



St. Joseph College of Teacher Education for Women Ernakulam



CRITERION II

2.4.4 Students are enabled to evolve tools of assessment for learning suited to the kinds of learning engagement provided to learners and to analyse as well as interpret responses

(Performance tests)

Submitted to

**National Assessment and Accreditation Council (NAAC)
3rd Cycle of Assessment**



2.4.4 Performance tests

Tool of assessment	Documents showing different activities	Samples prepared by students	Page No.
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ST JOSEPH COLLEGE OF TEACHER EDUCATION FOR WOMEN

Kovilvattom Road, Ernakulam, Kochi, Pin – 682035, Kerala
(Affiliated to Mahatma Gandhi University, Kottayam)

PERFORMANCE TEST – ARTS DAY CULTURAL EVENTS EVALUATION

The college organized an annual Arts Festival exclusively for the teacher trainees, with the Arts Secretary of the college union assuming the role of the event coordinator. The fest provided an inclusive platform for all student teachers, representing different houses, to partake in a wide array of individual and group competitions, fostering creativity and camaraderie among them. The events were categorized into on-stage and off-stage activities, offering diverse avenues for artistic expression and performance.

The on-stage segment featured a plethora of contests, including story writing (English and Malayalam), poem composition (English and Malayalam), pencil drawing, photography, watercolour painting, poster designing, clay modelling and collage. To add to the diversity, the off-stage events included recitation (English and Malayalam), elocution (languages), monoact, kadhaprasangam, fancy dress and light music performances. The group competitions promoted a sense of unity and teamwork, encompassing mime, Thiruvathira, patriotic song renditions, and nadanpattu.

In order to ensure an equitable and professional evaluation process, the criteria for assessment were meticulously crafted through collaborative efforts, with B.Ed. trainees receiving valuable guidance from seasoned professionals. The task of appraising the diverse performances was entrusted to student teachers from the first-year B.Ed. program, providing them with an invaluable opportunity to gain practical experience in evaluating various forms of artistic expression.





This remarkable event not only allowed the teacher trainees to acquire hands-on experience in organizing an Arts Festival but also deepened their understanding of the intricate components involved in evaluating a wide spectrum of artistic and cultural performances. It served as a vibrant platform for nurturing creativity and fostering a strong sense of community among the participants, enhancing their educational journey and enriching their overall development.

ARTS DAY
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The list of events

Off stage events

1. Story writing (Eng & Mal)
2. Poem writing (Eng & Mal)
3. Pencil drawing
4. Photography
5. Water colouring
6. Poster designing
7. Clay modeling
8. Collage making (Group)

On stage events

Individual events

1. Recitation (Eng & Mal)
2. Elocution (Eng & Mal)
3. Monoact
4. Kadhaprasangam
5. Fancy dress
6. Light Music

Group events

1. Mime
2. Thiruvathira
3. Patriotic Song
4. Nadanpattu

CRITERIA FOR PARTICIPATION

- A person can participate maximum 3 individual offstage item.
- A person can participate maximum 2 onstage individual and 2 onstage group item.
- The item will be cancelled if the number of participants is less than 3.
- Participants list should be submitted on 24/3/2023 before 8 PM.

5. Judgment will be based on qualities like delineation of Character, plot construction, theme, diction, correctness and style of language and general impression.

6. The story shall be original, not copied or condensed in any form from other writings

POETRY WRITING (ENGLISH/ MALAYALAM)

1. Maximum time allowed for writing the Poetry is One and half hour
2. The topic will be given on the spot
3. The language of the competition shall be strictly used.
4. No reference material will be allowed in the competition hall.
5. Judgment will be based on qualities like theme development, diction, imagery, emotion, appropriate use of language, general impression etc.
6. The poem shall be original and not borrowed or copied from others.

CRITERIA FOR ONSTAGE EVENTS

KAVITHAPARAYANAM (MALAYALAM) / POETRY RECITATION (ENGLISH)

1. Maximum time allowed 7 minutes. Minimum 5 minutes
2. Judgment will be based on clarity of speech, expression of emotion and ideas, Rhythm, Tone, general impression etc.

