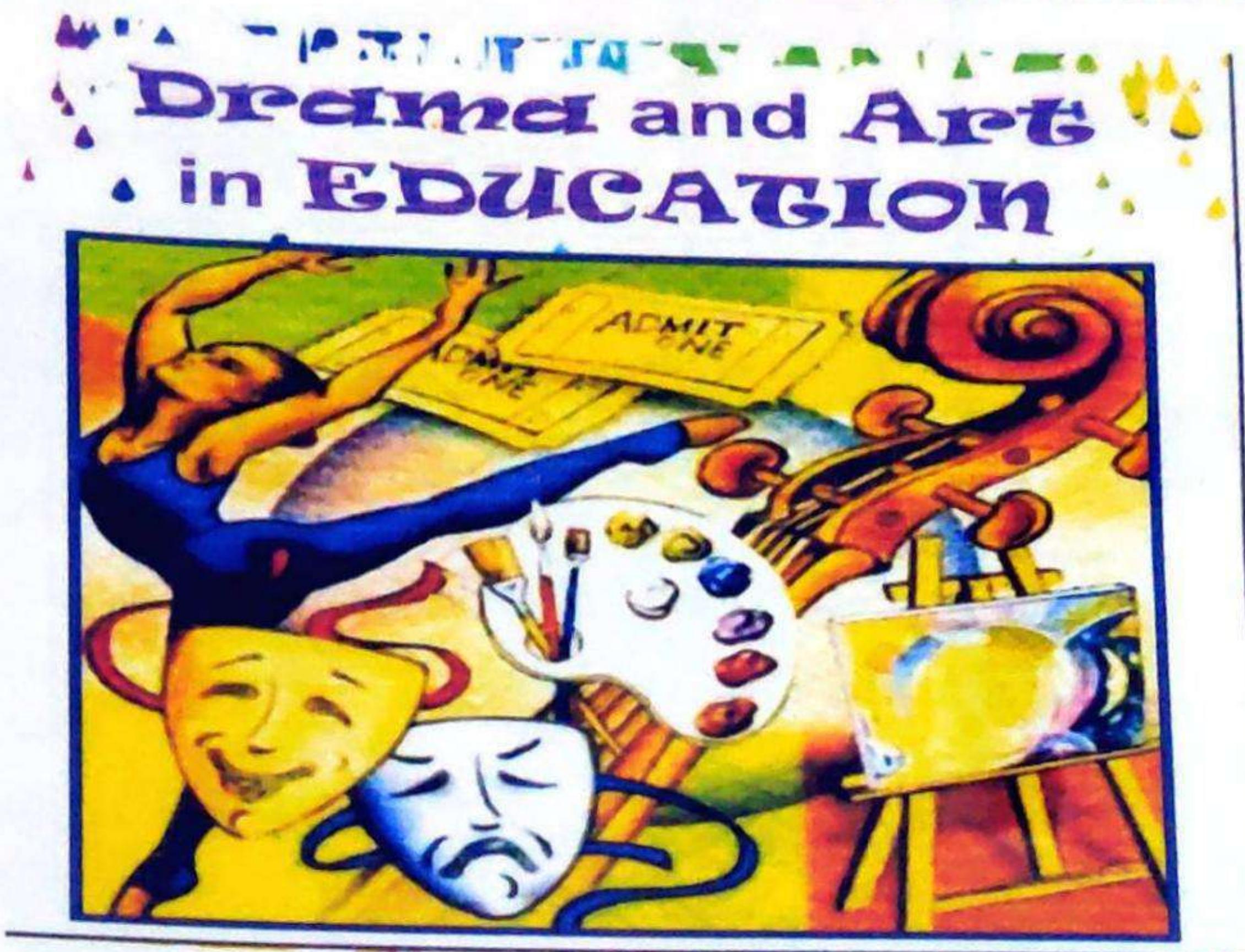


SHRI RAM COLLEGE OF EDUCATION

DRAMA AND ART IN EDUCATION

B.ED (Regular) Course 2019-2020



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Topic

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MEDIA AND ELECTRONIC ARTS

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MEANING AND CONCEPT OF ART

Art is a diverse range of human activities in creating, visual, auditory or performing articles (artworks), expressing the authors imaginations or technical skills, intended to be appreciated for their beauty or emotional power. In their most general form these activities include the production of works of art, the criticism of art, the study of the history of art, and the aesthetic dissemination of art. The most documented forms of arts were visual arts, which including painting, and other visual media. Architecture is often included as one of the visual arts, however like the decorative arts, or advertising, it involves the creation of objects where the practical consideration of use are essential – in a way that they usually are not in a painting, for example. Music, theatre, film, dance and other performing arts, as well as literature and other media such as interactive media are included in a broader definition of art or the arts. Until 17th century, art referred to any skill or mastery and was not different

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-initiated from crafts or science. In modern usage after the 17th century, where aesthetic considerations are paramount, the fine arts are separated and distinguished from acquired skills in general, such as decorative or applied arts.

