

Creative Drama, Fine Arts and Education

Maximum Marks: Year I: 50

Year II: 50

To be assessed internally

Design of the Practicum

This practicum includes three critical areas of focus: creative drama, fine arts and work and education. All three components are to be covered through the two years of the DEd programme. Weightage for each is given separately. The rationale, aim and objectives of each focus area are also given separately to facilitate the detailed design and transaction of this practicum.

Rationale and Aim of the Practicum

The well being and fulfillment of an individual's potentials is the common thread of the components of fine art and creative drama as it connects with work experience and health education. Work experience is a space where working transcends vocational skills and aims to create a whole experience of being fully present and working with all of one's faculties and being in relationship with others and nature. Health education goes beyond general advice on hygiene and nutrition, placing health within the social and community realm; helps appreciate the interconnectedness of an individual's physical, emotional health with that of social, environmental health of the human and natural community. Art education aims to help connect these two with the inner aspects of one's being and to appreciate and create beauty and harmony within and outside. It operates from a paradigm that the aesthetic needs are fundamental to all human beings and by creating opportunities to work on these, hone them, cultivate them, we can hope to create harmonious individuals and a harmonious world. It is not about beautification- applying something from outside, but an ability to appreciate the inherent rhythm, beauty and harmony in forms, relations, and character.

Creative Drama: Rationale and Aim

Creative Drama: There are two broad aims of creative drama for education. One is for the student-teachers to use drama processes to examine their present and to generate new knowledge, understanding and perceptions of the world and themselves in it. The second aim is to train, enhance some theatre skills that will later help them be creative and enlightened teachers. A process that draws our physical, emotional, intellectual and other faculties together in a moment (eg. life itself) makes for worthwhile, far reaching, holistic learning. Drama is one such experience and should therefore have a central place in school education

It is important to stress that drama is not about the self alone or self expression alone. The process of drama is a social experience. It is about the richness of understanding that can be generated by a group about society, self and the interconnections. The understanding generated within a group is internalised and is carried forward by the individual in diverse personal and social contexts. The focus of drama is on the student-teacher, building her/his creative capacities through theatre.

Specific Objectives

1. To draw out and work with different faculties simultaneously i.e. physical, intuitive, emotional, sensual and mental through practical exercises.
2. Build imagination and concentration of the body and mind. Structured exercises for coordinating, enhancing and translating imagination into physical expression.
3. Learn to challenge and shift one's own attitude and standpoint as one learns to understand multiple perspectives to empathise.
4. Identify and develop one's own creative potential.
5. Bring the arts into the centre of exploration, e.g. in visual arts: semiotics of the image/film/play/music; how is an image to be made meaningful; how can an image act as a starting point for an exploration?
6. Recognise the role of „drama as education“ in the elementary school
7. Learn to identify areas that are best suited for drama exploration
8. Examine through chosen themes, how learning can take place in the classroom through group drama exploration by a whole class of elementary school students
9. Explore the role of the teacher as creative guide in learning that is drama driven

Running Thread of the Course

Theatre techniques are used to help stretch, enhance and challenge the student-teacher in terms of her/his body, imagination and perceptions. By participating in group drama explorations structured and guided by the teacher, the student-teachers would enhance their critical awareness of the world and themselves in it. The focus is not the self alone but the social world that the self lives in.

Creative Drama: Focus Areas

1. In drama exploration, the overall context presented to students is to understand life and to learn from life. The mode is experiential. The exercises are structured by the teacher, but the experience and its outcome is generated by participants in the process. The experience and reflection on that, is the learning. However for this to happen it is mandatory that the exercises are planned and structured by the teacher and not offered as „open improvisations“.
2. Encourage recognition of differences among people: caste, class, gender, religion, age, community, occupation, lifestyle, etc. and how these influence actions, decisions, and relationships of people. Learn to place oneself in a wider arena of these cross cutting currents. The self to be placed in the context of the other. “How should I look at the other? What does that reveal about me?” Go beyond the immediate and look at other groups and settings, e.g. rural, the disadvantaged and other cultural communities.
3. Ways of seeing situations, social structures and communities. To sharpen observation and to learn to continuously ask probing questions while investigating situation. Develop the capacity to look at same situation from different perspectives. Learning to recognise contradictions within situations with the aim of grasping a better understanding of the situation rather than wanting to look for solutions.
4. Finding connections between the particular and the universal. How larger processes and contexts play out in the specific context of daily life situations and vice versa. For instance, the case of a marginalised dalit woman seeking medical help is

- connected with the larger worlds of state responsibility and public health policy, prevailing gender relations, the judiciary, etc.
5. Change as a principle of life. Identifying it within drama work; the repercussions of change, who does it affect, why and how?
 6. Learning to continuously reflect on and analyse classroom exploration and their connection with events and situations in world outside. Evaluating one's own and group's progress in class.

Mode of Transaction

Games to help loosen up, sharpen reflexes, have fun while building imagination in different ways. Build imagination within games and exercises. Add conditions to games to draw together and harness different physical, emotional, mental faculties. Use theatrical exercises to awaken sensory awareness and transformation.

Devise preparatory games and physical exercises to build imagination. Refine physical actions and integrate the physical with other faculties. Exercises in observation, communication, associative thinking; building situations with imaginary objects and people.

Planned and structured drama exploration exercises designed to first experience and then, deepen social awareness of students. Some examples would include the use of an image (photo, painting) as a stimulus for exploration; still photographs of students themselves leading to tracking a line of thought about some issue.

Participative learning using role play, hot seating, building stories/songs, making and analysing a „character's diary, personal belongings (objects) of characters.

