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CO-CURRICULAR ACTIVITIES AND EDUCATIONAL THOUGHT OF RABINDRANATH TAGORE

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ABSTRACT

According to Tagore, That education is highest which not only imparts information and knowledge to us, but also promotes love and follow feeling between us and the living beings of the world. To develop this Co-curricular activity parallel with syllabus curriculum has vital importance. Co-curricular activities are non-academic activities that all students of Visva-Bharati must participate in. This policy was introduced by Rabindranath Tagore as a means to enhance social interaction, leadership, healthy recreation, self-discipline and self-confidence, development of various domains of mind and personality such as intellectual development, emotional development, social development, moral development and aesthetic development. Tagore emphasized on co-curricular activities for all-round development of the child, there is a need of emotional, physical, spiritual and moral development that is complemented and supplemented by Co-curricular Activities. Tagore defined as the activities that enable to supplement and complement the curricular or main syllabi activities. These are the very important part and parcel of educational institutions to develop the students' personality as well as to strengthen the classroom learning. These activities are organized after the school hours, so known as extra-curricular activities. Co-curricular activities are the true and practical experiences received by students.

KEY-WORDS: *self-discipline, moral development, syllabi activities*

Co-curricular activities in educational sphere create the area of interest to do this research, like: Co-curricular activities stimulate playing, acting, singing, recitation, speaking and narrating in students. Activities like participation in game debates, music, drama, etc., help in achieving overall functioning of education. Rabindranath Tagore felt that it enables the students to express themselves freely through debates. Games and Sports help to be fit and energetic to the child. Co-curricular activities help to develop the spirit of healthy competition. These activities guide students how to organize and present an activity, how to develop skills, how to co-operate and co-ordinate in different situations-all these helps in leadership qualities. It provides the avenues of socialization, self-identification and self-assessment when the child comes in contact with organizers, fellow

participants, teachers, and people outside the school during cultural activity. It inculcate the values to respects other's view and feeling and makes you perfect in decision making. It also develops a sense of belongingness and provides motivation for learning. So, to develop the values like physical, psychological, ethical, academic, civic, social, aesthetic, cultural recreational and disciplinary values among students Researcher is highly interested to do this research. The key objectives behind this research like :to find out the Co-curricular activities in Rabindranath Tagore's thoughts and works;to elaborate the importance of Co-curricular activities in all-round development of the children; to find out the extent to which teacher can improve the student's education through Co-curricular activities in connection with Tagore's thought; to relate Co-curricular activities and overall education development on the light of Tagore's Visva-Bharati; and to implement the Tagore's Co-curricular activities as a *student policy* for development of Students' education, health both mental & physical and socio-cultural aspects.

"The readers are perhaps aware of the fact that the trust deed edited by Maharshi Debendranath Tagore bestowed for the arrangement of a 'Mela' (fair) once in a year. In accordance with the trust deed, on the fifth day of the foundation of the 'Mandir', the Mela and dramatic performances took place for the first time in Santiniketan on 21st December, 1895. In those times, Mela was only for a day. The drama was performed in the broad daylight. The main interest of the rural people was to watch the lightening of the firecrackers in the evening. In 1961, the venue of Mela was changed to the Ashrama ground in the Far East. 65 years later, the place of Mela was further changed" (Mukhopadhyay, 2000, P-23).

"If Rabindranath considered bookish knowledge as the ultimate mode of education, he would not have established Sriniketan. Agriculture, Art, Assemblage – these are the backbone or the strength of the entire nation, with village as its most important vessel.

With ordinary men at the centre, everything revolves around. The restructuring of the rural society was the sole occupation of Rabindranath's life; and this got its final shape in Sriniketan."(Mukhopadhyay, 2000, P-10)

The foundation of the village-improvement scheme, adopted by the Indian government in the present times, lies in the history of Sriniketan. Likewise, the history of the Basic School Education can be discovered within the history of Shikha-Satra.(Mukhopadhyay, 2000, P-10)

“. The following are the few rules formulated by Balendranath in the Brahmacharyashram :

9) Every student from the third standard to the Entrance, the teachers and the Professors should attend the evening prayer. The teachers would also arrange a meditation ceremony with the students of the primary classes.

