# *Vatara Shaales*: Evidence for an Arts-integrated Investment for Continued Learning in Community Schools during the COVID-19 Pandemic in Karnataka, India

*Anupama Gowda*

**Abstract**

*This paper outlines the experiences of Yuva Chintana Foundation (YCF) in rolling out a STEM education programme supported by IBM and Quest Alliance in the state of Karnataka during the first wave of the COVID-19 pandemic in 2020. The government of Karnataka announced a community schooling initiative titled Vidyagama to prevent a sustained break in the education of students from vulnerable communities who are at risk of dropping out of school. This paper outlines many of the methods used in these community schools or vatara shaales, drawing attention to the use of the arts in 1) connecting various members of the community by helping them make sense of what is happening around them through the process of sharing and reflecting on their collective experiences, 2) making lessons interesting, 3) learning new digital skills, 4) providing context and relevance to local artforms and traditions and 5) building a pool of resources who can teach an arts-integrated STEM curriculum in these economically "backward" and vulnerable districts.*

## Introduction

The education world since March 2020 has changed in India. COVID-19 and the challenges it has presented for students, teachers, school administrators and the communities they support, marked a significant juncture in the progress being made to meet several of the lofty goals set by NEP[1] 2020. Newspapers have called it a "National Education Emergency" (Kulkarni 2021). Data from the National Sample Survey Office's (NSSO) 75th round, presented this divide starkly—less than 5% of rural households have computers. This number has barely touched 25% in urban areas. Hence, even among urban dwellers, vast majorities don't have a computer, which means, their only digital access is through mobile phones. Besides, only 23.8 percent households have access to the internet and 12.5% of the country's 5.5 million students access to shared feature phones with their parents/ guardians (Government of India, Ministry of Statistics and Programme Implementation, National Statistical Office 2018). To push for digital learning given such ineffective means was an unrealistic, erroneous approach taken by most public and private school administrations at the very beginning of the pandemic. To top it all, speaking of learning loss puts the onus of learning on the children for no fault of theirs, while failing to provide the right systemic conditions and opportunities resulting in an irreversible effect that exponentially affects school education in particular.

Historically, community schooling has been a strategy where schools have adopted to cooperate with other actors that traditionally have operated independently in service of children and their families (Blank, Jacobson, & Melaville, 2012) (Gomez, Gonzales, Niebuhr, & Villarreal, 2012) (Warren, 2005). Due to its appealing strategy, community school approaches have become

---

[1] NEP-National Education Policy

increasingly popular, not only in the United States but also elsewhere. During the pandemic, the education department in Karnataka, India, resorted to this strategy to keep children engaged and learning continued to overcome the odds of poverty and entrenched patriarchy that is deep-rooted with gender biases. While young boys are forced to discontinue remote learning to take up jobs or family vocation, young girls are appointed as unpaid sibling caretakers and domestic laborers if not pushed into child marriages.

The *vatara shaales* were particularly targeted in the five educationally backward districts of the state of Karnataka (Gulbarga, Raichur, Yadagir, Bidar and Bijapur) where children face more difficulties at home and are at high risk in terms of reintegrating into schools post lockdown. However short-lived, vatara shaales were characterized as a close cooperation with community resources and strove to actively involve parents in educational and socialization processes. They also provisioned extracurricular activities where the arts had a key role to play.

The *vataras* were broken down based on mixed grades; 6-7, 8-10 with a maximum of 20-30 students in one vatara. School teachers/ independent local resources/ voluntary organization facilitators were appointed through the week, ensuring that students were provided with diverse learning experiences beyond the school curriculum. To encourage students and parents to subscribe to the *vatara shaale*, a series of street plays were enacted in public spaces with the central theme on the landmark "Right to Education Act 2009" with a particular reference to dreams, aspirations and the opportunities for a 21st century life and career.

This very process of the artists coming together for the good of the community restarted their own personal livelihoods and re-energized them as their alienation had deprived them of audiences for a long time.

Much like art installations, which involve the configuration of objects in space, time and context, the *vatara shaales* had a civic responsibility to further their cause beyond the unified experiences of their stakeholders. *Vatara shaales* spoke powerfully about the contemporary issue of the stark digital divide and challenged the community to respond to the basic rights to education, going against the fear of the spread of virus in the community primarily through these street plays.