Art has had a great number of different functions throughout its history, making its purpose difficult to abstract or quantify to any single concept. This does not imply that the purpose of art is "vague", but that is it has many unique, different purposes of art may be grouped according to these that are non-motivated and those that are motivated.

NON MOTIVATED FUNCTIONS OF ART

The non-motivated purposes of art are those that are integral part of human being, transcend the individual, or do not fulfill art as creativity, is something humans must do by their very nature, and is therefore beyond unity.

1. Basic human instinct for harmony, balance and rhythm

Art at this level is not an action or an object, but an internal appreciation of balance and harmony (beauty), and therefore an aspect of being human beyond utility.

2. Experiences of the mysterious

Art provides a way to experience one's self in relation to the universe. This experiences - may often come unmotivated, as one experience may as appreciate art, music or poetry.

3. Expressions of the Imagination

Art provides a means to express the imagination in non-grammatical ways that are spoken or written language. Unlike words, which come in sequences and each of which have a definite range of forms, symbols and ideas with meanings that are malleable.

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4) Ritualistic and symbolic functions

In many cultures, art is used in rituals, performances and dances as decorations or symbol. While these often have no specific utilisation purpose, anthropologists know that they often serve a purpose at the level of meaning within a particular culture. This meaning is not furnished by any one individual but is often the result of many generations of change, and of a cosmological relationship within the culture.

MOTIVATED FUNCTIONS OF ART

1. Communication

Art, at its simplest, is a form of communication. As most forms of communication have another individual, there is a motivated purpose. Illustrative arts, such as scientific illustration, are a form of art as communication. Maps are another example. However, the content needs to be specific and scientific. Emotions, moods and feelings are also communicated through art.

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2) Art as entertainment

Art may seek to bring about a particular emotion or mood, for the purpose of relaxing or entertaining the viewer. This is often the function of art industries of motion pictures and video games.

3) The Avante-Garde

Art for political change. One of the defining functions of early twentieth century art has been to use visual images to bring about political change. Art has this goal - Dadaism, surrealism, Russian constructivism, among others are collectively referred to as Avante-garde arts.

4.) Art for social causes

Art can be used to raise awareness to a large variety of causes. A number of art activities were aimed at raising awareness of autism, cancer, human trafficking and a variety of other topics, human rights in Darfur, murdered and missing aboriginal women, elder abuse, and pollution.

a fibulous part of the educational system, this report suggests otherwise. It looked at over 62 different studies. In 2002, it was the first report of its kind to look at the impact of art on academic performance. Using this data, researchers determined that students who received more arts education did better on standardized tests, no access while researchers at the DEP admitted that art isn't a panacea for what ails struggling schools, who need remedial education. With so many online colleges for design options, students in every demographic can present higher education.

2) In 2006 Solomon R. Guggenheim Museum study on art education showed a link between arts education and improved literacy skills.

The study was the result of a pilot program through the Guggenheim called Learning Through Art, which sent artists into schools to teach students and help them create their own masterpiece. Kids who took create their own masterpiece.

Kids who took part in the program performed better on six different categories of literacy. While students did better on an oral exam, they did not on standardized, written literacy skills — a disparity researchers said could exist because they didn't emphasize written communication in the program. Program organizers believe the improvements were the result of students learning valuable critical thinking skills while talking about art, which could be applied to analyzing literacy texts. Students could take those skills further at online colleges for creative writing or broadcast journalism.

3) In 2007, Ellen Winner and Lois Hetland published a study stating the arts don't achievemently improve academic performance, but it is n't matter.

Winner and Hetland head up an arts education program called Project zero at the Harvard Graduate School of Education, so they found little academic improvements in math,

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science and reading in their arts education program enrolles. While the backlash from their arts report was swift and brutal. For good reason they believe. it shouldn't matter whether or not art causes improved test scores or grades and that art education should garner support for what it offers on its own merit not in a relationship to anything else.

Regardless, their study didn't unreal the arts education has some larger benefits which can't be easily qualified. It helps students improve visual analysis skills, learn from mistakes, be creative and make better critical judgements.

A 2011 study called "Reinvesting in Arts Education" found that integrating arts with other levels can raise achievement levels.

Arts Education may not just help in raising test scores, but also the learning process. This report on the Maryland school system found that skills learned in the visual arts could help in improving reading and the counterparts fastened in playing an instruments could be applied to math. Schools officials believes the

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the arts education can be a valuable education reform tool, and classroom integration of creative opportunities could be a key to motivating students and improving standardized test scores. Taking it a step or a step of further, online colleges in Maryland, for example, are creating post secondary education opportunities for students in the state!

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UNDERSTANDING AESTHETICS AND ITS EDUCATION RELEVANCE

AESTHETICS

Aesthetics is the branch of philosophy dealing with such motions as the beautiful, the ugly, the sublime, the comic. The root of the word aesthetic is the Greek aesthetic, which means perception through the senses.

Aesthetic Education is a way of regaining touch with the process of learning something new, of being introduced to a medium never known in a particular way before. It is the incorporation of the arts across the curriculum in a way that fosters a heightened awareness of and appreciation for all that touches our lives.

