Block

1

DRAMA AND ART IN EDUCATION

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# EXPERT COMMITTEE

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Art and Drama provides opportunities to express creativity and imagination during the transaction of curriculum. In any class, students differ in their environmental, cultural, social, economic and psychological experiences; students showcase these experiences in various forms of art – drama, visual art, theatre, folk art, music, dance, etc. Therefore, art cannot be segregated from everyday experiences and ultimately it is through these experiences that art can help develop aesthetic sensibility in students to appreciate the world around them. This course “Drama and Art in Education” will help B Ed students appreciate how drama and art can be incorporated in the everyday classroom activities so as to capture the varied experiences of their students.

The first unit of this block – Application of Drama and Art in Education – discusses use of drama and art as pedagogical tools in teaching-learning process. It highlights how drama and art activities can be integrated in secondary schools both as a part of the curricular as well as co-curricular activities. It also discusses strategies that can be used in organisation and assessment of drama and art activities.

The second unit of this block– Drama and Art for Pedagogy – explains role of drama and art in providing creative expression opportunities to students, self-realisation and creating inclusive classrooms. The unit discusses role of drama as ‘critical pedagogy’ and different techniques of the Theatre of the Oppressed (TO) such as image theatre, forum theatre and invisible theatre.

The third unit of this block– Drama and Art for Social Intervention – helps in understanding social and environmental issues through drama and art. It discusses the role of drama and art in understanding local as well as global culture. It explains how teachers can organise interactions with local artisans in schools along with visits of students to local fairs, exhibitions etc. to enrich their understanding of local culture.

The three units of this course will enable and encourage B. Ed. students to provide opportunities in their classrooms to foster self-expression and respect for local/community/ global culture in their learners.
UNIT 1  APPLICATION OF DRAMA AND ART IN EDUCATION

Structure

1.1 Introduction
1.2 Objectives
1.3 Need for Drama and Art in School Education
1.4 Drama as a Problem Solving Process
1.5 Types of Drama and Art
   1.5.1 Types of Drama
   1.5.2 Types of Art
1.6 Art as an Experience: Developing Aesthetic Sensibility
1.7 Integration of Drama and Art in School Curriculum
1.8 Organisation of Drama and Art
   1.8.1 Selection of Themes/Content for Art Education
   1.8.2 Assessment for Learning of Drama and Art
   1.8.3 Assessment of Learning through Drama and Art
1.9 Let Us Sum Up
1.10 Unit-End Activities
1.11 Suggested Readings

1.1 INTRODUCTION

Humans are social beings – which means they live, thrive and interact in the society. Societal interaction is individualistic or group interactions. These interactions shape our thinking, values and cultural heritage. Human beings often express the interactions of the society in various forms of art. The dictionary defines ‘art’ as the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power. Visual forms of art or dramatic forms of art are the powerful mirrors of our society that classroom facilitators can make use of in their classrooms.

In this Unit, we will discuss how art & drama can be used as pedagogical tools in the classroom. How can art and drama activities be integrated in secondary schools both as a part of the curricular activities and that of co-curricular activities? How can we organise and assess drama and art activities? How can drama be used for problem solving in classrooms?

1.2 OBJECTIVES

After reading this Unit, you should be able to:

- explain need for art and drama in school education;
• use drama for problem solving;
• list different types of drama and art activities;
• select the themes/content for drama and art in education;
• appreciate dramatic/art expression in education;
• assess learning through drama and art; and
• carry out assessment for drama and art in education.

1.3 NEED FOR DRAMA AND ART IN SCHOOL EDUCATION

The inclusion of art education in the curriculum of school as a subject has certain important purposes apart from contributing to overall development of the child’s personality. Art education enables students to fully experience the joy of teaching-learning, appreciate and experience the beauty of the universe and also helps in their mental development. It also brings students closer to their environment to learn about their cultural heritage and to inculcate in them respect for each other’s work (NCF, 2005). Different art forms such as visual arts (drawing, painting), performing arts (dance, drama, and music) and traditional art and crafts, puppetry, etc. that are introduced at different stages in school curriculum which can help students to become confident, balanced and well-groomed citizens.

Inclusion of Art and Drama in education is well supported by Howard Gardner’s theory of Multiple Intelligence. Gardner’s theory of multiple intelligence (1983;1993;1999) has added new insights to the educationist’s understanding of how students not only learn but interact in their learning environment. His work has inspired educationists around the world to dwell deeper into epistemological questions of how students learn. Why one method of teaching is effective for one student and not for others? How students interact with various concepts while learning?

In an interesting article, ‘The Happy Meeting of Multiple Intelligences and the Arts’, Gardner (1999) describes the meeting of Arts and multiple intelligence as a happy meeting. He says “all of us as human beings possess a number of intellectual potentials. Schools have generally addressed the linguistic and logical intelligences, but other institutions and situations can encourage the nurturance of at least six other intelligences: spatial, musical, naturalistic, interpersonal, intrapersonal, and bodily-kinesthetic” (Gardner, 1999). The arts can provide an educational “way through” for many students. Because everybody’s mind is different, education should be tailored to the individual. “Kids who have language and logic abilities are going to do fine in school,” Gardner points out (Gardner, 1999). “But everyone cannot be smart when you have a single ruler, a single caliber.” He suggests that schools “help kids discover areas where they do have some strengths— what I call a crystallizing experience— and to really encourage that.” Many children have strengths in one or more of the arts that could give them such experience. According to Eisner (1998), the theory of multiple intelligence supports a much larger role for the arts in the curriculum. The various kinds of intelligences point directly to a variety of ‘ways of knowing’. Eisner suggests a balanced curriculum consisting of fields of study that all students should learn, coupled with subjects for which students have particular proclivities and inclinations: “As long as schools
operate on an essentially linguistic modality that utilises a kind of literal, logical, mathematical form of intelligence, it not only delimits what youngsters can know, but also is an impediment to those youngsters whose intelligences are in modalities other than the ones that are emphasised (Eisner, 1998)."

The abundance of available research convinces the teachers that art, drama and multiple intelligence are a happy trinity, but as they say the proof the pudding lies in its eating. Let us look at two classes – one of Mrs. A and the other of Mrs. M. Using these classroom examples we will ourselves see how using Art and Drama across curricular and content areas makes the classroom learning environment more meaningful and how students with varied capabilities benefit from such activities.

**BOX 1: ART, DRAMA, MULTIPLE INTELLIGENCE IN CURRICULAR AREAS**

Class: IX  
Subject: English  
Topic: If I were you …..

(A brief synopsis of the story so that students without English can appreciate the example .... This is a story of an intruder, who enters the house of the playwright. The intruder, however, does not know that the owner of the house was a playwright. He knows him as Gerrard and he had heard about him a few things. The intruder also knows that Gerrard was something of a mystery man, who lived in the wilds of Essex. The intruder also knows that Gerrard gave orders for his daily supplies on phone and never met the tradesmen.

Gerrard, on the other hand is a cultured playwright, who lives in a small cottage. He is to go out soon, but before he does so, an intruder enters his cottage. The intruder has a gun in his hand. Gerrard welcomes the intruder with confidence. The intruder asks many questions to Gerrard, which he answers with wit, irony and humour.

The intruder, then tells Gerrard that he wants to murder him and live as Gerrard as they both looked alike. Gerrard at once understood everything. He told the intruder that he was also a murderer. Therefore, the police were after him. Gerrard explained that unfortunately one of his men had been caught. He was expecting trouble that night.

The story then reveals what happens next ... *(Interested?? Pick up the Class IX. NCERT English Textbook - Beehive)*

**Mrs A’s Class:**

*Mrs A gets two students to stand up and read the story – one student reads the lines of the intruder while the other student reads the lines of Gerrard.*

*Other students of the class are listening and following what is being read in their own textbooks.*

*Mrs A gives explanations as the story progresses.*

*Mrs A then discusses the unit-end exercises.*
Mrs M’s Class

Mrs M begins the class by giving the students the synopsis of the story without revealing the end …. (something like what is given above). She then divides her class of 35 students into 5 groups of 7. The following tasks were assigned to each group:

1. Read the story
2. Create a visual backdrop of the cottage.
3. Get two students from the group to be Gerrard and the intruder.
4. The group then decides how the story would end and the two students playing Gerrard and the intruder will depict the end to the story in front of the class.
5. Students were also encouraged to use music while depicting the end to the class.

Questions for your reflection:

1. How are the two classes of Mrs A and Mrs M different?
2. Which class is more involved in their own learning?

Now that we have seen with an example how Art and Drama in our classrooms changes the learning dynamics, let us discuss how does drama help in problem solving – one of the most important skills needed in today’s times.

1.4 DRAMA AS A PROBLEM SOLVING PROCESS

We are lifelong learners. We learn and use skills continuously to solve problems on day-to-day basis, and for which we must acquire some basic social and problem solving skills. Drama is a great way to develop these skills. When we learn something new, we connect it to prior information already known to us. The ideas of connecting new information with something we already know have been affirmed by Robert Vogel, who has studied cognitive science for fifteen years as it applies to education. “According to research, the human brain, while learning, strives to make connections. The brain does not learn in isolation”, says Vogel. “Lessons have to be taught in a way so that the new knowledge connects to something the student already knows”, he says. Drama can do that for the brain since it is a way of life. It is a practice we are born with.

We know drama, so we can connect it with new ideas that we learned in school. Also, drama allows the learner to explore their experiences in using their imaginations.

Drama, which involves imaginative transformation and reflection on experiences, helps students expand their ability to act out thoughts in their minds. This skill is necessary for organising thoughts and problem solving situations in everyday life. For example, a class is studying the Everest Mountain. The teacher has informed the class that they are all trained mountaineers. She has already read them some books on the Everest Mountain, so the students have some
background knowledge that will be accessed. The students must work together to plan a strategy on how they will eat, cope up with less oxygen at high altitudes and climb mountain ranges to reach ultimately the peak of Everest mountain (all these obstacles are set up by the teacher that would mimic real problems that the mountaineers generally face). When this activity happens, effectively, each student in this class is creatively problem solving the situation, which can be represented in the form of a drama, where ultimately students are using their best judgement and retrieving their schema about the Everest mountain.

The second way problem solving is practiced with drama is in a social context. Drama in education is done in groups or with the whole class. Students run into problems where, for example, they do not agree on a solution or action that the rest of their group takes. There may be many conflicts while working in a group. Like all group work, students must solve problem of how they will handle this conflict of interest. This type of problem solving helps students become lifelong learners. As adults, it is very common to face problems in our social lives. These problems could occur at home, school or in work place and we need to use problem solving skills to resolve these issues. As drama in education involves group work so students get an opportunity to acquire skills needed throughout their lives.

In the next section, we will discuss different types of drama and art.

### 1.5 TYPES OF DRAMA AND ART

#### 1.5.1 Types of Drama

There are two types of drama methodologies that are adopted by teachers depending on the class, the competence of the teacher and the content that is being taught.

1. Linear drama methods – these are designed with a clear beginning, middle, and end.

2. Process-oriented drama (also referred to as ‘holistic drama’ or simply ‘process drama’) is open-ended, only with a skeletal structure of activities designed to evolve based on participants’ input throughout the lesson.

#### 1. Linear Drama

Linear approach to drama is generally preferred by a teacher initiating drama into the classroom for the first time. With this structure, drama activities are primarily planned and outlined by the teacher before involving the students into the dramatic playing. This tends to give the teacher a great control while allowing the students to give their creative inputs. The linear drama session resembles a recipe, with a series of steps that produce a selected learning outcome.

According to scholars like Vygotsky (1967), Moore (1990) and Frost, Wortham, and Reifel (2008), people of all ages learn about the world by trying out new ideas and imitating actions through play, and this imitative behavior forms the basis of social learning – some of the objectives that teachers can achieve using Linear Drama.

