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DRAMA AND ART IN EDUCATION-PRACTICUM

SUBMITTED TO

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INTRODUCTION

Art in education is an expanding field of educational research and practise informed by investigations into learning through arts experience. The arts includes performing arts education (dance, drama, music) literature and poetry , storytelling, visual arts education in crafts design, digital arts, media and photograph.it is designed distinguished from art education by being not so much about teaching art, but focused on

a) How to improve learning through the arts

B) How to transfer learning in and through the arts to the other disciplines.

Art education refers to learning, instruction and programming based upon the visual and tangible arts. Arts education includes performing arts like dance, music, theater and visual arts drawing, painting, sculpture, design works. Design works include design in jeweler pottery, weaving and fabrics.

Drama offers a rich range of activities which can be applied in the service of developing spontaneity and a broader role repertoire. Drama in education reflects a shift from an over emphasis on informational content to a more balanced inclusion of attention to the processing ideas. There are two main categories of dramatic forms play and improvisation. Play is unplanned. It is the prerogative of children and it differs from work. Through play children learn to on with others and to find out how they stand.

To enhance the professional competency of student teachers, Drama and Art in Education is introduced as a part of the B.Ed. curriculum.

The objectives of the course are

- *Understanding the forms, elements and functions of Drama and Art.*
- *Understanding stagecraft and audience etiquettes.*
- *Learning how to integrate drama and art in the school curriculum.*
- *Enabling learners to develop their aesthetic sensibilities and using drama and art in creative expression.*
- *Elucidating the role of drama and art in self-realization of learners,*
- *Sensitizing learners on the use of drama and art for special learners,*
- *Understanding of the local and global culture through drama and art,*
- *Enabling learners to perceive the social and environmental issues through drama and art.*

To attain the above objectives several activities are organized and conducted in the college.

NEED FOR DRAMA AND ART IN SCHOOL EDUCATION

The inclusion of art education in the curriculum of school as a subject has certain important purposes 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 (NCF, 2005). Different art forms such as visual arts (drawing, painting), performing arts (dance, drama, and music) and traditional art and crafts, puppetry, etc. that are introduced at different stages in school curriculum which can help students to become confident, balanced and well-groomed citizens. Inclusion of Art and Drama in education is well supported by Howard Gardner's theory of Multiple Intelligence. Gardner's theory of multiple intelligence (1983; 1993; 1999) has added new insights to the educationist's understanding of how students not only learn but interact in their learning environment. His work has inspired educationists around the world to dwell deeper into epistemological questions of how students learn.

DRAMA AS A PROBLEM SOLVING PROCESS

Drama, which involves imaginative transformation and reflection on experiences, helps students expand their ability to act out thoughts in their minds. This skill is necessary for organising 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 9 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 (all these obstacles are set up by the teacher that would mimic real problems that the mountaineers generally face). When this activity happens, effectively, each student 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 judgement and retrieving their schema about the Everest mountain.

The second way problem solving is practiced with drama is in a 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 conflicts 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.

Types of Drama

1. *Linear drama methods – these are designed with a clear beginning, middle, and end.*
2. *Process-oriented drama (also referred to as ‘holistic drama’ or simply ‘process drama’) is open-ended, only with a skeletal structure of activities designed to evolve based on participants’ input throughout the lesson.*

❖ Linear Drama

Linear approach to drama is generally preferred by a 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. The core techniques used by teachers through the linear drama approach to facilitate their student’s learning are discussed here.

a) **Side-coaching** *In this technique the teacher 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 a certain metacognitive awareness of what she is doing while enacting a certain part. . A very good example of side coaching that we often*

see while working with students in drama groups is telling the student 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.

b) **Spotlighting & Sharing** Another technique that is commonly used in linear drama is spotlighting. This 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 expressions or techniques. 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 expressions that he is depicting; other performers of the scene are able to either appreciate the performance or give suggestions to improve.

Another technique used often is sharing. Sharing is similar to spotlighting as far as the experience is concerned, but the only difference is that spotlighting 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 reflective questions into the drama learning experience.

c) **Storytelling**- Although stories are integral to 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 she is able to bring life into the character and 'get into the skin' of the character. She 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 expressions, and eye contact. She allows the voice to set the mood of her expressions and in the process adds life to the character.

d) **Improvisation** Another commonly used technique in linear drama is allowing students to improvise – adding their own dramatisation at the moment. This means the students won't get any rehearsal time and these actions are done at the spur of the moment. As a teacher it is very important to allow for improvisations 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.

Apart from these techniques there are other techniques that are often used in the linear drama approach, like, pantomime (dramatisation without using words but relying solely on physical movements, gestures and facial expressions to convey the idea); starters and building block activities (often used as ice

breakers within groups; link prior learning to current lessons etc.); tableaux (a French word that simply means frozen pictures that people create with their bodies) etc.

❖ Process-oriented Drama

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 facilitators 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.

Some of the techniques in practice with Process-oriented drama include:

*a) **Mantle of the Expert** - The method was propounded by Dorothy Heathcote. In this method the participants 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 facilitators encourage students to produce tangible material like leaflets, booklets, and brochures that details their work.

*b) **Facilitation**: Another technique used in process-oriented drama is facilitation. In this technique, the leader follows a very democratic approach and helps guide the drama without steering the drama towards a certain direction. Facilitators basically maintain control and safety in the learning environment. The technique requires facilitators to possess quick thinking skills, listening skill, empathetic attitude and flexibility and adaptability in dealing with contributions of the participants.*

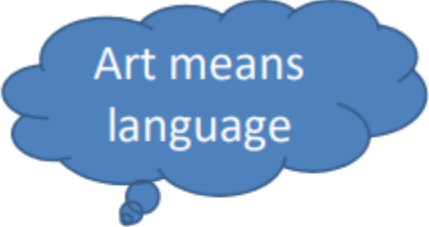
*c) **Role Play**: In this technique participants create believable and realistic characters that have a vested interest in the character. In the process oriented approach of drama, role playing involves two components - role making (preparing for the role) and role taking (embodying the role).*

d) **Simulation:** 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 VI 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 (let us say related to adult education) 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.



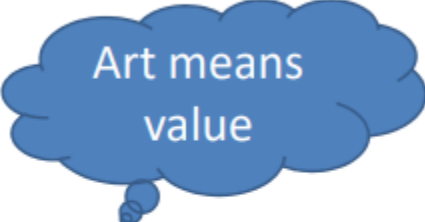
Art

The expression or application of human creative skill and imagination, typically in a visual form of painting or sculpture. Art is producing work to be appreciated primarily for beauty or imagination Art is a diverse range of human activities and the product of those activities involves imagination and technical skill.



Art means
language

- Language of visual art
- Pupils learn to describe, analyze, interpret
- Increases linguistic ability
- Increases verbal expression
- Produces critical thinkers



Art means
value

- Touching values
- Home and family: emotions
- Work and play
- Individual and society
- Nature and environment
- War and peace
- Past, present and future
- Cultural diversity

Types of Art

The arts — creative writing, dance, music, theater, and the visual arts— serve as ways that we react to, record, and share our impressions of the world.

- **Creative Writing:** Creative writing is the bedrock of many art forms – poetry, fiction, lyrics, play scripts and drama. Creative writing helps students explore and express their understanding of the world around them. As a process, creative writing forces the learner not only to think and express ideas but also question dogmatic principles and find creative solutions. In schools, creative writing is often associated with language arts, but if teachers wish they can also use creative writing in their science lessons to create science fiction - Writings of Issac Asimov is one such example.
- **Dance:** Dance is an art that engrains discipline, control, rhythm and graciousness in the learner. It helps develop kinesthetic skills in the students and provides a medium to experience life in a different form.

• **Music:** Music can be explored by singing, playing an instrument or composing on a synthesizer and computer, or listening and learners learn the art of expression and communication through sound. Students learn to create, perform, listen perceptively, and analyse music and where technology is used, it individualises and expands instruction. Today, music education explores a multitude of musical styles. Students learn to identify the source of the sound, whether solo or ensemble, the different instruments and voices, and their combinations into bands, choruses, and orchestras, and a variety of small ensembles. They also learn the art of musical expression— how sound can be used to communicate feelings

Visual and Media: Arts Education in visual and media arts can take many forms and have several aims. Learners are usually taught a specific technique in some visual medium— pencil or paint or video imaging or collage (a combination of bits of objects pasted together on a surface to create an effect).

ART AS AN EXPERIENCE: DEVELOPING AESTHETIC SENSIBILITY

Aesthetics is the branch of philosophy that explores the nature of art, creation and expression of beauty in various forms of art. Although it is said, beauty lies in the eyes of the beholder and is an extremely subjective term, yet aesthetics tries to capture the essence and meaning of the beauty that is expressed in various forms of art. Like, for example, the aesthetic design of a building, the aesthetic design of a temple, the aesthetic presentation of a flower arrangement, the aesthetic presentation of a dish by a chef, the aesthetic presentation of a mechanics' final touches to a freshly painted car, the aesthetics behind the design of a mobile phone – there is beauty in each one of these activities that is an expression of art in itself. This expression of art is the journey of the artist - her experiences, her emotions, her joys, her pleasures and her thought. And in order to produce any piece of art, the artist presents her experience and journey in reaching that point of continuum of life.