12) Every student should reside in the buildings within the school premises. The teachers should have their meals with the students and take part in the games and sports.

In the Brahma life, the students had to live in strict discipline; uses of shoe and umbrella were prohibited- everybody had to have vegetarian food. In the eating place, however, it was mandatory to maintain a difference of caste and class. The students had to recite from the Vedic scriptures and meditate in the morning and in the night. Except cooking and bumping water from the well, they had to perform all sorts of laborious tasks. In the morning, the students and the teachers went to have bath in pond near Bhubandanga. After having bath, the students would assemble in the intermediary room of the Brahmavidyalaya and recite from the Vedic scriptures. Then they touch the feet of their teachers and start their day's study under the trees."(Mukhopadhyay, 2000, P-32)

"After the demise of Satishchandra, the Ashram Vidyalaya (school) was shifted to Shilaidaha for four months (from February to May, 1904). During this time, Mohitchandra Sen gave resignation from his post of professor and joined the Ashram vidyalaya. Nagendranath Aich joined as the drawing teacher. He was a resident of Khulna, an expert in the Vernacular, and specialized in Bengali and Mathematics."(Mukhopadhyay, 2000, P-41)

“Apart from taking classes, he would invent new games and fun for the students and provide them with training in Sense education. One of the contemporary perceivers had written:

In order to expertise the students in the knowledge of deduction; the Poet had adopted a remarkable strategy. One day, we found stones of different sizes and shapes assembled in a place....When it was the time for sports, he gathered the students and asked them, one by one, to guess the weight of the stones. He asked one of the teachers to write the suggested weights. After that he took each stone and put them in the weight machine, and showed them the difference between the actual weight and their suggested weight. Another Day, the Poet was seen to throw a ball and asking the students to guess the distance it covered: later he would measure the distance in yard and showed them the difference between the actual distance and their suggested distance. In this way, the students developed ideas regarding the measurement of weight, distance and time. (Probashi, January- February, 1387)”(Mukhopadhyay, 2000, P-47)

“The Partition Movement of Bengal originated in 1904; it turned into the Swadeshi Movement in 1905. From the very beginning of this pan Indian movement, the leaders felt that Bengali people would integrate in order to strengthen their power. “O enchanted Mother, thou have made your crores of children Bengali; but thou have not invested them with seeds of humanity” – in order to diminish this regret, every child and youth of Bengal turned towards developing their physical strength. Gymnasiums were established in many places, and people turned more towards sports. At this stage, Tagore also felt that the students of Brahmavidyalaya would have to be strong. A renowned wrestler of Japan, San Sano, arrived in Santiniketan- and a room with tin shade was constructed for the students where they would learn the art of wrestling. Thirty one years later, Rabindranath invited another wrestler from Japan. “(Mukhopadhyay, 2000, P-48)

“In the Bengali year of 1315, the Monsoon festival took place in Santiniketan for the first time. Bidhusekhar Shastri and Kshitimohan Sen collected verses from the Vedic scriptures and arranged a programme in which the students recited those verses. Following the Vedic rituals, the altar of the God was made in the place where the festival was organised.”(Mukhopadhyay, 2000, P-52)

“In 1911, some of the arrangements of the Vidyalaya administration had been altered. The students were increased in number- two new rooms were constructed – ‘Bithika’ and ‘Baganbari’ (Garden House). Bithika was situated on the South of Bakulbithi; and Baganbari was made at the side of the pond. These two buildings have been eradicated and no trace of these can be found in the present times. The students who resided in Baganbari made wonderful garden, with great variety of trees. For this reason, the building was called ‘Baganbari’. For a very long time, Kalidas Basu and Kalimohan Ghosh used to look after the students of Baganbari. Two written magazines, “Bithika” and “Bagan” came out from these houses. The yearly festival, held to celebrate these two magazines, was quite remarkable. The students used to decorate the stage with a variety of flowers and leaves. This was the expression of their immense happiness.”(Mukhopadhyay, 2000, P-54)

“I have performed this task for a very long time. There were freehand exercises, running etc. Some interested students would till the land, or practice wrestling. There was a pond located at the place of present Samindra Kutir. At the initial stage, clay was taken from that place. A student named Binod started digging a well there.