The core techniques used by teachers through the linear drama approach to facilitate their student’s learning are discussed here:
a) **Side-coaching**

In this technique the teacher facilitates learning of skills without stopping the action of the lesson. These skills help the learner gain more awareness of the drama, the character, the plot. It also helps the learner develop a certain metacognitive awareness of what she is doing while enacting a certain part. As a teacher it is important to ensure while using the technique of side-coaching, students don’t get distracted. A very good example of side-coaching that we often see while working with students in drama groups is telling the student to focus their attention on the audience, look to the audience and not look on the floor. We give these instructions as the drama progresses and learners process these instructions and adapt to them while performing the drama.

b) **Spotlighting & Sharing**

Another technique that is commonly used in linear drama is spotlighting. This technique allows participants to informally view other participants’ work, take inspiration from other ideas, and safely share moments of work in progress. The idea of using ‘spotlight’ technique is to help learners learn from others expressions or techniques. During a ‘spotlight’ all other participants freeze except the participant on whom the spotlight is on. For example, in a bazaar scene, the teacher may put the spotlight on a roadside hawker due to the intensity of expressions that he is depicting; other performers of the scene are able to either appreciate the performance or give suggestions to improve.

Another technique used often is sharing. Sharing is similar to spotlighting as far as the experience is concerned, but the only difference is that spotlighting happens during the process of drama while sharing happens at the end of the performance. While using this technique the facilitator is able to integrate reflective questions into the drama learning experience.

c) **Storytelling**

Although stories are integral to every drama, using the technique of storytelling is what makes character unique in the drama. When a learner is using the art of storytelling in drama she is able to bring life into the character and ‘get into the skin’ of the character. She is able to make the whole experience of the drama vivid for the audience. She takes care to pay attention to pitch, rhythm, pace, volume, gestures, facial expressions, and eye contact. She allows the voice to set the mood of her expressions and in the process adds life to the character.

d) **Improvisation**

Another commonly used technique in linear drama is allowing students to improvise – adding their own dramatisation at the moment. This means the students won’t get any rehearsal time and these actions are done at the spur of the moment. As a teacher it is very important to allow for improvisations especially when the group of students are in a higher class or have attained certain mastery – this will enable students to always keep the excitement of learning alive. Another very interesting point to remember is that if any student improvises during the drama session, other students have to learn to adapt to the improvisation. This could be an interesting activity in itself where one student improvises and other students follow the cue – the result could be an entire new plot.
Teacher as a drama facilitator, it is necessary to decide how much improvisation is permitted within a drama and share these guidelines well in advance with the learner.

Apart from these techniques there are other techniques that are often used in the linear drama approach, like, pantomime (dramatisation without using words but relying solely on physical movements, gestures and facial expressions to convey the idea); starters and building block activities (often used as ice breakers within groups; link prior learning to current lessons etc); tableaux (a French word that simply means frozen pictures that people create with their bodies) etc. For in depth understanding of these techniques, you may refer to Hunt, Water, and McAvoy (2015).

2. Process-oriented Drama

By now you are aware that linear drama is more about skills related to drama that not only complement to the curricular areas but also are helpful in our day-to-day life activities. Process-oriented drama on the other hand focuses on learning about life through the dramatic methods. It is an extremely participative method where the participants and facilitators both shape the drama. Process-oriented drama techniques treat learning as a holistic learning experience without breaking the experience into activities. Process-oriented drama involves allowing the learner to experience the entire learning process as a continuum rather than having a beginning, middle or end part.

Some of the techniques in practice with Process-oriented drama include:

a) Mantle of the Expert - The method was propounded by Dorothy Heathcote. In this method the participants work in a collaborative environment and share their area of interest. Once the area of interest has been identified the group develops a fictional world where each participant plays a specific part and the group explores their interest collectively. In this fictional world, each participant generates and takes the ownership of expert roles. It is generally difficult to use this methodology with subject areas, but is a wonderful approach for studying social issues. Sometimes facilitators encourage students to produce tangible material like leaflets, booklets, and brochures that details their work.

b) Facilitation: Another technique used in process-oriented drama is facilitation. In this technique, the leader follows a very democratic approach and helps guide the drama without steering the drama towards a certain direction. Facilitators basically maintain control and safety in the learning environment. The technique requires facilitators to possess quick thinking skills, listening skill, empathetic attitude and flexibility and adaptability in dealing with contributions of the participants.

c) Role Play: In this technique participants create believable and realistic characters that have a vested interest in the character. In the process-oriented approach of drama, role playing involves two components - role making (preparing for the role) and role taking (embODYing the role).

d) Simulation: Simulation is an imitation of the real world experience. In process-oriented drama, the facilitator can develop simulations either based on real or imaginary events. For example, simulation can be used for teaching the concept of ‘Gram Panchayat’ to class VI students. A
representative group is selected which must have 1/3 girls. The teacher can take the role of ‘Sarpanch’. The villagers present a problem (let us say related to adult education) which the panchayat tries to solve after a debate. The panchayat members discuss the problem not only amongst themselves but also the villagers. Once they arrive at a consensus, then ‘Sarpanch’ announces the decision.

1.5.2 Types of Art

The arts — creative writing, dance, music, theater, and the visual arts— serve as ways that we react to, record, and share our impressions of the world.

- **Creative Writing:** Creative writing is the bedrock of many art forms — poetry, fiction, lyrics, play scripts and drama. Creative writing helps students explore and express their understanding of the world around them. As a process, creative writing forces the learner not only to think and express ideas but also question dogmatic principles and find creative solutions. In schools, creative writing is often associated with language arts, but if teachers wish they can also use creative writing in their science lessons to create science fiction - Writings of Issac Asimov is one such example.

- **Dance:** Dance is an art that engrains discipline, control, rhythm and graciousness in the learner. It helps develop kinesthetic skills in the students and provides a medium to experience life in a different form.

- **Music:** Music can be explored by singing, playing an instrument or composing on a synthesizer and computer, or listening and learners learn the art of expression and communication through sound. Students learn to create, perform, listen perceptively, and analyse music and where technology is used, it individualises and expands instruction. Today, music education explores a multitude of musical styles. Students learn to identify the source of the sound, whether solo or ensemble, the different instruments and voices, and their combinations into bands, choruses, and orchestras, and a variety of small ensembles. They also learn the art of musical expression— how sound can be used to communicate feelings.

### Check Your Progress 1

1. Select a topic from your subject area which you would like to teach through simulation method. Describe the method in detail.

   **Topic:** ............................................................................................................
   **Subject:** .........................................................................................................
   **Class:** ............................................................................................................
   **Method:** ...........................................................................................................
   ..................................................................................................................
   ..................................................................................................................
   ..................................................................................................................

2. Select a topic from your subject area which you would like to teach through visual art and why?

   **Topic:** ............................................................................................................
   **Subject:** .........................................................................................................
Visual and Media: Arts Education in visual and media arts can take many forms and have several aims. Learners are usually taught a specific technique in some visual medium—pencil or paint or video imaging or collage (a combination of bits of objects pasted together on a surface to create an effect).

### 1.6 ART AS AN EXPERIENCE: DEVELOPING AESTHETIC SENSIBILITY

Aesthetics is the branch of philosophy that explores the nature of art, creation and expression of beauty in various forms of art. Although it is said, beauty lies in the eyes of the beholder and is an extremely subjective term, yet aesthetics tries to capture the essence and meaning of the beauty that is expressed in various forms of art. Like, for example, the aesthetic design of a building, the aesthetic design of a temple, the aesthetic presentation of a flower arrangement, the aesthetic presentation of a dish by a chef, the aesthetic presentation of a mechanics’ final touches to a freshly painted car, the aesthetics behind the design of a mobile phone – there is beauty in each one of these activities that is an expression of art in itself. This expression of art is the journey of the artist - her experiences, her emotions, her joys, her pleasures and her thought. And in order to produce any piece of art, the artist presents her experience and journey in reaching that point of continuum of life.

Rabindranath Tagore was one of the first Indian educationists and philosophers who acknowledged the importance of art in education. In his endeavour to define art, he acknowledges that: “I shall not define Art, but question myself about the reason of its existence, and try to find out whether it owes its origin to some social purpose, or to the need of catering for our aesthetic enjoyment, or whether it has come out of some impulse of expression, which is the impulse of our being itself” (Tagore, 1917, p. 16). From his list of possible reasons for the existence of the arts, as well as from other texts, it is clear that Tagore does not emphasise the instrumental benefits brought by art, but rather remains within the framework of private intrinsic benefits, such as captivation, pleasure, an expanded capacity for empathy, and cognitive growth (McCarthy et al., 2004).

Just like Tagore, Dewey was among the first western educational philosophers to write explicitly about art as an experience and how the arts connect to education. Dewey believes, the photograph, dance, poem or story which the student creates from looking out of the window “is charged with meanings that issue from intercourse with a common world” (Dewey, 1980, p. 306) or in other words is an expression of the experience the student has with the world. Therefore, Dewey advocated that art education must form a symmetry with life because this is a prerequisite for having an experience of art that augments the democratic, liberal and changing values that a student experiences in his daily life. Like for example, earlier in the classroom when students used to put up
paintings they used to be those of a mountain, a river flowing from the mountain and rising sun, today in classes when you see students work they are more inspired by their favourite cartoon character rather than the beauty of nature. This change in expression in art form is a direct reflection of the change in experience that a student is undergoing.

When we discuss ‘Art as an experience’ we are very consciously accepting that Art is a sponge and a fountain – sponge where the environmental, cultural, social, economic and psychological experiences are absorbed by the student and a fountain where all these experiences are expressed in various forms of art – drama, visual art, theatre, folk art, music, dance, etc. It is for these very reasons art cannot be segregated from everyday experiences; and ultimately it is through these experiences that art can help develop aesthetic sensibility in students to appreciate the world around them.

Teachers have a pivotal role to play in helping students achieve and express these experiences. Teachers need to be cognizant of various ways in which they wish to shape students’ experiences inside the classroom and outside the classroom so as to enable their students become better sponges and fountains.

### 1.7 INTEGRATION OF DRAMA AND ART IN SCHOOL CURRICULUM

Integrating drama and art in school curriculum, means making connections between the school subjects and forms of art expression. There are many ways in which classroom facilitators can integrate drama, and art in school curriculum. One such example is given below. Example is based on NCERT English Textbook – Beehive - Class IX - Chapter 2 – The Sound of Music – Evelyn Glennie Listens to Sounds without Hearing it and Class IX – Science Textbook – Chapter 12- Sound.

In this example, we take the case of two teachers of Class IX who were discussing the performance of their students, when they both realised they were discussing the same theme in their class – Sound. The English teacher was helping her students relate to the journey of Evelyn Glennie who lost her ability to hear at a young age, yet became one of the youngest percussion instrument performers, whereas the Science Teacher discussing about production of sound, characteristics and propagation of sound waves, reflection of sound and its uses in our daily life and the structure of the ear.

Both teachers felt that since they were dealing with a common theme it would be very interesting to see how their students would react to a multidisciplinary approach to teaching (a practice commonly witnessed across in all American schools). In order to fully implement the approach, the two teachers listed the objectives they wished to cover under their subject area. Each objective was matched with a particular skill that the students were expected to demonstrate and the final assessment was a blend both of Science and English content. Students in the classes used presentations, videos, demonstrations, dramas, pamphlets and debates to discuss various issues that were raised in the classroom. As a unit-end exercise, the two teachers divided their students into 3 groups and the students had to present a drama on the theme of sound. The students out performed their teacher’s expectations by putting up three themes – Sound in our lives (the clutter in our minds); Solitude of Silence and Lost voices in our society.
What the two teachers of Class IX didn’t expect from their students was the ability to integrate social life and social ethos into the prevailing topics of the classroom. It was with this experience the two teachers understood the benefit of using a multidisciplinary thematic approach in the classroom where drama, arts, science, music, language were not treated as parts but treated as an integrated whole.

1.8 ORGANISATION OF DRAMA AND ART

The syllabus of Art education is prescribed in detail by NCERT (2008). The time that may be allocated for Art education at upper primary and secondary stage is given in Table 1.

Table 1: Allocation of time periods for each Art Education Activity at Upper Primary and Secondary Stage

<table>
<thead>
<tr>
<th>Stage</th>
<th>Number of Suggested Periods per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing, Painting and Sculpture/Clay modelling</td>
<td>2</td>
</tr>
<tr>
<td>Craft Activities</td>
<td>2</td>
</tr>
<tr>
<td>Music Activities</td>
<td>2</td>
</tr>
<tr>
<td>Dance Activities</td>
<td>2</td>
</tr>
<tr>
<td>Drama related Activities</td>
<td>2</td>
</tr>
</tbody>
</table>

- **Upper Primary (VI – VIII)**: 2 periods per week for each activity.
- **Secondary (IX – X)**: At least 6 periods (3 block periods) should be allocated for practical activities and 1 period should be allocated for theory.