Aesthetic education open up areas of learning too seldom experience in school:

- ① the power of a work of art of student and teachers.
- ② The partnership of students and teachers sharing insights.
- ③ The challenge of taking risks to ask open ended questions.

PUTTING AESTHETICS INTO CURRICULUM

Philosophical aesthetics must be reconstructed as an integral part of discipline, based art education. We don't need another discipline on top of what we already struggle do in schools. Rather, we need to mix aesthetics throughout by reconstructing ideas and experiences of aesthetics and adding those needed ingredients to our recipe of art education. Because of the general nature of aesthetics, it can function as a binding agent for all this complexity. Philosophers wonder about things others take for granted. Young children do the same until their sense of wonder is deadened by socialisation, ironically, it is at this point, around age twelve, that cognitive developments such as Piaget say that children are ready to begin philosophy, having reached the stage of formal operations, it's late to begin dialogues with children about issues from aesthetic. We need to focus early on the openness willingness to voice wonder, all of which characterize the young child. To say that young children cannot function as aestheticians is quite true; to say that they cannot engage in meaningful discussion of complex problems and situations is not.

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PHILOSOPHY FOR CHILDREN

Recognising the need for educational materials about aesthetics, I have investigated existing methods and materials that might serve as models for art education. Advancement of Philosophy for children has helped develop and disseminate extensive curriculum materials about general philosophy of children including a number of novels, written for children of all signs of all ages, that incorporate issues from various fields of philosophy, such as physics, logic, ethics and aesthetics. There are also extensive teachers' manuals that accompany each text, filled with discussion of complex ideas, exercises and activities.

The main objective of this approach is to develop critical thinking skills and philosophical enquiry through class dialogue based upon the text. Many people confuse thinking by oneself with thinking for oneself and are under the mistaken impression that solitary thinking is equivalent to independent thinking.

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A discussion of issue embedded in a child centred story draws upon the child's sense of wonder and develop critical thinking skills within the context of philosophy. Old children are taught formal logic. There is a concerted effort to develop a community of inquiry a class climate wherein each child feels comfortable to express as observation, with an end goal of largely "student - student" rather than "teacher student" discussion.

1. USE OF CRITERIA: Children are encouraged to examine and explain why they think and they do not talk about certain issues being discussed. This process requires reasons for judgements and reflexion. Its example is to determine what one's criteria for realism are after contending that realistic paintings are best.

2. Self Correction: Individuals are encouraged to listen carefully to comments of each group member and be willing to reconsider opinions. However there is no attempt to come to a single 'correct' judgements for the group and is a flawed attempt at closure on philosophical inquiry.

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When we talk about aesthetic education in schools we see the potential to develop ways of seeing and knowing that influence the ways in which all disciplines are taught. This technique teaches us to become keen observers of the world around us. Beginning with studies of works of art, we develop habits of mind that influence the way we approach all learning.

When we adopt an aesthetic education approach to learning, reading becomes not just a skill that allows us to comprehend written text, but a mode of action that shapes our approach to the world. To see patterns and to contemplate the choices made by a painter, a sculptor, or a dancer, to look more deeply into a math problem to empathize with a person whose point of view differs from yours, to do the hard work of understanding complex ideas; all of these become natural approaches for the person who has learned to look, listen and question deeply as we do then aesthetic education is practised.

CONCLUSION

The approaches to integrating aesthetics in art education that have been discussed share the characteristics of putting philosophical problems into specific contexts that are accessible to students and encourage classroom dialogue. Dialogue about aesthetics may be generated by historical, critical, or studio inquiries as students and teachers recognize and attempt to solve emerging philosophical issues. Puzzle cases, both invented and discovered, build reflection and inquiry using art texts modeled after philosophy for children. Material has the positive attributes of logical sequencing, recurrence of problematic issues, a variable unit emphasis upon art production, historical, critical and aesthetic inquiry experiences. Such an approach also builds upon a tradition of using textual stories in art education as its community of inquiry processes any implementation of aesthetics in art education must utilize criteria, be self -correcting and be sensitive to specific contexts.

UNDERSTANDING DRAMA AND ART

Drama is the specific mode of fiction represented in performance. The term comes from a Greek word meaning "action", which is derived from verb meaning "to do" or "to act". The enactment of drama in theatre, performed by actors on stage before an audience, presupposes collaboration modes of production and a collective form of texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception. The early modern tragedy Hamlet (1601) by Shakespeare and the classical Athenian tragedy Oedipus the King by Sophocles are among the masterpieces of the art of drama.

A modern example is Long Day's Journey into Night by Eugene O'Neil (1956).

The two masks associated with drama represent the traditional generic division between comedy and tragedy. They are the symbols of the ancient Greek Muses,

Thalia and Melpomene. Thalia was the muse of comedy (the laughing face), while Melpomene was muse of tragedy (the weeping face). Considered as a genre of poetry in general, the dramatic mode of contrasted with the epic and the lyrical modes ever since Aristotle.