ELOCUTION (MALAYALAM/ENGLISH)

1. Maximum time allotted for the it 7 minutes. Minimum 5 minutes
2. The topic will be given 10 minutes before the start of the competition. After the release of the topic, participants will not be allowed to use mobile phone, laptop, to refer the books or to discuss.
3. The language of the competition shall strictly be used.
4. Reading of the speech is not permitted; but the participant may refer to written points for the speech.
5. Judgment will most likely be based on qualities like correctness of language, clarity of expression, development of the theme and other rhetorical qualities.

MONO ACT

1. Time allowed is 5 minutes.
2. Judgment will be based on qualities like ability to act, clarity of language, literary expression, originality, humor, general impression etc.

KATHAPRASANGAM

1. The Medium is Malayalam.

- One student should participate minimum one onstage and offstage individual item and one group onstage item.
- Every one must be in one committee.
- Items which exceeds the allotted time will be disqualified.

OFF-STAGE ITEMS CRITERIA

POSTER DESIGNING, CLAY MODELLING

Item will be conducted On the Spot on the given subject/idea
Duration will not be more than 2 hours

COLLAGE

1. Item will be conducted on the spot.
2. Duration is 2 hours
3. Participants are requested to bring their own scissors and other materials.

PENCIL DRAWING / WATER COLOURING

Item will be conducted on the spot
Duration will be 1 hour
Participants are requested to bring the things they need.

PHOTOGRAPHY

1. Item will be conducted on the spot.
2. Time will be fixed by the Judges.
3. Participants can use either DIGITAL or FILM ROLL Camera. Mobile Phone Cameras are allowed.
4. Each participant should submit 1 photographs taken by her based on the theme/topic.
5. Photographs will be judged on the basis of content, composition, sensitivity, creativity and style.
6. Both Colour and/or Black & White photographs can be submitted for valuation.
7. The entries should be in original and must not be modified/edited in any manner.

STORY WRITING (ENGLISH/ MALAYALAM)

1. Maximum time allowed for writing the story is One and half hour
2. The topic will be given on the spot.
3. The language of the competition shall be strictly used
4. No reference material will be permitted during the competition.

2. The Judgment will be based on qualities like clarities of language, theme, expression of emotions, the harmony of literature and singing qualities etc.

3. Maximum time allotted for the item is 15 minutes.

LIGHT MUSIC

1. Maximum time 5 minutes

FANCY DRESS

1. Dialogue is allowed
2. Maximum time for performance is 2 minutes

Criteria for group Onstage events

MIME

1. Mime or Mookabhinayam is acting without words. It is an art which expresses through gestures, postures and Facial expressions. It portrays ideas, themes or tells a story, through physical movements only.
2. Maximum No. of 10 participants are allowed, accompanists allowed are 1
3. Time allotted for the item is 5-7 minutes.
4. Judgment will most likely be based on qualities like idea, creativity of presentation, use of makeup, costume, music and general impression.

THIRUVATHIRAKALI

1. Maximum 10 dancers & accompanists including singers allowed are 2.
2. Duration of the dance should not be more than 10 minutes (7-10 min)
3. Judgment will be based on the basis of Rhythm, Formation, Expression, Costumes, Makeup, Sets, and Over-all effect.

PATRIOTIC SONG / NADANPTTU

1. Two group songs will be presented by the same team out of which one will be a Folk Song.
2. Maximum number of participants 7-10 students
3. Maximum time allowed for the group song is 5-7 minutes, excluding setting time.
4. The setting time for a group song shall not exceed 2 minutes.
5. Judging of this item will be on the basis of quality of singing only and not on make-up, costumes and actions of the team. Sruthi, Tal, Rhythm, Harmony etc. will be considered for the judgment.



Criteria for evaluating art forms



PERFORMANCE TEST – SPORTS EVALUATION REPORT

The institution organized the annual sports day for teacher trainees on 24th March 2023. Dr. Ceby George, the Physical Education faculty played a pivotal role in guiding and overseeing the event, which featured a range of competitions involving first and second year student teachers, categorized under the banners of four houses: Radhakrishna, Mahatma, Tagore and Nehru. The students took active roles in organizing and participating in the sports meet.