Rabindranath Tagore was one of the first Indian educationists and philosophers who acknowledged the importance of art in education. In his endeavour to define art, he acknowledges that: "I shall not define Art, but question myself about the reason of its existence, and try to find out whether it owes its origin to some social purpose, or to the need of catering for our aesthetic enjoyment, or whether it has come out of some impulse of expression, which is the impulse of our being itself".

When we discuss 'Art as an experience' we are very consciously accepting that Art is a sponge and a fountain – sponge where the environmental, cultural, social, economic and psychological experiences are absorbed by the student and a fountain where all these experiences are expressed in various forms of art – drama, visual art, theatre, folk art, music, dance, etc. It is for these very reasons art cannot be segregated from everyday experiences; and ultimately it is through these experiences that art can help develop aesthetic sensibility in students to appreciate the world around them.

Different types of Literary Drama

Drama in literature refers to the performance of written dialogue and stage action. It's a literary genre that allows actors to act out a writer's words directly to an audience. But there's more than one type of literary genre.

• Comedy

Comedies are usually humorous plays. But being funny isn't the only way to define a comedy! The elements of a comedy include:

- Lighthearted tone*
- Clever wordplay or turns of phrase*
- Serious topics addressed in a humorous way*
- Comical misunderstandings*
- Happy ending*
- Silly, offbeat characters*
- Often ends with a wedding, especially in romantic comedies*

• Farce

- A farce is a type of broad comedy. It depends less on a narrative storyline and more on physical humor, sight gags, and silly jokes. Here are the parts of a farcical comedy:*
- Exaggerated humor*
- Slapstick gags*

- *Nonsensical storyline*
- *Improbable events*
- *One or two settings*
- *Humor is often crude and inappropriate*

- **Opera**

Opera are dramas in which the characters sing each line rather than speaking. The entire production is set to a musical score. You can tell you're watching an opera if it includes these attributes:

- *Musical soliloquies known as arias*
- *Plot-driving passages that can be non-melodic*
- *A libretto (text) set to a musical score*
- *Subject matter that is tragic, comic, or melodramatic*
- *Can incorporate an element of dance, but typically relies on singing performances*
- *Elaborate sets, costume design, and production*

- **Musical Drama**

It's tempting to put opera and musical drama into the same category. However, their production proves that there are significant differences between the two

- *Periods of standard storyline interrupted by songs*
- *Characters often singing in unison to express feelings*
- *Songs as plot-changing devices*
- *Dramatic or comedic storylines*
- *Catchy, distinctive musical score*
- *Often lots of singing and dancing*

- **Tragedy**

- *The word tragedy, you can assume that the ending will be sad. But there is more to a tragedy than a play with no happy ending. You can tell if a play is a tragedy if it includes:*
- *A protagonist with a tragic flaw*
- *Circumstances that quickly get out of control – and not in a funny way*
- *Darker themes than a melodrama, such as human suffering, hatred, or poverty*

- *Features the downfall of a previously heroic or well-liked character*
- *An irredeemable ending that results in one or more characters' deaths*
- *Reaches a tragic catharsis*

- **Mime**

- *It is a theatrical medium where the action of a story is told through the movement of the body, without the use of speech.*
- *Performance of mime occurred in Ancient Greece, and the word is taken from a single masked dancer called Pantomimus, although their performances were not necessarily silent.*
- *In Medieval Europe, early forms of mime, such as mummer plays and later dumbshows, evolved.*

INTEGRATION OF DRAMA AND ART IN SCHOOL CURRICULUM

Integrating drama and art in school curriculum, means making connections between the school subjects and forms of art expression. There are many ways in which classroom facilitators can integrate drama, and art in school curriculum.

Both teachers felt that since they were dealing with a common theme it would be very interesting to see how their students would react to a multidisciplinary approach to teaching (a practice commonly witnessed across in all American schools). In order to fully implement the approach, the two teachers listed the objectives they wished to cover under their subject area. Each objective was matched with a particular skill that the students were expected to demonstrate and the final assessment was a blend both of Science and English content. Students in the classes used presentations, videos, demonstrations, dramas, pamphlets and debates to discuss various issues that were raised in the classroom

ORGANISATION OF DRAMA AND ART

The syllabus of Art education is prescribed in detail by NCERT (2008). The time that may be allocated for Art education at upper primary and secondary stage is given in Table 1.

Table 1: Allocation of time periods for each Art Education Activity at Upper Primary and Secondary Stage

Stage	Number of Suggested Periods per Week				
	Drawing, Painting and Sculpture/ Clay modelling	Craft Activities	Music Activities	Dance Activities	Drama related Activities
Upper Primary (VI – VIII)	2	2	2	2	2
Secondary (IX – X)	At least 6 periods (3 block periods) should be allocated for practical activities and 1 period should be allocated for theory.				

Infrastructure

All schools should have the basic facilities to provide arts education, which will include trained teachers, resources to provide basic materials, separate space for conducting visual and performing arts (NCERT, 2008). Some examples of basic infrastructure include colours, a dholki, chart paper, props of various kinds, few dupattas, a thalli, a bell, a stick etc.

Classroom Organisation

Classroom organisation and the concept of space, especially for the activities in arts education is an integral part of the teaching-learning process. In an ideal situation, schools should have rooms especially allocated for art activities, whether for

visual or performing arts. Number of students in the classroom should be limited (30-35 students) and manageable.

Selection of Themes/Content for Art Education

1. Visual Arts: According to (NCERT, 2008), the themes or content can broadly be related to the following suggested fields to enable pupils to study a range of tangible and abstract subjects and issues.

Stage	Content/Themes	Methods	Outdoor Exposure/Activities
Visual Arts Upper Primary (VI – VIII)	1. Objects	Drawing, Painting, Printmaking	1. Field Visits: School garden, public place like a community park, museum etc. 2. Outdoor Sketching: like trees, plants, school building etc. 3. Celebration of National Days: like Republic day, Independence day. 4. Festivals, special days: Festivals, rituals, holidays, birthdays of national leaders are important occasions. 5. Visit to a Museum, Gallery, Exhibition, Monuments, a Religious site.
	2. People	Ceramics, Sculpture/ Architecture	
	3. Traditions	Fibers like weaving Mixed media: collage, bas-relief	
	4. Environment		
	5. Experiences		

Visual Arts Secondary (IX –X)	1. Tradition based	Two Dimensional Arts Drawing, Painting, Collage making, Print making, Photography and Computer Graphics (Wherever possible) Rangoli/ Mandna/Wall painting	Sharing of information by students on festival/events, folk dance, tribal dance
	2. Environment based		
	3. Object based		
	4. People based		
		Three Dimensional Arts Sculpture (using locally available materials), Clay modelling, Terracotta, Carving and relief work, Papier mache, Mask making, Construction (using waste materials), Pottery (If possible)	Sharing of information by students on festival/event/ local event and place of role of 3-D art forms in the celebration – Ganesha Utsava, Dussehra, Deepavali, X-Mas, Jatras, etc

2. Performing Arts

i) Drama: Drama provides a medium through which the individual can express his/her ideas and reaction to the impressions he/she receives and, by expressing them, learn to evaluate and experience them (NCF, 2005).

Drama at Different Stages of School Education (NCF, 2005)

Drama at Different Stages of School Education	
I – V	Free play (Elements of Creative drama)
VI –VIII	Improvisation
IX – X	Drama as a Performing art
XI – XII	Formal and Organised Drama

Content, and Methodology for Drama at Upper Primary Stage and Secondary Stage (NCF, 2005)

Stage	Content	Methodology
Upper Primary (VI-VIII)	<ol style="list-style-type: none"> 1. Different kinds of theatre games and exercises based on observation, concentration, trust, responsibility, imagination, vocabulary, and language 2. Local reading of stories and poem recitation with expression 3. Narration and Story telling 4. Basic understanding of different kinds of sounds, rhythms, clappers, and other local materials, creating human sounds with variations of pitch, note etc. 5. Simple performance of short plays and skits 6. Visit to a local theatre show/ performance; its appreciation and evaluation. 	<ol style="list-style-type: none"> 1. Drama involves both individual and group work, the methodology should be mainly the workshop mode, where each child gets a chance to participate in all that goes in a drama class. 2. The teacher acts as a facilitator and a motivator. 3. Students should be exposed to different independent tasks, which they take up individually or in groups.