Once the numbers of student enrolments were on the upward trend, identifying more *vataras* (community spaces), in particular open spaces, was a challenge. Thanks to the pandemic, students were left free by their families to enter spaces that otherwise would not be considered a common space. Sacred spaces turned secular, leaving *basadis*[2], mosques, temples, open to all to operate in the same manner for the common good i.e. the continued learning of their students.

Now the questions revolved around "content" and "pedagogy" in these *vatara shaales.* For the government, the primary task was to keep students engaged and

[2] Basadis are Jain shrine or a temple

secure them from the risk of loosing them in the long run and avoiding the challenges of reintegration once the schools resumed their full operations. For voluntary organizations, the challenges were to prepare their field workforce to be aligned to the cause of education and yet stay relevant with limited resources.

The "Aims of Education" position paper by NCERT emphasized that "education should be a liberating process" and the curriculum should promote three key areas of development in the student:
- One, it should aid in the self-development of the individual through an exposure to the right set of values
- Two, it should impart sound knowledge in "constructive" ways, and
- Three, it should foster a sense of curiosity and excitement about learning.

While these broad goals form the backbone of the curriculum, at a time such as the pandemic the position was also to lay down specifics on how to build a continued learning engagement to address the above.

Some of the key points were from the same position paper that allowed voluntary organizations to look at the following closely:
1. Closing the gap between the experiences of the school and the everyday lived reality of the student
2. Imparting value-based education that emphasizes tolerance and caring for others
3. Awareness of cultural diversity and intercultural connectedness

In this experiment, the term *vatara* refers to the students' immediate living environment. Every *vatara* is different based on the local context. And all the voluntary organization facilitators had no other way than to up their skills to meet the need of the diverse members of the community. Set in the context of quick adaptation, interestingly, arts education appeared as a culminating point for a variety of both regional and national level interventions on curricular frameworks (NCF[3]), teacher training programmes (NCFTE[4]), teacher education recommendations (NCTE[5]) and more, especially in its ability to offer a vital link between the goals of the *vatara shaales* and actual implementation strategies in facilitator training.

The first set of online trainings for field facilitators were facilitation styles and techniques emphasizing applied pedagogy to "active learning" in order to ensure students' attendance by making the *vatara shaales* "unmissable". Given the understating of "active learning" referred to the idea of students actively engaging in experiences rather than passively absorbing content, the mandate was for anything that would get students interacting with each other while maintaining social distance protocols. This nuanced physical environment doubled the challenges of implementation.

---

[3] NCF- National Curriculum Framework
[4] NCFTE- National Curriculum Framework for Teacher Education
[5] NCTE- National Council for Teacher Education

To top it all, sessions based on themes such as emotional wellbeing, *Ikigai*, self-awareness, body and mind were planned to bank on facilitators and students' sensitivities, inner emotions and their artistic abilities to nudge their facilitation as performing artists. All of the topics being experiential, gave the facilitators an open canvas to exercise creativity and explore mediums of sound, visual and movement through structured activities.

The facilitation demanded varying degrees of expertise from the facilitators from being "actors" to "observers" and vice versa. Unlike in regular classroom situations where students are seen as, "empty vessels, emotionally neutral, ready to be engaged by a 'performance'" (Wright, 2005), the expectation from the facilitator was to encourage students to take responsibility of themselves in the situations they were in, rather than being naïve, ignorant or even helpless. Facilitators were guided to set up norms for collaboration in consultation with the students. They were guided to ask the students how the *vatara shaale* intervention could be made successful and to work together on what needed to be done.

**Process and Methods**

This section outlines some of the activities that were conducted by facilitators at these *vatara shaales.* They reveal how the arts have been used at every stage to enable facilitation, dialogue and reflection. The arts also helped students connect to their communities instead of leaving them to build meaning from pop-cultural references that are rooted in alien cultures that they end up aspiring for.

**Activity 1– Letter to Self: My *Vatara Shaale* and Me**
Students were asked to write letters to themselves, which they would open out and read a few years from now on what aspect of their *vatara shaale* experience was etched in their minds forever. This imaginative expression using words to articulate their immediate feelings and their wishful thinking would inform the facilitators and help them plan their sessions. A weekly letter set their path towards "thinking routines" and being mindful of their challenging environments. These were meant to become a habit that students use for critical thinking, communication and proactive problem solving.