The day commenced with an inaugural ceremony presided over by Principal Dr. Sr. Alice Joseph, accompanied by other esteemed staff members. The ceremony initiated with an impressive march past of the four houses, setting the tone for the day's events. The proceedings continued with an oath-taking ceremony administered by the sports captain, followed by a warm welcome speech delivered by the sports secretary, Vrinda Suresh. The principal herself inaugurated the event, revealing the title of the sports day as 'Get. Set. Go'

The sports council, comprised of students representing the four houses, worked in collaboration with Dr. Ceby George to formulate the criteria for judging each event. The sports events featured in the program included the 100-meter race, long jump, discus throw, shot put and relay race. Additionally, off-track events like badminton and throw ball added to the excitement and diversity of the day. Tagore House secured the position of overall championship followed by Radhakrishna, Nehru and Mahatma House.

As part of the practicum training, the teacher trainees were required to compose reports on the rules and regulations of badminton and volleyball. Under the expert guidance of Dr. Ceby George, the trainees gained firsthand experience in these sporting disciplines, deepening their knowledge and skills in these areas.

The event served a dual purpose. It not only provided trainees with practical insights into the organization of a sports competition but also familiarized them with the process of





developing evaluation criteria. Through active participation, the student teachers gained a deeper understanding of the execution of a sports meet and their practical exposure to badminton and volleyball further enriched their knowledge and competence in these sports. The sports day was a dynamic and educational experience, leaving a lasting impact on the trainees' overall development.



RULES AND REGULATIONS OF

LONG JUMP AND SHOT PUT

LONG JUMP

Long Jump is a sport in which the performer exercises his strength and stamina. It is a track and field event in which an athlete is required to jump to a distance as far as possible from a given take-off point. Among all the athletes, the person who covers a maximum distance is declared as the winner. Long jump requires the competitor to have speed, bounce as well as proper coordination of distance strides, and spring action of the body of take off stage.

Method of long jump

The jumping foot is kept straight forward and the other behind it. If the jumping foot is left, left foot is kept forward and right behind. Take right foot upward with a bend at the knee, at the same time right arm will be bent at the elbow.

The action will be performed first in standing position and then in walking four to five steps, when this action improves it should be repeated while running. This time while going upward, the ground should not be touched. After jumping the person will



touch the ground with same foot and the body will remain straight. Then the other foot touches the ground.