Everybody was supposed to have bath in the morning- irrespective of the season, be it summer or winter, it was compulsory to bathe in the morning. The elderly boys would grasp those boys forcefully, who were disinterested to have bath, and pour water on their head. It was to customary to apply mustard oil all over the body before bathing. Everybody had to brush their teeth with powder- the idea of toothpaste was till then unknown.

There would be scarcity of water in the summer season; during that time, everybody had to adjust with the minimum quantity of water. I can remember that at the time of water scarcity, everybody was provided with two mugs of water for washing clothes, and only sixmugs of water for bathing. After bath, there was the prayer ceremony. Students would take their seats in the Ashrama ground or in the garden. It was only during the rainy season that they would pray inside the room. There was no education given to the students regarding the process of meditation and prayer. Previously, they had to recite from the Vedic scriptures. Later, Tagore realized that Vedic scriptures would not be ideal for every student; nature should be their ultimate teacher. He felt that their ideal education would be possible if they learn from the external natural forces.

Individual meditation was followed by the Assembly prayer. There, everybody had to stand in the circle, and recite from the Vedic scriptures. At the time of individual meditation, teachers would take their own seat. They also joined in the Assembly. The Ashrama became completely silent during the evening prayer; even the servants and cooks in the kitchen talked in a very low voice.

After prayer, everybody had some kind of refreshment. Students were not supposed to have tea. But the tea was served since most of the teachers were habituated to it. Saratkumar Roy was extremely fond of tea. His extreme happiness lied in the making and serving of it. A tea- assembly took place every morning and evening after breakfast, in the narrow corridor outside kitchen. There was not much time in the morning for tea because of the classes; the evening assembly was a grander one. This tea party was sponsored by the institution only: there was no tax fixed for the tea club.

It was the responsibility of the students to clean up their rooms by turn- no servant was appointed for the student hostel. After cleaning up the room, they would do some physical exercise. From this, nobody was exempted except the doctor's permission.”(Mukhopadhyay, 2000, P-58)

“When the evening refreshment was over, students had to assemble in the ground in front of the library. There, attendance was registered, certain news and notices would be announced, and the objects of the ‘auction’ box would be identified and returned. Then the students went to play in the field. Apart from football, they played some national games. The sports equipments were kept under the care of the teacher and the student. It has already been mentioned that, upon his return from America, Santosh Chandra Majumdar joined as a teacher in the institution. He used to give drilling lessons to the students. It was he who initiated the practice of “yelling” among the students in the American University.

Every student did not participate in the activity of sports. Some of them were engaged in making of the garden; some went to the surrounding villages for the purposes of teaching. there were two schools, one in the Santhal village and another in Bhubandanga. Kalimohan Ghosh and Mr. Pearson were most enthusiastic in the teaching enterprises. For a number of years, I was also associated with the nocturnal school in Bhubandanga. These schools have been converted into the centres of basic education in the present times.

After their games session in the evening, the elderly boys would wash their hands and feet fro the well-water, take rest for some time, and prepare themselves for the evening prayer. After prayer, they studied in their respective rooms. Other younger students listened stories from their teachers. This custom was known as the “relaxing episode”. I can remember the stories that I have delivered to the students, of “Ivanhoe”, “Le Miserables”, “Lisbeth”, also about the Dutch struggle for independence and the life of Napoleon. Jagadananda Roy was an expert storyteller. Students eagerly waited for the day on which he would tell stories; sometimes, he showed them planets and the moon with the help of a telescope. Nagendranath Aich, Ajitkumar, Khitimohan Sen – all of them was good storytellers”(Mukhopadhyay, 2000, P-60 to61)

“Since the very early period, Music and Acting were highly appreciated in the Santiniketan Ashrama. In the year 1908, Rabindranath wrote some songs for the autumn season. He composed a play for the students, called Sharodatsab (The Autumn Festival) ; he included those songs in this play. Before the Puja Vacation, Sharodtsab was performed for the first time in Natyaghar. The building of Natyaghar was constructed only a few time back. For the next twenty years, a number of plays were performed in Natyaghar. Rabindranath himself took part and performed in many of the plays. Dinendranath, Jagadananda Roy, Ajitkumar and many teachers participated in the performances with the students. Sometimes the teachers would take part in the performances and the students assisted them only. At that time, the teachers and students fulfilled the activities of stage decoration and other arrangements. Then there was no electricity”(Mukhopadhyay, 2000, P-66).