Poetics - the earliest work of dramatic theory. The use of "drama" in the narrow sense to designate a specific type of play dates from the 19th century. Drama in this sense refers to a play that is neither a comedy nor a tragedy - for example - Zola's *Therese Raquin* (1873) or Chekhov's *Tanor* (1887). It is this narrow sense that the film and television industry and film studies adopted to describe "drama" as a genre within their respective media. "Radio drama" has been used in both senses - originally transmitted in a live performance, it has also been used to describe the high-brow and serious end of the dramatic output of radio.

Drama is often considered combined with music and dance; the drama in opera is generally sung throughout; musically generally includes both spoken dialogue and songs; and some form of drama have incidental music or musical accompaniment underscoring the dialogue and Japanese. In certain periods of history some dramas have been written to be read than performed. In improvisation the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before audience.

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The earliest form of Indian drama was the Sanskrit drama that is said to have its framework directly given up by lord shiva who used this technique to pray to lord Vishnu. Between the 1st century AD and the 10th was a period of relative peace in the history of India during which hundred of modern plays were written.

With the history of India Islamic conquests that began in the 10th and 11th centuries, theatre was discouraged. Later in an attempt to reassert indigenous values and ideas, village theatre was encouraged across the subcontinent, developing in a large number of regional languages from the 15th to 19th centuries.

UNDERSTANDING ARTS

There is no universally accepted definition of art. Although commonly used to describe something of beauty, or a skill which produces a aesthetic result, there is no clear line in principle between a unique piece of handmade sculpture, and a mass produced but visually attractive item. We might say that art requires thought - some kind of creative impulse but this raises more questions: for example how much thought is required? If someone flings paint at a canvas, hoping by this paint action at a canvas, to create a work of art, does this action to create a work of art, does the result automatically constitute art? the result automatically constitute art? Even the notion of 'beauty' raises obvious questions. If I think my kid sister's unmade bed constitutes something 'beautiful' or aesthetically pleasing, does that make it art? If not, does its status change if a million people happen to agree with me, but my sister thinks its just a pile of clothes.

Another thing to be aware of, is the fact that art reflects and belongs to the period and culture from which it is spawned.

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The original classical definition - derived from the Latin word "ars" (meaning "skills" or "craft") - is a useful starting point. This broad approach leads to art being defined as: "the product of a body of knowledge, most often using a set of skills". No wonder Leonardo da Vinci and Michelangelo went to such efforts to elevate the status to such efforts to elevate the status of artists onto a intellectual plane.

1. FINE ARTS

This category includes those artworks that are created primarily for aesthetic reasons rather than for commercial or functional use. Designed for its upliftment, life enhancing qualities, fine art typically denotes the traditional, western European 'high art', such as:

DRAWING

Using charcoal, chalk, crayon, pastel or with pencil or pen and ink. Two major applications include illuminated manuscripts and book illustration.

PAINTING

Using oils, watercolor, gouache, acrylic ink and wash or the more old-fashioned tempera or encaustic paints. For an explanation of colorants.

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PRINT MAKING

Using simple methods like woodcuts or stencils, the more demanding techniques of engraving, etching and lithography or the more modern forms like screen printing, foil imaging or giclee prints.

SCULPTURE

In bronze, stone, marble, wood or clay,

Another type of western fine art, when originated in China, is calligraphy to highly complex form of stylized writing.

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IMPORTANCE OF TEACHING DRAMA AND ARTS

Today's educational theorists emphasise the importance of the creative mind and 'emotional intelligence'—the need to develop the whole personality and children's imaginations especially.

CREATIVE CHALLENGES

Education can inadvertently militate against creativity. The challenge for teachers and parents is therefore to keep that creativity alive. Providing opportunities to experience new ways of thinking is one avenue. The sharing of perspective with other cultures, ages, genders, races and faiths leads to greater empathy. Thinking outside the first response is also what gives drama its power to liberate the mind. This is the subject where there really are no right answers.

USING DRAMA IN SCHOOL

Drama in school, whether building on English word, in its own dedicated curriculum—drama time or, as I have seen it increasingly being used, cross curriculum to supplement science lessons, allows children to try out another part of view. Doing that collaboratively, trusting others by sharing our thoughts and being open and in return being respectful through constructive criticism. It is what

makes drama so effective in developing the whole child and adolescent. While collaboration is the central principle where all involved share responsibility for the effectiveness of the finished piece in performance, it is exploration and curiosity that drama allows for. This keeps that child like sensibility alive.

PERFORMING ARTS

The ability of the performing arts to embrace all subject disciplines and social activities empowers pupils with the skills needed to communicate more effectively in whatever profession they end up involved in. This was Alwyn's school decisive in argument in securing planning permission for our new Edward Alwyn Building, home to a magnificent performance and exhibition arena. By appeal decision, the Government Planning Inspectors gave "significant weight to the evidence that the performing arts are important in the provision of a broad liberal education". At a time when government subsidies and private sponsorship for the arts are under pressure, this appreciation of the central linkage between the arts and a rounded education was a welcome endorsement of the role schools should play.