Rules of Long Jump

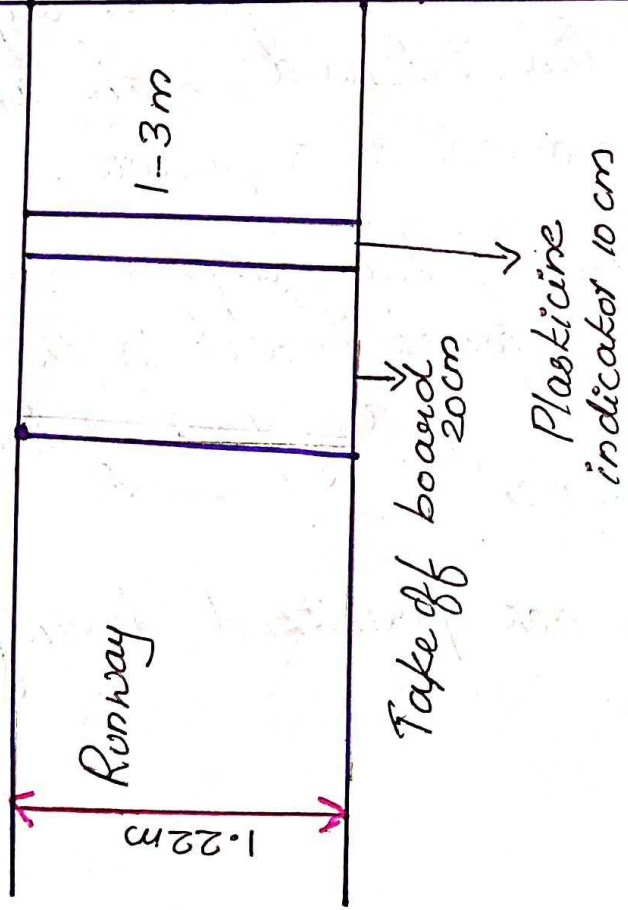
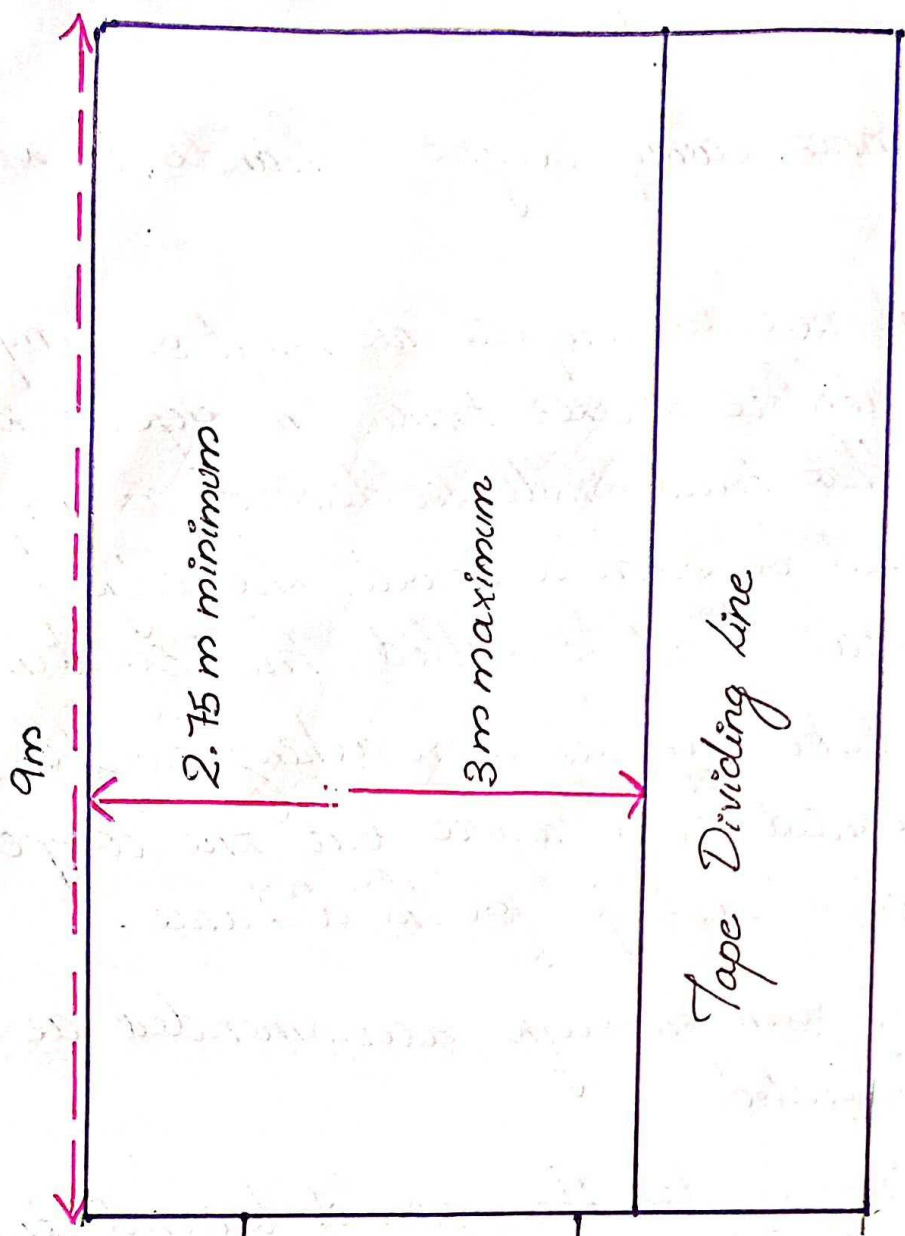
Long jumper must possess good sprint speed, a rhythmic consistent stride pattern and great spring

- ★ The landing area of long jump is 9×2.75 m
 - ★ The take off board edge is 1 meter away from the landing area.
 - ★ Runway is 1.22 m wide and at least 40 m long.
 - ★ No indicator can be kept inside the landing area.
 - ★ Take off is to be done with one foot only, otherwise it is foul.
 - ★ Take off board is 1.22 m long, 20 cm wide and 10 cm high.
 - ★ Each competitor gets 3 chances. Keeping best jump in view, eight best jumpers are chosen. If there is a tie for eight place, all competitors shall be included (nine athletes). Each one of the selected jumpers will get more chances. Then on the basis of the best jump of these jumpers the first three positions will be decided.
- The nearest spot in landing area close to take off board is taken into consideration for measuring the long jump.



