participants' artworks were collected anonymously during phase I and II (art workshop) and the photographs were taken with the consent of the participants for documentation purposes. The intention behind photographing the paintings was to document the data for analysis and inclusion in this research. The participants' artworks and their experiences of attending the art workshop were analysed qualitatively. This was followed by drawing a conclusion.

Questionnaire Description

1) Questionnaire given in Phase I

- ***In the first session of Phase I***- Participants were asked to respond to the following questions regarding various aspects of their art education experience:

Q1) What kind of school did you go to? Was it a private, government, or any other type of institution?

Q2) What was the location of the school? Was it in a village or a city?

Q3) What was the educational level of the art class attended prior to enrolling in the B.Ed. programme?

Q4) Write about the teaching and learning of art as a subject in the school in which you studied.

Q5) Were you taught by a trained art teacher or any other subject teacher?

Q6) Write about the attitude or perception of your parents and school authorities about art as a subject.

Q7) Write about your perceptions about "art as a subject".

- ***In the second session of phase I*** - Participants were asked to:

Q1) Draw or paint on any theme and in any medium of your choice.

2) Questionnaire given in Phase II

Q1) Draw or paint on any theme and in any medium of your choice. (this question was given again in Phase II).

Q2) Write about your experience during the workshop, especially in the process of painting.

5. DATA COLLECTION, ANALYSIS AND DISCUSSIONS

Phase I - Participants were asked to respond the questionnaire and draw or paint on the theme and medium of their own choice. Then, their answers and the drawings and paintings were analysed. The purpose of the questionnaire was to learn about their prior experiences with and perceptions of "art as a subject" before attending the workshop (in phase II). They were required to provide information about the school where they studied (whether private or public); the class in which "art as a subject" was offered and the class level at which they studied; whether or not the subject was taught by a trained art teacher; and, most importantly, the approach of the school authorities and parents regarding this subject.

Analysis of the participants' responses to the questionnaire and drawings in Phase I - The responses to the questionnaire were collected. The qualitative analysis of the participants' responses can be divided into the following categories:

- 1) *Level of art class (primary, middle, and so on) attended before joining the B.Ed. programme.*
- 2) *Teaching and learning of art as a subject in the school.*
- 3) *Attitude or perception of parents and school authorities about art as a subject.*
- 4) *Participants' perceptions about "art as a subject".*

1) *Level of art class (primary, middle, and so on) attended before joining the B.Ed. programme* - The responses reflected the level at which art classes were attended by the participants before joining the B.Ed. course or the level at which art as a subject was offered in the school. It was found that there were some participants who never got the opportunity to attend any art classes. Most of them attended till the primary level, but the number thinned down on approaching the middle and secondary levels. Very few attended until senior secondary and none at the graduation level. All the participants attended the art class till the level it was offered in the school. Prasad (1998), citing Gandhi and Tagore, argues that education is comprehensive if it nourishes the mind and body in an integrated manner and is founded on meaningful work and creativity.

It was found that all of the participants who had never had "art as a school subject" came from government schools in rural areas that are hard to reach. Many schools didn't possess the resources necessary, including the staff and, of course, the arts teachers. Bahramian (2019), citing Zarei (2001) writes that the lack of art teachers is one of the most significant problems in art education.

2) *Teaching and learning of art as a subject in the school* - It was also found that in some schools where art was offered as a subject, the approach was far from satisfactory. Students were required to copy, and "good art" was considered to be synonymous with the ability to replicate the visual from the board or any other source. In some schools, "art as a subject" was offered in a notional sense. One of the participants writes: "Copying

drawings from the blackboard used to be a regular feature in our art class. The teachers would give us points based on how well we could copy the picture from the book or the blackboard. I don't seem to remember us being asked to draw from our imagination. All we did was according to the teacher's instructions." It can be observed that there was no room for individual expression, and instead, the emphasis was placed on the skill of copying. Instead, the teacher must understand the function of art education and how imitation hinders creativity [Keiler \(1961\)](#). Some of the participants also shared that no classes were held throughout the session, yet, by the end of it, art exams were conducted. It was found that exams had no meaning. It was observed that only a few schools had trained art teachers. [Lowenfeld \(1952\)](#) stressed that the school should have an art teacher who is able to identify with the students and choose the appropriate method of teaching and motivating them so that the students can express themselves and identify with their creation.