Make short plays that can be performed by student-teachers with aim to study school student's responses during school contact programmes. Help build a set of skills so the class can organize role plays as well as larger school play that is built on students' creativity rather than following a given script.

Fine Arts: Rationale and Aim

The aim of the Fine Arts component of the practicum is to understand interconnections between art, crafts, drama, culture, aesthetics, health and livelihoods. The aim is also to appreciate and engage with a diverse range of art processes, products and performances – folk and classical through exposure and exchange. It is believed that giving opportunities to school teachers to engage with aesthetics through art forms is likely to cultivate and hone their aesthetic sense and their ability to recognise beauty and harmony as essential aspects of a life of quality.

Specific Objectives

1. Develop an understanding of art and craft, the need to appreciate it in different forms; the scope and purpose of art education and art as the basis of education.
2. Develop a perspective and appreciation of art, nature, human existence relationship.
3. Critique the current trends in art education and develop a possible scenario for art for change
4. Understand the range of traditional art forms and working with hands.
5. Develop an appreciation for diverse music forms and the role of music in human cultures.
6. Create and present pieces of art: using visual arts and crafts
7. Create and present pieces of performance art using music and movement
8. Evolve collective art projects incorporating different art media – into a public festival/ event.

Running Thread of the Course

The course is based on the premise that aesthetic needs are fundamental to all human beings and that through the medium of creative drama and fine arts opportunities can be created to develop harmonious individuals.

Fine Arts: Focus Areas

1. **Art, Art appreciation and Art education:** visit to places like crafts museums, bal bhavan, art galleries. Organise art, craft and music exercises with small groups followed by discussions and presentation. Any local exhibition or art event can be used as precursor for the session. The session should involve using some art for a while followed by a reflection on the experience and then connect it to their own school days and art.
2. **Visual Art:** Opportunities to experiment and create pieces of art using different medium. Focus on colours, textures, composition and thematic content. Using a range of medium: paper and water colors, paper and crayon, color pencils, acrylic, oil paint and canvass, student-teachers would learn about lines, forms, compositions, colors, space divisions etc. Specific tasks would include free drawing, developing narratives in visuals, composition of an imagined situation, telling a story through comic strips, creating a collage using images, bits cut out from old magazines, news paper etc.
3. **Music:** Orientation to different forms of music with either a film screening or lecture demonstration by an artist to show a wide range of musical forms and a brief history of one or two forms; connecting to music in nature and within our own selves; voice training: opening the voice, music and rhythm exercises: singing, creating music with different objects, practicing basic notes and tones; experimenting with one new forms: folk of any one region; collating music/songs from a community/within the family for special occasions or themes. (eg. lullabies from different language cultures, harvest songs, songs during the freedom struggle etc; create musical pieces with others; design and run sessions on music with children
4. **Cinema and Electronic Media:** Provide exposure to alternative cinema, develop appreciation for cinema as an art and understand the impact of the electronic media, its impact on our psyche and aesthetics; orientation with an expert on films providing a background followed by screening of known films; projects/discussion on television and our mindscape: storylines, the corruption of aesthetics, intervention in familial spaces, increasing legitimisation of violence; age appropriate viewing and selection of films
5. **Literary Arts:** linkage between language, literature and performing arts; appreciation of poetry as performance art, play reading and reading literature as an art, selection of poetic pieces and developing performances around it; exposure to readings in different language traditions: Hindi, English other regional languages and dialectics drawing upon local traditions.
6. **Architecture and spatial Design:** develop a deeper understanding of architectural heritage, appreciation of spatial designs and the aesthetics therein: colonial, Mughal, Sultanate period, Post Independence etc. Through heritage walks; political dynamics of space and its changing trends; cultural social connections with architecture and town/city planning; connection to natural resources and access to these viz a viz architecture and design; spaces for children in a city.
7. **Designing a Project for School Children:** Participants to identify a specific age group of children and a relevant theme and design an art based project for them which should span over a period of time example – a heritage walk to a nearby monument and a public event about it – including art exhibition, plays, songs and other similar expressions; principles of inclusion, diversity, child-centered approaches would be a given and the participants would be encouraged to use all that

they have learnt in an interactive manner; feedback from students, teachers and community would be used for evaluation of this aspect.

Essential Readings

1. Dodd, Nigel and Winifred Hickson (1971/1980). *Drama and Theatre in Education*. London: Heinmann.
2. Gupta, Arvind (2003). *Kabad se Jugad: Little Science*. Bhopal: Eklavya.
3. Khanna, S. and NBT (1992). *Joy of Making Indian Toys, Popular Science*. New Delhi: NBT.
4. McCaslin, Nellie (1987). *Creative Drama in the Primary Grades. Vol I and In the Intermediate Grades, Vol II*, New York/London: Longman.
5. Mishra, A. (2004). *Aaj bhi Kharein hai Talaab*, Gandhi Peace Foundation, 5th Edition.
6. Narayan, S. (1997). *Gandhi views on Education: Buniyadi Shiksha [Basic Education]*, *The Selected Works of Gandhi: The Voice of Truth*, Vol. 6, Navajivan Publishing House.
7. NCERT, (2006). *Position Paper National Focus Group on Arts, Music, Dance and Theatre*, New Delhi: NCERT.
8. Poetry/songs by Kabir, Tagore, Nirala etc; Passages from Tulsi Das etc; Plays: *Andha Yug- Dharam Vir Bharati*, Tughlaq: Girish Karnad.
9. Prasad, Devi (1998). *Art as the Basis of Education*, NBT, New Delhi.
10. Sahi, Jane and Sahi, R., *Learning Through Art*, Eklavya, 2009.