**Infrastructure**

All schools should have the basic facilities to provide arts education, which will include trained teachers, resources to provide basic materials, separate space for conducting visual and performing arts (NCERT, 2008). Some examples of basic infrastructure include colours, a dholki, chart paper, props of various kinds, few dupattas, a thalli, a bell, a stick etc. All these basic infrastructures form the basis of any drama activity that a teacher wishes to integrate in her classroom. Apart from this the teacher should also get the class to develop low cost aids that would act as props in the classroom activities. Teachers should encourage students to make vegetable based colors that are not only economical but easy to use and handle.

**Classroom Organisation**

Classroom organisation and the concept of space, especially for the activities in arts education is an integral part of the teaching-learning process. In an ideal situation, schools should have rooms especially allocated for art activities, whether for visual or performing arts.

Number of students in the classroom should be limited (30-35 students) and manageable. This permits the teacher to pay personal attention to every student. If the class is large, it is advisable to divide them in different groups. Physical classroom organisation needs to be supplemented by continuous group interactions while the group work is in progress.

**Practices in classroom and outside**

Teachers should try to conduct group activities so far it is possible. This will enable the students to share their resources; materials and a sense of cooperation.
and sharing will develop among the students. If during a classroom interaction session, a teacher finds that her students have done exemplar work, she should find ways to showcase their talent – one way to do that is during the assembly time where most schools have now created a time for classes to showcase their artistic engagements.

**Using local resources**

Looking at the socio-economic and cultural diversity of the country, it would be all the more essential for the schools, parents and teachers to be able to use the local regional arts and craft traditions both visual and performing in the developmental stages of school education. All the schools should provide experience to children to work with the community, beyond the four walls of the school (NCERT, 2008). There are two very interesting ways to do this – one approach is to utilise the local resources of not only artisans but also college students with experience in art and the second way to do this is creating a lesson based on *service learning*. In service learning, students work on themes and issues of social relevance. An example of service learning using an art work is that of Ragland (2002). In his research, Ragland, (2002) cites the example of a community school which distributed nearly 20 tonnes of food to the underprivileged and simultaneously developed print based resources for the workers in fields who help produce this food – these print based resources focused on methods by which the workers could protect themselves from the pesticides that were used in fields and also on how one could reduce the consumption of chemical pesticides and instead use biological pesticides.

**Workshops to be organised frequently**

Schools may regularly organise workshops for one week or a fortnight where local artists can be invited to interact with the students and teachers. Workshops on art and crafts, theatre, music/singing, playing musical instruments, pottery, leatherwork, folk dance, animation, puppetry, kite making and so on can be arranged for students’ experiential learning. Workshops may also be conducted at the artists’ workplace (NCERT, 2008). Like discussed above these workshops could be on themes related to making and using vegetable colours, painting folk art, using nukkad nataks as a medium of expression.

### 1.8.1 Selection of Themes/Content for Art Education

#### 1. Visual Arts

According to (NCERT, 2008), the themes or content can broadly be related to the following suggested fields to enable pupils to study a range of tangible and abstract subjects and issues.

<table>
<thead>
<tr>
<th>Stage</th>
<th>Content/Themes</th>
<th>Methods</th>
<th>Outdoor Exposure/Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>1. Objects</td>
<td>Drawing, Painting, Printmaking</td>
<td>1. Field Visits: School garden, public place like a community park, museum etc.</td>
</tr>
<tr>
<td>Upper</td>
<td>2. People</td>
<td>Ceramics, Sculpture, Architecture</td>
<td>2. Outdoor Sketching: like trees, plants, school building etc.</td>
</tr>
<tr>
<td>(VI – VIII)</td>
<td>4. Environment</td>
<td>Mixed media: collage, bas-relief</td>
<td>4. Festivals, special days: Festivals, rituals, holidays, birthdays of national leaders are important occasions.</td>
</tr>
<tr>
<td></td>
<td>5. Experiences</td>
<td></td>
<td>5. Visit to a Museum, Gallery, Exhibition, Monuments, a Religious site.</td>
</tr>
</tbody>
</table>
2. Performing Arts

i) Drama: Drama provides a medium through which the individual can express his/her ideas and reaction to the impressions he/she receives and, by expressing them, learn to evaluate and experience them (NCF, 2005).

### Table 1.3: Drama at Different Stages of School Education (NCF, 2005)

<table>
<thead>
<tr>
<th>Stage</th>
<th>Content</th>
<th>Methodology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upper Primary</td>
<td>1. Different kinds of theatre games and exercises based on observation,</td>
<td>1. Drama involves both individual and group work, the methodology should be</td>
</tr>
<tr>
<td>(VI–VIII)</td>
<td>concentration, trust, responsibility, imagination, vocabulary, and language</td>
<td>mainly the workshop mode, where each child gets a chance to participate in</td>
</tr>
<tr>
<td></td>
<td>2. Local reading of stories and poem recitation with expression</td>
<td>all that goes in a drama class.</td>
</tr>
<tr>
<td></td>
<td>3. Narration and Story telling</td>
<td>2. The teacher acts as a facilitator and a motivator.</td>
</tr>
<tr>
<td></td>
<td>4. Basic understanding of different kinds of sounds, rhythms, clappers,</td>
<td>3. Students should be exposed to different independent tasks, which they</td>
</tr>
<tr>
<td></td>
<td>and other local materials, creating human sounds with variations of</td>
<td>take up individually or in groups.</td>
</tr>
<tr>
<td></td>
<td>pitch, note etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. Simple performance of short plays and skits</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. Visit to a local theatre show/ performance; its appreciation and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>evaluation.</td>
<td></td>
</tr>
</tbody>
</table>
### Table 1.4: Content, and Methodology for Drama at Upper Primary Stage and Secondary Stage (NCF, 2005)

<table>
<thead>
<tr>
<th>Secondary (IX-X)</th>
<th>1. Body Language: observation and understanding of different gestures and postures used in different stages of human life and related to different areas of human life and related to different areas of society; using body expressively and as a specific character</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Voice and Speech: exercises for voice articulation, projection and expression; Speech-related activities (loud reading with expressions) to be taken from language texts in English, Hindi, and mother tongue, etc. interesting news items and stories from Indian classics/folklore, etc.; activities of narration and story-telling of the traditional kind.</td>
</tr>
<tr>
<td></td>
<td>3. Aesthetic Appreciation: exposure to various theatre performances by different groups; analysis and review of performances; evaluation of one’s own growth through daily reflections; keeping record of one’s observations and experiences in a ‘journal’.</td>
</tr>
<tr>
<td></td>
<td>4. Play Making: creating a short theatre piece from a text or through improvisation.</td>
</tr>
<tr>
<td></td>
<td>5. Stage Craft: awareness and use of different stage crafts, viz. costume and make up, sound and music, lighting and stage setting, etc.</td>
</tr>
<tr>
<td></td>
<td>6. Theatre Etiquette: exposure to different stage productions and local performances; learning certain rules of self-discipline to be observed during the play, such as taking seats before the play starts and avoiding consumption of food items, use of pagers and mobile phones, etc.</td>
</tr>
</tbody>
</table>

| 1. The workshop mode should be adopted, which is participatory in nature. |
| 2. Group work should be encouraged for peer learning and exploitation. |
| 3. Group consensus must be strictly adhered to wherever required. |
| 4. Teachers should have the spontaneity to change their stances from a facilitator to a manipulator and enabler. |

#### 1.8.2 Assessment for Learning of Drama and Art

Assessment of learning is ‘summative’, i.e. its main purpose is to grade and certify students’ achievement, while Assessment for learning is ‘formative’, aiming to support and advance students in their learning – the following paragraphs cover both aspects – as using drama and art helps student engage with content as a continuum of activities and help teachers monitor/observe each activity of the student vis a vis the learning objective (in the lines of formative assessment) while the final product is the culmination point of assessment (is in the lines of summative assessment)
One of the problems teachers often face is with regard to assessment – traditional paper pencil tests are known not to provide a holistic assessment of the learning nor are those tests capable of providing a stress free environment for the students – apart from that the traditional assessment schemes only assess the end product and not the learning experience. By introducing Drama and Art as an assessment tool, teachers have the capability of providing a stress free method of assessment which is continuous and is capable of measuring various dimensions in the learning journey of the student. An interesting case on this point is the Waldorf School pedagogy based on the philosophy of Rudolf Steiner. Waldorf’s pedagogy emphasises the role of imagination in learning, striving to integrate holistically the intellectual, practical, and artistic development of pupils (Waldorf, 2017). The main highlight of assessments in Waldorf schools is to deviate from traditional practices of assessments. Teachers rely only on classroom assessments which are comprehensive and include all domains (areas of development) such as cognitive, affective, psycho-motor, and also social, character, and aesthetic development. Therefore, assessment is multidimensional (includes many evidences over a period of time) and age-appropriate. The purpose of all assessment is pedagogical (not for grading or ranking).

In this section we will dwell deeper into the various facets of assessment of learning through Drama and Art.

### 1.8.3 Assessment of Learning through Drama and Art

Just like assessment itself, the 5Ws of assessment are also non-hierarchical and non-linear in theory and practice. For example, the “who”, “where”, “why”, “what”, “how” and “when”

**Who** – will design, administer, complete, interpret and evaluate assessments?

A teacher/ an art teacher/a teaching artist

**Where** — will we assess?

**Why** – are we assessing?

Determining areas of strength and areas for improvement within a group of students; learning about most effective practices for a given activity/lesson; finding out whether we have achieved or not stated or required objectives in a specific curriculum

**What** – information do we want to know?

For example, we can include diverse skill categories and knowledge groups which can be identified for drama-based learning and arts learning as a whole such as:

- Cognitive skills
- Affective/social and emotional/self-system skills
- Creative skills
- Aesthetic skills
- Knowledge society skills

**When** – will we assess?

All assessments fall into the following three categories related to time of assessment:
Diagnostic assessment or pre-assessment helps in determining students’ prior knowledge before planning a lesson. This helps a teacher to find out what students already know about a topic.

Formative assessments help monitor learning during a lesson. Formative assessments tend to be informal. This information helps teachers to modify their lesson plans to meet the needs of students within the lesson plan.

Summative assessments help evaluate learning once lesson is over. These assessments usually measure cumulative knowledge and help teachers decide whether long-term objectives have been mastered by students or not.

How — to assess?

Which assessment techniques, methods and tools to use for assessments? This again depends upon the time of assessments i.e. whether it is for diagnostic, formative or summative purpose. The assessments could be done through

- Rubrics,
- Adoption of various strategies for reflection,
- Adoption of various strategies for thinking skills,
- Portfolios,

Ensuring quality in assessment, validity, reliability, feasibility and fairness is crucial.

**SAMPLE OF ASSESSMENT OF LEARNING THROUGH ART & DRAMA**

NOTE: The following example uses an integrated approach to content that is assessed via Drama and Art methodology. The example blends traditional classroom approaches with that of Drama and Art – as student teacher you can try out portions of this sample activity in your classroom or you and your friends together can do the complete activity to see the benefits of Drama and Art in your classroom.

**Class:** VIII

**Theme:** Agriculture

**Subjects Integrated:** Mathematics, Hindi, Geography, Science & General Awareness

**Concepts Covered:**

1. **Mathematics:** Data Handling (basically covers pictographs, bar diagrams, pie charts and other tools that help in graphical representation of data)
2. **Hindi:** Uth Kisaan Aao (Poem) (that is an inspiring poem for Farmers)
3. **Science:** Crop Production (documents the entire journey from preparation of soil to harvesting and preserving the produced crops)
4. **Geography:** Agriculture (discusses the various agricultural practices across the world)
5. **General Awareness:** Newspaper snippets that discuss about the distress amongst farmers with regard to lack of monsoons and raising debts leading to suicides amongst poor farmers.
**Pre-Activity Preparation by Teachers**

Teachers from all the five subject areas will sit and brainstorm to produce this comprehensive table.