- * Length is measured in complete centimeters and not in points.
- * Participants cannot carry weight in hands or with body during jump.
- * Every participant should complete his trial or jump in 1.5 minutes. If the athlete wastes time, the referee will warn him or her and that trial shall be deemed as complete.
- * The take off shall be from a board, the edge nearest the landing areas shall be called the 'scratch line'.
- * If a competitor takes off before reaching scratch line, it shall not be counted as a failure but the competitor will be at a disadvantage for the distance.
- * The distance of run through, recommended as 35-40 meters, is unlimited.
- * If any competitor touches the ground beyond the scratch line or scratch line extended, with any part of his body, the jump is considered as a failure.
- * The measurements of the jumps is made at right angles from the nearest break in the ground in the landing area made by any part of the competitor's body on the scratch line.
- * Some saults are not permitted during the jump.





Three techniques.

Commonly, three techniques are used by the athlete while in air:

1) Sail:-

The most basic one, the sail involves the jumper immediately lifting their legs into a toe touching position after take-off. This allows the body to float or sail in the air longer with the momentum achieved during take-off.

2) Hang:-

This technique involves stretching the body and making it long as possible after being airborne. Both arms and legs are extended to reach the maximum distance possible and the position is maintained until the jumper reaches the highest elevation. At the apex, the jumper shifts their legs forward into a landing position.

3) Hitch-kick:-

Also called climbing or running in the air, the athletes rotate their arms and legs during the flight to maintain balance. This is the most complex of the three techniques.



SHOT PUT

The shot put is a track and field event, in which athletes compete by throwing a heavy spherical metal ball (shot) as far as possible. The shot is held in one hand against the side of the chin and propelled by pushing it away from the body.

Methods of shot putting

There are five basic skills of putting the shot.

1. The Grip: The shot is held in hand between fingers and the thumb and the little finger on the sides for balance. Thus holding and balancing the shot placed against the neck in the hollow formed near the joint of the collar bone. Keeping the elbow about 8 or 9 inches from the side, the weight of the ball is carried on fore-arm little above and directly in front of the shoulder.
2. The stance: Initial stance is taken behind the circle keeping upper part of the trunk slightly turned backward creating an angle of 40 degree at the arm-pit of the throwing hand. The fore-arm of other hand is stretched across the chest about 8 to 10 inches in front. Right foot takes the weight of body and toe of left foot touches the ground in front of right foot.



3. The Glide : While moving across the circle the athlete must not hop but should glide. The gliding action should be so that the right foot is carried very low so much gliding that the spikes of the shoe almost graze the ground. The foot glides over a distance of about 30 to 35 inches and comes to almost centre of the circle and the left foot is just touching the front of the circle. Keeping his knee bent and planting it solidly and flatly with the toes pointing about 40° to the rear of the circle. Keeping the right hip flexed and left hip facing the direction in which the shot will travel, the athlete gives a vigorous drive from the right foot and arm to deliver the shot.

4. The Delivery : The putting action is performed and it is the application of additional force by lifting the entire side of the body, thereby applying power and weight of the body in the action of putting the shot.

