UNIT 2  DRAMA AND ART FOR PEDAGOGY

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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?

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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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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?

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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](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)](https://example.com/self-realisation-diagram)

**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

Group.


   New York: Routledge.


Unit II. Trends of social work profession in India. The tradition of social service were influenced by various social and economic factors. Industrialization and urbanization also change the pattern of life. Social institutions like joint family, caste system, village panchayats weakened. New social problems cropped up for the solution of which the existing social institutions found themselves Ineffective.

Self-Determination - The principle of self-determination is based on the recognition of the right and need of clients to freedom in making their own choices and decisions. Social workers have a responsibility to create a working relationship in which choice can be exercised. People in Mongolia were the second who began to use paper money in eleventh century. Paper money was adopted in Europe much later than in Asia and the Arab world -- primarily because Europe didn't have paper. The first paper mill in Europe was established by the Moors in 1151 A. D. in what is now Spain, but paper was not widely accepted because of religious prejudice. Official Christian Church discouraged paper because it was introduced by the heathen Moors. In 1221, the Holy Roman Emperor Frederick II announced that official documents written on paper were invalid -- only parchment or ve

The Self in a Social World Chapter 2 Self-Concept: Who Am I? I am I am I am I am I am At the Center of Our Worlds: Our Sense of Self Self-schemas Affect our memory: self-reference effect Affect our perception/interpretation of others Spotlight effect Our possible self-schemas motivate us Positive AND negative I Am Me; I Am OK What is Self-Esteem? Our overall self-evaluation What makes it high or low? Top down - Which schemas are most important to you? - Do you already have high self-esteem?