<p>Secondary (IX-X)</p>	<ol style="list-style-type: none"> 1. Body Language: observation and understanding of different gestures and postures used in different stages of human life and related to different areas of human life and related to different areas of society; using body expressively and as a specific character 2. Voice and Speech: exercises for voice articulation, projection and expression; Speech-related activities (loud reading with expressions) to be taken from language texts in English, Hindi, and mother tongue, etc. interesting news items and stories from Indian classics/folklore, etc.; activities of narration and story-telling of the traditional kind. 3. Aesthetic Appreciation: exposure to various theatre performances by different groups; analysis and review of performances; evaluation of one's own growth through daily reflections; keeping record of one's observations and experiences in a 'journal'. 4. Play Making: creating a short theatre piece from a text or through improvisation. 5. Stage Craft: awareness and use of different stage crafts, viz. costume and make up, sound and music, lighting and stage setting, etc. 6. Theatre Etiquette: exposure to different stage productions and local performances; learning certain rules of self-discipline to be observed during the play, such as taking seats before the play starts and avoiding consumption of food items, use of pagers and mobile phones, etc. 	<ol style="list-style-type: none"> 1. The workshop mode should be adopted, which is participatory in nature. 2. Group work should be encouraged for peer learning and exploitation. 3. Group consensus must be strictly adhered to wherever required. 4. Teachers should have the spontaneity to change their stances from a facilitator to a manipulator and enabler.
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The Importance of Drama and Performing Arts in

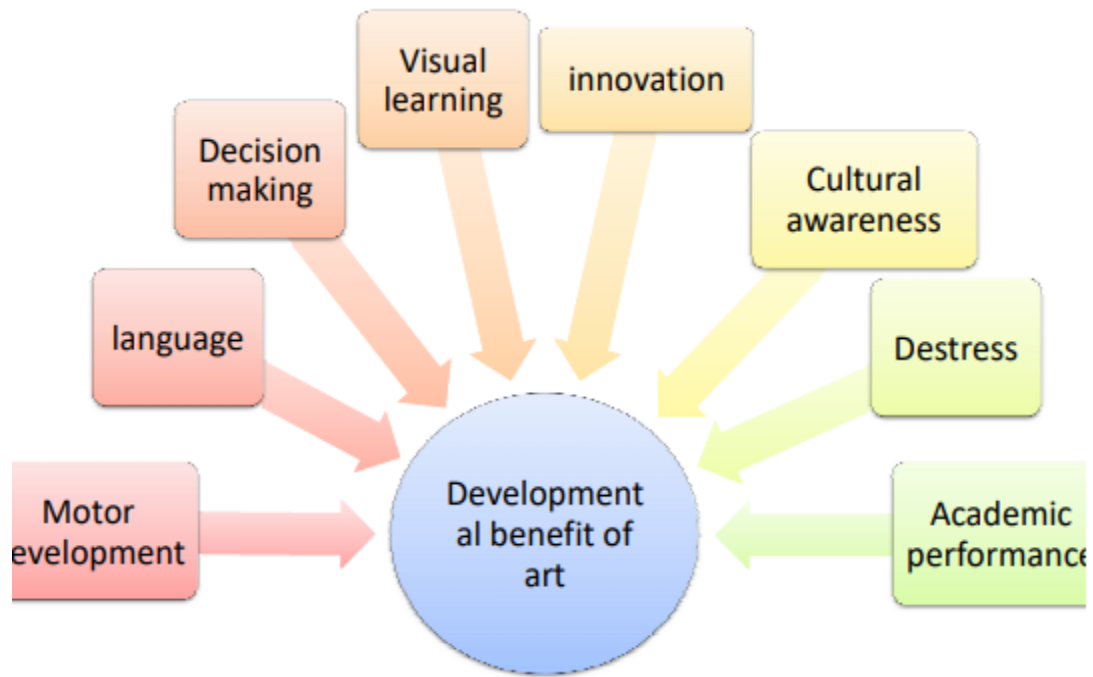
Education

Achieving a balanced education is just one of the benefits of studying the Arts:

- 1. Pupils gain important life skills as they learn the value of critical feedback, both positive and constructive.*
- 2. Children have the opportunity to celebrate the richness and depth of human expression in all of its forms. Through creative expression pupils learn to comprehend our world better and are therefore better equipped to navigate the challenges they might be faced with later in life*
- 3. Drama and the performing arts allow an avenue to develop cognitive abilities that complement study in other disciplines. For example, drama pupils learn to approach situations in an array of different manners which can help to develop creative thinking and new study techniques. Further, it builds confidence which benefits public speaking opportunities. The talent that pupils discover through the Arts can form habits which transcend all areas of study.*
- 4. Communication between peers is accelerated as pupils are exposed to group activities. This experience also provides opportunity for pupils to display cultural leadership qualities.*

5. *Some pupils find their 'voice' while studying the Arts. They may discover they are natural problem solvers 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 can 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 including delight, anger and unhappiness. This experience can define a child's growing sense of independence and interdependence.*
8. *It facilitates a balance learning environment.*
9. *It boost imagination.*
10. *It increases participation and engages learner in problem solving*
11. *It imparts soft skills, critical thinking and creativity.*
12. *It gives meaningful learning through symbols.*

Diagrammatic View of benefit of Arts



1. FLOWER POT





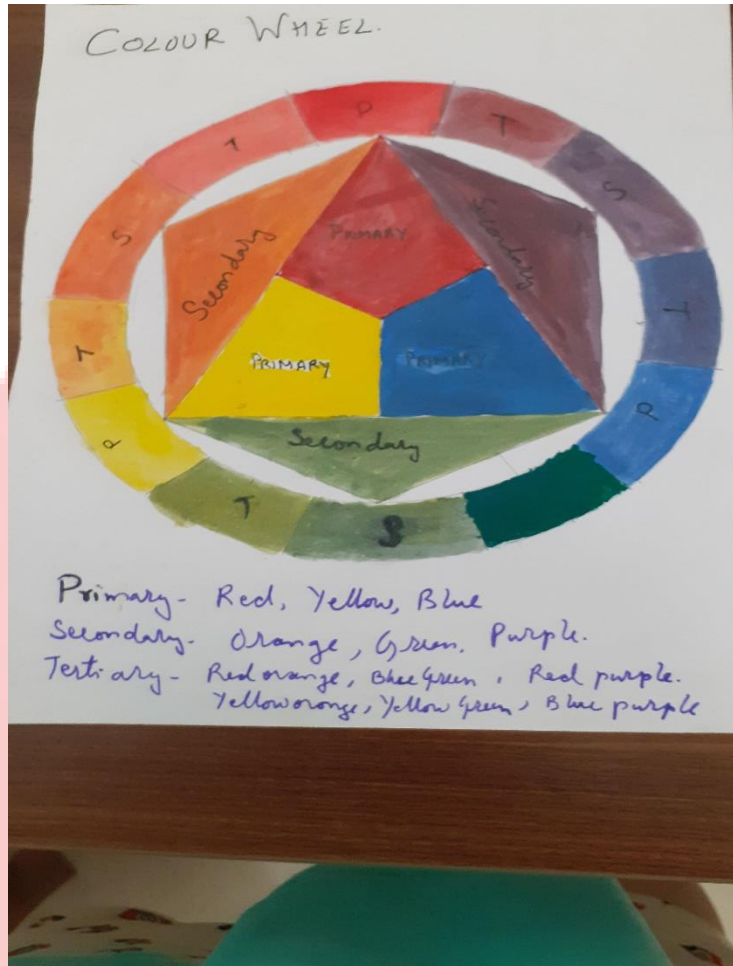




- *Take A plastic bottle*
- *Cut it from the middle of it as shown in figure.*
- *Paint the lower portion of bottle as you like.*
- *Put some soil with sand in the lower portion and plant any flower.*

We got the activity to make a flower pot with the help of plastic bottle. I had taken a plastic bottle and make a flower pot as shown in above figure. It helps us to enhance our creative ability.

2. COLOUR WHEEL

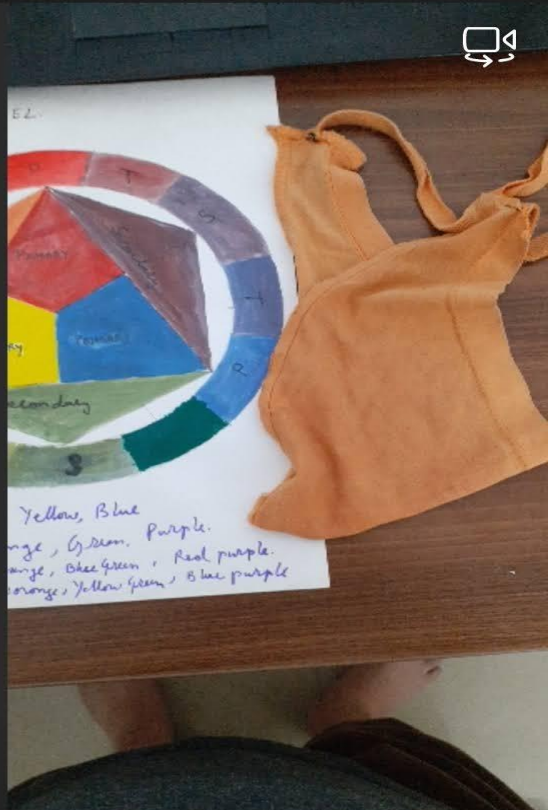


13:57



ATENDER SHARM...

