**Teacher Enrichment**

**COURSE 007.1**

**Self, Identity and the Teacher & Art and Drama in Education - I**

**MAX MARKS – 80**

**INTERNAL – 40**

**EXTERNAL – 40**

This course aims at the inner development of the student-teachers as individuals who are engaged in a process of self-understanding and begin to take responsibility for their own learning as also the learning of their students. Such self-understanding would involve critical reflection on factors that have shaped one’s identity and personality, an awareness of one’s thought-patterns, motivations and behavior, and openness to learn and renew oneself.

This course also intends to initiate student-teachers into a process of original thinking about educational issues that they are concerned about and build their own vision about education. This would give them an impetus to translate their knowledge of children, their subject areas, and the contemporary Indian reality, into workable curricula and teaching-learning practices within their classrooms and schools.

In addition the course would provide them a preliminary opportunity to express themselves through art, role play, drama, sculpture etc. It would also help them the importance of these art forms in education and how they could be utilised in teaching various subject areas in the classroom. Through creative workshops held at regular intervals the student teacher would be able to get over his or her hesitation and be able to communicate more effectively

In the first year of the B.Ed. course the focus would be on Understanding the Self and in the second year Developing Professional identity as a Teacher.

**Objectives**

* To learn to be self critical, questioning and reflective about one’s thoughts, actions and reactions.
* To develop insight into the various dimensions of the self: emotions, stereotypes, prejudices, perceptions and assumption about and attitude towards people, children and social issues.
* To develop insight into children’s ways of thinking and learning and to explore ways to bridge the gap between adult and child.
* To cultivate positive attitudes and sensitivity towards each other, towards children and education.
* To develop skills for effective communication and the capacity to listen, empathize and relate.
* To build a sense of awareness about the natural world and recognize harmony and beauty of the nature.

**Design of the Course**

This is not intended as a standard ‘course’ with specific units of study. Instead it may bethought of as two strands that run parallel through the two year duration of the B. Edprogramme.

**Strand A**

An on-going strand during the two year course, to be coordinated and shared by the

faculty, would include

1. Journal writing by student-teachers to reflect on significant experiences and

periodically process their observations and thoughts on life situations, with

comments being noted by a designated faculty mentor

2. Carefully framed writing tasks towards the beginning and end of each year, which

enable student-teachers to express and reflect, in stages, on their prior life

journeys, current assimilation of experiences and questions, as well as evolving

perspective on education.

**Strand B**

The other strand of the ‘course’ would be designed as a series of workshops and seminars with carefully chosen themes. It is recommended that there be around **4-6** **one-day or two-day workshops** in each academic year, and **2-4 half-day or one-day** **seminars**. It is recommended that the workshops be conducted by outside resource persons if available in related areas of personal development. Or else by a regular faculty member could conduct these herself/himself. The workshops should be experiential, and provide occasions for active participation and reflection.. In addition, the faculty should organize seminars that involve student-teachers in taking responsibility for making presentations and holding discussions that bring out multiple perspectives on key issues of life and education.

**Strand A**

***1. Journal Writing***

**Objectives**

• To enable student-teachers to become more conscious of their responses to experiences, observations of life situations, as also of ideas and issues that arise in

their minds, and to thus develop their capacity for reflection

• To allow for an individual contact and interaction between faculty and student

**Mode of Transaction**

• Each student-teacher should be asked to maintain a regular Journal, in which

he/she may write: a) short reflective accounts of significant experiences b)

observations of life situations that evoke questions and responses c) questions on

education, learning or teaching that he/she is grappling with.

• The Journal should be periodically shared (once a fortnight is recommended) with a faculty mentor, who will read through it and offer brief comments, suggestions, or further questions for the student-teacher to reflect on.

**Strand B**

**Workshop 1: *A significant event or experience in life***

**Objectives**

• To make student-teachers aware of some key shaping factors in their lives

• To enable an exploration of one significant event or experience

• To share and learn from each other’s experiences

**Suggested workshop themes**

• Representing key events and experiences – as timeline, mind-map, pictorial poster, any other

• Investigating the texture of one key event/experience (working with partners) –

‘what did it look like?’; ‘what did it feel like?’; ‘What did it mean?’ ‘What does it

feel like today?’

• Sharing and assimilating a range of experiences

**Workshop 2: *My childhood***

**Objectives:**

* To reflect on one’s own childhood memories and experiences.
* To understand the diversity in each other’s childhoods.