As part of learning to communicate well they would do activities that helped them experience different aspects of communication such as listening, speaking, giving feedback and non-verbal communication.

**Activity 2- Line Poem**
Students were asked to identify an object or space in their immediate surrounding to depict and create a contour line drawing of that object or space. A contour line drawing is continuous drawing where the pencil never leaves the paper from the start of the process to the completion of the drawing. Once completed, the sheets were exchanged amongst their friends to find the object or the visual done.

A succeeding activity was for the students to group in three(s) and for each to take on the role of a Speaker/ Listener/ Observer.

Instructions for Speakers:
Speakers were asked to think of role-playing a character from their home. It could be the father, mother or even a sibling, describing a situation that has left the speaker with strong feelings, something which they may have wanted to talk about. The speaker was instructed to be prepared to role-play for 2 mins.

Instruction for Listeners:
Each listener was asked to follow any one instruction from below and that it should not be shared with the observer or the speaker:
 • Listen carefully and ask relevant questions
 • Interrupt and prevent the speaker from finishing his/ her sentences
 • Change the subject frequently
 • Laugh when the speaker is serious
 • Look around the room and appear distracted while the speaker was talking
 • Give advice when not asked to

Instruction for Observers:
The observer was asked to silently note all interactions between the listener and the speaker.

At the end of two minutes, facilitators asked all the participants to reconvene to discuss their reactions to the exercise on what happened in each group and how they felt. First, asking the observer to explain, then the speaker and finally the listener, revealing the instructions given to each of them, gave the students a first-hand experience of active and effective communication. Above all, it taught them how to be empathetic to the speaker, emphasizing care and tolerance in such troubled times with near and dear ones.

On topics such as self-awareness, self and identity, students were taken through experiences of identifying self through metaphors and adjectives.

**Activity 3- Portrait of metaphors**
Given how sometimes we relate our characteristics with other objects or people or elements in nature or even food, students were asked to recognize commonalities between them and a fruit, animal or plant or even leaving it open-ended for them to propose. Giving them prompts such as Aum is always happy and energetic like the "sun" or Shakti is a leader like a "lion"; the facilitator nudged them to make word or visual collages of their portraits. This helped students recognize and visualize their self-identities, attitudes, personalities and also on how they responded to situations. For example, I feel drained and exhausted on sunny days when I am cooped up inside my home during the pandemic, had a withered sunflower as a visual expression. As a follow-up

activity, students were encouraged to write a *haiku*[6] poem about themselves as a home assignment.

As a continuing session, a layer to self-awareness was added to the topic on "common ground". Students had to identify similarities and differences amongst themselves and explore what binds them together as a group. This session helped strengthen them as a community and helped them seek and provide support to each other.

**Activity 4- Local Vocal**

The facilitator had prepared a curated list of varied folk music from the region familiar to the students. The session began by the facilitator playing the list, one after the other and students being instructed to first, guess the genre and then list their personal likings from most liked to least preferred. Grouping students based on their music preferences, the facilitator encouraged them to talk about their reasons for their preferred order. These revealed personal stories about themselves, their likes, interests, and hobbies, extending to their dreams and aspirations. Streamlining the conversations around the commonalities and differences revealed what brought the group together as a sensitized collective to support and stand for each other in difficult times.

Dreams are a large part of "hope" for a better tomorrow. Many programme designers in different contexts have explored several activities on dreams. In the *vatara shaale* context, the attempt was not just to encourage students to articulate their dreams but to mark the session as a conscious starting point to think about their career and the needed preparedness to bridge between self and career. This session was dedicated to the art of story-telling, featuring the stories of prominent personalities from their locality. E.g., a local trans-gender engineer who overcame gender stereotypes to get into a man's world or a highly acclaimed progressive woman farmer who changed the lives of many small-scale farmers using post-harvest technologies. This session presented real life stories of change makers; their challenges, achievements and contributions. This helped students set a context for dreaming, challenging the norm and also pledge their first step towards achieving their dream. This was followed by discussions on what they thought of the protagonist? What does it take for one to challenge the norm? What is the most important quality to make ones dream their reality? This encouraged students in active participation.