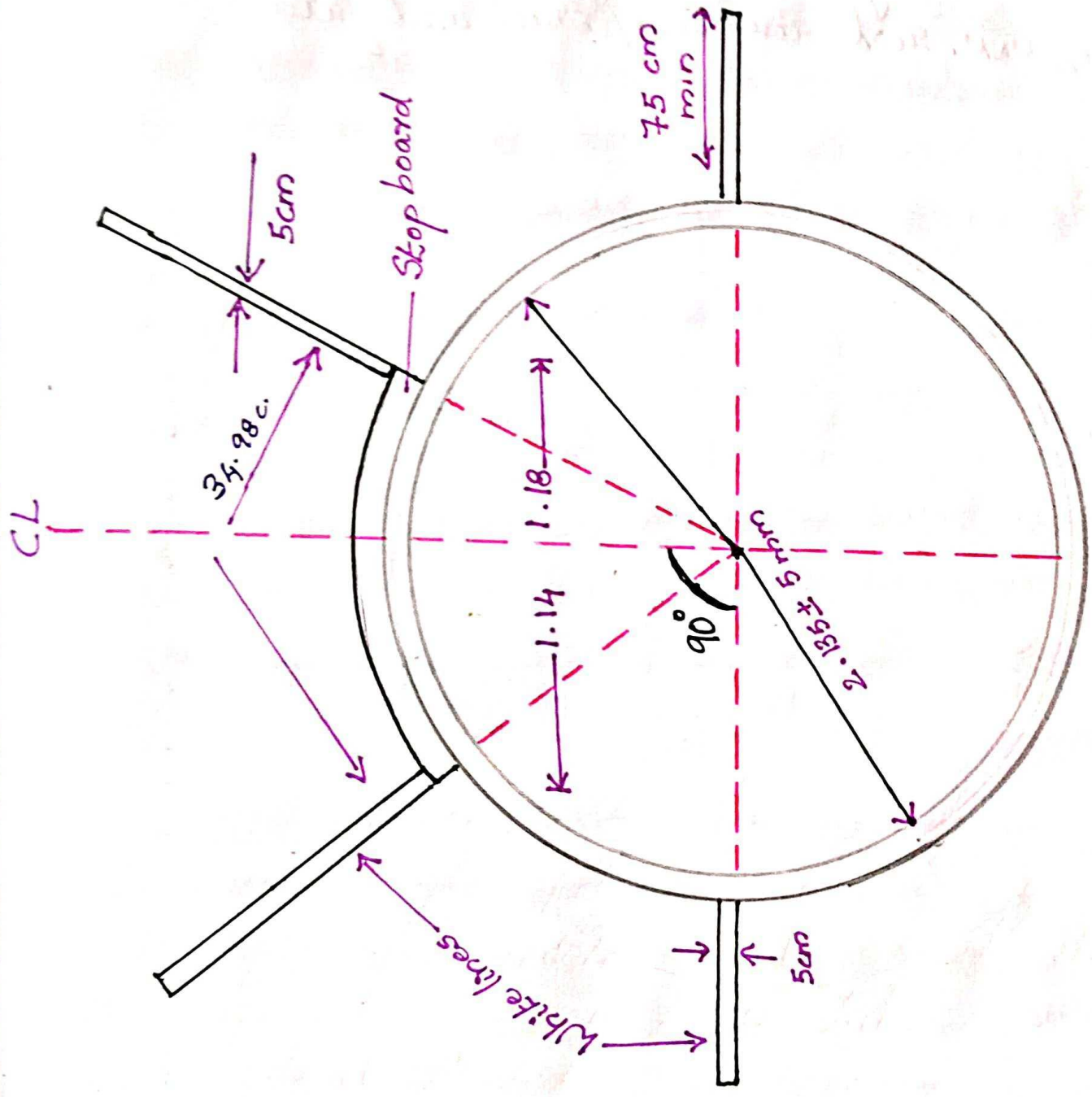
5. The Reverse : After the shot leaves the hand a quick reverse movement of the feet transfers the body weight on the right foot again and the right foot takes the forward position. Care is taken to ensure that the athlete does not cross over the first end of the circle while making the reverse.



Rules of Shot Put

- * In making the puts the competitor may rest his feet against but not on top of the stop board.
- * The shot shall be put from the shoulder with one hand only.
- * At the time the competitor takes his stance in the ring, the shot shall touch or be in close proximity of the chin and the hand shall not be dropped below this position during the act of putting. The shot must not be brought behind the line of the shoulder.
- * For a valid put the shot must fall so that the point from which measurement is to be made is within the inner edges of lines marking a sector of about 65° set out on the ground so that the radii lines touch, with their edges, the extremities of the stop board and cross at the centre of the circle.
- * Immediately after each put the measurements should be made.
- * Competitor must commence throw from a stationary position within the circle.
- * It is considered as a foul, if the competitor steps out of the circle.





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PREPARATION OF CRITERIA FOR EVALUATING DIFFERENT ART FORMS

Culture plays an important role in the development of any nation. It represents a set of shared attitudes, values, goals and practices. Culture and creativity manifest themselves in almost all economic, social and other activities. A country as diverse as India is symbolized by the plurality of its culture.

India has one of the world's largest collection of songs, music, dance, theatre, folk traditions, performing arts, rites and rituals, paintings and writings that are known as the intangible Cultural Heritage (ICH) of humanity.

Art is a key component in improving learning throughout all academic areas. The art is hands-on, has immediate rewards, focuses on positive achievements, develops concrete products and fosters collaboration. The arts provide many opportunities for students to demonstrate their skills through authentic performance. It enables children to grow in confidence and learn how to think positively about themselves and learning.