<table>
<thead>
<tr>
<th>Subject Area</th>
<th>Who will assess the final work?</th>
<th>When would the various stages of assessments be done? Like Diagnostic Assessment / Formative Assessment / Summative Assessment</th>
<th>Where would the assessment and learning happen?</th>
<th>What area or domains are we interested in assessing?</th>
<th>Why are we assessing areas?</th>
<th>How would the assessment take place?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mathematics</td>
<td>All teachers will assess the final work</td>
<td>1. Summative &amp; Formative Assessment will be done by all teachers based on a strategy suitable to their subject. 1. Diagnostic Assessment will be done by Mathematics teacher before students begin to represent the data with regard to Agricultural practices in their state.</td>
<td>Depends on individual teachers – like for example – the General Awareness teacher would take the students to the Multimedia Centre and show various news reports with regard to the Farmer’s Suicide. The teacher can also show episode 8 of Season 1 which talks about Toxic Food – the pesticides in our food. Following this there could be a discussion in the class.</td>
<td>Cognitive Domain with reference to thinking skills  Affective Domain with reference to empathy Cognitive Domain with reference to thinking skills Cognitive Domain with reference to thinking skills Cognitive Domain &amp; Affective Domain with the understanding that students will be able to see the links between the cross curricular areas of theme</td>
<td>As a good practice it is important that teachers discuss the reason for assessing each skill and domain with students – this transparency in evaluation will help students be more aware of their learning and will help students take onus of their own learning goals.</td>
<td>Assessment will be of two types: 1. Assessment of Content across each subject area 2. Thematic Assessment.</td>
</tr>
<tr>
<td>Hindi</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Science</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Geography</td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>General Awareness</td>
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<td></td>
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</tr>
</tbody>
</table>

**Ideas for thematic assessment include:**

1. “You are Ram Dev who owns 2 acres of land in Madhya Pradesh – in the last three years you haven’t been able to sustain yourself with your farming. You get to know about a government project where Agricultural scientists are sharing new methods to improve crop production for your area. You need to prepare for the interview with the Agricultural Scientist. Your daughter Satya is extremely intelligent and you wish to take care of her help” As a group you need script and execute a drama where you showcase your day and experience with the Agricultural Scientist as Ram Dev (Pointers: Your intelligent daughter will gather data about how scanty the rainfall has been, discuss the relation between how the money and time invested has had no significant impact etc.)
2. “As Sarpanch Renuka Lal, you realise the farmers in your village are having a lot of problems. You have just returned from a workshop at the Block level where you have learnt about various ways by which agriculture can be done with little water.” As a group you need to plan a workshop for the farmers of your village where you will share the practices learnt in the Block Level workshop (**Pointers:** Make appropriate posters and pamphlets, find video clips so that your fellow farmers can see results)

3. “You realise that many people you know are suffering from cancer. Your mother is a scientist and you end up discussing the issue with her. She tells you how using pesticides on our crops is one of the main factors contributing to cancer…. Coincidentally you also get an opportunity to visit your village over the weekend where you realise all farmers are using a lot of chemicals to increase their crop production. You decide to stage a nukkad natak with your friends to make the farmers of your village aware of the hazards of pesticides and also share with them alternatives to pesticides” As a group prepare the nukkad natak to be staged in the village. (**Pointers:** Make pamphlets and write slogans that will help farmers remember the hazards of pesticides)

**Classroom Transactions:**

To begin with each teacher will take her class individually as a separate class – like how it’s done in a traditional classroom. As the topic reaches its conclusion after 4 teaching periods all the five teachers will have 4 combined double periods so that students can get to work on the ideas for thematic assessment.

In order to facilitate group learning each teacher will individually interact with each group at least once in the 4 double period schedule.

**Assessment:**

1. Content Assessment will be done by respective teachers using formative assessment tools
2. Drama and appropriate Art will be used as the final assessment tool. Teachers will use Rubrics and their personal interaction with various groups to document the learning of the students.

**Check Your Progress 2**

1. Do you agree that Drama and Art in Education play an important role? **(Yes/No)**
   
   If Yes, then write how you can use it in classroom teaching.
   ..............................................................................................................
   ..............................................................................................................
   ..............................................................................................................

2. How will you use improvisation in teaching of your subject area in classrooms?
   ..............................................................................................................
   ..............................................................................................................
   ..............................................................................................................
1.9 LET US SUM UP

In this unit we discussed need of drama and art in education, different types of art forms like visual (painting, drawing, and sculpture), performing (music, dance, drama) or traditional art and crafts or puppetry. We also saw that art activities can either be done individually or in groups. Drama and art must be integrated in the school curriculum to strengthen learning of interdisciplinary skills. We have also learned that while organising drama and art activities, we need to keep in mind themes, content and methodology (especially for a particular stage such as primary, upper primary, secondary or higher secondary). Assessment of learning through drama and art can be done by using different techniques, tools and methods such as rubrics, portfolios, strategies adopted for reflection and thinking. We have also discussed in this unit how drama can help in problem solving process.

1.10 UNIT-END ACTIVITIES

1. Develop multidisciplinary activities on the following themes:
   - Energy
   - Environment
   - Water
   - Air

2. How will you use following drama methods in teaching-learning of your disciplines at secondary level?
   - Role-play
   - Simulation
   - Improvisation
   - Storytelling

3. How will you integrate creative-writing and visual art forms in teaching of your disciplines?

1.11 SUGGESTED READINGS


UNIT 2 DRAMA AND ART FOR PEDAGOGY

Structure
2.1 Introduction
2.2 Objectives
2.3 Drama as ‘Critical Pedagogy’
2.4 Drama and Art for Creative Expression
2.5 Drama and Art for Self-realisation
2.6 Using Drama and Art for Creating Inclusive Classrooms
   2.6.1 Purpose and Benefit
   2.6.2 Selection of Drama/Art Expression according to Special Needs
   2.6.3 Adaptation and Modification during Training Sessions
   2.6.4 Inclusive Art Expression
2.7 Let Us Sum Up
2.8 Unit-End Activities
2.9 Suggested Readings

2.1 INTRODUCTION

In Unit 1 of this course, we have already discussed need of drama and art in education. We have also learnt how different art forms such as visual arts (drawing, painting), performing arts (dance, drama, and music) and traditional art and crafts etc. can be used in the classroom. The importance of multidisciplinary approach in integration of drama and art in school curriculum has also been emphasised. We have also learnt to appreciate drama as a problem solving process.

In this Unit, we will be focusing on role of drama as ‘critical pedagogy’, using drama and art for creative expression and self-realisation, and also for creating inclusive classrooms. Teachers consciously or unconsciously use drama and art for various purposes. While we are discussing use of drama and art for various purposes, keeping a learning log and recording your experiences and reflections will provide a rich learning resource for you as a teacher. The documentation of these experiences will help you in revisiting many incidents or classroom situations which can make you think and reflect in this journey of teaching-learning.

2.2 OBJECTIVES

After reading this Unit, you should be able to:
- apply drama as ‘critical pedagogy’ in classrooms;
- appreciate drama and art for creative expression;
- discuss role of drama and art in self-realisation;
• select the drama/art expression for students who have challenges due to their special needs;
• make adaptations and adjustments during training sessions;
• promote inclusive art expression in classrooms.

2.3 DRAMA AS ‘CRITICAL PEDAGOGY’

Educational drama is defined as “drama in which there is no external audience, no prepared script, and in which the teacher frequently takes on roles with students” (Wihelm & Edmiston, 1998, p.4). Educational drama utilises skills across the range of dramatic activity, everything from teacher-in-role to normal theatrical conventions of audience and spectator. Wilhelm & Edmiston (1998) espoused that every teacher in every subject area, no matter what his or her background, should consider making drama a part of their teaching repertoire. Particularly rooted in the field of education, drama is effective in deepening students’ comprehension in the area of social justice because it serves as a vehicle for deeper understanding of concepts and culture through enactment, dialogue, and exploration.

Drama theorists and practitioners such as Boal (1979), Heathcote (2000), McCaslin (1996), O’Neill (1995), and Wagner (1998) contend that drama can be used to encourage social change and development because drama:
• is suspended by time, place, and identity;
• is a social activity driven by rules; and
• uses stories to explore human significance.

As prejudice and social constructions of identity are formed on a deep emotional level, Ressler (2002) argues that drama with its kinesthetic component can help students reflect upon prejudices in ways that other classroom pedagogy cannot. Educational drama when used as ‘critical pedagogy’ can enrich teaching and learning in the areas of social justice. Hence drama can be effectively used to remove misconceptions and promote positive attitude among students.

Drama is an umbrella term which includes use of many techniques such as games, story dramatisation (pieces of literature enacted, improvisation) and process drama. Process drama techniques have already been discussed in detail in the Unit 1 of this Course BESL-123.

Augusto Boal’s work with Brazilian peasant population forms the basis for ‘Theatre of the Oppressed (TO)’ which is now being used all over the world for social as well as political activism, for resolving individual and group struggles, community building, therapy and treatment, and also in the making of government legislations. Theatre of the Oppressed (TO) is based on the vision of Paulo Freire and his landmark work on education, Pedagogy of the Oppressed. Theatre of the Oppressed (TO) is about analysing and questioning as opposed to accepting and giving answers. It is also about using the body to ‘act’ rather than just talk, discuss or debate. In Theatre of the Oppressed (TO), the audience is not made of spectators but ‘spect-actors’. Everybody is involved to participate and explore the issues at hand. The techniques used in Theatre of the Oppressed (TO) include:
1. **Image Theatre**: In this technique, participants are given an idea or theme and in response, they create with their bodies, a shape, and a statue. Participants are expected to respond quickly without thinking much. The Image Theatre can be with individuals, in pairs or in small groups. Participants discover a lot about themselves through **Image Theatre**.

   **Using Image Theatre in Classroom Teaching-Learning Process**

   **How to do it without using words?**

   Let the students sit in a circle. Students are given a theme by the teacher and they create physical images. Let the theme be ‘saying no to drugs’. Students have to make physical images quickly, without pre-thought. Students are then invited to move into the centre of the circle and remake their image. Other students can also add in their still images. This forms an abstract group image that can be brought alive through thought tracking or by adding sound or movement.

2. **Forum Theatre**: It is an interactive theatre which helps a community to explore multiple strategies in response to a problem presented on stage. Forum Theatre poses a problem, not a solution. Spectators are invited to participate in the performance – not through suggestions, advice or discussion but by replacing one of the actors in the play, and then acting on the stage in his place. Forum Theatre provides an opportunity to people to try out strategies that they may not get an opportunity to try in real life. Forum Theatre is an extremely popular form of Theatre of the Oppressed (TO). Forum Theatre is coordinated by an ‘anchor’ who is called a ‘Joker’.

   In Forum Theatre, a group identifies an oppressive problem that it shares in common (e.g., discrimination of students on the basis of their socio-economic status in an educational institution) and creates a play to show how that problem actually occurs. The play is constructed around one main character, or protagonist, who encounters this problem in the persons of one or more antagonists (oppressors) who oppose or block that character’s legitimate desires for greater empowerment in his or her life (e.g., equal opportunities for learning, freedom from discrimination, etc.). These blocks may be active resistance or mere indifference, yet the effect on the protagonist is the same. The tension in the play builds through several escalating conflicts between protagonist and antagonists and then deliberately ends with no improvement in the situation. It is a “tragedy” in Boal’s words (Boal, 1993). The play is performed by a small number of members of the group for the rest of the group.

   **Problem chosen by a group of teachers**

   Oppressive Problem: The challenge of working effectively with a variety of ICT resources due to lack of professional development opportunities.

   The Protagonist: A classroom teacher who realised that she needed better understanding of available ICT learning resources and more extensive training if she has to be able to work effectively with her class, and thus regain some satisfaction in her work.

   Her first effort is to approach Principal of the school and ask for help. Although the principal was pleasant but not ready to extend help. He
simply replies that budget kept for this head has already been utilised. Therefore, no funds are available as of now.

Then this teacher approaches her colleague who also shares the same concern. She requests her to support her in publicly sharing this concern but her colleague backs out saying that she has too much of workload and therefore cannot help her in any way.

Finally, this teacher approaches a parent of a student who is a parent representative in the management committee. Parent too shows no interest in this advocacy role and rather requests the teacher to invest more time for students in the classroom and especially his own child.

Questions for Reflection:

1. How can we use this ‘Forum Theatre’ technique for shaping our future better?

2. In a Forum Theatre, how can a group of teachers work collectively maintaining positive and energetic work environment to resolve serious issues?