“In Rabindranath’s perception of the development of the Brahmacharyashram, the creation of an environment appropriate for the worship of beauty was considered an integral part of education. But the study of beauty or its appreciation did not mean vague pleasure- to lead a pure life, and create a cleaner environment were the ideal forms of the worship of beauty.

In the ancient stage of the ashrama, the students acted in the play Bisharjan (The Sacrifice). In this play, the boys played the role of women. Short episodes from Hasyakoutuk were also enacted. Hasyakoutik had yet been published in the book form.”(Mukhopadhyay, 2000, P-66)

“The institution had been founded by a person like Rabindranath who was extremely learned in the Sanskrit and Vedic scriptures; but most eminently he was a poet, and an artist, who welcomed life in its every aspect. he believed that knowledge without art, wit and humour would be dry. Because of this, alongwith the educational institutions, Kala Bhavana (Department of Art) and Sangit Bhavana(Department of Music, Dance and Performances) were established in Visva Bharati.

At a certain stage of Brahmacharyashram, Nagendranath Aich, who was an expert in the vernacular, joined as a drawing teacher. From the Dhaka district of Bangladesh, came Omkarananda, or Panchu Gopal. Mukul Dey received his first lesson of Drawing from him. In his very early youth, Santoshkumar Mitra arrived in Santiniketan, to provide the students with drawing lessons; he was extremely skilful in artistry. Later, in the July of 1917, a young artist ,named Surendranth Kar, joined the institution. Surendranath had not received his lesson from an art school. He was also the cousin brother of Nandalal Bose; upon his recommendation, he received his first education in art from Abanindranth Tagore.

Nandalal joined the ashrama as a teacher in 1919, which provided the students with the opportunity of studying art in much detail. This led to inauguration of Kala Bhavana in Visva Bharati.”(Mukhopadhyay, 2000, P-95)

From the very beginning, arrangements were made to provide the students with music lessons. Although Rabindranath’s opinion about the role of music had not been recorded yet, he had always acknowledged the necessity of learning music. “I perceive the world through music...” (Ganer Bhitore diye jokhon dekhi Bhuban khani...) – Such was Tagore’s ultimate response towards music as a poet. Dinendranath Tagore and Ajitkumar Chakaborty were instrumental in inscribing this idea in the student’s psyche. Ajitkumar played on a huge organ, and Dinendranth gave lesson on music by playing on a big stringed instrument (Esraj). In about 1912, two Muslim artists arrived in Santiniketan to teach classical music to the students. But they did not stay long- they were ordinary performers- perhaps unaware of the techniques of conveying musical lessons. I can recall how they sat on their heels, with a huge, four-stringed instrument (Tanpura), and sing classical music with various facial expressions.

Bhimrao Hasurkar, a Maharashtrian Brahmin arrived at Santiniketan in 1914. He was a student of Gwalior Gandharva Institution, an expert and well versed in Sanskrit- he was the ultimate prototype of brahminian vigour

and great devotion. He used to prepare his own meals, and starved at least four to five days in a month (especially in the fourth and eleventh lunar days). Along with classical music, he skillfully mastered in the Rabindra sangit. By the persistent attempt of Rabindranath, Sangameswar Shastri, who was a lyricist in the King's court in Andhra Pradesh, visited Santiniketan and stayed for some time. Bhimrao learnt to play on the lyre from him- people were hitherto unaware of the Southern lyricism. We all were the witnesses of Bhimrao's great devotion and utmost diligence in learning the instrument. Once, during the summer vacation, instead of going home to spend the holidays in relaxation, Bhimrao went to Pithapuram and spend long time with Sangameswar.”(Mukhopadhyay, 2000, P-96)