PREETY SAGAR-19GS...



Navita -GU0414811734



Above picture are colour wheel made by me. The main things is to understand the concept of colours and their uses in different paintings.

Colour theory is a practical combination of art and science that's used to determine what colours look good together. The color wheel was invented in 1666 by **Isaac Newton**, who mapped the color spectrum onto a circle. The color wheel is the basis of color theory, because it shows the relationship between colours.

Colours that look good together are called a color harmony. Artists and designers use these to create a particular look or feel. You can use a color wheel to find color harmonies by using the rules of color combinations. Color combinations determine the relative positions of different colours in order to find colours that create a pleasing effect.

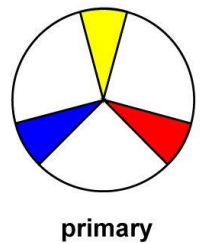
There are two types of color wheel. The RYB or red, yellow, blue color wheel is typically used by artists, as it helps with combining paint colours. Then there is the RGB, or red, green and blue color wheel, which is designed for online use, as it refers to mixing light – like on a computer or TV screen.

Canva's color wheel is an RGB color wheel, as it is designed for online use.

Primary, secondary and tertiary colours

There are 12 main colours on the color wheel. In the RGB color wheel, these hues are red, orange, yellow, chartreuse green, green, spring green, cyan, azure, blue, violet, magenta and rose.

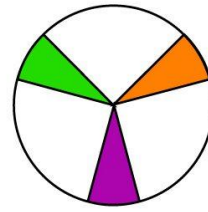
The color wheel can be divided into primary, secondary and tertiary colours.



Primary colour

In the RGB color wheel are the colours that, added together, create pure white light. These colours are red, green and blue.

In the RYB color wheel, primary colours are colours that can't be mixed from other colours. There are three primary colours: red, yellow, and blue.

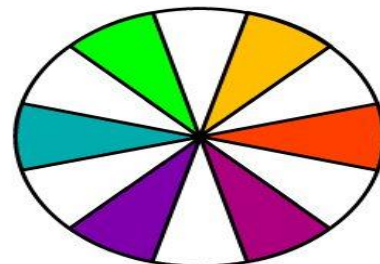


secondary

Secondary colours

These are colours that result from mixing two primary colours. There are three secondary colours. In the RGB color wheel, these are cyan, magenta and yellow. When you mix light, red and green make yellow, green and blue make cyan, and blue and red make magenta.

In the RYB color wheel, the secondary colours are purple (red mixed with blue), orange (red mixed with yellow), and green (yellow mixed with blue).

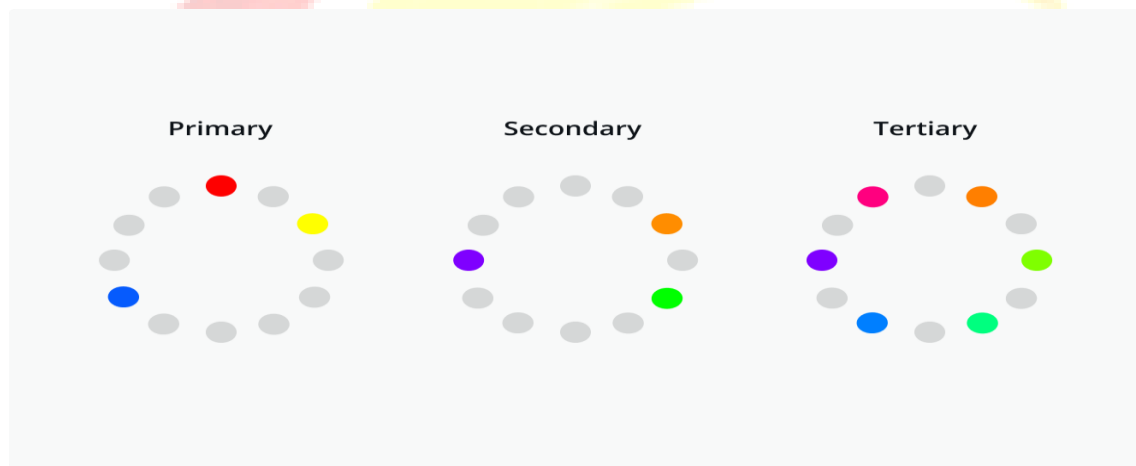


intermediate

Tertiary colours

These are colours made by combining a secondary color with a primary color. There are six tertiary colours. In the RGB color wheel these are orange, chartreuse green, spring green, azure, violet and rose.

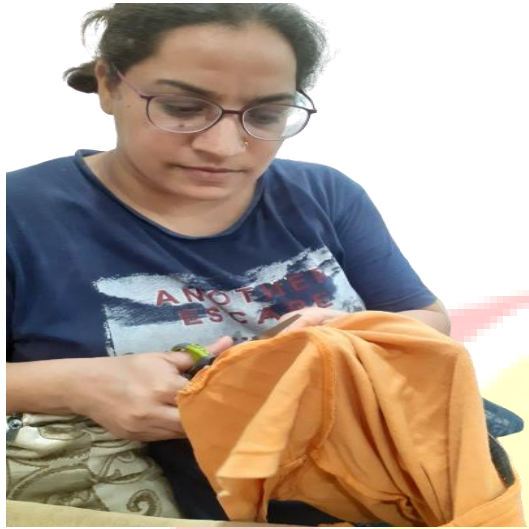
In the RYB color wheel, the tertiary colours are red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet.



3. MASK MAKING

Cloth face masks at home

1. Cut out two 10-by-6-inch rectangles of cotton fabric. Use tightly woven cotton, such as quilting fabric or cotton sheets. T-shirt fabric will work in a pinch. Stack the two rectangles; you will sew the mask as if it was a single piece of fabric.
2. Fold over the long sides $\frac{1}{4}$ inch and hem. Then fold the double layer of fabric over $\frac{1}{2}$ inch along the short sides and stitch down.
3. Run a 6-inch length of $\frac{1}{8}$ -inch wide cloth through the wider hem on each side of the mask. These will be the ear loops. Use a large needle or a bobby pin to thread it through. Tie the ends tight. You can use hair ties or elastic headbands too. If you only have a string, you can make the ties longer and tie the mask behind your head.
4. Gently pull on the side cloth so that the knots are tucked inside the hem. Gather the sides of the mask on the side of loop and adjust so the mask fits your face.



4. PUPPET MAKING VIDEO

A puppet is a manipulative doll dressed as a character and the performer is a person termed as puppeteer. It can be used as an effective teaching aid for language and social sciences. In selecting or writing a puppet play, the age, background and interest of the students should be taken into consideration. Puppetry is an education cum entertaining aid in which puppets manipulated by the performer is a person termed as characters in a story to be depicted. The puppeteer uses movements of their hands, arms, or control devices such as rods or strings to move the body, head, limbs, and in some cases the mouth and eyes of the puppet. The puppeteer often speaks in the voice of the character of the puppet, and then synchronizes the movements of the puppet's mouth with this spoken part. The actions, gestures and spoken parts acted out by the puppeteer with the puppet are typically used in storytelling. Puppetry is a very ancient form of theatre which dates back to the 5th century BC in Ancient Greece. There are many different varieties of puppets, and they are made from a wide range of materials, depending on their form and intended use. They range from very simple in construction and operation to very complex.

Types of puppets

Puppets are of various types and are quite easy to make.

1. String puppets- String puppets are suspended and controlled by a number of strings, plus sometimes a central rod attached to a control bar held from above by the puppeteer. Basic strings for operation are usually attached to the head, back, hands (to control the arms) and just above the knee
2. Stick/pencil puppets- Stick puppets are painted cardboard/paper cut-outs attached by sticks. • These puppets are manipulated by the teacher and students by hiding behind a screen so that only puppets are visible to the audience or the class.
3. Hand puppets or glove puppet -A hand puppet (or glove puppet) is a puppet controlled by one hand, which occupies the interior of the puppet. the index finger serves as the neck while the thumb and the middle finger perform the arms of the puppet

4. Finger puppets -The finger puppet is a simple puppet variant which fits onto a single finger. Finger puppets are often decorated with eyes and mouths made out of fabric or other materials. This form of puppet has limited application, and is used mainly in pre-schools or kindergartens for storytelling with young children
5. Sock puppets - A sock puppet is a puppet formed and operated by inserting a hand inside a sock. The hand is opened and closed to simulate the movement of the puppet's "mouth" and give the impression of speaking. Sometimes eyes and other facial features are added to the sock in order to make the puppet more realistic. Sock puppets are popular in many puppet performances, as they are simple to make and easy to use. They are mostly used in satirical or children's works
6. Rod puppet A rod puppet is a puppet constructed around a central rod secured to the head
7. Shadow puppet- A shadow puppet is a cut-out figure held between a source of light and a translucent screen. Shadow puppets can form solid silhouettes or be decorated with various amounts of cut-out details. Colour can be introduced into the cut-out shapes to provide a

different dimension and different effects can be achieved by moving the puppet (or light source) out of focus.