3. Invisible Theatre: It is one of Augusto Boal’s Theatre of the Oppressed Techniques, and it has been used around the world in many different settings. This technique is performed in a public place. The objective is to unsettle passive social relations and initiate critical dialogue among the spectators, who never realise that they are a part of a play. Invisible theatre requires actors to remain in character even when the action takes unexpected and challenging directions.

How to use Invisible Theatre in Classroom Teaching-Learning Process?

A Group of four students decide to perform on a ‘Gender Stereotypes’ in schools. This group goes to the House in charge room. A (a male) and B (a female) entered first followed by other group members’ C and D. A opts for sports activities and B too is interested in opting for sports activities but her friend A objects and advises her to take soft options like music, tailoring, weaving etc. A feels that girls are not strongly built like boys and therefore they should stay away from sports ground. At this point C, objects to A’s beliefs but A tells him to mind his own business, Other children present in the room also heard the conversation of A, B and C. D felt very bad due to adamant attitude of A and tells other students to speak their minds. Few other students reacted badly to views of A and immediately leave the room.

This led to a lengthy discussion in the room on how gender stereotyping plays an important role in the entire society. But we must learn to stand up to it. The audience were also involved into this performance without even knowing that it was a setup.

Questions for Reflection:

1. What would have been the reaction of the audience after knowing that this was an act?

2. What if they decide not to involve themselves, in future, in any situation of injustice thinking that it might be a setup?
After discussing different techniques of Theatre of the Oppressed (TO), let us explore the meaning of ‘Critical Pedagogy’ in detail.

“Critical pedagogy is both a way of thinking about and negotiating through praxis the relationship among classroom teaching, the production of knowledge, the larger institutional structures of the school, and the social and material relations of the wider community, society and nation state” (Breunig, 2005). Critical pedagogy is a cultural-political tool that takes seriously the notion of human differences, particularly as these differences relate to race, class, and gender. In its most radical sense, critical pedagogy seeks to unoppress the oppressed and unite people in a shared language of critique, struggle and hope to end various forms of human suffering.

**Critical Pedagogy as Consciousness**

In teaching, critical pedagogy is considered as an approach to foster a more empowered consciousness among participants. The notion of ‘consciousness’ refers to individuals’ perceptions and understandings about themselves and the world around them—perceptions and understandings that have been shaped during their entire lives by their upbringing, culture, social class, education, and so on. The reason for transforming people’s consciousness is that without sufficiently empowered consciousness, participants will not be able to change the oppressive or limiting circumstances of their lives as they are limited by the way they see and understand their circumstances.

Therefore, critical pedagogy aims to transform and empower the consciousness of learners. Once individuals have empowered consciousness, they can make efforts to transform their lives and can make efforts to create more social justice in our society. Critical pedagogy itself is based on what is widely called a **problem-posing approach** to education. It first helps learners identify the externally imposed problems and issues that they face in their lives. But there are two most important aspects of critical pedagogy: (i) to critically analyse the causes behind those issues, particularly powerful and oppressive forces that block learners’ legitimate desires for greater happiness and freedom, and (ii) to explore strategic solutions to improving those situations, ideally as a prelude to learners actually putting those strategies into action in their daily lives. In this approach, the teacher does not provide answers for learners, but rather helps the group analyse and strategise together, in a questioning, Socratic way.

**Theoretical basis of using Process Drama as a form of Critical Pedagogy**

Critical pedagogy is interested in replacing the rehearsal room with an active engaged curriculum that enables children to question, challenge and remake their reality. Remaking this reality is possible within the imagined worlds of process drama (discussed in Unit 1 of this Course).

Vygotsky’s (1933) concept of ‘dual affect’ whereby the person is directly engaged with what is happening in the drama, and at the same time is distanced from it, as he or she watches his or her own engagement with the drama. This **is central to an understanding of process drama as a form of critical pedagogy**. The educative function of role taking in process drama relies on the ability of the drama participant to also be the participant of their action (Bolton, 1986). Bolton saw this ‘dual affect as the tension which exists between the concrete world and the “as if” world, sometimes leading to contradictory emotions’ (1986, p. 87). The dual affect is possible in process drama because
participants simultaneously experience and empathise with the roles they are playing. As themselves, they are able to enjoy, and analyse the different emotions they experience. Process drama provides the possibility of distancing and empathetic responsiveness, within the same action.

Many drama practitioners as well as teachers will recognise the layout of a circle as a starting position for the lesson. This configuration is in contrast with traditional layout of a classroom where teacher positions at the front of the class with the learners facing towards them. In a circle, the participants are encouraged to be inclusive and equal, with both learners and teacher sharing the space. Although, in this class too teacher can be identified as different and retains his power but still learners have a chance to negotiate their position.

While planning a lesson with process-based drama, a teacher can start with questions like:

- What power imbalances occur in this scene (or event, interaction, story)?
  (Hint: A power imbalance means one party can have more power than the other)
- What kind of oppression is involved in these power imbalances?
- What kind of choices are made by individuals to address these power imbalances?
- What other options did they have?
- How is this situation relevant to my students’ lives today?
- Can we draw some parallels between real-life or contemporary life?
- What are the skills possessed by this group?
- How to challenge the group members further?

Check Your Progress 1

1. What is critical pedagogy?

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2. How is invisible theatre different from other drama techniques?

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**2.4 DRAMA AND ART FOR CREATIVE EXPRESSION**

After discussing the role of drama as ‘Critical Pedagogy’, let us now move to the next section in which use of drama and art for creative expression will be discussed.

As I enter in a secondary school as a parent, I am amazed to see a bright and welcoming entrance lobby. There are messages regarding vision and mission of the school, a large display board displaying art work from art week celebrated last month. It includes photographs in which students from different age-groups participated in activities such as mathematical modelling, collage making, puppet making, 3D compositions, cartoon film enactment, folktale enactment etc. The faces of the participants look happy and bright. The enthusiasm is evident.

**Pause and Reflect:**

1. How is your own school experience similar or different from the author’s experience?
2. Which activities you would consider or describe as creative? What is the basis of reaching this conclusion?

**What is creative work?**

It is an imaginative activity, original and has a value.

When a student composes a song, writes a poem, choreographs a dance, writes lyrics of a song, sketches a landscape, invents games, invents words, builds sets for a theatre performance, or improvises a piece of music with peers, the student has a chance to imagine, wonder, create, and learn.

Underline the common traits of creative artists:

- Playful
- Independent
- Practical
- Collaborative
- Perceptive
- Reflective
- Curious
- Imaginative
- Focused
- Determined
- Thoughtful
- Inventive

Would you like to add to this list?

- 
- 
- 

When children are involved actively in an interesting art or drama activity, then they are able to make a little more sense of the experienced world and their evolving place in it, by manipulating materials, by playing with ideas, and through exploring impulses, feelings and emotions. In such learning situations, children are able to use their imagination to transform knowledge and understanding. The experiential approach used is not exclusive to art education but many art educators have promoted this approach. Prentice (2003) suggests that ‘central to learning in art is the concept of lived experience. Understanding is created
and recreated through a process of construction and reconstruction of events (not as a result of climbing another rung of a ladder)’ (Prentice, 2003, p. 37).

Role of a Teacher in Encouraging Creative Expression

A teacher must understand that creativity is a process and they need to open their all channels of allowing, accepting and turning over some control to the children themselves. Moran (1988), suggests that teachers should:

- Emphasise process rather than product. Let children explore, experiment and make mistakes, correct themselves and then finally arrive at something. The process is more important in this case.

- Provide a classroom environment that allows children to explore without undue restraints. Therefore, a teacher must allow students in open-ended tasks so that they can engage in experimentation, role-play, problem-finding and problem-solving.

- Adapt to children’s ideas rather than trying to structure the children’s ideas to fit the adult’s.

- Accept unusual ideas from children by suspending judgement of children’s divergent problem solving.

- Use creative problem solving in all parts of the curriculum, Use the problems that naturally occur in everyday life.

- Allow time for children to explore all possibilities, moving from popular to more original ideas.

2.5 DRAMA AND ART FOR SELF-REALISATION

In the last section, we discussed the role of drama and art in creative expression. Motivation plays a very important role in creating new ideas, works of art etc. If a human being is lacking this strong determination, will or dedication then no creative process/expression can be completed. In other words, creative expression is the most fundamental component of self-realisation of man. What is self-realisation? How is it different from self-actualisation? Let us discuss it in detail.

How is self-actualisation different from self-realisation?

The term ‘self-actualisation’ was first introduced by Kurt Goldstein. It refers to realising one’s full potential, expressing one’s creativity, pursuit of knowledge and desire to give society back are some examples of self-actualisation. According to Carl Rogers (1951), self-actualisation is the basic drive in personality development. Self-realisation means to know oneself. Both terms mean to realise the potential of man but self-actualisation takes world view into consideration whereas self-realisation considers inner self as world.

A person should receive unconditional positive regard – an uncritical acceptance and feeling of warmth, which enables the person to be true to his or her feelings. This is not a creed of pure selfishness, however – other goals which should be obtained include congruence (the harmony of self with experience), and empathic understanding (the ability to perceive the needs and feelings of others). Therefore, the ultimate goal is that everyone should be allowed the freedom
to express themselves and be true to themselves without hurting others. Rogers (1951) argues that often desires are compromised, and people are forced into doing things they may not like doing because that is the only way they will obtain affection or reward from authority figures, such as parents or teachers. This is known as *conditional positive regard* (i.e. positive responses will only be given for certain acts). Such situations can create an internal conflict (e.g. the boy likes to play cricket, but his parents forbid it, so he stops, but this creates an inner tension because his wish has not been given its due). Their ideal self is thereby determined by others based on these conditions, and they are forced to develop outside of their own true actualising tendency; this contributes to incongruence and a greater gap between the real self and the ideal self.

**Check Your Progress 2**

1. Name the creative activities which helped you in shaping your personality.
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   ............................................................................................................
   ............................................................................................................

2. What is self-realisation?
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   ............................................................................................................
   ............................................................................................................

Now let us move to the classroom of a History teacher who is teaching a topic on Emperor Ashoka through Role Play

NCERT Text Book “Our Pasts – I”

Chapter 8: Ashoka, The Emperor Who Gave Up War

Teacher prepares the students before the class for role play on ‘Emperor Ashoka’. Students are chosen for different roles like Emperor Ashoka, King of Kalinga, Buddhist Monks. Props were used to show the inscriptions written on the stones, caves etc. Now the student ‘A’ who was chosen for the role of ‘Emperor Ashoka’ was a very introvert student who has never participated much in the class. He showed his resistance for this role but his teacher encouraged him and showed full confidence in him. While playing the role of ‘Emperor Ashoka’, student ‘A’ after initial inhibitions performed well and after role play everybody in the classroom appreciated him. Later, he gained confidence and realised his capabilities.

**Pause and Reflect…**

1. What made student ‘A’ to successfully perform the role of Emperor Ashoka? What was the role of the teacher?

2. Share an incident where you were also encouraged to express yourself through any creative activity? Did you discover anything about your hidden talents?

3. Share any school experience where you were not allowed to participate in any school activity by your teacher? Why? What was your reaction?
Therefore, drama and art activities provide an outlet for expressing emotions, feelings and discovering our hidden talents and desires which otherwise may remain undiscovered.

**Drama and Art for Self-realisation**

The highest goal of any art form is ‘self-realisation’ – knowing, observing, awareness, and its growth – a living and growing conscious individual (National Focus Group Position Paper on Arts, Music, Dance and Theatre, 2005). Different forms of art including drama, helps the learners in self-expression followed by discovering themselves meaningfully especially when the environment is safe and supportive. Different art forms such as paintings, songs, ceramics, puppet making may mean different things to different people. Art making embraces emotions which could be happy, love filled feelings or sad, feeling neglected and uncared or unheard. And in a society where we are scared of expressing our true emotions, art provides an escape.

According to Oscar Wilde, *art is the most intense mode of individualism that the world has known* (Source: https://en.wikiquote.org/wiki/Oscar_Wilde). Therefore, art can help a person in exploring and discovering new things about him/her. As Eisner (2002) reminds us, “among all the fields of study in our schools, the arts are the forefront in the celebration of diversity, individuality, and surprise” (Eisner, 2002). It still holds true after one and a half decade in a society where there are pressures to express feelings, emotions and thoughts in a way that challenges, celebrates, appreciates and respects individual’s expression as well as others who may or may not have the same perspective. The arts generate a way to communicate and make meaning in a diverse world.