Some of the participants belonged to government schools in remote villages where there was no art teacher. Due to the backwardness of the villages and the participants being first-generation learners, they lacked support and motivation from their families. In fact, they had no clue whatsoever about the art classes or the basic art materials required in the classes. [Francesco \(1958\)](#) emphasises that it's important that the method uses different ways to motivate and inspire learners, as well as different materials and experiences, to bring out their creativity in their work.

- 3) Attitude or perception of parents and school authorities about art as a subject** - The perception of school authorities and parents about the subject was found to be very casual and, to some extent, negative. They considered it to be a waste of resources as it did not add up to their cumulative percentage of the result and, above all, it had no career prospects. There was no motivation for students, and on the contrary, they were constantly discouraged. This is evident in the extracts from participants' answers: "Both the teachers and the parents stressed the significance of acquiring educations in fields other than art, because art activities will not aid in the development of a career. My parents told me to stop painting because I was wasting their money and time." The other subject writes, "In our school, our art classes were taken by other subject teachers, such as maths and science teachers, to finish the courses, and we were asked not to waste time in futile activities like art." It has been observed that in society as a whole, as well as in schools and homes, school subjects are perceived in a hierarchy, with art at the bottom. The unique contributions of art to life and education are not perceived and so remain neglected. [Ziegfeld \(1965\)](#) writes: Science and technology have many obvious benefits but have also harmed other ideals. Science is reasonable and utilitarian. These principles have been supported by ignoring the sensory and subjective. Science's foundations are crucial, but obsessing on them causes cultural imbalance. Further on the same thread, [Bahramian \(2019\)](#) emphasises that art requires focus and attention. Capitalism rejects art because it doesn't teach literacy or subtraction. Arts-deprived children miss a terrific way to understand themselves and the world. Art education is important because it reveals our inner beauty and fosters originality, creativity, morality, emotional growth, skill development, order, and accuracy.

4) Participants' perceptions or attitudes about "art as a subject" - On analysing the students' perceptions about 'art as a subject', it was found that the majority had very negative opinions about it. They were also found to be fearful and unenthusiastic about the subject and carried the same views and understanding as their parents and school authorities. They perceived it as a "fringe" subject, which would be of no use in the future. Some of the excerpts from their responses are: "I've never drawn before, and I don't think I'm creative." The other writes: "Creative people aren't good at school." An 'art activity' is something to do in your free time. It is (art subject) in the school curriculum so that students can unwind. "I can draw, but I am afraid to add colour because I think it would ruin my work." "Art is an extra-curricular activity." "Because I am unable to copy, I believe I am not even close to being creative."

It is observed that the perception of students reflects the impact of parents' and school authorities' attitudes and perceptions. The participants were found to be fearful of art activities since they had no training. There is a misconception that art activities do not involve intelligence or are devoid of much mental engagement. [Sahasrabudhe \(2006\)](#) contends that art involves intellect. Symbolic representation requires brain-based thinking. Thinking is internal. Sometimes it organises concepts, phrases, colours, lines, and worldviews that only exist in the brain. Art education enhances intellect.

On the basis of the participants' responses about their perception of 'art as a subject', it can be concluded that most of the participants had no prior experience with art classes because 'art as a subject' was not offered in their respective schools, especially in the rural areas. In the cases where art happened to be part of their curriculum, most of the participants had no memorable experience. In another instance, where the schools had enlisted art in their school syllabi and had trained art teachers for the very same, yet the subject was treated as insignificant as it had no role to play in the building of one's career, the students were bereft of any sort of encouragement from the family front to pursue art activities as they considered them to be worthless.