Benefits Of Puppet

1. Encouraging art and craft skills
2. Promoting language development
3. Developing confidence to speak and read aloud
4. Learning behavioural skills
5. Building social relationships
6. Learning to communicate ,understanding concepts ,thinking creatively and participating in craft work
7. Enjoying companionship
8. Developing motor skills

I had made puppet video on explaining the concept of shapes in mathematics. The below is the link of video I made.

https://drive.google.com/file/d/1Ab2JP-seLJitqU8diPL22I_C5bcDDrD/view?usp=sharing

5. TIE AND DYE

INTRODUCTION

The African, Indian, and Japanese words, adire, bandhana, and shibori, meaning to tie and dye, have been used for centuries. The words describe a method of fabric design that is called tie dyeing. In this process, parts of a piece of fabric are pulled into tufts which are bound with string or elastic bands. The material is then saturated with dye. Where the fabric is bound, it resists the dye; elsewhere, dye is absorbed.

Purpose

- To study the history, types, style, technique, and process of tie-dyeing.
- To study the extraction of dyes from natural materials that can be used to make fabric dye.
- To study the process of designing fabric patterns with tie-dyeing technique.
- To integrate with the project to promote academic career building. Added expertise about making tie dye. And strengthening the community

- To build knowledge in accordance with the syllabus to develop design and work on the topic of designing tie-dye fabrics and making tie-dye pattern design for the course

Materials and Equipment

Fabric

- Suitable fabrics include cotton, burlap, silk, some rayon, linen and wool.
- Synthetic fabrics (nylon, polyester, acrylics) will not take a dye, so cannot be used.
- Permanent press finish on cottons will not allow dye to penetrate so choose untreated cottons.
- Dye intensity is determined partly by the tightness of the twist of yarns in the fabric. For example, burlap with its loosely twisted yarns dyes much more brilliantly than tightly twisted broadcloth.
- Wash the fabric first to remove sizing. If left in, the sizing or starch will prevent the dye from attaching to the fabric.

Bindings

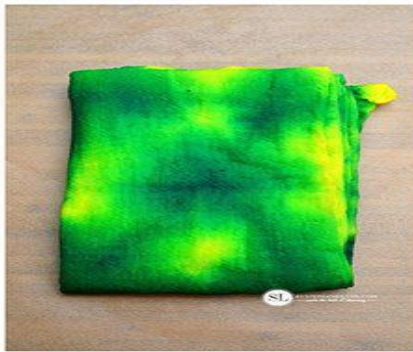
- String, twine, cord, thread, and elastic bands can be used as binders.
- The finer the cord, the more lacy and delicate lines are produced.

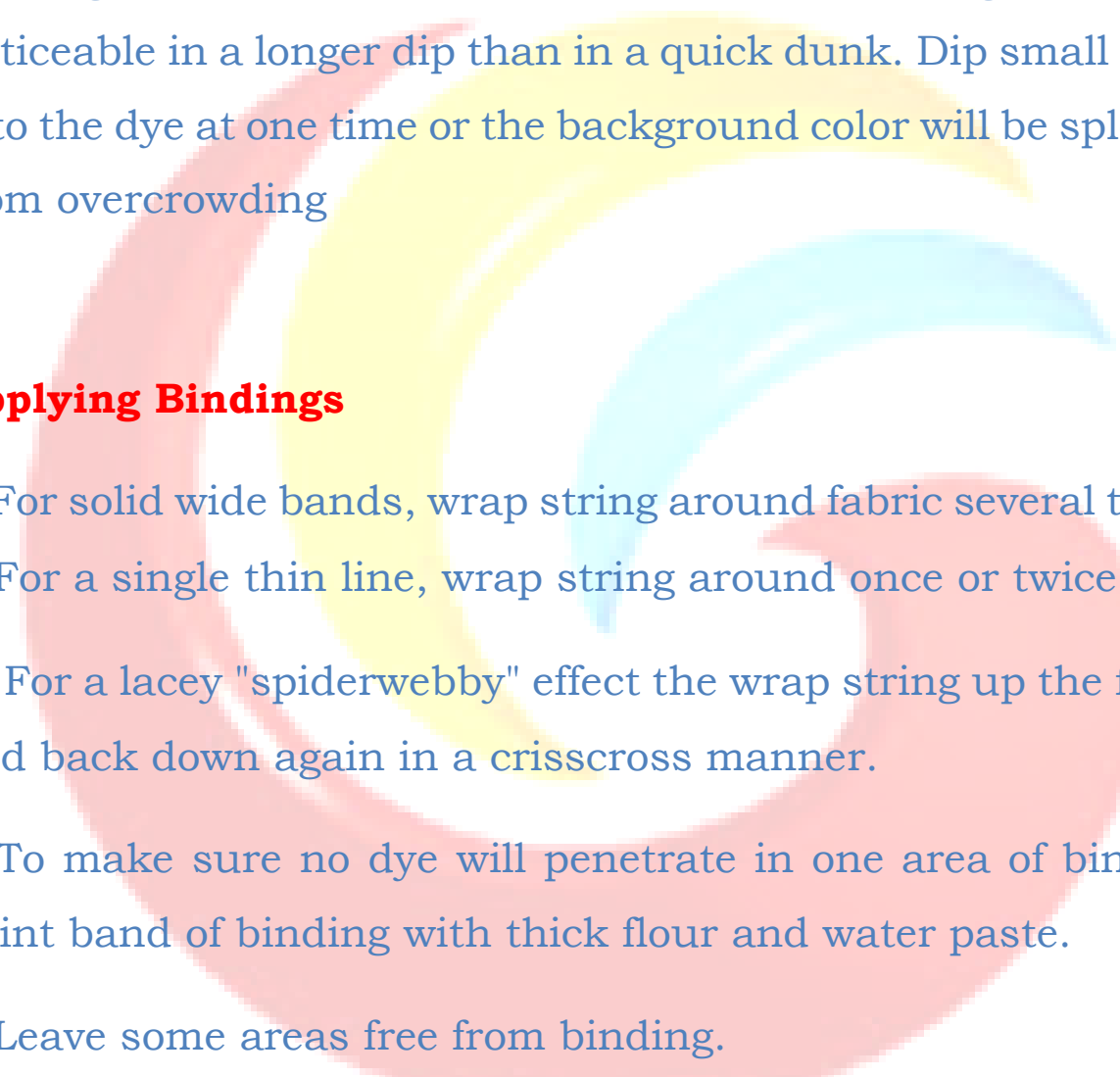
Dyes

- Household dyes are satisfactory. They must be mixed stronger than the directions say.
- Generally for brilliant colors use one package dye to four cups boiling water and add one teaspoon salt to help make material colorfast. Keep dye hot but not boiling.
 - Newspapers (to protect the floor or work surface)
 - Rubber gloves
 - Wear old clothes, an old apron. or large garbage bag to protect clothes.
 - Rags (for cleaning up)

Methods General Notes

- Bindings must be wrapped and tied TIGHTLY to get good color variations.
- For consistent results the fabric should be damp when it is tied and when it is dyed.
- Fabric may be rinsed under cold water after dyeing. This gives a more hazy effect than unrinsed work.
- When dyeing with two or more colors, fabric may be dyed one color, then dried, then dyed the other color or may be dipped in one color immediately after the other. The latter method gives softer edges and a more evenly mixed color when the two colors overlap.
- Recycling Note: Save the binding strings after dyeing and use them for gift wrap ribbons or for making a yarn geometry picture.
- When dyeing several colors, dip just the part where you want each color to be - not the whole thing.





- Dipping into Dye: A quick dip into the dyebath means the dye has less time to penetrate and you get bigger white and light areas. A longer time in the dye (3 or 4 minutes) allows dye to penetrate more so you get more dark areas and less white and light areas. Lines from crisscross bindings are less noticeable in a longer dip than in a quick dunk. Dip small areas into the dye at one time or the background color will be splotchy from overcrowding

Applying Bindings

- For solid wide bands, wrap string around fabric several times.
- For a single thin line, wrap string around once or twice.
- For a lacey "spiderwebby" effect the wrap string up the fabric and back down again in a crisscross manner.
- To make sure no dye will penetrate in one area of binding, paint band of binding with thick flour and water paste.
- Leave some areas free from binding.

