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# UNIT 1 APPLICATION OF DRAMA AND ART IN EDUCATION

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## 1.1 INTRODUCTION

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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?

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## 1.2 OBJECTIVES

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**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.

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### 1.3 NEED FOR DRAMA AND ART IN SCHOOL EDUCATION

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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 (Gardener, 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.

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## **1.5 TYPES OF DRAMA AND ART**

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### **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: .....



Class: .....

Method: .....

.....

.....

**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).

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## 1.6 ART AS AN EXPERIENCE: DEVELOPING AESTHETIC SENSIBILITY

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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.

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## 1.7 INTEGRATION OF DRAMA AND ART IN SCHOOL CURRICULUM

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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**

Stage	Number of Suggested Periods per Week				
	Drawing, Painting and Sculpture/ Clay modelling	Craft Activities	Music Activities	Dance Activities	Drama related Activities
Upper Primary (VI – VIII)	2	2	2	2	2
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 natak 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.

Stage	Content/Themes	Methods	Outdoor Exposure/Activities
Visual Arts Upper Primary (VI – VIII)	1. Objects	<b>Drawing, Painting, Printmaking</b>  <b>Ceramics, Sculpture/ Architecture</b>  <b>Fibers</b> like weaving <b>Mixed media:</b> collage, bas-relief	1. <b>Field Visits:</b> School garden, public place like a community park, museum etc. 2. <b>Outdoor Sketching:</b> like trees, plants, school building etc. 3. <b>Celebration of National Days:</b> like Republic day, Independence day. 4. <b>Festivals, special days:</b> Festivals, rituals, holidays, birthdays of national leaders are important occasions. 5. <b>Visit to a Museum, Gallery, Exhibition, Monuments, a Religious site.</b>
	2. People		
	3. Traditions		
	4. Environment		
	5. Experiences		

Visual Arts Secondary (IX –X)	1. Tradition based	<b>Two Dimensional Arts</b> Drawing, Painting, Collage making, Print making, Photography and Computer Graphics (Wherever possible) Rangoli/ Mandna/Wall painting	Sharing of information by students on festival/events, folk dance, tribal dance
	2. Environment based		
	3. Object based		
	4. People based		
		<b>Three Dimensional Arts</b> Sculpture (using locally available materials), Clay modelling, Terracotta, Carving and relief work, Papier mache, Mask making, Construction (using waste materials), Pottery (If possible)	Sharing of information by students on festival/event/ local event and place of role of 3-D art forms in the celebration – Ganesha Utsava, Dussehra, Deepavali, X-Mas, Jatras, etc

**Table 1.2:** Content/ Themes, Methods and Outdoor Exposure/Activities for Visual Arts Syllabus at Upper Primary Stage and Secondary Stage (NCERT, 2008)

## 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).

Drama at Different Stages of School Education	
I – V	Free play (Elements of Creative drama)
VI –VIII	Improvisation
IX – X	Drama as a Performing art
XI – XII	Formal and Organised Drama

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

Stage	Content	Methodology
Upper Primary (VI–VIII)	<ol style="list-style-type: none"> <li>1. Different kinds of theatre games and exercises based on observation, concentration, trust, responsibility, imagination, vocabulary, and language</li> <li>2. Local reading of stories and poem recitation with expression</li> <li>3. Narration and Story telling</li> <li>4. Basic understanding of different kinds of sounds, rhythms, clappers, and other local materials, creating human sounds with variations of pitch, note etc.</li> <li>5. Simple performance of short plays and skits</li> <li>6. Visit to a local theatre show/ performance; its appreciation and evaluation.</li> </ol>	<ol style="list-style-type: none"> <li>1. Drama involves both individual and group work, the methodology should be mainly the workshop mode, where each child gets a chance to participate in all that goes in a drama class.</li> <li>2. The teacher acts as a facilitator and a motivator.</li> <li>3. Students should be exposed to different independent tasks, which they take up individually or in groups.</li> </ol>