**Activity 5- Into the future**
This was a visualization exercise. The facilitator instructed the students to close their eyes and relax their body telling them that they are going to take a trip to the future slowly floating up to the sky and moving forward in time and entering their lives 15 years from now. Asking them to dream without thinking about constraints and even if there were challenges, telling them to have the strength to navigate and overcome them. Instructing the students to keeping their eyes

---

[6] Haiku is a Japanese poetic form that consists of three lines, with five syllables in the first line, seven in the second, and five in the third.

closed, they were asked about where they would be? What were they doing in their dream life? Who were the people around them? What were they wearing? What were they doing? What did the day look like? What kind of life they were living? How was their health? What was their profession or job in their ideal life? How did they feel in the dream life? If they had to praise and appreciate themselves for their success and achievements, what would they say to themselves? At this point, it was important to remind the students to be aware of how they were feeling inside their body. Asking them to slowly come back from the sky, back to reality and open their eyes gently, they were then asked the same follow-up questions that were raised immediately after the story telling exercise. Encouraging them to answer those questions and initiating discussions helped them articulate their dream. Questions such as, what would they do to make their dream a reality? What would it take to challenge themselves or their limitations or fears? Above all, questioning the most important quality that would make their dream a reality helped students express their dream visually and also identify and think deeply about their dreams.

**Documenting Learning processes-1**
Taking timely pauses for students to look back and recap enabled them to gain a sense of their progress collectively and as individual learners. Asking them to draw up their own growth charts based on the sequence of recollection and explaining what they learnt through the sessions and sharing their thoughts on current and future applications, affirmed the efforts of the facilitators and of the engagement as being one that initiated change and made these student experiences meaningful.

While working with limitations in the times of the pandemic and with communities, one of the most important matters that called for attention that had to be planned on the go, was the topic of "facts and myths". With the media (both online and offline) bombarding these communities with information on the situation and as consumers of several unsolicited messages, students needed a lot of help to navigate through information to identify facts, myths and opinions and little did they know of what was genuine and what was fake news. Introduction to STEM (Science, Technology, Engineering and Math) mindsets and activities around STEM explorations guided students and helped them differentiate between observations, facts and opinions.

**Activity 6- Why Why Girl[7]**
Using story telling as one of the most powerful tools, facilitators would read aloud the story of the *Why Why Girl* by Mahashweta Devi to students with appropriate tone and voice modulation. After sharing the story, the facilitator raised some of the questions asked by the girl in the story. Reminding students of Moyna the protagonist's questions such as, why should she eat leftovers? Why do the stars look so small if many of them are bigger than the sun? Why can't fishes speak? Facilitators asked students if they questioned everything, what they observed about themselves and about the ideas, views and opinions that

---

[7] Why Why Girl is story by Mahasweta Devi, a social activist and writer. Her stories are based on real people and people she has met especially in eastern India. This story is an English supplementary reader for Class VI- Unit 1, CBSE curriculum.

other people shared with them and most importantly about the timely use of powerful "Why" questions. This helped students navigate through a thinking routine that developed one aspect of the much-needed STEM mindset for 21st century life. Thinking routines such as this one, would also help students construct their lives with critical thinking and creative problem solving.

The underlying assumptions that neutralize the connection between art and progressive politics and thus detach art from its actual context of production and reception is succinctly argued by Haines: "The particular power of art, in this view, is the cultivation of an individual subjectivity that, in an indirect way produces informed socially responsible citizens capable of critical judgment and collective social action" (Haines, 2017). Examining student notions about gender and recognizing gender stereotypes in their everyday life situations helped them examine their myths and stereotypes concerning gender as an "identity". An activity as simple as asking students to draw a surgeon as a warm-up opening activity prior to the session introduction, proved to be surprising as the numbers skewed in favour of men with most drawings being that of a "male" surgeon. These drawings represented their subconscious views about the profession of a surgeon and explored deeply embedded notions of gender.