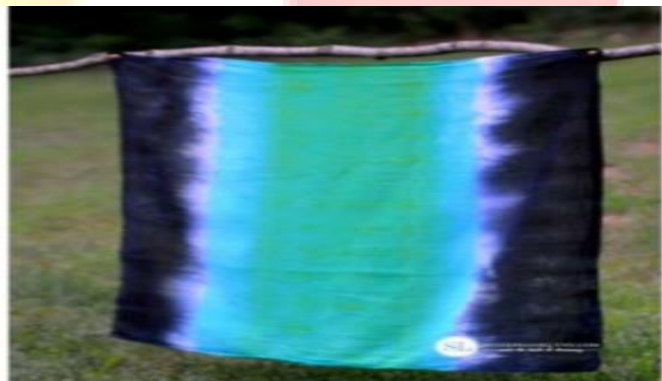
Types: Tie dye Folding Techniques

1. Sunburst Tie Dye Technique



- Lay the fabric flat.
- Fold the fabric in half.
- Fold the fabric in half, again, lengthwise.
- To create the sunbursts pinch the fabric and pull upward, 1 to 2 inches. Secure the fabric with a rubber band and repeat for the desired number of sunbursts.
- Apply the dye to the outer edges of the fabric, the fabric between each sunburst and the center of each sunburst.

2. Stripes Tie Dye Technique



- Lay the fabric flat.
- Accordion fold the fabric from the bottom up.

- Secure with rubber bands.
- Apply the dye to the fabric.
- Flip the fabric over and repeat on the backside.

3. Spiral Tie Dye Technique

- Lay the fabric flat.
- Pinch the fabric in the center.
- Begin twisting the fabric in a circular motion and continue until all of the fabric is in a spiral shape.
- Secure the spiral with three rubber bands, creating a wedge effect.
- Apply the dye to the fabric.
- Flip the fabric over and repeat on the backside.

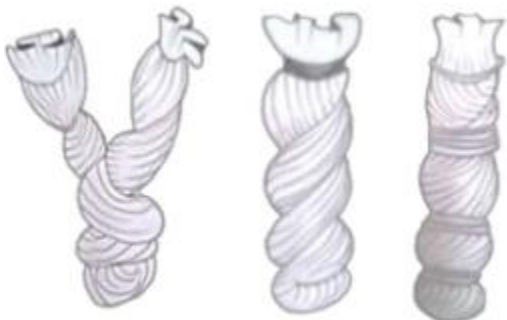


4. Bulls eye Tie Dye Technique



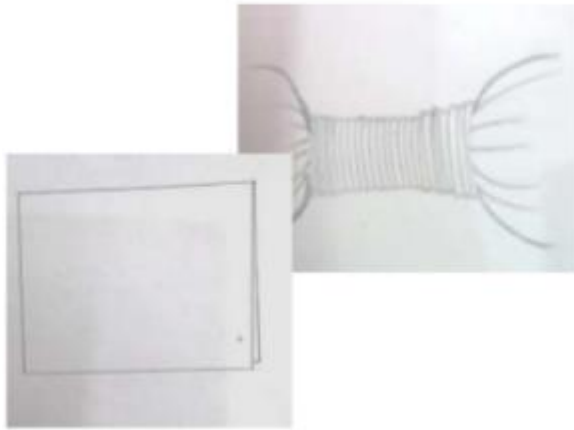
- Lay the fabric flat.
- Pinch the fabric in the center.
- Pull the fabric upward into a cone shape.
- Secure with rubber bands.
- Apply the dye in sections.
- Flip the fabric over and repeat on the backside.

Twisting & Coiling

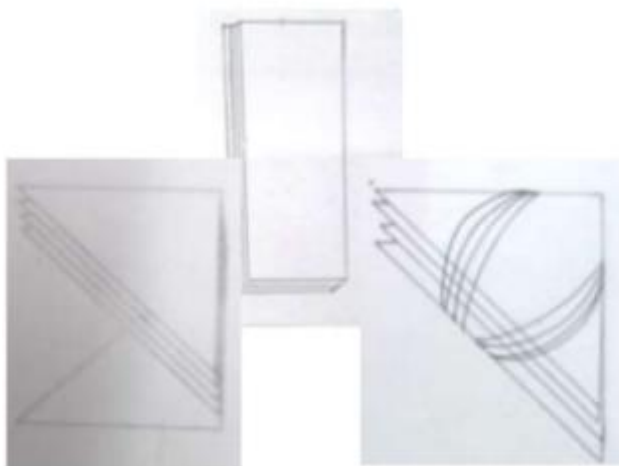


- First make the pleat out of fabric.
- Then handle it from two ends then start twisting the fabric.
- Twist it till it became half the length then tie it at intervals.

Folding Method

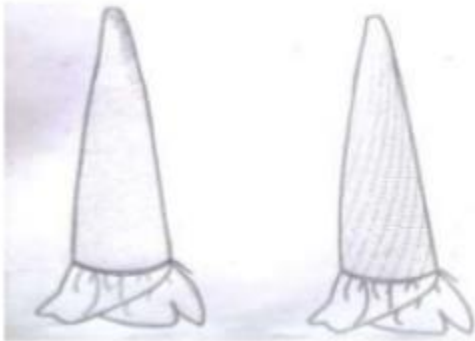


- Fold the fabric lengthwise.
- Make wide pleats out of the fabric.
- Then tie the fabric from middle leaving the space from both of the side.



- Make wide pleats out of the fabric.
- Then make a triangular fold from one end repeat the folding till another end of the fabric.
- Tie the fabric tightly using thread.

Binding Method



- Pick the fabric from the center and make rope out of it.
- Tie the rope half way from top.
- Then dye the fabric in the colour

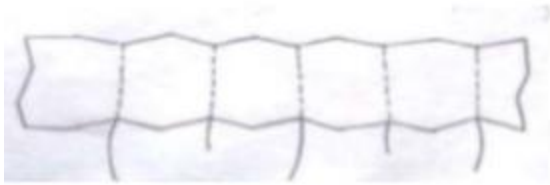


- Pick the fabric from the center and make rope out of it.
- Tie the rope criss cross at intervals.
- Then dye the fabric in the colour.

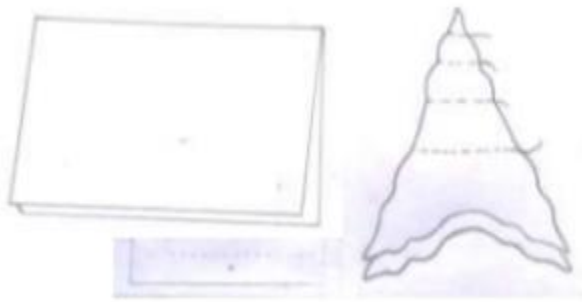


- Tie a coin in the center of the fabric.
- Then make a line on the remaining fabric and gather it with the running stitch.
- Then tie the remaining fabric

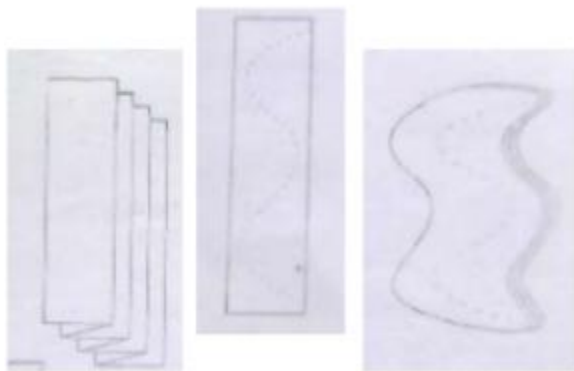
Sewing Method



- Mark the line t similar intervals on the fabric.
- Then gathers the line with running stitch.
- Tie the threads tightly.



- Fold the fabric lengthwise.
- Then mark half rectangle on the on fold side.
- Gather the rectangle with running stitch and tie the thread tightly.



- Make wide pleats out of the fabric.
- Then mark wave line on it.
- Gather the using running stitch.