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PROOF

Alleyne's school boasts a welter of thespian alumni who have forged careers in film and theatre, they include Jude Law, Sam West and National Theatre producer Felix Barrett and Angus MacKechie. Felix Barrett is also director of the groundbreaking immersive theatre group Punchdrunk, while Peter Darling's choreography of Billy Elliot won a Tony award on Broadway.

A PART OF SCHOOL LIFE

The success of these highly creative individuals could partly be explained by the fact that at Alleyne's we encourage all our pupils to see playing and performing as part and parcel of school life. The house music competition involves every house member in stage filling choirs, while frequent charity shows, concerts and gigs are outlets for developing talents. Students learn to comprehend our world better.

3) Drama and the performing arts an allow avenue to develop cognitive abilities. The talent that students discover through the arts can form habits which transcend

all areas of study.

- 4) Drama and communication between peers is accelerated as students are exposed to group activities. This experience also provides opportunity for students to display cultural leadership qualities.
- 5) Some students find their 'voice' while playing the arts. They may discover they are natural problem solver or leaders. Creative expression is a great way to build self-confidence and can be particularly beneficial for introverted and reserved children.
- 6) The Arts can also be a source of solitude a place where a child is able to shut out their surrounds and immerse themselves in a creative environment. This process allows the imagination to thrive aiding internal exploration. It's a natural precursor to a well developed sense of self.
- 7). The arts even act as an agent through which a variety of emotions can be learned, rehearsed and practiced. Adolescents can find it difficult to express their emotions and so the arts provides a great outlet for children to explore a wide range of feelings, anger and unhappiness.

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RANGE OF ACTIVITIES IN DRAMA

ROLE PLAYING

Ask children to spend five minutes thinking about what they would like to be e.g. prime minister, famous character, doctors and ask them to act it out.

① Acting in Pairs

Think up a pair of characters e.g. two nurses, two burglars, two astronauts in space etc, and they have to work out how to work together.

IMPROVISATION:

Example of activities for under 10's:

② Wind Em Up

Pretend game that involves asking children to be "bound up" by the pretend crank on their back. They can be any object e.g. a robot, a kitchen appliance etc. which has object wound up. Then they slowly act out becoming unwound, and eventually coming to a stop.

③ Life Saving

Children pretend to be a team of doctors, firemen, paramedics etc. fighting to save life.

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Um Monologues

Reference:

Edward, L. (1999). Exploring dance and drama, Book 4. Primary arts, South Victoria, Australia.

Time - 30 - 40 mins

Grade - 5/6

Skill Development: Oral language, public speaking, voice projection, improvisation.

Procedure: Ask children to sit back with a partner. Take it in turns to brainstorm different topics, one at a time e.g. colours, the universe, school etc.

First round is practice, second round is second by counting. the number of words they got.

Third round, you loose a point every time you make the sound um, er, ah.

Fourth round, the children can pick up one of the topics they brainstormed, and have exactly one minute to talk about it. Appoint an Ummer counter for the class equipped with a class list to count off the umms.

There's no need to count how many umms each child got, just make them aware that they say it.

DANCE

Reference:

Edward L. (1999) Exploring Dance and Drama, Book 4, Primary Arts, South Victoria Australia

Time : 40 mins

Grade : 4 to 6

Skill Development : listening, movement, props, Discussion, Cooperation, Performance, interpretation.

○ Picture the story :

1) Break kids upto into group of six and ask them to sit in a circle on the floor. Place a few props in the centre of the group, e.g. scarves, hats, feathers, ropes, money etc. It is a good idea to keep one prop one child.

2) Ask each group to focus on the props put in front of them without discussing them.

3) Ask the children to close their eye and try to find the story that is being told using these props. Play a piece of music while their eyes are closed.

○ Music : An instrumental piece is best. Movie soundtracks can be good for creating mood.

○ Discuss the story :

When the music is finished, ask the children to share their stories and images with

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catch is that you are not allowed to speak
eg: hairdresser, dentist.

Watch each performance quickly, and discuss which ones were effective and why.
There may be a number of groups who pretend to speak without sound. This is not mine but pretending to speak.

Use one example and discuss how you could design a scene where you never had to speak

Eg: Person sitting on a seat, pretending to be on a moving bus old person struggle up the aisle, young person stands up to sit. Both continue the journey looking forward as though on a moving bus.

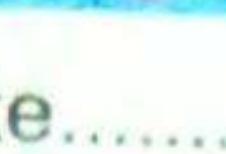
Ask each group to design another mine scene using the chair.



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EXPERIENCING, RESPONDING AND APPRECIATING DRAMA

Drama is a confidence boosting activity. When students find themselves interacting with others, a team spirit is established. Rehearsal demands working together and the student who would have been confined to a corner due to his timidity or shyness. Empathy permits him to inhabit another world and see life in a different light.

Textbook knowledge is quite limited in scope. A mere reading of play tends to the superficial whereas that one would have missed at a surface reading.

Drama is not just acting. A candid discussion among the participants, with the help of a teacher, might be useful in sharpening imagination. A student may not be good at acting as such but may have an eye for decor and evoking the right atmosphere through the setting or costumes.