 **Suggested Themes:**

* Articulating childhood memories and experiences;
* Recognizing major influences of different events on your childhood;
* Visualizing the limitations and potentials of one’s own childhood;
* Listening to and empathizing with other childhood experiences and developing feeling of empathy.

**Workshop 3: *Learning to Observe (and to Listen)***

**Objectives**

• Sensitizing student-teachers to the ‘difficulty’ of openness in observation and listening

• Enabling them to become aware of the nature of their judgments and ‘quick’ interpretation and opinion (that ‘filters’ or ‘distorts’ observation and listening)

**Suggested workshop themes**

• Observation of nature; observation of persons; observation of (and listening to) situations

• Exercises in observation and listening to uncover one’s judgments and interpretations (and slow these down, to allow for richer perceptions)

• Multiple views on a variety of situations: classroom situations, and human situations in a school context

**Workshop 4: *Mindfulness in the classroom***

**Objectives**

• Making student-teachers aware of mind-body connections

• Introducing approaches to mindfulness

• Appreciating the effects of mindfulness on learning and action

**Suggested workshop themes**

• Sitting quietly and inviting mindfulness

• Individual breathing exercises and self-awareness of body and mind

• Exploring group exercises for mindfulness

• Mindfulness through the day, in classrooms, in stressful contexts

• Mindfulness and emotional well-being

• Mindfulness and decision-making

• Mindfulness in cognitive learning

**Workshop 5: *Understanding working in groups***

**Objectives**

• Enabling an understanding of patterns of behaviour in groups

• Developing skills for and appreciating the importance of working in groups

**Suggested workshop themes**

• Exploring structural situations that promote competition or cooperation

• Exploring hierarchies and role-taking in group situations

• Exploring inclusion and exclusion in groups

• Facilitation of group working – everyone has a part to play

• Exercises for learning to work in groups

(*Modes of Transaction would include ‘role-plays’ and ‘enactments’ followed by*

*Discussions)*

**Workshop 6: *Viewing and analyzing film(s)***

**Objectives**

• Viewing films with social and educational content

• Learning to analyse and derive personal meaning from this

• Sharing different points of view on a film

**Suggested workshop themes**

• Purposive film viewing

• Ways of analyzing themes

• Detailed observation of a key scene and discussion

• Ways of seeing situations in the film

• Writing a film review

**Workshop 7: *Celebration of an iconic cultural figure***

*( eg Kabir/Tagore/Narayan Guru/Meerabai/Akka Mahadevi/ Jnaneswar/ Basava/*

*Thyagaraj/ A Sufi saint : depending on region and culture)/folk artist/artisan of Chattisgarh*

**Objectives**

• Rich exposure to cultural forms around an iconic figure of the region – stories,

music, arts, etc

• To participate in celebrating cultural roots and absorbing the ideas and

expressions that emerge from these

**Suggested workshop themes**

• Authentic performance by a practitioner

• Participation in learning and celebrating (in appropriate media)

• Discussion of cultural world-view and contemporary relevance of the icon

• Writing based on the above

**Workshop 8: *Art in Education***

**Objectives:**

* To help the student-teachers to express themselves with joy and create a joyful and fearless learning atmosphere through creative activities.
* To understand the importance of art education.

**Suggested workshop Themes**:

* Opportunities to experiment and create pieces of art using different art forms – free-drawing, clay work, pottery, puppetry, dance, music, terracotta, origami, developing narratives in visuals, composition of an imagined situation, telling a story/or depicting a social problem through comic strips, creating a collage using images, bits cut out from old magazines, news paper etc.
* Reflection and discussion about their experience of creative expression.
* Understanding the importance of art education for themselves and children, understanding children’s drawings, why adolescents give up drawing;
* Readings on art education.

(This workshop would require 2 days at a stretch or be broken up into two-three half day workshops so that the student-teachers can effectively experience the importance of art in education)

* Knowing about local art and craft forms: The diversity of India’s are and craft at the local/regional level and its integration in the curriculum.