DYEING

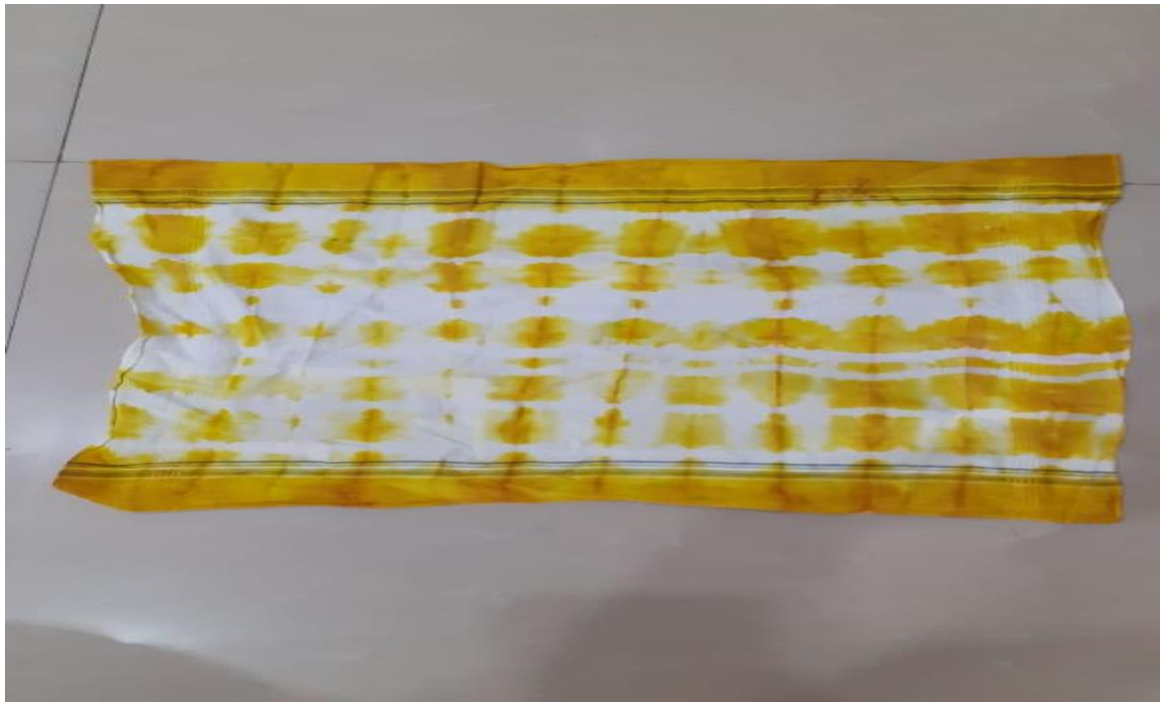
- To prepare the dye bath, calculate how big a pot you need to accommodate the fabric – big enough so that the material is not crowded.
- Fill the pot with hot water; then add the dye mixing according to instructions on the dye packet.
- Follow the instructions on the packet or tin of dye that you have bought. Read this carefully before you do this activity because some dyes need salt and some cold fix. And make sure that you have enough time to do this - some dyes require things to be soaked for 3 hours, some for only 1/2 an hour.
 - After the fabric has soaked for the required time, remove it from the pot. Without removing bands, etc., rinse the fabric under cool running water until all excess dye has been washed away. When the water runs clear, remove the resist materials and rinse the fabric once more, again until the water runs clear.
- Hang up to dry but keep out of direct sunlight. Put plastic on the floor under it to avoid stains. Hand launder tie-dyed garments several times, or machine wash them separately in cool water, before you wash them with other clothes

Workshop report

The school of education had organized a small talk on tie and dye by Ms. Nikita Madam. She had explained us about the different types of dyes i.e. natural and synthetic dyes. She us explained us about different techniques of folding cloth to get a design by both single and double colour. She explained us a process of how to tie n dye any cloth naturally at home. We should tie the cloth as per our choice and then boil it with vinegar/salt water so it bind the dye afterwards and then put the same cloth in any natural dye beaker like turmeric, beetroot juice, spinach juice etc. It was an excellent talk show as we get to know how to dye our clothes, dupatta, t shirt with some homemade product easily available at our home. I had made a hanky with both single and double colour dye and it has come out nicely.

My Dyeing cloth

Single colour dyeing



DOUBLE COLOUR DYEING







6. ROLE PLAY

We got an activity to make a video on role play. I had play a role of doctor as well lab technician to teach in “**science**” about the blood group detection and how we transfuse blood according to group and Rh.

Role Playing is an effective way for children to make sense of the world around them.

Key benefits role playing for children

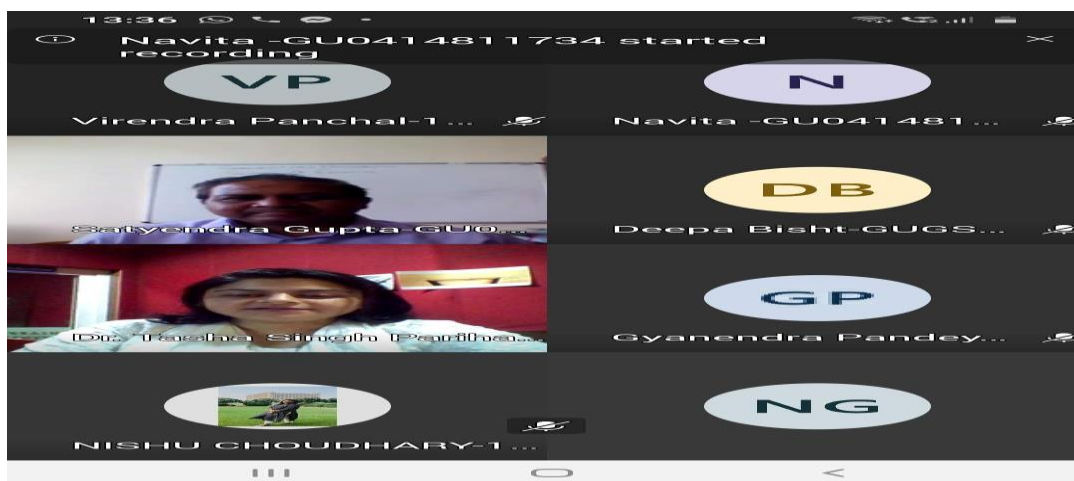
- Develops communication and language skills
- Allows children to act out and make sense of real-life situations
- Allows children to explore, investigate and experiment
- Develops social skills as children collaborate with others
- Children learn to empathise with others; taking part in a role play activity would usually mean that you are taking on the role of character which will teach children about the empathy and understanding of different perspectives.
- Helps children learn about different cultures
- Encourages children to express their ideas and feelings in a relaxed environment
- Develops children’s awareness of themselves and others

- Gets children learning more as learning is disguised as play
- Sparks **creativity** and imagination

The video link is

<https://drive.google.com/file/d/1bcY8hsfMfevh5M4j9721CiB1asrBSgVE/view?usp=sharing>

Webinar on “Importance of Drama and Role-Play in Education”.



The lecture was delivered by Dr. Tasha Singh Parihar, Associate Professor, School of Media and Communication Studies, Galgotias University, Greater Noida on 7 Oct 2020. She explained about us the concept of drama, role play and their importance in education. She said that now we just do not take education, we need both education and entertainment and it is done by using techniques of drama and role paly in education. She explain the history behind these and the way we incorporated in our education. She said how we can tech some moral values or any part of story from history, language in drama form which can be retain for longer time by the students. She also told how street drama is corporate to explain the concepts. It was a nice lecture. We get the opportunity to understand the importance of drama and role play in our education and how it build a personality of a students, help them to be creative, imaginative and speak publically. This type of lecture help us to understand it more deeply.

10 Oct 2020 Workshop on ART

ASHI and 39 others


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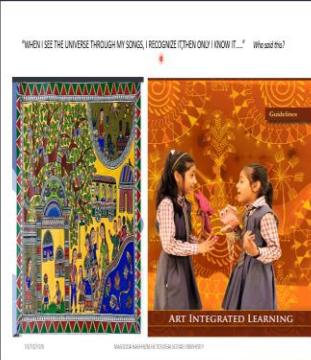
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MASOODA HASEEB-19CSOE2020005

1. To understand the language of visual art as a medium of expression and communication;

2. To develop contextual relevancy-global, historical, societal and cultural context of visual art.

3. Develop inclusive attitude, collaborative skill and interdisciplinary approach.

4. Enhance creativity and critical-thinking skills.

5. Analyze elements of art and principles of design in our immediate environment.

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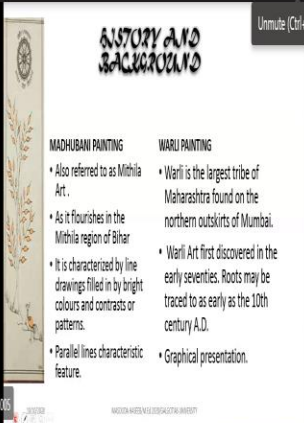
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MADHUBANI PAINTING

- Also referred to as Mithila Art.
- As it flourishes in the Mithila region of Bihar
- It is characterized by line drawings filled in by bright colours and contrasts or patterns.
- Parallel lines characteristic feature.

WARLI PAINTING

- Warli is the largest tribe of Maharashtra found on the northern outskirts of Mumbai.
- Warli Art first discovered in the early seventies. Roots may be traced to as early as the 10th century A.D.
- Graphical presentation.