Whatever the task undertaken by the students during the preparation stage, it is bound to give satisfaction. One can leave a rehearsal session with a gratifying sense of achievements.

When students feel satisfied with what they are doing, they enjoy it and learn from it. It is boredom that kills interest of students. One can improve one's linguistic skills, articulation, pronunciation, rhythm or tone. No two students will visualize a scene necessarily in the same way. This visualization process is likely to encourage the student to see something from a personal perspective. Moreover, drama would be ideal to teach students to use body language to express what words cannot. Making performances, performing them and appreciating them. In the classroom, all 3 of these areas can be covered if planned correctly. This can be expanded to appreciate drama narratives outside the class room by looking at what they understand about the story and what they learned from it. Overall if drama is presented in the classroom in a positive way that sparks enthusiasm that students will learn to appreciate all aspects of drama.

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EXPOSURE TO SELECTIVE BASIC SKILLS FOR DRAMA

ORAL COMMUNICATION SKILLS

Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly and thoughtfully.

Acting onstage teaches you how to be comfortable speaking in front of large audiences and some of your theatre classes will give you a additional experience talking to groups. Furthermore, your work on crews has taught you that clear, precise and well organised oral communications are best. Oral communication skills are so important to some employers that they often send management trainees to special workshop. You already have an advantage.

WILLINGNESS TO WORK COOPERATIVELY

You work in theatre companies teaches you how to work effectively with different types of people - often very different types. Theatre demands that participants work together cooperatively for the production to success; there is no room for "we" versus "they" behaviour; the "star" diva is a thing of past. Your colleagues will usually let you

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Know when you violate the form or team spirit of a production.

SELF DISCIPLINE

Theatre demands that you learn how to control your life. More than other students, you are forced to make choices between keeping up with responsibility and doing things you'd rather do. You learn to govern yourself.

CONCENTRATION

Busy theatre students, involved in a production or other theatre projects while also taking a heavy academic load, must learn to concentrate if they are to succeed. Acting classes in particular stress concentration, and once you have learned that skill as an actor, it can be transferred to other activities.

DEDICATION

As you work in theatre you learn to dedicate your very being - to your best to create a successful production. There is dedication to that show... to your home theatre to theatre as an art.

Many theatre students discover that committing oneself to a given task is deeply rewarding.

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SELF CONFIDENCE

Theatre training teaches you confidence in yourself. Your accomplishments in theatre show you, that you can handle a variety of jobs, pressure, difficulties and responsibilities. You develop a "Yes, I can!" attitude.

ACCEPTANCE OF RULE

In theatre you work within the structure of a set of procedures and rules that deal with everything from shop safety to behaviour at auditions, rehearsals and work calls. You learn that you must be a "good follower". Theatre, teaches you the importance of rules, a concept that's valued in any organisation.

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DRAMA: FACILITATING INTEREST AMONG STUDENTS

Teachers should begin by providing opportunities for children to have spontaneous, unconstructed child initiated play experience. With this in mind, the classroom design must also be conducive to play. When creating interest areas in a classroom, careful attention should be paid to the size of the space for both the dramatic play area and the block area, as these areas are frequented by children.

ELABORATE THE BUILD ON CHILDREN PLAY OR INTEREST

MAKE COMMENTS, OFFERS & VARIED MATERIALS

If child is busy racing and crashing trains.

Teacher: "Those trains really must be in a hurry. I wonder what they are doing."

For children who played the creative arts tasks (and to attract children who don't), offer varied art situations to support explorations, such as sponges, rollers and different textures to painting the type of experience they have.

Talk about what children are doing or ask questions to support and extend their play.

Teacher: "You are washing that baby. She must have been dirty".!

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REFLECT THE EMOTIONS CHILDREN EXPRESS IN THEIR PLAY AND ACTIONS, THIS LABELS AND VALIDATES CHILDREN'S FEELINGS.

A child stomps away from a peer who is using her favourite truck.

Teacher: "It made you really angry when Jacob took your favourite truck."

A child sits quietly in a corner soon after her parent has left. Her head is down and she is not engaged.

Teacher: "You really miss your mommy. She always comes back to get you. It's ok to miss your mommy when you're at school."

PROVIDE MATERIALS TO ENCOURAGE EXPLORATION AND PLAY

Provide materials not usually found at home—finger paints, a variety of musical instruments, dress up clothes, and hammer toys. These allow children to engage in open minded and exploratory play.

Supply natural and synthetic materials—feathers, leaves, sand, water, scarves, stickers. These provide a range of opportunities for play.

Find real life utensils like kitchen utensils, blankets, pillows, and medical kits that provide opportunities for symbolic play and to work out fears.

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PROVIDE OPEN-ENDED MATERIALS FOR PLAY

Wooden blocks, Legos and other building toys and playdough all provide children with open ended stimuli that allow them to play as they choose.

Add props to encourage pretend play - people or animal figures in the block area, baby dolls or plastic dishes in the water table.