**Workshop 9: *Role Play and Creative Drama in Education***

Drama is a process that draws our physical, emotional, intellectual and other faculties together in a moment (e.g. life itself) that makes for worthwhile, far reaching, holistic learning. Drama is one such experience and should therefore have a central place in school education. It is important to stress that drama is not about the self alone or self expression alone. The process of drama is a social experience. It is about the richness of understanding that can be generated by a group about society, self and the interconnections. The understanding generated within a group is internalized and is carried forward by the individual in diverse personal and social contexts. The focus of drama is on the student-teacher, building her/his creative capacities through theatre.

**Objective:**

* To help student-teachers to use drama processes to examine their present and to generate new knowledge, understanding and perceptions of the world and themselves in it.
* To train, enhance some theatre skills that will later help them be creative and enlightened teachers.
* To promote self-expression, sensitivity towards social issues and current events, imagination, curiosity, physical and mental balance, memory, feelings of togetherness, communication, creativity, art appreciation, and social awareness
* To draw out and work with different faculties simultaneously i.e. physical, intuitive,emotional, sensual and mental through practical exercises.
* Build imagination and concentration of the body and mind. Structured exercises for

coordinating, enhancing and translating imagination into physical expression.

* Learn to challenge and shift one’s own attitude and standpoint as one learns to understand multiple perspectives to empathise.
* Identify and develop one’s own creative potential.
1. In drama exploration, the overall context presented to students is to understand life

and to learn from life. The mode is experiential. The exercises are structured by the

teacher, but the experience and its outcome is generated by participants in the

process. The experience and reflection on that, is the learning. However for this to

happen it is mandatory that the exercises are planned and structured by the teacher

and not offered as ‘open improvisations’.

1. Encourage recognition of differences among people: caste, class, gender, religion,

age, community, occupation, lifestyle, etc. and how these influence actions, decisions,

and relationships of people. Learn to place oneself in a wider arena of these cross

cutting currents. The self to be placed in the context of the other. “How should I look

at the other? What does that reveal about me?” Go beyond the immediate and look at

other groups and settings, e.g. rural, the disadvantaged and other cultural

communities.

1. Ways of seeing situations, social structures and communities. To sharpen observation

and to learn to continuously ask probing questions while investigating situations.

Develop the capacity to look at same situation from different perspectives. Learning

to recognise contradictions within situations with the aim of grasping a better

understanding of the situation rather than wanting to look for solutions**.**

1. Finding connections between the particular and the universal. How larger processes

and contexts play out in the specific context of daily life situations and vice versa. For

instance, the case of a marginalised dalit woman seeking medical help is connected

with the larger worlds of state responsibility and public health policy, prevailing

gender relations, the judiciary, etc.

1. Change as a principle of life. Identifying it within drama work; the repercussions of

change, who does it affect, why and how?

1. Learning to continuously reflect on and analyse classroom exploration and their

connection with events and situations in world outside. Evaluating one’s own and

group’s progress in class.

**Mode of Transaction**

* Games to help loosen up, sharpen reflexes, have fun while building imagination in different ways. Build imagination within games and exercises. Add conditions to games to draw together and harness different physical, emotional, mental faculties. Use theatrical exercises to awaken sensory awareness and transformation.
* Devise preparatory games and physical exercises to build imagination. Refine physical actions and integrate the physical with other faculties. Exercises in observation, communication, associative thinking; building situations with imaginary objects and people.
* Planned and structured drama exploration exercises designed to first experience and then, deepen social awareness of students. Some examples would include the use of an image (photo, painting) as a stimulus for exploration; still photographs of students themselves leading to tracking a line of thought about some issue.
* Participative learning using role play, hot seating, building stories/songs, making and analysing a ‘character’s’ diary, personal belongings (objects) of characters.
* Make short plays that can be performed by student-teachers with aim to study school student’s responses during school contact programmes.
* Help build a set of skills so the class can organize role plays as well as larger school play that is built on students creativity rather than following a given script.
* Orient student-teachers to important aspects of a play such as Costume design, stage design, stage preparation, organizing seating arrangements for the audience, organization of musical instruments, seating arrangements of the musicians, involvement of experts, knowledge and use of Chhattisgarh folk songs:.
* Knowledge of dance form used in the drama, the relevant costume, importance of rehearsal, venue of the dance performance to be in accordance with the dance form; knowledge and inclusion of Chhattisgarhi folk dances.
* Use of drama in the classroom: Tell stories using action, select stories and poems from text books and convert them into skits, conduct role-plays, discuss characters and situations in the play, select skits from other subjects.
* Encourage participation of children with special needs during creative activities especially during dramatic activities.