After the foundation of Visva Bharati, when the Puja holidays were over (in November 1919), Budhimanta Siongh, an artist of Manipuri dance, arrived in Santiniketan from Agartala in Tripura. He gave lessons on some kind of melodious dance with the note of 'Khol' (a musical instrument). It was a combination of physical exercise and dance, and was called “rhythmic dance”. Rabindranath's utmost desire was to see that the inertness of the body is diminished by the practice of this kind of dance. However, Budhimanta Singh went back to Tripura after some time, and thus there was the end of rhythmic dance. Dance was further revived during the performance of Natir Puja; however, I will talk about it later.

There always exist a inseparable bond between dance and music. In the early period, there was no arrangement for dance lessons in Santiniketan. When the plays like Bisharjan(The Sacrifice), Prayaschitya(The Atonement), Raja (The King of the Dark Chamber) were staged, dance was full of amplitude. This type of dance could be learned without any formal education.

Rabindranath himself taught the dancing steps to the boys for the song “ Amra bendhechi kasher gucho” (We have assembled the bundle of grass) from the play Sharodatsav(The Autumn Festival). He also taught the steps of “Mama Chitte niti nritye...” (I can feel the dancing steps of somebody in my heart...).The steps of hand and body movement were developed to some degree during the performance of Falguni; but it could not be dance in the proper sense of the word.”(Mukhopadhyay, 2000, P-96)

“It was an admirable fact that by living in strict discipline in an open and natural environment, the students had good health. Our football team was indomitable. Our students won most of the matches in the yearly competition which was organised in Suri. They were always ready to perform difficult tasks.”(Mukhopadhyay, 2000, P-99)

Snehalata Sen joined as the Principal in the Department of Women's Studies- she was the daughter of Rabindranath's respected friend, Biharilal Gupta. Many years ago, Snehalata became a widow with several children. One of her sons, Suhritchandra Sen, died as he was going to the “ Magh festival”in an accident in which a running train went over him. A school had been founded in the Santhal pally on his memory, named Suhrit Night School”.A football competition, “ Suhrit Cup” was also organised. Snehalata's one son, Prodyotkumar, was a student of Santiniketan Ashrama, another son, Kulprasad (Matru) was a student of Sriniketan. “(Mukhopadhyay, 2000, P-112)

“However women of respected families were not allowed to perform on the stage or particaipate in the social festivals and celebrations. It was Rabindranath who initiated a new practice. Upon his intervention, for the first time , a girl named Gauri, who was a student of the ashrama and the daughter of Nandalal Bose, played the role of 'Nati' in Natir Puja (May, 1926). Next year, the play was enacted in Kolkata; there also she played the lead role, but she was married by that time.

It was completely an unimaginable incident to occur at the early stage of the ashrama, and even in the history of the entire nation. In the present times, dance and music has become an inseparable part of women's education. Santiniketan was the inaugurator of this practice.”(Mukhopadhyay, 2000, P-129)

“With the arrival of the female teachers from Sweden, the students of Patha Bhavana learnt the art of making beautiful handicrafts. Some lessons on handicraft were given to the boys at the initial stage of the ashrama- but it mainly carpentry which was been taught. Lakshmiswar Singh was influential in creating a transformation in this sphere.”(Mukhopadhyay, 2000, P-136)

“Many people thought that Rabindranath did not considered education of technology as an important part of education. In his opinion, four arts- Literature, Music, Dance and Painting- are the subjects of education. But throughout various stages of Brahmacharyashram, we have come across several arrangements for the students to learn craft lessons- Japanese Mechanics; Indian carpenters had visited Santiniketan several times. However, craft became a topic of regular and compulsory education much later. About handicraft, Rabindranath had written:

In my opinion, every student of our ashrama should be made an expert in some kind of special artistic skill. The main idea was not to provide a lesson on handicraft- actually, these kinds of physical involvement enlivens and refreshes the students’s mind. The lack of physical education affects the education of the mind.... There has always been an inevitable connection between the physical education and the psychological education, between the success of the body and the success of the mind- I firmly hold this opinion. If there is a lack of compatibility or understanding between these elements, the rhythm of our life breaks off” (Mukhopadhyay, 2000, P-144).