ENHANCING LEARNING SKILLS THROUGH DRAMA FOR CHILDREN WITH AND WITHOUT SPECIAL NEEDS

Important function of drama for students with special needs is in fostering the twin aims of self-expression and confidence-building; these are important tools in literacy-building, and a confident student is more likely to learn well and to enjoy learning in general. Drama also boosts the communication skills of students with special needs will help you to concentrate on key activities and help you to concentrate on key activities and skills. Group activities are a mode of fun. It's worth bearing in mind that some students will find 'untought' group work and communication skills hard, so don't make assumptions that certain things will come automatically. Drama makes an important contribution to the 'how to' of these skills. An understanding of how to work on the basic drama skills should also be on focus, which can be taken away from the club and into the mixed ability drama lesson.

Aspects of performing arts, especially improvisation, helps young people to understand how to appraise situations, think outside the box and be more confident going into unfamiliar situations. Confidence gained from learning performing arts skills applies to school, career and life.

Being creative and learning to make creative choices help students to be better at thinking of new ideas, allowing them to view the world around them in new ways. Einstein said, "Imagination is more important than knowledge."

Understanding characters, roles and the Subtext of plays of musical allows students to relate better to different situations, backgrounds, and cultures. It encourages them to show compassion and tolerance for others.

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MEDIA AND ELECTRONIC ART

ART ACTIVITIES IN MEDIA AND ELECTRONIC ART FORM

Electronic art is a form of art that makes use of electronic media or, more broadly, refers to technology and/or electronic media art, video art, digital art, interactive art, internet art and electronic music. It is considered an outgrowth of conceptual art. Media art refers to artworks that depend on a technological component to function. The term "media" applies to any communication device used to transmit and store information. By incorporation emerging technology into their artworks, artists using new media are constantly refining the traditional categories of art.

COMPUTER ART

Computer art is any art in which computer plays a role in production or display of artwork. Such an art can be image, sound, animation, video, CD-ROMs, DVD-ROM, videogame, website, algorithm, performance or gallery installation. An artist may combine traditional painting with art.

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ROBOT PAINTING

A robot painting is an artwork painted by a robot. It differs from other forms of printing that uses machinery such as offset printing and inkjet printing, in that artwork is made up of actual brush strokes and artist's grade paints. Many robots painting are indistinguishable from artist created paintings.

DIGITAL PAINTING

Digital painting is a method of creating an art object digitally and/or a technique for making digital art in the computer. As a method of creating an art object, it adopts traditional painting medium such as acrylic paint, oils, ink, watercolour etc. and applies the pigment to traditional carriers, such as woven canvas cloth, paper, polyester etc by means of computer software driving industrial robotic or office machinery. If a technique it refers to a computer graphics software program that uses a virtual canvas and virtual painting box of brushes, colours and other supplies. This virtual box canvas has many instruments that exist with computer.

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FRACTAL ART

Fractal art is a form of algorithmic art created by calculating fractal objects and representing the calculation results as still images, animations and media. Fractal art developed from the mid-1980's onwards.

It is a genre of computer art and digital art which are part of new media art. The Julia set and Mandelbrot sets can be considered as icons of fractal art. Fractal art is rarely drawn or painted by hand. It is usually created indirectly with the assistance of fractal-generation software, iterating through the three phases setting parameters of appropriate fractal software; executing the possibly lengthy calculations, and explanation and evaluating the product.



EXPERIENCING, RESPONDING AND APPRECIATING MEDIA AND ELECTRONIC ARTS

In terms of accessibility and inclusion it is important to consider the wider benefits that

technology can offer and not just the legal consequences. Consider use of digital technologies

to provide flexible delivery models and alternative ways of communication some of these

potential inhibitors and challenge inequality.

Using technology to increase the breadth and variety of ways students can access, engage

with and progress their learning allows

students to choose the ways and means that best suit their needs and personal circumstances

Reflection on the kinds and significance of choices available to an artist contribute to a full

appreciation begin with his or her appreciation

begin. For any work, appreciation begins

with recognition of its status as a work, the

product of artistic activity of some kind,

and thus something to be appreciated as of

artists. Most commonly, this achievement

is understood in terms of the aesthetically significant effects achieved is understood

terms of aesthetically significant effects achievement is understood in terms of the aesthetically significant effects achieved by an artist with certain kinds of tools and materials and in light of certain appreciative conceptions. In other words, the achievement is always relative to an artistic medium.

Returning to the ^{do about} replicability of digital imagery, another way of thinking about this view, it supposedly follows from the fact that means that modern computers encodes every kind of information in the same way - i.e., as a sequence of binary relies in its production on computer processing is no longer defined by its mode of presentation, whether in images moving images, sound patterns or texts. It works display is rendered merely contingent by the fact that it is generated from a common code.

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EXPOSURE TO SELECTIVE BASIC SKILLS IN MEDIA AND ELECTRONIC ARTS

This concentration provides a broad foundation in digital arts, including the creating of interactive environments, fiction and non-fiction video production and editing, computer graphics, electronic music, and the production of art using multiple media.

Students in this concentration apply key skills; they develop the ability to think and write and logically about the arts.