![Self-realisation (seeking truth)](Fig. 2.1: The Sensitivity Pyramid through Drama)

(Source: National Focus Group Position Paper on Arts, Music, Dance and Theatre, 2005)

Different art forms help in refinement of human nature – evolving from lower to higher forms of energy

*How can Drama help in self-exploration?*
A key approach in using drama in education that allows identity exploration is the process of metaxis (Boal, 1995). Metaxis is a pedagogical approach used in character formation where the student is encouraged to perform a character while simultaneously retaining a sense of themselves: in essence, maintaining their own identity while playing another. Researchers in drama education have claimed that metaxis grows and deepens empathic engagement in learning in this art form. For example, a student playing the role of a scientist is metaaxically engaging in the character of scientist but simultaneously reflecting on that process as a student. This is a kind of reflection-in-action in which the student draws from their own dramatic skills while reflecting on the identities of other characters. Through metaxis, identity becomes critical as an exploration of the ‘other’, including other characters and other student identities within the class.

Drama learning provides a space to learners to critically reflect on their own identity. In other words, a learner can experiment with different identities or with different aspects of his/her own identity. A useful example of this moment would be an exchange through improvisation. It is a technique by which participants adopt a role different to the socially and formally agreed one identified at the beginning of the discourse. Participants are able to enter a temporary moment of transformation and it is in this moment that, following Holland et al (1998) ‘identities’ can be negotiated through dialogue and action. In other words, they engage in the process of ‘rewriting’ themselves and repositioning themselves in the narrative of their everyday life.

Let us take an example here from a classroom.

A teacher who was very annoyed with students who were late in reaching school especially a girl student ‘B’ who was a regular offender. Student ‘B’ always missed school assembly in the morning. Therefore, to emphasise the importance of punctuality, teacher conducts ‘Improvisation’ in the class involving many students. In the improvisation, teacher plays the role of a student who reaches late in the examination room and misses examination. Teacher feels bad.

T: Why do we get late?
S 1: I get up late in the morning?
S 2: My bus was late.
S 3: It hardly makes any difference.
T: Can we avoid it?
S 4: We have to learn to be punctual.
S 5: I missed singing opportunity in assembly yesterday because I was late.

After the improvisation, a discussion was held in the class on what is punctuality? Why is it important?

Student ‘B’ also involved herself actively in the discussion and shares reasons for being late. Teacher finds a change in the behaviour of the student ‘B’ after this activity.

Points for Reflection:
When we play different types of roles in drama, it helps us to empathise with others and to consider life from their viewpoint. It allows us to walk
in other people’s shoes, to walk the path they tread and to see how the world looks from their eyes.

You see a short play in which a driver ‘A’ is honking unnecessarily making others on the road uncomfortable. Now, there is another vehicle whose driver also honks repeatedly making driver ‘A’ uncomfortable. Driver ‘A’ stops honking. He realises his mistake.

- Has drama helped you to empathise with others?
- If yes, then what did you learn?
- Choose a topic from your discipline, which has social relevance, to create sensitivity amongst your students through dramatisation.

2.6 USING DRAMA AND ART FOR CREATING INCLUSIVE CLASSROOMS

Creating an ‘inclusive classroom’ means a classroom which is safe and welcoming for all learners and where individual differences of all learners are valued, and embraced. All children are unique and each possesses unique qualities of intellectual capacities, aesthetic interests and personality traits and there cannot be a better vehicle for accommodating individuality than arts.

There are learners in class with various disabilities who can benefit from the arts. Children may have intellectual and learning disabilities or may have some sensory disabilities such as visual and hearing impairments. Some may have physical difficulties. In your, Course BES-128 on ‘Creating an Inclusive School’ you must have gone through Block 1 on ‘Diversity and Inclusion’ and Block 2 on ‘Strategies for Creating Inclusive Classrooms’. You are advised to go through both the blocks and relate with the purpose and method of using drama and art for creating inclusive classrooms.

2.6.1 Purpose and Benefit

According to National Focus Group Position Paper on Arts, Music, Dance and Theatre (2005), for the disabled child, the drama experience is both educational as well as therapeutic. The creativity of the entire process of drama using imagination to be ‘someone else’. integrating dance, music, speech and action is often ‘left out’ of the educational experience of the child with special needs. Drama has an immense potential to break through our stereotypes about disabilities. For example, planning a drama activity starts with:

- **choosing a topic**: for involving children with special needs having severe limitations in drama activity, the topic may be chosen, where such children can play characters as plants, animals, flowers, etc. For example a child using wheelchairs can become a flower, a bird or use mask of an animal.

- **writing drama script**: children with special needs can be actively involved in writing script of drama. They may be encouraged to suggest their creative ideas regarding writing script of the drama.
The whole idea is to provide them opportunities to succeed, gain confidence and self-esteem.

2.6.2 Selection of Drama/Art Expression according to Special Needs

Selection of the different dramatic modes and activities needs to be done keeping in mind the respective disability of each child.

According to National Focus Group Position Paper on Arts, Music, Dance and Theatre (2005) for physically challenged children, we can use

- Narration, story-telling, and speech-related activities
- Sound and music
- Puppetry
- Formal drama with clear plan and instructions

For visually challenged children, we can use

- Narration, story-telling, and speech-related activities
- Sound and music
- Playing musical instruments

For emotionally disturbed and neurotic children, we can use

- Role-play
- Improvisation
- Music and movement
- Preparation of masks and puppets

2.6.3 Adaptation and Modification during Training Sessions

Adaptations take into consideration the specific needs of the child. It could be easier access and use of the props. The modifications allow all children to engage in and benefit from dramatic play activities. Before making any adaptation, we need to assess the specific needs of the children and then identify the modifications that are needed. For example, a child who has visual impairment may face a problem in locating props. Children using wheelchairs may face a problem in navigation so provide wide entrance and plenty of empty space to move around.

Teachers need to be patient while involving children with special needs in drama activities. We need to keep in mind the limited or no exposure of these children with natural environment, animals, birds etc. Therefore, drama needs to be broken down into small steps and then such children must be familiarised with the basic idea of drama, its characters etc. so that they understand the nuances of the drama completely. Children who cannot hear or understand the verbal instruction, can be shown the visual instructions regarding the various steps of a drama activity.

While doing rehearsals, it is the general tendency of all of us to underestimate children with special needs and most of the times teachers enact a movement,
posture or speak dialogues in a particular matter expecting them to imitate. But the whole idea is to provide them an opportunity to use their imagination. The most important aspect is to respect their beliefs, feelings, attitudinal states and allow them to work independently. Having a faith in the ability of the child is a prerequisite for involving them in such creative drama and art activities.

2.6.4 Inclusive Art Expression

Because art, drama, music classes are based on creative expression instead of test scores, they are usually the first choice for inclusion. In this case, even students with special needs can assist the teacher with organisational duties. Students with special needs can work with other students in groups for creative art work. The best part is there is no ‘right’ answer and they all appreciate each other’s work. They get an opportunity to learn from each other. Using art forms in classrooms provide the best strategy for inclusion i.e. social inclusion.

Teachers can plan activities keeping in mind their age, interests, abilities, talents and specific needs and cultural context.

2.7 LET US SUM UP

In this unit we discussed the role of drama as ‘critical pedagogy’ and different techniques of the Theatre of the Oppressed (TO) such as image theatre, forum theatre and invisible theatre. Role of different art forms in creative expression and self realisation was also discussed. Art helps in refinement of human nature, which is moving from lowest to highest form of energy. Using drama and art for creating an inclusive classroom is very important. Art provides opportunities to children with special needs to learn with general students in a group. Teacher plays an important role in identifying the special needs of these children and then making modifications in the classroom so that they succeed and entire experience becomes positive for them.

2.8 UNIT-END ACTIVITIES

1. Choose a topic from your discipline and divide students in groups to write a drama script followed by dramatisation (Hint: Let each group write the script based on their personal experiences on that topic. The teacher can act as a facilitator in the entire process)
2. What are the various roles of art forms in the life of a human being?
3. How can drama and art help in creating an inclusive classroom?
4. Why is art education the best strategy for social inclusion of children?
5. Suggest drama and art activities keeping in mind different disabilities.

2.9 SUGGESTED READINGS


UNIT 3 DRAMA AND ART FOR SOCIAL INTERVENTION

Structure

3.1 Introduction

3.2 Objectives

3.3 Understanding Social and Environmental Issues through Drama and Art

3.4 Understanding Local Culture through Drama and Art
   3.4.1 Role of Art in Enculturation
   3.4.2 Cultural Functions of Drama
   3.4.3 Interactions with Artisans

3.5 Understanding Global Culture through Drama and Art

3.6 Let Us Sum Up

3.7 Unit-End Activities

3.8 Suggested Readings

3.1 INTRODUCTION

In the previous Unit, we discussed the role of drama in raising a voice against social injustice, and reflecting on various issues by using it as a ‘critical pedagogy’. We have also seen how a personal experience – an important aspect in forming our identity – is showcased through Drama. We also discussed the role of drama and art activities in developing creative expression of a child. We know that the highest goal of any art form is ‘self-realisation’ – knowing, observing, creating awareness – all of which is developed via drama. As discussed in Unit 2 we have also seen how Drama focuses on growth of an individual – a living and growing conscious individual (NCF, 2005). The previous units have also emphasised the role of drama and art in creating an inclusive classroom.

Now in this Unit, we will discuss how drama and art can play an important role in understanding social and environmental issues as well as in understanding of local and global culture.

3.2 OBJECTIVES

After reading this Unit, you should be able to:

- explain social and environmental issues through drama and art;
- explain local culture through drama and art;
- appreciate other’s culture through their drama and art;
- organise interactions with local artisans;
- appreciate role of visiting exhibitions, local fair and local theatres; and
- explain global culture through drama and art.
3.3 UNDERSTANDING SOCIAL AND ENVIRONMENTAL ISSUES THROUGH DRAMA AND ART

A teacher may face many challenges in discussing social and environmental issues in a classroom but these issues can be explored easily through drama and art. For example, when a student is involved in a role-play on some social issue, she feels ownership in a problem and automatically that social issue becomes more relevant. A teacher can involve students in various imaginary situations and environments which can create a new awareness for the students.

Students in a drama perform the role of some other person and are not threatened by the problem because it does not seem as personal as it would in real life. Playing different characters in a drama can affect a student’s judgement, provide insight into a problem and develop better understanding of a situation.

Dewey (1985) believes, “The freeing of the artist in literary presentation … is as much precondition of the desirable creation of adequate opinion on public matters as is the freeing of social inquiry” (p. 183). Drama and art provide unique opportunities in the curriculum for enhancing learners’ ability to handle social issues by providing outlets for expression, developing a particular perspective on an issue and reflecting on these real issues. Visual arts can be easily used for depicting social issues. Examples of some of the burning social issues are poverty, hunger, issues related to population, religion, education, health, ethnic conflict, immigration, etc. Examples of some of the environmental issues are pollution, use of natural resources, land use, extinction of species, and disposal of waste, energy issues, conservation, renewable and non-renewable resources.

Let us explore how drama and art can be used for understanding social and environmental issues. A number of examples have been presented here for your better understanding on practice of drama and art. Assessment Sheets/Worksheets are also included in every example.

**Example 1:** Visual Teaching Aid in raising awareness about an ‘Environmental Issue Deforestation’

![Picture 1](image1.png) ![Picture 2](image2.png) ![Picture 3](image3.png) ![Picture 4](image4.png)

Fig 3.1: Visual Teaching Aid (in the form of four pictures)
For teaching topic “Deforestation: Causes & Effects”, science teacher prepares a visual teaching aid consisting of four pictures. The first picture shows the environment as in a forest, where plants and animals live together in an interdependent relationship. The next picture consists of a man cutting down a tree and then the causes of deforestation are also explained in a pictorial manner. Thereafter in the third picture, we can see the effects of deforestation and then in the last picture an individual’s role in the conservation and protection of forest is shown. Such visual aids can help in making teaching-learning fun.

Assessment of learning can be done by using a Worksheet as given here.

### Worksheet

**Topic: Deforestation: Causes & Effects**

**Class: VII**

1. Observe all the four pictures and write your observations.
   a) ..........................................................................................................
   b) ..........................................................................................................
   c) ..........................................................................................................
   d) ..........................................................................................................