It was also observed that the true purpose of art had been lost in the majority of the schools where art classes were held. There was a misconception about what art education was all about. It was found that these students had the least inclination towards 'art as a subject'. They were skeptical about whether it had any added value to their lives in the future and even doubted the intellectual potential of the people who were drawn towards it. Furthermore, it was found that these students were apprehensive about participating in art activities, as evidenced by their drawings in Set-I ([Figure 1](#), [Figure 2](#), and [Figure 3](#)).

SET-I

Figure 1



Figure 1

Figure 2**Figure 2****Figure 3****Figure 3**

When examined in greater detail, it is clear that the drawings are extremely repetitive and have monotonous and conventional forms that reflect a lack of confidence in their creativity [Lowenfeld \(1952\)](#). They are devoid of "originality of thought" and "subjective experience," resulting in a dull and dreary experience. It also reflects the participants' apprehension and lack of confidence in their ability to use colour. They were afraid of colouring and making mistakes while painting. It is the fear of making mistakes that hinders creativity [Bohm \(1998\)](#). The drawings also highlight the fact that they did not receive adequate "art training" at their respective school levels.

Based on the analysis of the drawings and the responses to the questionnaire in phase I, the conclusion can be drawn that most of the students had either a very bad experience in art education or no experience with "art as a subject". In school and at home, the atmosphere discouraged them from participating in art activities because they believed it was a waste of resources (time, money, and effort). In addition, art was regarded as a "worthless" subject when compared to the other subjects because it had no future prospects, according to the participants. Because of this, the participants developed preconceived notions and negative perceptions of the arts. [Bahramian \(2019\)](#) stressed that the lack of sympathy or indifference of parents and instructors towards young learners' mental images that they draw leads to adverse reactions, but the correct guidance of school teachers can lead them to become eternal images. He adds that, however, teachers, headmasters, and students don't prioritise art education.

Phase II - Analysis of the data collected in Phase I was followed by the art workshop (in phase II). This workshop was designed to focus on the real objective of art aligned with the goals of art education outlined in NCFSE 2023. Its aim was to develop an understanding of art, inspire and motivate participants to create works of art with originality and savor the taste of blissful state during the process of creation. They were also required to write about their experience of participating in the workshop, followed by a qualitative analysis of the participants' drawings and their experiences. Through discussions and slide shows in the workshop, the students were encouraged to paint fearlessly and with freedom. They were free to use any medium and theme/subject of their choice. [Figure 4](#), [Figure 5](#), and [Figure 6](#) under Set-II are some of the paintings made in the art workshop.

SET-II

Figure 4

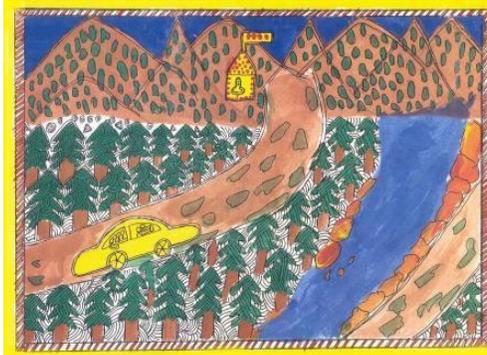


Figure 4

Figure 5



Figure 5

Figure 6



Figure 6

Analysis of participants' artwork and experiences of the art workshop in phase-II. The works done in the workshop, such as [Figure 4](#), [Figure 5](#), and [Figure 6](#), reflect the subjective experiences of the participants. The participants shared their ideas behind their artwork. One of the participants stated that I have shown (in [Figure 4](#)) a memorable experience of a journey to the temple with my family. The other painting ([Figure 5](#)) expressed the dilemma of the subject choosing the village or the urban side. [Figure 6](#) expresses the participants' fantasy of driving a cycle joyfully in the clouds.

These artworks also reflect their fearless spirit to break through the conventional, repetitive, monotonous forms such as huts with chimneys, flags, four-five petaled flowers, and so on. They reflect a fearless application of colour. The paintings were the outcome of the participants' communion with themselves. The creations emerge out of the delving within and reflect participants' identification with it. Identification with experience is significant as it is the source of creativity [Lowenfeld \(1952\)](#). It is observed that the students were able to use space in a much more organised way in Set-II in comparison to the creations discussed in Set-I.

