

APPLICATION OF DRAMA IN EDUCATION

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Abstract:

Drama provides opportunity to express creativity and imagination during the transaction of life. Reader can understand cultural, social, economic, psychological and literary problem through the drama. It is a mirror of society what is going on in the society we can see in the drama and learn thing practically and apply that in the life. It can develop aesthetic sensibility among the reader to appreciate the world around them. This research paper focuses on how the drama can apply in the life or how the character in the drama present the real life of individual through that reader can judge the situation and understand how to react in that situation when it will come in their life. Through the drama one can understand the reality of life and ready to face the situation.

Keywords: Drama, Society, Education, Application and Understanding.

Introduction:

Drama reflect the life of social human being that means they live, thrive and interact with the society. Social interaction is individual or group interaction. The thinking which comes through the society shape our thinking, values and cultural heritage. Human being can express their interaction with the various form of the arts. 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. Drama is a mirror of society what is going on in the society we can express through the act and show to the society. In this paper we will discuss how can art and drama activities be integrated in society and used for problem solving because it express the real life of general human being.

Including the art education in the curriculum of school and college as a subject has certain important purpose 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. Different arts forms such as visual arts like drawing and painting and performing arts like dance, drama and music and traditional art and crafts, puppetry etc. that are introduced at different stage in school curriculum which can help students to become confident, balanced and well-groomed citizens. Art and drama in education is well supported by Howard Gardner's theory of multiple intelligence. Grader's theory of multiple intelligence has added new insight to the educationist's understanding of how students not only learn but interact in their learning environment. His work has inspired educationist around the world to dwell deeper into epistemological questions of how students learn. There are two kind of method for teaching one is direct method and second is indirect method but one method of teaching is effective for one students and not for others. Students can understand and interact with various concept



while learning. In an interesting article, “The Happy Meeting of Multiple Intelligence and the Arts”, Gardner’s (1999) describes the meeting of Arts and multiple intelligence as a happy meeting. He says, “all of us human beings possess a number of intellectual potentials. School have generally have generally addressed the linguistic and logical intelligence, but other institution and situations can encourage the nurturance of at least six other intelligence: spatial, musical, naturalistic, interpersonal, intrapersonal and bodily-kinesthetic”. The arts can provide education through various ways to the students. Because everybody mind’s is different and he think according to his point of view which make him expert. Gardner point out that Kids who have language and logic abilities are going to do fine in school. But everyone cannot be smart when you have a single ruler, a single caliber. Many children have strength in one or more of the arts that could give them such experience. According to Eisner, 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 field 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 utilizes a kind of literal, logical, mathematical form of intelligence, it not only delimits what youngsters can know but also is an impediment to those youngster whose intelligences are in modalities other than the ones that are emphasized (Eisner, 1998).” The abundance of available research convinces that teachers that art, drama and multiple intelligence are a happy trinity, but as they say the proof the pudding lies in its eating. Everyone should learn from his lifelong experience. 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 basic. 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. He says that according to research the human brain while learning, strive to make connections. The brain does not learn in isolation. 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. Drama also allows the learner to explore their experience in using their imagination.

Drama which involves imagination transformation and reflection on experiences help students expand their ability to act out thought in their minds. This skill is necessary for organizing 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. When this activity happens, effectively, each students 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 judgment are retrieving their scheme about the Everest Mountain.

The second way problem solving is practiced with drama is in 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 conflict 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.

There are two types of drama that are adopted methodologies by teacher depending on the class, the competence of the teacher and the content that is being taught first is Linear drama method and second is process-oriented drama. Linear approach to drama is generally preferred by the 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 some scholars, people of all ages learn about the world by trying out new ideas and imitating actions through play and this imitative behaviour forms the basis of social learning-some of the objective that teachers can achieve using linear drama Vygotsky (1967), Moore (1990) and Frost, Wortham, and Reifel (2008). In the side-coaching technique 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 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 students 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.

Another technique that is commonly used in linear drama is spotlighting and sharing. Spotlight 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' expression or technique. 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 expression that he is depicting; other performers of the scene are able to either appreciate the performance or give suggestions to improve. Another technique is sharing. It is similar to spotlighting as far as the experience is concerned, but the only difference is that spotlight 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 reflection questions into the drama learning experience.

Storytelling is an integral part of 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 he is able to bring into the character and 'get into the skin' of the character. He 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 expression and eye contact. He allows the voice to set the mood of his expression and in the process adds life to the character.

Another commonly used technique in linear drama is allowing students to improvise-adding their own dramatization at the moment. This means the students won't get any rehearsal

time and these action are done at the spur of the moment. As per teacher it is very important to allow for improvisation 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 students 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 guideline well in advance with the learner. Apart from these technique there are other technique that are often used in the linear drama approach, like, pantomime which mean dramatization without using words but relying solely on physical movement, gestures and facial expression to convey the idea; starters and building block activities often used as ice breakers within group; link prior learning to current lessons etc.; tableaux-a French word that simply means frozen picture that people create with their bodies.

Linear drama is more about the 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 facilitator 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. The process- oriented drama include mantle of the expert, facilitation, role play, simulation. The method mantle of the expert propounded by Dorothy Heathcoat. In this method the participant 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 facilitator encourage students to produce tangible material like leaflets, booklets and brochures that details their work. Facilitator is another technique where leader follows a very democratic approach and helps guide the drama without steering the drama towards a certain direction. Facilitator basically maintain control and safety in the learning skills, listening skill, empathetic attitude and flexibility and adaptability in dealing with contributions of the participants. In the role play technique participant create believable and realistic character that have a vested interest in the character. In the process-oriented approach of drama, role playing involves two components-role making and role taking. 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 X 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 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.

Application of drama in the life can solve so many problem of human being like social, political, economic, psychological and geographical. So one can live his life happily after

applying the certain situation of the drama in their personal life. It boost our confidence to solve the major difficulties very easily. It teach us how to behave with others and communicate in polite way. It directly or indirectly help us to learn human values. So the drama is called the mirror of society.

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