Judging criteria for competitions are referred to as the various pointers that a judge or jury of judges evaluates the entries on. Having a set of judging criteria is important



to make sure that the best competitor wins. A well designed evaluation criteria enables in an easy judgment and to figure out the most ideal one. The skills and efforts that a competitor puts in are judged according to the clearly stated criteria.

MUSIC

Music is the art of arranging sounds to create some combination of form, harmony, melody, rhythm or otherwise expressive content. Music is known to be the universal language of humanity. It has the power to bring positivity and entertainment in the lives of people. Everyone loves music because it holds the power to transform the mood and bring a sense of relief in the daily life. It can lessen the stress, pain, struggle, distraction and bring positivity and calmness.

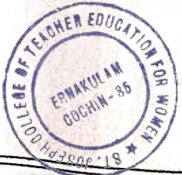
CLASSICAL MUSIC

Indian classical music is a rich tradition that originated in South Asia and can now be found in all corners of the world. Its origins date back to sacred vedic scriptures over 6,000 years ago where chants developed a system of musical



notes and rhythmic cycles. It has two major traditions: the North Indian classical music known as Hindustani and the South Indian expression known as Carnatic. The roots of the classical music of India are found in the Vedic literature of Hinduism and the ancient Natyashastra, the classic Sanskrit text on performing arts by Bharata Muni. The 13th century Sanskrit text Sangeeta-Ratnakara of Sarangadeva is regarded as the definitive text by both the Hindustani music and the Carnatic music traditions. Although there are stylistic differences, the basic elements of sruti (the relative musical pitch), swara (the musical sound of a single note), raga (the mode or melodic formulae) and kala (the rhythmic cycles) form the foundation of improvisation and composition in both Carnatic and Hindustani music.

Although improvisations plays an important role, Carnatic music is mainly sung through compositions especially kirtanam - a form developed between the 14th and 20th centuries by composers such as Purandara Dasa and the Trinity of Carnatic music. Carnatic music is usually taught and learned through compositions.



CRITERIA'S FOR CLASSICAL MUSIC

The major criterias for evaluating classical music (Carnatic) are as follows :

Shruti

Shruti is a Sanskrit word and it is derived from the root 'shru' which means 'to hear' and 'shruti' means which can be heard. The sound which is capable of being used in music and which can be distinctly identified by the ear is called shruti or pitch. It is the smallest interval of pitch that the human ear can detect. The Swara Sa or Shadja forms the base or foundation. The subsequent swaras i.e., Ri, Ga, Ma, Pa, Da, Ni are positioned with reference to this base, in definite intervals of frequencies.

Swara

Swara is a Sanskrit word that connotes simultaneously a breath, a vowel, the sound of a musical note corresponding to its name, and the successive steps of the octave or saptaka. Swara refers to a tone or a musical note on an octave. Carnatic music have seven octave musical notes such as;



- Sa - Shadjama (Tonic)
- Ri - Rishabha
- Ga - Gandhara
- Ma - Madhyama
- Pa - Panchama
- Da - Dhairvata
- Ni - Nishada.

Raga

Raga is a musical mode in the Indian classical music tradition used in an improvised performance. Modes are collections of musical notes coupled with rules about how these notes should be used. There are around 83 ragas in Indian classical music. The series of swaras in a given raga always follow a definite sequence. Raga is the basic foundation on which improvisation is carried out.

Talam

Tala is the term used in Indian classical music for the rhythmic pattern of any composition. Carnatic music uses a comprehensive system for the specification of talas, called sopta tala system. In carnatic music each pulse count is called an aksharam, the interval between each being equal, though capable of division into faster matras or swaras, the fundamental

unit of time. The Tala is defined by the number and arrangement of aksharams inside an avartanam. According to this system, there are seven families of Talas, each of which has five members, one each of five types or varieties (jati or chapu), thus allowing thirty-five possible Talas.

Melody

Swara is the most fundamental unit of a melody; it refers to the basic note of an octave. These swaranotes are the basic melodic element, through which a musician creates different ragas and melodies.

Rhythm

Rhythm is a strong regular repeated pattern of music.