“However, this device to Tagore could not have its proper shape in Santiniketan, because the ordinary middle class students were uninterested in performing such exercises. They knew that they could earn money by means of pen (through writing)- they would not have to lead life through performing physical exercises” (Mukhopadhyay, 2000, P-144)..

“The tradition of the community, which calls itself educated, the parents, expectations, the upbringing of the teachers themselves, the claim and the constitution of the official University, were all overwhelmingly arrayed against the idea I had cherished...it is not possible to give them the ideal kind of education” (Mukhopadhyay, 2000, P-144).

“Hemendranath and Mr. Ambu Guha were the renowned wrestler of the times. Their master was a Punjabi person named Hira Singh. He was an expert in Sword fighting, wrestling, gymnastics and every other form of physical exercises. Most of the Hindustani wrestler could not take away his heavy accessories of physical exercise” (Chattopadhyay March 1920 P- 26)

“Hemendrababu gave the lessons of physical exercise to Jyotibabau, and taught him the sport of swimming. For this, Jyotirindranath was ever grateful to his elder brother Hemendranath”(Chattopadhyay March 1920 P-291 HINDU MELA)

“In that period, agricultural products, paintings, artworks, sculpture stitch works, national games and sports were exhibited in the fair. Excerpts from certain poems and essays were been read out.” (Chattopadhyay March 1920 p-128)

In 1922, the Department of Village Welfare at Santiniketan was further developed to include extended work on rural reconstruction, village education, craft-training, agricultural research and training and was named Sriniketan. Tagore’s practical aspect of education also includes a description of: organization of daily activities in which freedom, games and sports, art, and entertainments at night are emphasized. Tagore’s organization of curriculum was not narrowed down to only textbook learning, but it provided a fullness of experience for children from multiple sources. He interpreted the curriculum not in terms of certain subjects to be learned but in terms of certain activities to be undertaken. The article Siksar Herpher eloquently pleads for a system of education conducted in congenial surroundings and in a manner surcharged with the spirit of joy. It argues that the ultimate

aim of education should be the all-round development of an individual for harmonious adjustment to reality. A much firmer ground for Tagore's educational philosophy is found in the article, "Siksa-Samasya" (June, 1906) — The Problem of Education. Though not stating it directly, Tagore clearly indicates here for the first time his fundamental point of difference with the National Council of Education in his repeated statement that no truly national system of education in India could be based on any imitation of a foreign model. According to him, true national education is one which is organically linked with the life of a nation and which is a natural process through the accumulated endeavors and the cherished ideals and traditions of the people of the land. In this article, he gives an elaborate and critical exposition of what he regarded as the most important features of a national educational system. He emphasized that the primary condition of true education should be residence at the home of the teacher and a life of discipline (brahmacharya) during the entire period of studentship. He maintained that brahmacharya alone should not be regarded as sufficient for a full education, but it should be reinforced by the wholesome influences of cosmic nature. He also believed that such an institution should be run on the ideal pattern of simplicity. After the preliminary excitement of the movement had entirely subsided, Tagore started devoting thought and activity towards fulfillment of his own evolving ideology. First important writing in this direction is "Tapovan" (Jan, 1910) — Forest. In this article for the first time Tagore introduced a new idea of the education of feeling (bodher sadhana) and he distinguished it from the education of the senses and the education of the intellect. This education of feeling consists of the realization of man's bond of union with the universe through the spirit, through the soul, through the deeper intuition of feeling. The highly significant point here is that while Tagore is still talking in terms of nationalism and swearing by the ideals of Ancient India, he is interpreting the highest of these ideals in terms of internationalism. A letter entitled "Siksavidhi" --The Method of Education-- is devoted to the problem of the philosophy of educational method in some of the fundamental aspects as well as in the context of the existing socio-political and educational conditions in India. The stereotyped and mechanical educational atmosphere of India was obstructing the originality or initiative of children and he said that education can be imparted only by a teacher and never by a method. "Man can learn only from a man. Just as a water tank can be filled only with water and fire can be kindled only with fire, life can be inspired only with life. . . .The mere pill of a method instead shall bring us no salvation" (Tagore, 1351 B.S., p. 128). "Alochana" (July, 1925) — A Discourse, in which a special reference is made to the conduct of the institute's inmates in minute practical details. In his code of manners, Tagore emphasizes the importance of suitable greetings with different persons on different occasions, of the excellent tradition of hospitality of the asram, of punctuality, of clean and proper dress according to occasions, and of the maintenance of general cleanliness of the hostel rooms, furniture and personal effects as well as of the surroundings, as a sign of good manners and self-respect. He criticized their uniform pattern of educational product, sacrificing individual needs and interests for the collectives. Among the things which he described about schools are student committees, magazines, open classrooms, excursions, intimacy between students and teachers, sports, and daily routine. He also used to teach his songs to students even before they were published. Life of a student was full of activities, and there was very little forced studying until the year of graduation. "Even if they learnt nothing," he says, they would have had ample time for play, climbing trees, diving into ponds, plucking and tearing flowers, perpetrating thousand and one mischiefs on Mother Nature, they would have obtained the nourishment of the body, happiness of mind, and the satisfaction of the natural impulses of childhood" (Tagore, 1351 B.S., pp. 9-10). There is a variety of subjects offered in Patha- Bhavana. Among them, Bengali, English, Sanskrit/Mathematics, Social Studies and General Science are compulsory. Elective subjects include: (a) Humanities — Bengali/Sanskrit/Hindi/Oriya, History, Civics and Economics, Ethics and Psychology, Vocal music. Instrumental music. Dancing,