These students were also asked to write about their experiences during the workshop, especially in the process of painting. Examining the participants' artwork in the form of paintings and the above excerpts from the feedback as to how they felt during the process of creation and the overall experience of the workshop, it was observed that they had never attended this kind of workshop before, found it to be unique in its nature, and got the opportunity to reflect on themselves. A few of the excerpts expressing this are: "Taking the time to reflect allowed me to discover what it was that I truly craved in my life. There was calmness within. It was a chance to identify with oneself, thereby discovering my desire, which was earlier dormant. I got an insight through the experience of painting in the workshop, that inner yearnings can be fulfilled through painting, and that too, with joy and without any boundations." The other excerpt from the participant's response is: "I felt wonderful, painting alongside my peers. Painting my dreams on paper was an exhilarating and fulfilling experience." Art activities help in developing self realisation and help in living life fully with mental, physical, and spiritual growth [Wickiser \(1957\)](#). The participants stated that they felt a sense of fearlessness, inner freedom, and joy. They felt motivated and created confidently. It is reflected in the excerpts from the participants' responses: "I was transported into another world, which helped me discover myself, and the outcome was the fearless strokes and colours on the paper. It was a great experience, and I am happy that I attended this workshop." The other participant writes: "In the past, I was never interested in art, but for this workshop, I challenged myself to attend. I came half heartedly and had a feeling within that I might end up wasting my time. But after attending, I realised that I would have missed a wonderful, fulfilling opportunity. The environment in the workshop was mesmerising. It lifted my spirits and motivated me to paint naturally."

It is analysed that, upon completion of their task, they felt satisfied and fulfilled. The participants felt the manifestation of self-discovery and the realisation of their inner potential. Additionally, they felt the surroundings were motivating and inspiring, which triggered their creative thinking, as reflected in excerpts: "The workshop was a unique experience. I used to feel that art was something that was not for me. This experience of the workshop made me realise that all around me I am surrounded by art, and I unknowingly have always appreciated it and it is within me. I am now happy to recognise myself as an art appreciator and feel that there is

a creative strand in me. I actually felt serenity while painting." The other subject, expressing joy through painting and realising the significance of art in life, writes: "During the creation of artwork, I was in a different world altogether, totally immersed in the painting and no thoughts related to any other thing came to my mind. For the very first time, I had this kind of experience, and it made me appreciate art in life." Art activities provide satisfaction and joy, which is the major aim of education, and therefore art should be recognised as the basis of education [Prasad \(1998\)](#). NCFSE 2023 emphasises that art plays a significant role in emotional/mental development which includes concentration, peace, will power, courage, handling negative emotions, virtues, the ability to attach and detach from things like work, people, and situations, happiness, and cultural understanding [National Council of Educational Research and Training. \(2023\)](#).

The various emotions, sentiments, or experiences were well reflected in their paintings as well. Inspired by the discussions in the workshop on art appreciation, it was observed that the students' paintings had reflected the uniqueness in their individual observation, visualisation, and imagination; symbolic association with their immediate environment; and above all, the realisation of self. The Indian perspective on art also emphasises that the main goal of art is to develop a taste for and experience the ultimate value, not just achieve its purely practical goals [Chandrasekharan \(1983\)](#). The value of the arts was found in ancient India in the experience of bliss. [Behl \(2005\)](#) says that in ancient India the purpose of art was to give a glorious moment of uninterrupted oneness with the "Spirit within us," and the feeling of beauty in art was thought to be the same as the joy of salvation itself. It is possible to say that art education has benefited the participants in developing ideas, feelings, and imagination and conveying them in their unique way, as well as in appreciating them.

Participants' responses also reflect that they felt a difference in their arts' perception after going through the workshop. Here are a few of the excerpts: "Prior to participating in this workshop, I was under the notion that an artist is someone who has limited intellectual capacity, i.e., has never been good in academics. But now, after attending art workshops, I have experienced firsthand that my perception was totally baseless and absurd. I now really understand that these creative people have a uniqueness in their endeavors; they are able to produce things with originality and venture into areas where normally people would not." The other excerpt from the responses stated: "After attending the workshop, I have come to understand that art, for me, is not an extra-curricular activity but an integral part of education. In our school, we were punished for doing artwork as it was considered a wastage of sheets and, of course, time. In fact, teachers believed that drawing science diagrams was synonymous with artwork."