2. How can we help in restoration of our environment?
   a) ..........................................................................................................
      ..........................................................................................................
   b) ..........................................................................................................
      ..........................................................................................................
   c) ..........................................................................................................
      ..........................................................................................................

3. What is soil erosion? How is it caused? How can it be avoided?
   ................................................................................................................
   ................................................................................................................

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Example 2: Pictorial Representation of ‘Water Cycle’ and learning about Conservation of Water (Environmental issue)

Reference: ‘Conservation of Water through understanding of Water Cycle’ in Chapter 16: Water: A Precious Resource of Subject Science, Class VII

The pictorial representation of water cycle shown in Figure 3.2, traces the journey of two drops of water from ocean. First ‘Evaporation’ of these two drops takes place due to sun’s energy. Water vapours rise higher and higher and as a result become cooler. This cooling causes ‘Condensation’. Condensation is
the cooling of vapours until it becomes a liquid. As the dew point is reached, water vapours form tiny visible water droplets. Then these droplets form the clouds which collide, grow, and fall out of the upper atmospheric layers as ‘Precipitation’. Some precipitation falls as snow or hail, sleet, and can accumulate as ice caps and glaciers, which can store frozen water for thousands of years. Most water falls back into the oceans or onto land as rain, where the water flows over the ground as surface runoff. A part of this water enters rivers which ultimately flow towards the oceans. A part seeps down into the ground forming groundwater.
Water Management: Water is a very precious resource and most of the water which we get as rainfall just flows away. This is a waste of precious natural resource. The rainwater can be used to recharge the groundwater. This is referred to as water harvesting or rainwater harvesting. A farmer using water in the field can also use water economically. A farmer can use drip irrigation. Drip irrigation is a technique of watering plants by making use of narrow tubings which deliver water directly at the base of the plant. Assessment of learning can be done by using the Worksheet given here.

**Worksheet**

**Topic:** Conservation of Water through understanding of Water Cycle

**Class:** VII

[Suggest a plan of action so that Rain Water can be harvested in your locality [Think – when does it rain in your area, what preparation would you need to start rainwater harvesting, what strategies would you use to minimise wastage (regular cleaning of drains, desilting, garbage collection), who should take responsibility, who should monitor, where should that water be used?]]

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**Example 3:** Role-play to create awareness about ‘Global Warming’ (Environmental Issue)

Reference: ‘Global Warming’ in Chapter 18: Pollution of Air and Water of Subject Science, Class VIII.

We know on the one hand, CO$_2$ is continuously being released because of human activities. On the other hand, area under forests is decreasing. Plants utilise CO$_2$ from the atmosphere for photosynthesis, thereby decreasing the amount of CO$_2$ in the air. Deforestation leads to an increase in the amount of CO$_2$ in the air because the number of trees which consume CO$_2$ is reduced. Human activities, thus, contribute to the accumulation of CO$_2$ in the atmosphere. CO$_2$ traps heat and does not allow it to escape into space. As a result, the average temperature of the earth’s atmosphere is gradually increasing. This is called global warming.

Global warming can cause sea levels to rise dramatically. In many places, coastal areas have already been flooded. Global warming could result in wide ranging effects on rainfall patterns, agriculture, forests, plants and animals. Majority of people living in regions which are threatened by global warming are in Asia. A recent climate change report gives us only a limited time to keep the greenhouse gases at the present level. Otherwise, the temperature may rise by more than 2 degrees Celsius by the end of the century, a level considered dangerous. Global warming has become a major concern for the nations worldwide. Many countries have reached an agreement to reduce the emission of greenhouse gases.

‘Oxygen’ and ‘Carbon-di-oxide’ both gases are talking to each other. They started discussing the issue of global warming. One student plays the role of oxygen gas and second student plays the role of carbon-di-oxide gas and third student plays the role of human being. Moderator introduces the role-play to the audiences

Oxygen (O$_2$): Hello, CO$_2$, how are you?

Carbon-di-oxide (CO$_2$): Hello O$_2$, I am good.
O₂: Yes, I see you everywhere these days.

CO₂: Dear O₂, thanks to the human community for this. They burn fossil fuels, cut trees and do many other things which increases my presence everywhere.

O₂: Oh! I know that and I also know that increase in your amount leads to increase in temperature of earth.

CO₂: Yes, this is the saddest part of the story. I am increasing and hence temperature of earth is also increasing.

O₂: But how come you are responsible for that.

CO₂: Look O₂, my primary function is trapping outgoing sunlight/sun’s radiation which gets reflected from earth’s surface.

O₂: O.K., so your increased amount leads to increased trapping of outgoing sun’s radiation.

CO₂: And the atmosphere of earth gets overheated leading to increase in its temperature. This is called global warming.

O₂: So ultimately humans are responsible for this global change. I think they should take some preventive measures.

Human being enters the room and then turns towards O₂ and CO₂.

Human being: Well, humans have signed many treaties and agreements.

O₂: What kind of treaties and agreements are signed by you?

Human being: Apart from CO₂, methane, nitrogen oxides etc. also lead to global warming. Therefore, countries have signed agreements and treaties where they promise to cut down emission of such gases called greenhouse gases.

CO₂: Yes, human beings must reduce the emission of greenhouse gases. The increase in earth’s temperature by less than 10 degrees will lead to melting of ice caps and the sea-level will rise.

O₂: This would also lead to sinking of coastal areas.

CO₂: Yes, very correct. Ecological shift will also take place.

O₂: But, CO₂ something should be done to prevent global warming.

CO₂: Yes, something should be done but it is not you or me that can do anything about global warming. The human beings who are responsible for the problem should take preventive measures.

O₂: What preventive measures?

CO₂: We have human beings here; let us ask them what they would like to do on individual basis to reduce global warming.

Assessment of learning can be done by using the Worksheet given here.

Worksheet

Topic: Global Warming

Class: VIII

1. Review one treaty that is signed to prevent global warming. How can your city contribute towards that treaty?
Example 4: Role-play to create awareness about Social Issue ‘Gender Stereotypes’ which are commonly visible in Indian Society.

Refer: ‘Creating Stereotypes’ in Chapter 2: Diversity and Discrimination of Subject Social Studies, Class VI.

We are born different and unique. We differ in complexion, speak different languages, belong to different religions and follow different traditions. In our society, we must have heard elders saying that ‘boys do not cry’, ‘girls must learn cooking’; girls should opt for soft career options like teaching’. These are called gender stereotypes. Making generalisations about the characteristics of an entire group based on gender.

Teacher calls some tall boys of the class for hanging the charts on the wall.

T: Boys, please hang the charts on the wall.

T: I have to give names of the students from the class for various co-curricular activities.

T: Raise your hands if you are interested in sports activities.

G1: Teacher, please write my name for basketball.

T: But you are a girl. Girls should participate in music, dance, knitting etc.

T: Hoping to get names of boys for basketball. Boys, please raise your hands.

B1: Teacher, I would like to learn Bharatnatyam dance. I really love it.

T: Are you in senses? Boys do not look nice doing Bharatnatyam dance.

B1: Starts crying.

T: Boys do not cry. Do not cry. Were you never told this by your parents at home.

This small role-play can be followed by a discussion on ‘Gender Stereotypes’ in the society.

Worksheet

Topic: Creating Stereotypes

Class: VI

1. Revisit your school days and share your experiences about gender stereotypes.

2. What is the impact of gender stereotypes?

3. Why are women expected to be pretty?

4. Are family care and domestic responsibilities shared equally by men and women in your family?

Example 5: Role-play to create awareness about Environmental Issue ‘Clean India, Green India’

Reference: ‘Vermicomposting’ in Chapter 16: Garbage in, Garbage out of Subject Science, Class VI.
Here we are presenting the ‘Story of Sapna’ in the form of a role-play. Sapna is visiting her grandparent’s house in the village. She is very excited to meet them because she enjoys their company. Carefully read the following conversation:

Sapna: (running around the mud house) Grandma, where are you?

An old lady walks out of the house with a stick in one hand.

Grandmother: Oh! Look who is here? How tall you have grown Sapna? (hugs her fondly)

Sapna: Where is grandpa?

Grandmother: He has gone to the Village Panchayat meeting. He will be home soon. In the meanwhile, you can change and wash your hands. I have prepared your favourite dishes for lunch.

Sapna meets her grandfather and goes for a walk with him in the village.

Sapna: Grandpa, what is this foul smell?

Grandfather: It is coming from the garbage dump. (Pointing towards the heap of garbage lying near the road)

Sapna: Why is the garbage lying on the road? Don’t you have a compost pit in the village?

Grandfather: What is a compost pit?

Sapna: It is a pit where we can convert plant and animal waste into manure. This not only helps in keeping our surroundings clean but the green manure can be later used in the crop fields too.

Grandfather: What about the garbage from the kitchen?

Sapna: You can also put fruit and vegetable peels, egg shells, waste food in the pit.

Grandfather: Is that how you collect the garbage in the cities?

Sapna: In the city, we have two separate dustbins in our colony. We call it the dry waste and the wet waste. The green one is used to collect kitchen and other plant or animal wastes. The blue bin is used for materials that can be used again such as plastics, metal and glass.

Grandfather: That is a very good idea. I will discuss it in the meeting tomorrow.

(Next day, at the Village Panchayat meeting)

Grandfather: I have an idea to keep our village clean and disease-free before the onset of monsoons. But I need your help.

Villager 1: How can we help? (asking curiously)

Grandfather: First of all, we have to stop throwing garbage anywhere we like.
Villager 2: Where do we throw it then?

Grandfather: We dig a pit and put it in there.

Villager 2: I don’t understand. How will that solve the problem?

Grandfather: The garbage will mix with the soil and turn into manure to grow rich crops for us.

Villager 3: (thinking) That will also help us save the money we spend on chemical fertilizers.

Grandfather: We also have to stop burning the crop waste. This produces smoke and gases harmful to our health and the environment.

Villager 1: When do we start?

Grandfather: If you all agree to this; we can start tomorrow.

(The villagers all answer in unison and promise to keep their village clean).

Hope the role-play must have developed the concept of ‘vermicomposting’ and clarified the doubts of the students. The students can be asked to do the worksheet as given here.

Worksheet

Topic: Vermicomposting

Class: VI

Given below are items we usually find in the garbage. Sort the garbage items in the respective dustbins.

Banana peels, egg shells, leftover bread, tea leaves, newspapers, dry leaves, paper bags, pieces of torn clothes, polythene bags, broken glasses, aluminium wraps, old shoes, broken toys, old invitation cards, bottles, shoes, toothbrushes, combs, cow dung, coconut husk, wool

DECOMPOSABLE ITEMS (GREEN) RESUSED ITEMS (BLUE)
3.4 UNDERSTANDING LOCAL CULTURE THROUGH DRAMA AND ART

In this section, we will discuss how drama and art can help us in understanding local culture. First let us understand the meaning of culture. The first highly influential definition of the term ‘culture’ came from Edward Taylor (1871) who defines culture as “that complex whole which includes knowledge, belief, art, morals, and law, custom and any other capabilities and habits, acquired by man as a member of society.” Ellwood (1927) says that “culture includes man’s entire material civilization, tools, weapons, clothing, shelter, machines and even system of industry”. The culture of people is the way of life of those people, the things its people value, the things they don’t value, their habits of life, their work of art, what they do and what they like. By material elements is meant the whole of man’s material civilization, tools, weapons, clothing, machines and industry. By non-material elements is meant language, art, religion, morality, law and government.” Anthropologists often view culture as a mental template or blueprint by which life is to be conducted. Human beings need culture because their genetic endowment does not provide a complete programme for coping with the totality of experience that can be had in the world. Whereas animals operate almost exclusively on their instincts, this is not the case for humans. Humans rely heavily on the accumulated learnings of others encoded as culture. The culture could be:

- **Individual/personal culture**: personal traits such as likes, dislikes, interests, modes of thinking and patterns of social behaviour constitute individual/personal culture

- **Local/communal culture**: Similarly, different communities have their different customs, traditions, beliefs and styles of living which is known as local/community culture.

- **National culture**: Each nation has some distinct patterns of ideals, values, modes of thoughts and behaviour. Such national traits are known as national culture.

- **World/Global culture**: Today life is not limited by geographical boundaries. World has shrunk into a unit due to use of technology. In the twenty-first century, we are growing in a transformed world or growing up globally. We are sharing common values of life such as cooperation, empathy, sympathy, social services, social awakening and social sensitiveness which is termed as world/global culture.