**Seminar 1: *Glimpses of different childhoods in India***

**Format:** Student-teachers present, via different media – narrative, photographs,

audio-visual presentation, illustrated poster etc - stories of Indian children

growing up in vastly differing circumstances; sharing to be followed by

discussion

**Preparation**: Resource books and films to be gathered; each student-teacher picks a

particular type of childhood and researches the life situation, the opportunities and constraints of an imaginary or real child from this circumstance; photographs, interviews etc. may be used.

**Seminar 2: *Selection of short readings and dialogue***

**Format:** A selection of short but provocative readings on issues of life and education, to be read together, followed by exploratory dialogue in small groups

**Preparation**: Making a careful selection of readings that lend themselves to a nonpolemic discussion and exploration

**Assessment:**

As part of overall assessment, students should be asked to evaluate their own personal growth individually. Student teacher will be asked to maintain a reflective journal for recording the learning from the first day of the workshop. The faculty member and student teacher will jointly assess the development on the following basis:

Personal growth in terms of:-

* Questioning the self, insight into oneself, self confidence, listening ability, social sensitivity, empathy, taking initiatives, attitudes, understanding others perspectives, communication skills etc.
* Regularity
* Participation

***Internal****:* This should be based on:

1 Marks given for Journal writing – periodicity and quality of entries

2 Marks given for participation in seminars – quality of preparation and

presentation/participation.

3 Marking of periodic writing tasks (four in numbers) – by faculty mentor

The external will meet the participants in small groups and may ask each group to present skit of two minute on any of the deferent relevant topics. Each group will be given 10 minute for the preparation. The announce for the 10 minute presentation will be adjusted such a manner that only the first presentation the evolution team (The externals & the internal) team has to wait for 10 minute. Then the time will be adjusted so well that presentations will flow smoothly one after the other. A few questions related with the reflective journals and also related to theater may be asked by the evolution team presentation.

**Resources**

Books, articles, films, organizations, and resource persons could be need for specific workshops and seminars. This list may be added to over time.

1. Poetry/songs by Kabir, Tagore, Nirala etc; Passages from Tulsi Das etc; Plays: AndhaYug-Dharam Vir Bharati, Tughlaq: Girish Karnad. NCERT, (2006).
2. *Position Paper National Focus Group on Arts, Music, Dance and Theatre*, New Delhi: NCERT.
3. Prasad, Devi (1998). Art as the Basis of Education, NBT, New Delhi.
4. Sahi, Jane and Sahi, R., *Learning Through Art*, Eklavya, 2009.
5. Orr, David W. (2007) Is Environmental Education an Oxymoron? *Journal of the Krishnamurti Schools.* www.kfionline.org
6. Orr David (2004). All Education is Environmental Education *The Learning Curve, Issue 226***.**
7. Dodd, Nigel and Winifred Hickson (1971/1980). Drama and Theatre in Education., London: Heinmann.
8. Gupta, Arvind (2003). *Kabad se Jugad: Little Science*. Bhopal: Eklavya.
9. Khanna, S. and NBT (1992). *Joy of Making Indian Toys, Popular Science*. New

Delhi: NBT.

1. McCaslin, Nellie (1987). Creative Drama in the Primary Grades. Vol I and In the

Intermediate Grades, Vol II, New York/London: Longman.Edition.

1. Narayan, S. (1997). Gandhi views on Education: Buniyadi Shiksha [Basic Education], *The Selected Works of Gandhi*: *The Voice of Truth,* Vol. 6, Navajivan Publishing House. 1.
2. Badeka Gijubhai,
3. Nandlal Basu
4. [www.worldcomics.india](http://www.worldcomics.india)

**Green and Clean world Around**

**Objectives:**

1. To develop in the student teacher a sense of awareness about the environmental pollution and possible hazards and its causes and remedies.
2. To develop a sense of responsibility towards conservation of environment, biodiversity and sustainable development.
3. To develop reasonable understanding about the role school and education in fostering the idea of learning to live in harmony with nature.

**Unit**

* Role of individual in prevention of pollution-air, water, global warming.
* Role of local bodies in environmental management.
* Rain water harvesting and water resource management.

**Practicum**

1. The student will submit a report containing suggestion and necessary measures taken by them after every activity
2. Conduct seminar, document.