From the above excerpts, it can be said that participating in the workshop helped the participants realise the misconceptions they had about the concept of art and its real purpose.

6. CONCLUSION

It can be concluded that prospective teachers had misconceptions and apprehensions regarding art activities. The reasons were found in their school and home environment. The experiences of prospective teachers of 'art as a subject' in their respective schools were negative. The art subject was either not offered in the schools or, if included in syllabi, the pedagogical processes used to teach art were compromised. It was also found that art subject was taught by untrained teachers. The method of teaching was to copy pictures from the board and other places to

make the display boards look better and impress the inspectors. This narrows the scope of art, which results in a deviation from the true purpose of art education. Consequently, the originality of the subjective experience is nowhere to be seen, leaving the work bereft of any creativity. There is no motivation for honest expression, and pushing the students to "copy" hinders the latter's personality development and growth. All this culminates in the student being a docile follower and not a daring innovator. The opportunity to experience the hidden peace and joy in the process of creation is sacrificed in the pursuit of satisfying the adult expectation of conventional beauty. Lack of trained art teachers and resource material is also observed further the attitude of students, teachers, family members and school authorities is casual. In most schools, students only did art when it was time to decorate for the inspection committee. This is consistent with the observation expressed in the National Curriculum Framework 2005 [National Council of Educational Research and Training. \(2006\)](#). Issues and challenges are observed in art education. Art education can play a significant role, but it is found to hold a place in the school curriculum theoretically and not in its real sense. It is also found that the art workshop (aiming at its real objective) can play an important role in bridging the gaps in the understanding of art. It can help awakening prospective teachers to the importance of art in life, giving them the courage to create, and allowing them to experience peace and joy through art activities thus humanising education. Art activities can help in achieving higher goals of life thus fulfilling the objectives of Education. The results of the art workshop emphasise the unique role art can play in socio-emotional development, thereby contributing to the holistic development aimed at in NCFSE 2023 [National Council of Educational Research and Training. \(2023\)](#).

7. RECOMMENDATIONS AND IMPLICATIONS

Since art helps attain higher life goals, all prospective teachers—regardless of specialisation—must have the correct view of art before teaching. Workshops should be organised to fill prospective teachers' art knowledge gaps and reduce art-related fear. Furthermore, it will enable them to confidently incorporate art into their disciplines and use it as a tool to teach concepts from different disciplines, as has been envisioned in NEP 2020. It would also enable schools to employ teachers who promote children's "art attitudes" and help them develop values.

The study, in accordance with the National Curriculum Framework for School Education (NCFSE) 2023, suggests the recruitment of qualified art teachers. Additionally, it proposes the idea of sensitising parents to the importance of art, thereby fostering a favourable atmosphere for art both at home and at school. Furthermore, this will enhance job opportunities in this particular subject, hence increasing its value in society at large. NCFSE 2023 brings art education into the core curriculum and blurs the hierarchy between sciences and art subjects. It also gives the wider scope of choice of subjects to the learners this will also help in promoting the worth of art [National Council of Educational Research and Training. \(2023\)](#).

This research can be used by administrative and executive authorities and curriculum developers to identify and address challenges and issues in art education and bridging the gap in understanding of art in prospective teachers. It is also observed that the implementation of NEP 2020 has a lot of potential to improve art education and address issues and challenges, thereby achieving the goal of holistic education.

CONFLICT OF INTERESTS

None.

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In this study, as the participants felt fearful and unconfident about creating artwork, artworks were collected anonymously during the art workshop to create a comfortable environment for them. The intention was to encourage uninhibited expression and creativity without the pressure of being judged. Therefore, the students' names were not associated with their respective artworks. Subsequently, photographs of the artworks were taken for analysis and inclusion in this research. I acknowledge the anonymity of the artworks and appreciate the students' willingness to contribute to the study.

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