



# **MOTHER TERESA COLLEGE OF TEACHER EDUCATION**

(Recognized by NCTE & Affiliated To Calicut University)  
Perambra, Kozhikode Dist. – 673525

Phone; Office: 0496 2615774

Principal: 0496 2615775

Email: [info@motherteresacollege.net](mailto:info@motherteresacollege.net)

Website: [www.mtcpba.com](http://www.mtcpba.com)

## **CO'S OF DRAMA AND ART IN EDUCATION**

### **SEMESTER III**

#### **EDU.302. COURSE ON EPC 2: DRAMA AND ART IN EDUCATION**

##### **Course Learning Outcomes**

Transformational education involves reflection, introspection and action, with a deep relationship between the head, heart and hand. The National Curricular Framework 2005 (NCF) reminds us that the school curriculum must integrate various domains of knowledge, so that the curriculum encompasses all, and is not separated from the co-curricular or extra-curricular. This has significant implications for the role of art, music and drama in education, to nurture children's creativity and aesthetic sensibilities.

Learning is enhanced through Drama in Education which helps learners to extend their awareness, through multiple perspectives, to look at reality through fantasy, and to predict everyday situations in order to cope with unpredictable unsettling experiences. Drama in Education transcends the here and now, to travel through time - to the past, to the future, while it also allows us to freeze time. Thus we can live or relive moments and evoke or even recreate situations that can help us accept them better. Drama in Education is not merely doing theatrics or acting 'in a superficial' manner, but is for creating that 'dramatic pressure' or tension, where the student would arrive at a problem or an understanding in a new way.

The challenge is for prospective teachers to understand the medium, in order to transpose learners into a different time and space, to shape their consciousness through introspection and imagined collective experience. For instance, activities such as hot 'seating' can be used to raise critical questions addressed to characters from the textbook or those in history, to think about significant developments within diverse social contexts. This also helps to stretch the learner into areas of 'discomfort' and 'confusion', to then seek resolution, clarity and understanding. In the present context where children are growing up in starkly segregated environments, bounded by caste, class, religion or gender, drama must be used to potentially interrogate these categories -

Who is the other?

Why?

How is the process of othering happening in different lives?

Mere moral sermons do not help build sensitivities. The ability to feel empathy for and relate with the other can be nurtured through drama based on experience, emotion and

interpretation. It also gives opportunities for learners to recognize their agency, for transformational action. Drama as critical pedagogy can move beyond the classroom, to invoke the collective consciousness and involve the community to participate in educational and social change. Teachers will need to experience different genres of street theatre that continue to engage with life, through folk and contemporary traditions, improvising and critiquing, while mobilizing for transformative action.

The course on Drama and Art in Education also helps in understanding the self and as a form of self-expression for enhancing creativity. The components of fine arts aim to develop aesthetic sensibilities in student-teachers and learn the use of art in teaching-learning. Student teachers will visit places of art, exhibitions and cultural festivals. Encouragement needs to be given to understand local culture and art forms and interpret art works, movies and other Media. Likewise other activities can be used to build trust and cooperation, the sense of responsibility, pursuing tasks collectively and exploring varied perspectives. Be it visual or performing, the practice of art deepens children's ability for perception, reflection and expression, providing them with alternative languages to experience and communicate subtle, diverse and unfamiliar territories, from human to the larger consciousness of nature. The challenge of teacher-educators lies not only in expanding the landscapes of children's art, but in also perceiving their world, their artistic processes and then from that sense of understanding, explore ways of assessing their work.