<p>Secondary (IX-X)</p>	<ol style="list-style-type: none"> <li>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</li> <li>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.</li> <li>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'.</li> <li>4. Play Making: creating a short theatre piece from a text or through improvisation.</li> <li>5. Stage Craft: awareness and use of different stage crafts, viz. costume and make up, sound and music, lighting and stage setting, etc.</li> <li>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.</li> </ol>	<ol style="list-style-type: none"> <li>1. The workshop mode should be adopted, which is participatory in nature.</li> <li>2. Group work should be encouraged for peer learning and exploitation.</li> <li>3. Group consensus must be strictly adhered to wherever required.</li> <li>4. Teachers should have the spontaneity to change their stances from a facilitator to a manipulator and enabler.</li> </ol>
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**Table 1.4: Content, and Methodology for Drama at Upper Primary Stage and Secondary Stage (NCF, 2005)**

### 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 brain storm to produce this comprehensive table.

Subject Area	Who will assess the final work?	When would the various stages of assessments be done? Like Diagnostic Assessment / Formative Assessment/ Summative Assessment	Where would the assessment and learning happen?	What area or domains are we interested in assessing?	Why are we assessing areas?	How would the assessment take place?
Mathematics	All teachers will assess the final work	1. Summative & 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.	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	Cognitive Domain with reference to thinking skills	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.	Assessment will be of two types: 1. Assessment of Content across each subject area 2. Thematic Assessment.
Hindi				Affective Domain with reference to empathy Cognitive Domain with reference to thinking skills		
Science				Cognitive Domain with reference to thinking skills		
Geography				Cognitive Domain & Affective Domain with the understanding that students will be able to see the links between the cross curricular areas of theme		
General Awareness						

### 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.

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2. How will you use improvisation in teaching of your subject area in classrooms?

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## 1.9 LET US SUM UP

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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.

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## 1.10 UNIT-END ACTIVITIES

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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?

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## 1.11 SUGGESTED READINGS

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Start studying Unit 1 self-expression. Learn vocabulary, terms and more with flashcards, games and other study tools. is an evidenced-based innovative approach to care coordination and management of the complex needs of older adults. Goals of palliative care. -regarding dying as a normal process -provide relief from symptoms, including pain -affirm life and neither hasten nor postpone death -support holistic patient care and enhance quality of life -offer support to patients to live as actively as possible until death -offer support to the family during the patient's illness and in their own bereavement. palliative care. Self improvement, personal development or self development are terms you have probably heard before. In fact, it is so often floated around conversations that it has become synonymous to success. To stop you right there, success is not always equal to improving yourself. Surprised? Defining Self Improvement and the Development of the Self. In simple terms, self improvement is the act of making yourself better than you are right now. It does not matter how small the acts are, but as long as they steer to become a better you; that is improving yourself. However, self development cannot be measure in any unit. It is simply invaluable and intangible. Methods of Self Development. It is often disappointing to be successful and yet lack so much in personal development. We define self-expression as expressing one's thoughts and feelings, and these expressions can be accomplished through words, choices or actions. (Kim & Ko, 2007). This is an intuitive definition self-expression is, at its core, the action of expressing yourself, and it can take a wide variety of forms. He argues that self-expression is a vital piece of the puzzle that is fulfillment in life; it allows us to be our best selves, reach our full potential, and make valuable contributions to the world we live in. Authentic self-expression is how we embrace who we are, all the way from the positive traits and acts we keep on the surface to the darker and less valued pieces of ourselves that we bury deep down. Self-expression values are part of a core value dimension in the modernization process. Self-expression is a cluster of values that include social toleration, life satisfaction, public expression and an aspiration to liberty. Ronald Inglehart, the University of Michigan professor who developed the theory of post-materialism, has worked extensively with this concept. On the Inglehart-Welzel Cultural Map self-expression values are contrasted with survival values, illustrating the changes in values. 3. Self-confidence: Self-confidence refers to belief in one's personal worth and likelihood of succeeding. Self-confidence is a combination of self-esteem and general self-efficacy. 4. Self-concept: Self-concept is the nature and organization of beliefs about one's self. Self-concept is theorized to be multi-dimensional. Historical conceptions of "Self" Character development, personal growth, and development of self-constructs are commonly valued goals in Western society, and are largely taken for granted as desirable. However, this is a relatively recent phenomenon: Between 700 and 1500, the concept of the "self" referred to only the weak, sinful, crude, "selfish" nature of humans. The evil "self" was contrasted with the divinely perfect nature of a Christian soul.