The concentration provides ideas an excellent starting point for students who want to begin exploration of digital technology.

Students should begin by gaining exposure both to the use of electronic media and to tradition techniques and aesthetic assumptions in the art forms of their choices; this can be accomplished by taking introductory courses in studio and performing arts, in addition to historical and cultural studies in the arts and literature. The Digital media industry.

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requires a complex set of talents. Because the talent of industry merges science and technology with the art and design, individual working in digital media need to have a strong grasp of variety of skills. Digital media includes everything from interactive design to digital entertainment and games to e-learning. All of these fields requires both technical skills such as programming, design and animation, and non-technical skills such as programming, team-building, goal setting and project management. Given the industry's unique nature, some of the necessary key skills are often overlooked.

We developed program back in 2006, we would closely with the digital media industry to identify skill gaps in the workforce and how MDS program could fill these gaps.

DESIGN PROCESS

Understanding the design process is important for everyone on a digital media team.

Whether you are the project manager, programmer or designer, understanding the entire process will allow you to manage your team and empathize with

your teammembers - crucial for a cohesive effective team.

SELF AWARENESS

Being self aware of your own work and role on a digital media project is essential. Knowing how to set your work means that you understand your strengths and weaknesses, and can play to your assets while working on improving areas where you are not strong.

TIME MANAGEMENT

Time management is important for any industry, but especially one as fast-paced as digital media. Being able to scope a project, set measurable goals and follow a pipeline can be the difference between missing a deadline and shipping on time.

MEDIA AND ELECTRONIC ART: FACILITATING INTEREST AMONG STUDENTS

Media can be used in direct instruction, active learning, teaching strategies and students projects. Existing media resources can be used within lectures to stimulate interest in and develop knowledge of the material being taught. Media allows the instructor to facilitate the transfer of expert knowledge to novice change leaders. Instructors can also create their own media to effectively and efficiently convey knowledge.

Existing media resources can also be used to engage students and facilitate active learning strategies which promote deeper learning. For example; media provides a useful platform for teaching with cases, cooperative learning, problem solving and for giving more interactive lecture demonstrations.

Students created media involves a high degree of engagement; and is highly customizable and collaborative. Students created media provide an alternative.

By doing a digital storytelling project,

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personal reflection and communication by students can be promoted.

Digital storytelling is a powerful tool to integrate instructional messages with learning activities to create more engaging and exciting learning environments. This approach has the potential to enhance student engagement and provide better educational outcomes for learners used for digital storytelling production of education purposes. Therefore, this is becoming a part of our lives and teaching as well. All of this is facilitated by ready access to hardware, such as digital cameras and scanners, in conjunction with easy to use software. Many educational have already been exploring the applications of digital storytelling for the past few years. The power of storytelling as a pedagogical tool has been recognised since the beginning of humanity. Digital storytelling has become a modern interpretation of the traditional art of oral storytelling. Shelf hardware and software to weave personal stories with the help of still/moving images, music and schools of sound, combined with author's creativity and innovation.

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ENHANCING LEARNING THROUGH MEDIA AND ELECTRONIC ARTS FOR CHILDREN AND WITHOUT NEEDS: STRATEGIES AND ADAPTATIONS

Media can be a component of active learning strategies such as group discussions or case studies. Media could be a film clip, a song you hear on the radio, podcast of a lecture or newspaper article. Media can be used to motivate discussions or link in between students' knowledge and the learning objectives of the course using media engages students, aids students retention of knowledge, motivates interest in the subject matter, and illustrate the relevance of many concepts.

Students with disabilities can benefit greatly by using technology. Whereas teachers can find it difficult to differentiate instruction for 30+ students in one class, all with different needs and abilities, "assistance technology" can often help teachers personalize lessons and skills enhancement to each child. Assistive technology is not always just for students with disabilities; it can be used to help any student with motivation, academic skills, and social development.

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UNC's Centre of Literacy and Disability Studies:

Uses technology in their mission to promote literacy and communication for individuals of all ages with disabilities. The centre has developed a three-part video on reading assessment and assistive technology that explains evidence based practices of improving literacy through technology. Additionally, the centre has developed "alternative pencils" for students with disabilities who cannot hold a traditional pencil or see a page including children with deaf-blindness. These technology include alphabet eye gaze frames allowing children to "point" to letters with their eyes, onscreen keyboards that are controlled by switches, and electronic flipcharts.

LEARN NC offers an extensive set of resources to help teachers meet the needs of all learners, including "Reaching every Learner: Differentiating instruction in theory and practice", a series of articles and web conference about differentiation. In addition, LEARN NC's technology integration page provides links to web resources, lessons plans, articles, and online courses designed

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to help educators incorporate technology into their teaching.

VOICE THREADS

It is a free software program that captures student voices and photos in order to collaborate on a topic. It is a technological substituent for written papers and allows students freedom to name their own projects.

SOUNDING BOARDS

It is an iPad/iPod touch app that lets a student turn their device into a story board communication. disorders or students with writing disabilities can use the symbols to create their own messages, in the same way that traditional symbol board work, but easily with a limitless supply of symbols.