**Activity-7:** Beginning discussions around a video screening of, *The Impossible Dream*[8]students were invited to share their understanding of gender stereotypes that many of them believed in. Starting with a debrief consisting of questions like: compare a woman's job with that of a man in terms of: physical requirements, the attractiveness of the job, relationship with superiors and pay followed by continuing questions asking them if the differences were due to biological characteristics or due to how society perceives women? Now, the conscious side of the students' gender markers changed in response and admitted to the latter. Probing further, by asking "Why is this film titled, *the impossible dream*?", one was surprised to witness a mixed bag of student emotions. In fact, there was an instance in the middle of the screening when many of the students had tears rolling down their faces. It served as the need of the hour to help young girls who grow up with an understanding that they are solely responsible for looking after their family's needs, irrespective of them having a career; an unfair load taken by one person because of her "gender". This exercise helped address this question clearly, once and for all.

While working in and with communities that are deprived of not just resources but fundamentally deprived of the freedom to think better for themselves, particularly adolescent girls, every interaction was seen as an opportune moment to capitalize and seed the idea of "child rights". Initiating discussions on topics such as "privacy", safe and unsafe touch, their bodies and emotions, students were prodded to think of the word "consent" and make meaning of it by taking their everyday life experiences. It was evident that the word "consent" never existed in their dictionary.

---

[8] The Impossible Dream- United Nations, 1983 -An animated film, co-produced with Dagmar Doubkova of Kratkty Films, Czechoslovakia, takes a wry humorous look at a problem faced by women everywhere

**Activity-8: Body Map**

Taking cues from the the "Body Map[9]" chart students were asked to draw stick figures and color code them to prepare their own touch-ability index. Encouraging discussions as they drew their charts, students were guided to color-code: 1. Common taboo zones across both genders 2. Body parts not allowed to be touched 3. Body parts allowed to be touched. This way, students would internalize the drawing and become further aware of "who would they allow to touch them and where".

The journey thus far was grown to nurture one another and as a collective for shared human experiences. Hereon, students were taken through the process of certain skill building for their personal and professional goals where computational thinking was at the core to guide students to identify "change" that they would like to bring about through logical thinking. Through creative collaborations, students were introduced to the basics of computing, brainstorming solutions, planning, sharing and presenting their learnings. The effort was to gradually move the students' needle from computational thinking to computational participation from their everyday lived experiences.

With an introduction to "everyday algorithms", students were exposed to sequences and were asked to write instructions in a step-by-step manner. Simple exercises such as to follow instructions to make an origami cap, to write an algorithm to brush their teeth or make a cup of coffee/ tea or any other drink, would enable them to see applied algorithms in every situation.

Once the pulse of algorithms was set in the group, using shared laptops, the students were grouped to work on a lot of unplugged activities without using computing devices. Students were introduced to an open-source programming platform called SCRATCH. Unlike other programming languages that are very technical in their syntax and lack expressive power, SCRATCH allowed students to become active builders of their programs and helped them improve their understanding of how the digital world around them works. These sessions provided opportunities for creating stories and simultaneously developing the communication skills required for creative collaborations. Using this block-based programming tool, students were oriented to the drag and drop features of the app and encouraged to play extensively and understand the codes in the SCRATCH library. Beginning with simple projects such as animating their names to encouraging them to experiment on a 20 second story to designing games, students were asked to practice the sequential execution of instructions and loops.

It was observed that students took to SCRATCH with much more ease than their facilitators. Every project pushed the limits for students, encouraging logical thinking and problem solving with their codes. Facilitators had to be one level better prepared to help students de-bug the codes. There were times where an

---

[9] Body Maps are universally designed charts that graphically consolidate touch ability index with a particular reference to "Who would you allow to touch you and where". Note this index might vary with cultures and places.

entire day's session was all about identifying the bug in the codes and discussing ways in which it could be fixed.

While the SCRATCH library was loaded with western imagery and iconography, students and facilitators took it on themselves to create their own local libraries, based on their immediate environments to give their storyboards a local flavor. For the purpose of this paper, five projects are detailed that shows the construction of meaning through computational thinking alongside the deconstruction of reality.

**Project-1:**
**COVID 19 Advisory:**
The topic of this project stemmed from the fact that the *vatara shaales* dared to be spaces kept open just when the cases were beginning to rise amidst the first wave. Neither the students nor the community folks really cared or understood the gravity of the situation. As a serious concern, the facilitator through the process of STEM explorations wanted to sensitize the students and capture the essence of their understanding of the advisory. While discussions revolved around the virus, its cause and spread into their villages, one of the teams expressed an interest in building an animation inspired by the advisory to be able to show to their friends and family.