Drawing, Painting and Modelling, Home Science, Geography, Mathematics; (b) Science — Physics, Chemistry, Biology, Mathematics, Geography. The medium of instruction in Patha- Bhavana is Bengali, though special arrangements are made for non-Bengali students at a minimal extra-charge. The minimum age limit for admission is 6 years and the upper age limit is 12 years. Physical training and games are compulsory for all students. In the case of students in classes IX, X, and XI, the maintenance of at least 75 per cent of attendance in physical training and games classes is a requirement for admission to the Higher School Certificate Examination. The Vinaya-Bhavana started functioning in September 1948. This department concerned itself mainly with the training of specialist teachers for arts, crafts, and music for the basic training schools, general teachers for the training schools under the basic training scheme, and teachers for primary and secondary schools. Actually, from the very beginning Santiniketan gave a large place to art, and now Kala Bhavana has developed into a well-known Centre of Indian Art. It maintains a museum, a library of books on art and allied subjects and an exhibition hall. It provides instruction for the following courses:

1. Five-year Degree Course in Fine Arts and Crafts imparting integrated training in painting, sculpture, graphic art, history of art and crafts with specialization in any one of the following — painting, sculpture, graphic art and history of art. The qualification for the entrance is a Higher School Certificate or an equivalent examination.
2. Five-year diploma course in painting, sculpture, graphic art and crafts.
3. Two-year certificate course in artistic handicrafts in the following subjects: embroidery, leather work, weaving, batik and dyeing Alpana, Bandhani design, ornamental Fresco, and design. Only women students (not below 15 years of age) are eligible for this.
4. One-year post-diploma course for students who have passed the diploma course in Fine Arts and Crafts of this University or possess equivalent qualification. A very small number of students are admitted on the basis of their high attainments in the subjects. Tagore always gave music and dancing a priority place in his scheme of education. A large part of man, he believed, cannot wholly be expressed by the mere language of words. "Man has not only discovered scientific truths, he has realized the ineffable. From ancient times the gifts of such expressions have been rich and profuse.. Wherever man has seen the manifestation of perfection, — in words, music, lines, colours, and rhythm, in the sweetness of human relationship, in heroism — there he has attested his joy with the signature of immortal words. I hope and trust that our students may not be deprived of these messages. . ." (Tagore, 1947q p. 45)

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