Art and drama activities help to reveal and enhance the identity – the unique, meaning and character of a community. Understanding of our own culture and a sense of identity is a prerequisite for showing respect for diversity of cultural expression and openness towards other cultures. In the next section, we shall be discussing how drama and art can help in understanding the local/community culture.

### 3.4.1 Role of Art in Enculturation

**Enculturation** refers to the process through which we learn about the culture we live in. Through enculturation, we learn what behaviours, values, language, and morals are acceptable in our society. We learn by observing other members
of our society, including our parents, friends, teachers, and mentors. Enculturation is learned through communication in the form of speech, words, and gestures. We also learn through the unique images, objects, places and experiences that are characteristic of different cultures.

Art forms convey a lot about a particular culture. These art forms are used as outlets for expression, voices for change and also as creativity for giving life to new ideas. Learning about different art forms helps in the process of enculturation thereby passing on the existing culture to the next generation. A work of art also has multiple meanings, including the artist’s embodied meaning(s). Because of its non-verbal nature, discussions about works of art or craft are, of necessity, acts of translation. The deciphering of their meaning depends not only on the ability to think philosophically and to express these thoughts coherently, but also on the understanding of the cultural conventions that the works of art or craft refer to, as well as the understanding of the cultural context in which they had been created (Robert & Williams, 2005). Art forms provide opportunities to think and unfold the new deeper layers of meanings. These enriched experiences can become part of our thinking repertoire as ‘reference points’ and resources.

Let us visit Bhimbetka caves in Madhya Pradesh. (While travelling from Bhopal to Hoshangabad). What can we learn from these cave paintings? When were these made? Can we learn something about the life of man from these paintings?

Fig. 3.3: Bhimbetka caves (UNESCO World Heritage Site) in Bhopal District

Bhimbetka caves: Oldest Art Gallery

The way the paintings were made over the period of time, gave the archaeologists the insight into the progression of the Homo sapiens also. Bhimbetka caves are considered as the oldest art gallery of India. These cave paintings dating back to approximately 30,000 years. These rock shelters were home to humans’
millennia ago. These caves are surrounded by rich flora and fauna. Bhimbetka has 243 rock shelters. The paintings found in the rock shelters here have a striking resemblance to the ones discovered in Kakadu National Park in Australia; to the cave paintings of Bushmen in Kalahari Desert and Upper Palaeolithic Lascaux cave paintings in France.

In Bhimbetka natural art gallery, paintings are etched in red and white colours having occasional green and yellow tints. The paintings depict daily life of the Early men like hunting, household work, horse riding, animal rearing. These paintings provide glimpses of the life of the oldest dwellers. The colours used by the cave dwellers were prepared by mixing manganese, hematite, soft red stone and wooden charcoal, perhaps animal fat and extracts of leaves were also used in the mixture.

3.4.2 Cultural Functions of Drama

Drama makes use of a number of situations and settings and cultural understanding develops due to sharing and negotiating within a range of these situations and settings. We need to understand that there are similarities and differences between cultures. Participants identify, explore and express a multiplicity of diverse viewpoints and perspectives and ‘new ways of being’ through authentic engagement in collaborative, communal drama processes and the negotiation and re-negotiation of different identities in role (Anderson, 2012; Nicholson 2005; O’Toole & Dunne, 2015). Storytelling (discussed in Unit 1 of this Course), as a dramatic form, has particular potential for exploring intercultural dimensions within drama classes.

For example, a teacher can start the class with a tale (2-3 minutes) and then can encourage the students to tell a tale (folktale) from their culture. They are given sufficient time to think and rehearse. They can share their tale with their friends. Sharing stories in the classroom increases their confidence level and they get an opportunity to learn about others’ cultures as well.

After learning about Bishnoi community of Rajasthan through storytelling, let us now learn about the ‘Matrilineal system’ prevalent in Meghalaya State.

Matrilineality is the system which is mostly followed in the world. In this system father’s family name is adopted. But in matrilineality system, the origin is traced through the mother and her ancestors, and usually inherit property. The Khasi, Jaintia and Garo people (along with the Nair and Bunt castes) practice this unique system and form one of the biggest communities in the world that believes in matrilineality.

Students can be familiarised with this unique system of ‘Matrilineal Society’ through storytelling or through dramatisation.

Meghalaya ... The Matrilineal Society
Meghalaya lies in the extreme north eastern region of India. It is the only state in the entire northeast which is matrilineal and takes the identity solely from the mother. Meghalaya women are very lucky in this way, because they are treated with equal rights but the head of the family is always Father. The occurrence of illegitimate child or child abandoning in this society is rare except for a few stray cases. Offsprings whether male or female are treated alike. On the whole, the society is unique, devoid of complexes and the much feared and dreaded bride burning or Dowry system.

In this matrilineal society, let us take the Khasis for example, the blood relations on the mother’s side are known as the “Cognates” (Ki Kur) and “Agnates” (Ki Kha) refer to the paternal side. The cognates trace their origin from a common ancestress and their lineal descent is from mother to daughter, just the opposite from other societies.

Marriage is also strictly exogamous, i.e., outside the cognates. There cannot be a greater sin ever committed than an intimate physical relationship between members of the cognates, which is an unforgivable sin. In the olden day’s violation of such an act was considered sacrilegious and the persons involved were ostracised.

3.4.3 Interactions with Artisans

Looking at the socio-economic and cultural diversity of the country, it would be all the more essential for the schools, parents and teachers to be able to use the local regional arts and craft traditions both visual and performing in the developmental stages of school education. All the schools should provide experience to children to work with the community, beyond the four walls of the school (NCERT, 2008). One way of doing this is to provide opportunities to children to interact with local artisans. Artisans invited from the community or from far off areas can conduct workshops and help students in learning about our culture. Theoretical understanding about designs, crafts does not help in learning them. Working with our hands makes us aware of different patterns, symbols and also connects with our culture. When we see any traditional design in a craft work, we observe various geometrical shapes, motifs, colours and learn about their meaning in a particular craft work and through them we connect with the culture. In schools, students can be made to connect with craft work by:

- inviting artists for workshops on madhubani paintings, worli art, weaving, embroidery work, puppet making, pottery, tie and dye, candle making and ceramic making etc.;
- encouraging students for making rangoli and alpana during various celebrations at home or school;
- creating mosaic work on walls by using glass, stone and tiles; and
- celebrating ‘State weeks’ or ‘State day’ in the school where students of every house can depict folk dance, art forms related to state theme allotted to that house.

Fig. 3.5: Showing Mandana made during Rajasthan week celebration

Arranging lively meetings of students with artists and creators and exposure to their works and cultural environments are other ways of making students aware of their culture. These activities help them become aware of the basis of the practice of art, and their cultural environment. They develop a deeper understanding of artistic works.
Check Your Progress 1

1. What is the role of visual art in enculturation?
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2. Have you ever visited any art exhibition/museum? If yes, then how was your experience?
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   .............................................................................................................

3. Inviting local artists for various workshops in any educational institution helps in connecting learners with their culture. Share your experience.
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3.5 UNDERSTANDING GLOBAL CULTURE THROUGH DRAMA AND ART

After discussing the role of drama and art in understanding of local culture, we will be discussing role of drama and art in understanding of global culture in this section. Why do we need to understand global culture?. Human life is no longer limited by geographical boundaries as the world is changing rapidly. Technology made dissemination of information anywhere, and anytime. Arnett (2002) has argued that young people worldwide now develop a bicultural identity that integrates their local identity with new elements derived from their exposure to and interpretation of global culture. Therefore, understanding of global culture is also required along with the understanding of local culture. Let us discuss the role of drama and art in understanding of global culture.
Art forms can open a dialogue between diverse groups thereby providing a safe haven for engagement. It acts as a bridge between diverse cultural groups. Art forms provide voice to those who are never heard. The art forms are derived from the surroundings. What is going around us? What materials are accessible? When children are exposed to art forms they have never seen and make connections then it opens up doors to new forms of learning e.g. Greek pottery, Persian art of calligraphy, and terracotta army in China.

Art forms are created by different artists belonging to different cultures. An artist chooses to share an experience with others even if they perceive the world in radically different ways. What makes it worthwhile that you decide to share this experience with others? Art provides you an opportunity to disagree and these disagreements are celebrated. Art work provides nourishing grounds to intuition, uncertainty and creativity and to search for new ideas. Artists from different communities have one similarity that they all look for unconventional ways for approaching conventional problems existing in the society. Therefore, art can engage the world to change the world.

When we visit any art museum or art exhibition where artists from different parts of the world put up their work, the art forms bring us together to share, discuss and thereby making us more tolerant of differences and of one another. The encounter with art and with others over art – can help us in understanding others and also expands our notions of ‘we’.

Let us take the example of painting Mona Lisa, created by the Italian painter, draftsman, sculptor, architect, and engineer Leonardo da Vinci, probably the world’s most-famous painting. This painting is one of the most discussed topics in the works of art. A renowned Indian Painter M. F. Hussain’s art work drew inspiration from epics such as the Mahabharata and Ramayana, and characterised Gods and Goddesses in modernist style.

**Example 6: Ukiyo Art of Japan**

Reference: ‘Print in Japan’ in Chapter 8: Culture and the Modern World of Subject Social Science, Class X.

Kitagawa Utamaro, born in Edo in 1753, was widely known for its contribution to an art form called *ukiyo* (‘pictures of the floating world’) or depiction of ordinary human experiences, especially urban ones. These prints then travelled to US, Europe and influenced artists like Manet, Monet and Van Gogh. The paintings inspired artists in many countries and especially breaking the barriers in the field of art. This art was appreciated due to their beauty and small size.

Artists in Japan produced woodblock prints and paintings of such subjects as female beauties; kabuki actors and sumo wrestlers; scenes from history and folk tales; travel scenes and landscapes; flora and fauna; and erotica (Retrieved from https://en.wikipedia.org/wiki/Ukiyo-e on Oct. 10, 2017).

**Student Engagement:** Students can be given a project to collect information on *ukiyo* art which originated in Japan and how it influenced art and artists in other parts of the world.

These art works introduce students to a shared heritage and enable them to understand the role of art in society. These art works produced by artists symbolise worldviews, reflecting traditions and vision of the artists regarding universal or contemporary problems of the society.
Storytelling can also play an important role in making students aware of the global culture. Storytelling as a dramatic form can make audience aware of histories, religions and cultures across the world. Audience can learn about the histories, beliefs, values and identities of others in the form of a story that brings them closer to that cultural group e.g., culture of the United States is shaped by the cultures of Native Americans, Latin Americans, Africans and Asians and that’s why it is one of the most culturally diverse countries in the world.

But the most important part is developing empathy, tolerance, cooperation, feeling of sharing and social sensitivity towards each other.

### Check Your Progress 2

1. Why should we know about the global culture?
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   - ............................................................................................................
   - ............................................................................................................

2. Give two examples of visual art forms from different parts of the world.
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   - ............................................................................................................
   - ............................................................................................................
   - ............................................................................................................

3. How is storytelling effective in learning about the cultures of others?
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   - ............................................................................................................
   - ............................................................................................................
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### 3.6 LET US SUM UP

In this unit we discussed how drama and art can play an important role in understanding social and environmental issues. Drama and art provide unique opportunities in the curriculum for enhancing learners’ ability to handle social issues by providing outlets for expression, developing a particular perspective on an issue and reflecting on these real issues. Visual arts can be easily used for depicting social issues. Involving students in environmental or social issues through visual or performing arts develops in them a sense of responsibility. Drama and art can also be used for developing an understanding of local as well as global culture. Different art forms convey a lot about a particular culture. These art forms are used as outlets for expression, voices for change and also as creativity for giving life to new ideas. Learning about different art forms helps in the process of enculturation thereby passing on the existing culture to the next generation.
### 3.7 UNIT-END ACTIVITIES

1. Drama can help in enhancing learners’ ability to handle social issues by providing outlets for expression, developing a particular perspective on an issue and reflecting on these real issues. Discuss.

2. We can learn about the culture of others by visiting different places (in your country or some other country). Share your experiences about the culture of at least two places visited by storytelling.

3. Have you ever participated in any art or drama activity at school level? Share your experiences? Has it benefitted you? How?

### 3.8 SUGGESTED READINGS