While they began to explore the libraries, some of the team members voiced the need to localize the characters (sprites). While another expressed the need for all messaging (audio and text) output be in the local Kannada language.
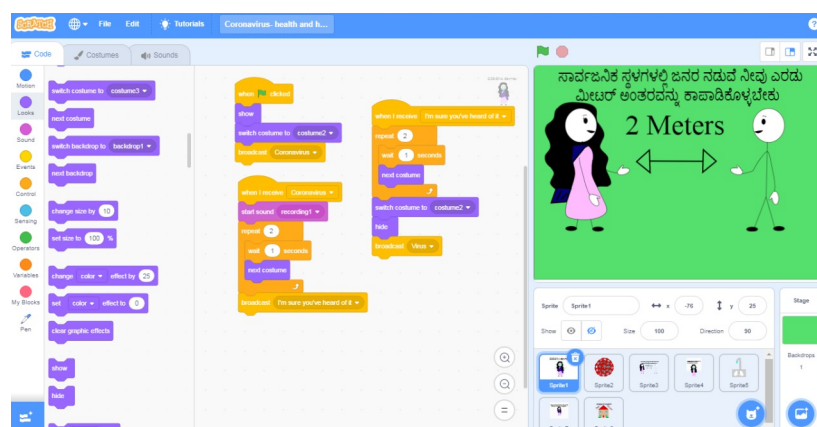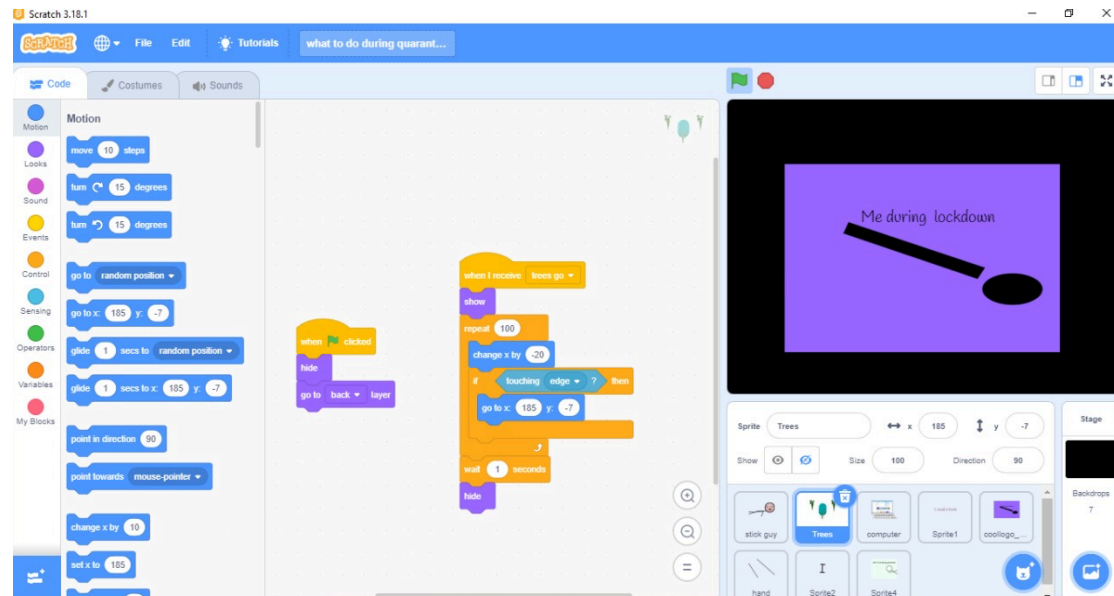


**Project-2:**
**Self Quarantine:**
The lockdown had impacted students' personal spheres unlike ever before as it was almost as though they were on an indefinite break. One of the teams resorted to putting together the mundane reality of one who is self quarantined. Using stick figures to keep it gender neutral, the team worked on a storyboard that started with the sprite[10] reading books and falling asleep and in an attempt to keep awake, exercising. The animation showed the sprite trying hard to be

---

[10] Sprites are images created and programmed in the Scratch interface.