Evaluation criteria for Classical Music

Sl. No	EVALUATION CRITERIA	MARKS
1.	Swathi or pitch	20
2.	Presentation of notes (Swaras)	20



Sl.No	EVALUATION CRITERIA	MARKS
3.	Raga and compositions	20
4.	Talam or beat	20
5.	Melody	10
6.	Rhythm	10
	TOTAL	100

DANCE

Dance is a type of art that generally involves movement of the body, often rhythmic and to music. It is performed in many cultures as a form of emotional expression, social interaction or exercise, in a spiritual or performance setting, and is sometimes used to express ideas or tell a story. Dance is not only an individual or group experience but also considered as a cultural mirror who wherein the spirit, character and artistry of its time are reflected.

MOHINIYATTAM

Mohiniyattam is an Indian classical dance form that evolved in the state of Kerala, India, and is counted among the two popular dance arts of the state, the other being 'kathakali'. Although its roots date back to the age-old Sanskrit Hindu text on performing arts called 'Natya Shastra', similar to other Indian classical dance forms, Mohiniyattam adheres to the Lasya type that showcases a more graceful, gentle and feminine form of dancing. Mohiniyattam derives its name from the word 'Mohini' a female avatar of Lord Vishnu. Conventionally a solo dance performed by female artists, it emotes a play through dancing and singing where the song is customarily in Monipravala which is a mix of Sanskrit and Malayalam language and the recitation may be either performed by the dancer herself or by a vocalist with the music style being Carnatic.

CRITERIA'S FOR MOHINIYATTAM

Adavus

Adavus are the basic dance or fundamental dance units. Each adavu is composed of a starting



basic posture which is followed by a combination of steps accompanied by appropriate movement of the arms and other parts of the body. These adavus are categorised by two systems.

1) According to the rhythmic syllables called shollus that accompany them.

2) According to the emphasis or prominence given to the limbs or the body as per 5 levels - from head to shoulders, from shoulders down to waist, from waist to the groin, from groin to the thighs and knees and from knees to the feet.

Each category has a number of adavus under it with permutations and combinations of similar movements.

Thalam

Thalam or taal literally means a clap. It is the term used in Indian classical music and dance to define the rhythmic pattern followed by any composition. Thalam is the foundation for music and dance.

Hand Gestures

The hand gestures used in Mohiniyattam are mostly drawn from Hastalakshanadeepika, an ancient text in Sanskrit that articulates 24 mudras. It uses simple mudras coupled with abhinaya to depict or express an emotion.

or a feeling, it is not as elaborate with mudras as one may see in the other art forms.

Abhinaya

Abhinaya means "the art of expression". It has been derived from the Sanskrit words Abhi (Towards) and Nii (leading) - so it literally means leading towards i.e; leading the an emotion. It is the aspect of dance where the dancer describes an incident or story or maybe just his/her mood to the audience through facial expression, body movements etc.

Costume and Make-up

The dancer has her face painted in a natural tint with eyebrows and eyes well elongated to heighten her beauty and grace and then there is a large red dot in the centre on the forehead. The dancer wears a white or off-white plain sari embellished with bright golden or gold laced coloured brocade embroidered in its borders complimented with a matching choli or blouse. She also wears a golden belt around her waist. Jewellery adorns her head, hair, ears, neck, wrists and fingers.

Body Movements

• It is a solo female dance in which the striking feature is the rhythmical swaying of dancer side to side and smooth and unbroken flow of body movement.

Grace

Mohiniyattam is called the dance of the enchantress, because it emphasises the seductive and graceful aspects of women.

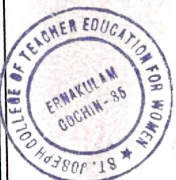
Footsteps

Mohiniyattam is based on delicate foot steps. They have to learn 80 adavus or steps besides 24 hand gestures or mudras.

Technical aspects and Overall performance

In addition the evaluation criteria also includes the technical aspect which mainly includes music in the Carnatic style, where the recitation may be either by a separate vocalist or the dancer themselves.

The overall performance of the dancer is also evaluated for the judgement.



Evaluation Criteria for Mohiniyattam

Sl. No	EVALUATION CRITERIA	MARKS.
1.	Adavu	10
2.	Thalam	10
3.	Hand gestures	10
4.	Abhinaya	10
5.	Make-up and costume	10
6.	Body movements	10
7.	Garare.	10
8.	Foot steps	10
9.	Technical aspects	10
10.	Overall performance	10
TOTAL		100