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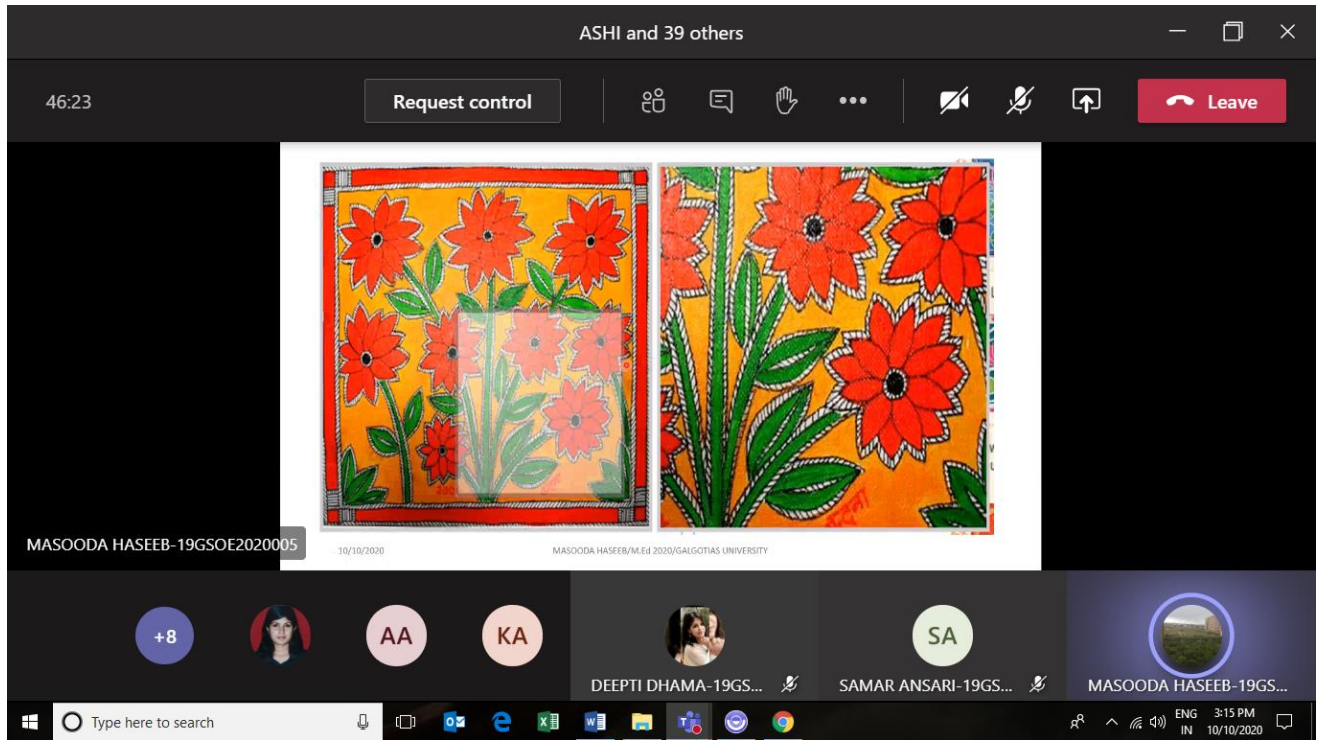
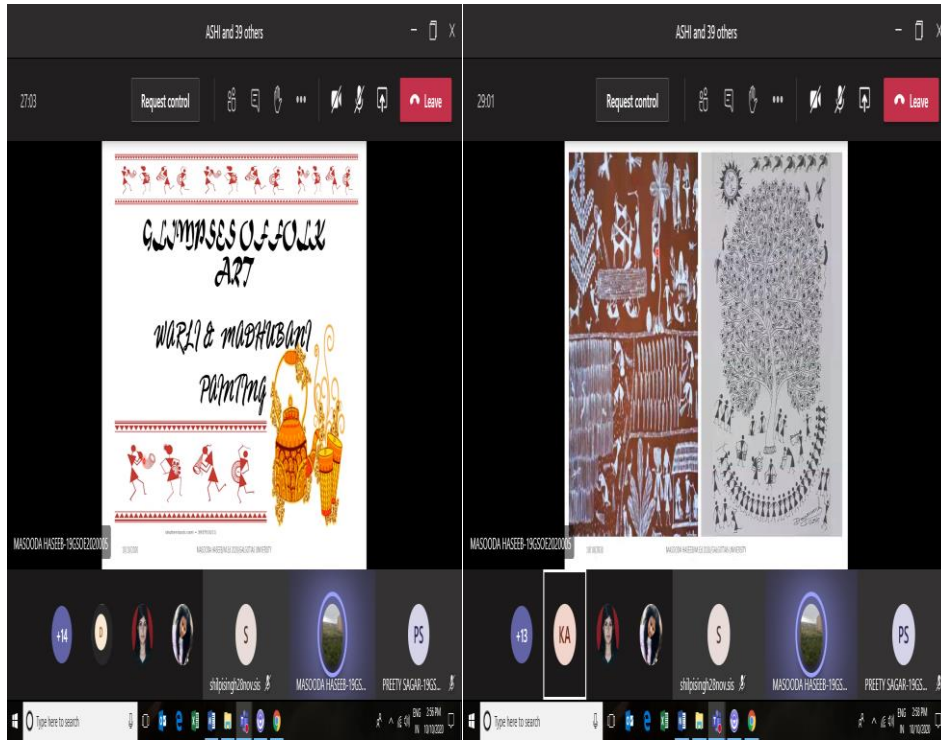
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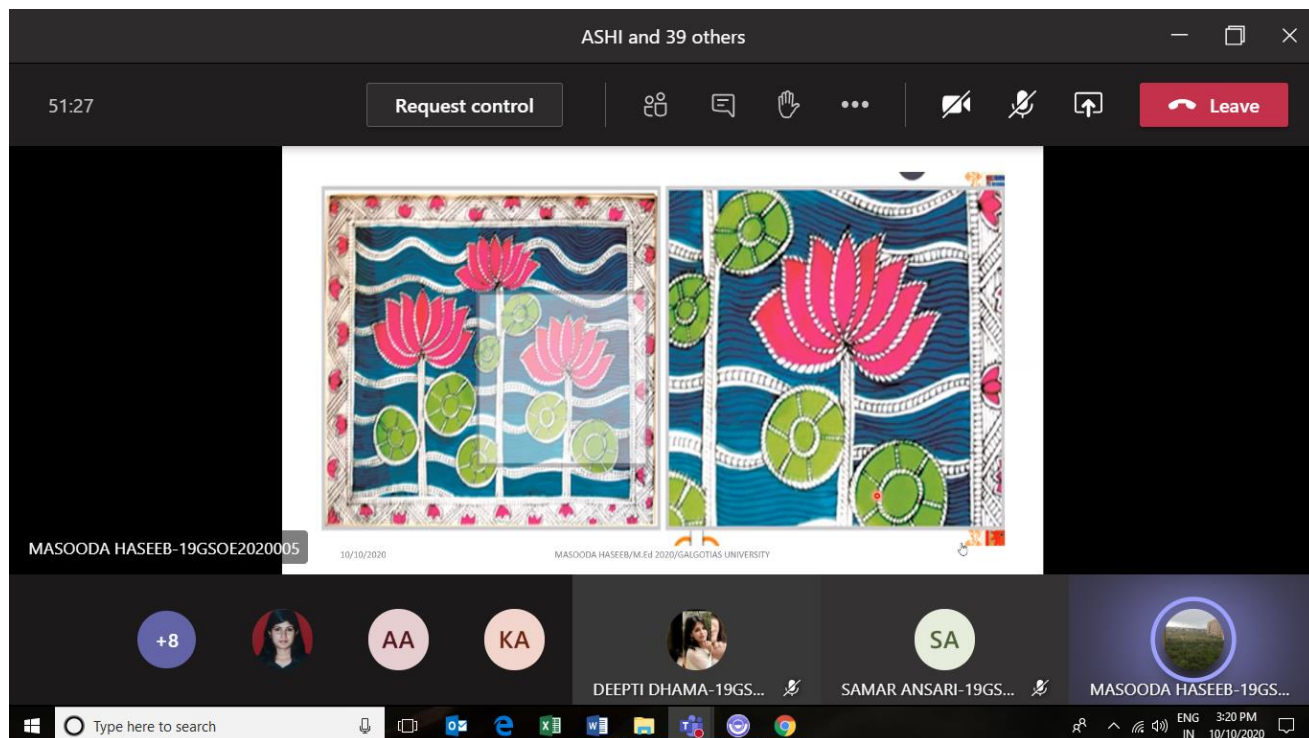
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A workshop was organized by a senior Ms. Masooda Haseeb from M.Ed. to our B.Ed. student on “.Worli and Madhubani Paintings”. She had explained us the basic concept of these painting and the way they are paint. She had explained the concept behind them. She also shown us how to draw them and with some practices we can make these painting and use as decorative items anywhere. It was an awesome workshop as we got to know about these painting, how to make it, the feeling behind the folk arts which are preserved. She also explained the basic colour combination and the lines which is used to demonstrate the different item in the paintings. It was really a nice workshop, people who do not know painting can

also make these painting as if we see the picture above it is just using some lines with a pattern and basic colour combination. I love the workshop as I get to know two different painting, their history and the way they can be done with some practices. It is a new things which I learned interestingly and creative.