purposeful; cooking new recipes and eating healthy. The same animation played on a continuous loop put the viewer in mind of the manner in which boredom and repetition are actually a part of our everyday life. Finding the means to cope with boredom lies at the very core of our existence as humans, irrespective of the constraints of the quarantine looming over everything.
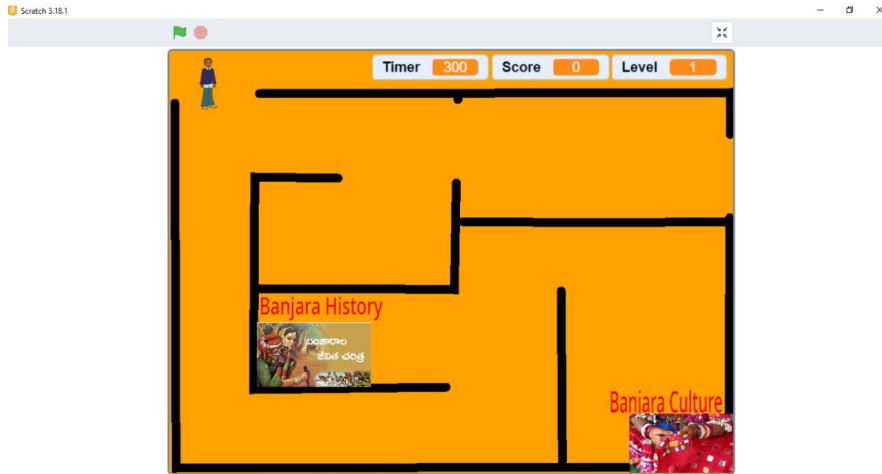


## Project-3:
### Field Visit to Chitradurga Fort

Students yearned for a school trip and the facilitator proposed to students that they imagine their field visit to another district and write out a storyboard. Encouraging students to conduct research on a historical site of their choice via google search, students were asked to collect visuals as well as the history associated with it. Once the structure was decided, the students began to code. Similar to the other group, students requested for a visual artist to create characters using the Paint tool as they had failed to accomplish the characters themselves. Working in collaboration with the artist and the facilitator, students were successful in presenting a story of their imagined field visit.

## Project-4: Life of the Banjaras (Tribal Community) through a game of puzzle.

When a facilitator proposed the possibility of designing a game/ puzzle instead of all students working on storyboarding, two teams in particular showed a keen interest to build a game. Students were taken through many games that the SCRATCH community world over had created. Inspired by the possibilities, the facilitator encouraged students to create one from their own origins. The Banjara[11] community children expressed an interest in showcasing their history, lifestyle, food and culture through a Jack-in-the-box kind of a puzzle. The arrangement of the path in the puzzle would lead the player to knock on doors that would open out as pop-ups introducing the player to the community and their culture in a progressive manner of sorts, navigating through a virtual museum of cultural heritage.



---

[11] Banjaras are nomadic tribal communities who travelled with their families in large groups with a very rich cultural heritage.

**Project-5: Treasure Hunt**

The most sought after game played by children both indoors and outdoors are treasure hunts. Simple props tucked in unnoticed corners leave the players guessing and the fun is always to play with the psyche of the treasure seekers. The one hiding the object is also guessing and taking the best chance to hide the prop in an unexplored territory while the others hope that the hidden treasure is in a predictable place. One of the teams jumped at the idea to bring out the psyche of the players experienced in physical games into their virtual project. The codes were complex and frustrated the team. After several rounds of going back and forth, the team managed to achieve a simple puzzle by the end of the project.
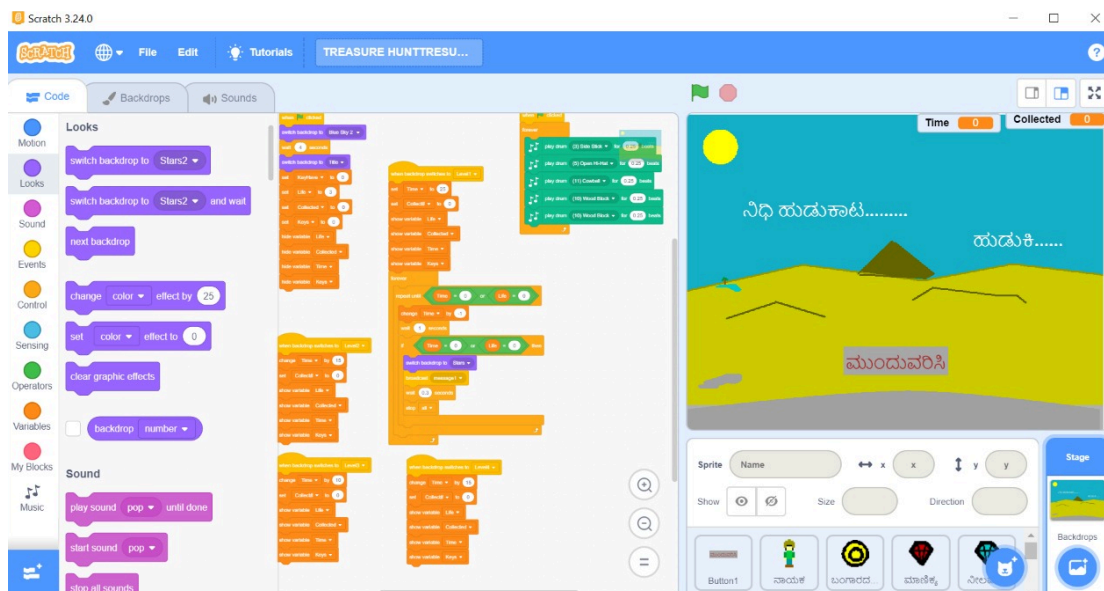


**Conclusion**

What may not have been possible to achieve in regular schools, was achieved in the shortest duration of three-months in the *vatara*. An experiment that began with a lot of reservation from the education department and the will of one officer with his fellow colleagues will go down in history as one of the most progressive steps taken by this state's education department.

This experiment has provided us with a wealth of evidence in favour of using creative arts education to help students from vulnerable homes overcome the odds and continue their education. Experiences such as these bring back students to schools with vast, wide ranging and multi-faceted returns, from investing in regional artists and art forms, providing context and relevance to these folk tradition by integrating them with the school curriculum to bringing out student creativity all while making them cognizant of their local histories and engaging them with creative technology in the times of a pandemic has furthered efforts to stay aligned with our collective goal to prepare secondary and senior secondary school students for the ever expanding scope of skilling aligned to 21st century careers.

Arts-based methodology was the underpinning approach to the efforts undertaken at the *vatara shaales*. This intervention pushed the pedagogical models of inquiry. Arts based processes in the *vatara shaale* enabled the facilitators to become more self analytical through their participation emphasizing improvisation at the heart of the program process by placing an emphasis on risk, responsiveness and relationships. The program in itself is an arts-based practice that provided openness to uncertainty.

It is my hope that the evidence of this paper presents an opportunity and the encouragement that our education systems need to match the renewed promise, determination and ambitions of agencies such as us who struggle daily to help realize the power of the arts and experiences of the local arts when integrated into education. The challenge is significant but the knowledge and opportunities are available to meet it both in terms of curriculum and pedagogy. All that is needed is funding followed by action.

## Bibliography

Blank, M., Jacobson, R., & Melaville, A. (2012). *Achieving results through community school partnerships: How district and community leaders are building effective, sustainable relationships.* Washington DC: Center for American Progress. Retrieved from https://www.americanprogress.org/content/uploads/issues/2012/01/pdf/community_school.pdf

Gomez, D., Gonzales, L., Niebuhr, D., & Villarreal, L. (2012). Community schools: A full spectrum resource. *Leadership*, 41, 28-30, 37-38.

Government of India, Ministry of Statistics and Programme Implementation, National Statistical Office. (2018). *Household Social Consumption on Education in India, NSS 75th Round.* New Delhi.

Haines, C. (2017). The distant image. *Assuming Boycott*, 90.

Kulkarni, T. (2021, July 13). *Education.* Retrieved from The Hindu: https://www.thehindu.com/education/we-are-facing-an-education-emergency-today-educationist-rishikesh-bs/article35484033.ece

Warren, M. R. (2005). Communities and Schools. *Harvard Educational Review*, 75, 133-173.

Wright, P. N. (2005). So, what really makes a good GEES lecturer. *Planet*, 4-7.
Retrieved from
https://www.tandfonline.com/doi/full/10.11120/plan.2005.00150004