Chapter II

THEORETICAL BACKGROUND AND FRAMEWORK

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2.1 Theoretical Background

The primary literature referred deals with a number of aspects that have a direct or indirect bearing on the research topic out of which those aspects that provide a strong foundation to the research are utilized. The theoretical background described in this chapter includes important theme on dramatization and drama as concept and practice.

2.1.1. What is Drama?

Drama is a unique tool to explore and express human feelings. Drama is an essential form of behavior in all cultures; it is a fundamental cultural human activity. Drama is the specific mode of fiction, event or thought represented in performance. The term comes from a Greek word meaning ‘action’ which is derived from the word meaning ‘to do’ or ‘to act’. The enactment of drama is theater, performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of reception. Drama is an activity which keeps our cultural heritage intact, it has many folk forms like Bhavai, telling of story by one two more persons using dialogues songs with or without a particular makeup dress and stage properties. In India there are many other forms of drama traditionally called Vesh, Khel, Akhyan Ramalila. The history of drama itself is ever-growing its performance that includes Indian mythology as well as needs of the society time to time. The rural artist kept Indian cultural alive in lakes of Indian villages, Temples and religious places for regular or periodical stage performance. Drama as one of the effective means to educate people and it has also great importance in school activities. Drama and its varied forms enhance human experience up to the desired level of attitude formation and
also contribute to psychological attributes upholding human life more harmonious peaceful life along with mutual human understandings based on values rooted in culture.

2.1.2 Types of Drama:

“Drama is the specific mode of fiction, event or thought represented in performance. The term comes from a Greek word meaning action which is derived from the word meaning to do or to act. The enactment of drama is theater, performed by actors on a stage before an audience, presupposes collective form or reception.” Drama could be classified as under.

A. Based on process:

There are many forms of drama. Here is non-exhaustive list with a simple explanation of each

1. Improvisation:
A spontaneous performance by acting, creating scenes on an idea or a story by an actor or a team of actors is called improvisation. Improvisation is a form of theater where most or all the role players perform with the desired behavior and with the required modifications at the moment it is performed. The dialogues, the action, the story and the characters are created collaboratively by players.

2. Role plays:
Role play refers to an act of particular character or a person and acting it without a partner taking someone else’s role. Sometimes in classroom students are given a particular role in a scripted play is also a form of role play; teacher also makes
acting of a particular character. After rehearsal the play is performed before the class, school or parents or before any audience.

3. Mime:
Mime is an expression by mute gestures. Characters make acting without dialogues, with loud expressions, body language and without stage property. It has special kind of makeup and costumes. Mime contains specific massage to convey. The artist of mime needs particular skills of acting, gestures and movement.

4. Mask drama:
A mask is an object normally for covering face. For acting of some traditional characters like Ravana or Hanuman the mask dramas are preferred. In the mask drama main props are masks. Sometimes performing animals or the story of jungle, children like to play this form of drama. Children then feel less inhibited to perform and overact while participating in this form of drama.

5. Puppet plays
Puppetry is a traditional and ancient form of theater. There are many kind of puppets, they are made of very wide range of materials. Children use puppet to say and do things that they may feel to inhibited to say or do by themselves.

6. Performance Poetry
While reciting a poem the children are encouraged to act out the story from the poem.

7. Radio Drama
Similar to script reading with the addition of other sound effects, the painting of the mental picture is important.

8. Applied Drama:

Applied drama is an umbrella term for the wider use of drama practices in a specific use of drama practices in a specific social context and environment. This practice doesn’t have to take place in a conventional theater space. It can be shared with or created for specific audience, making them a starting point and driving force for what is often an exploration personally based.

2.1.3 Drama Based on Theme or Plot:-

1. Tragedy -- In general, tragedy involves the ruin of the leading characters. To the Greeks, it meant the destruction of some noble person through fate, to the Elizabethans; it meant in the first place death and in the second place the destruction of some noble person through a decline of his or her character. Today it may not involve death so much as a dismal life; Modern tragedy often shows the tragedy not of the strong and noble but of the weak and mean,

2. Comedy -- is lighter drama in which the leading characters overcome the difficulties which temporarily beset them. In Sanskrit drama Acharya Bharata says that every drama should end with happiness that is comedy. This kind of dramas are also could be counted as comedy drama.

3. Problem Play -- Drama of social criticism discusses social, economic, or political problems by means of a play. Street play is also one of the types of problem play. In which a group of activists go in the open place like street or
bazaar and play a drama based on any social, political, or environmental problem. The main aim of the play is awareness about the particular issue.

4. **Farce** -- When comedy involves ridiculous or hilarious complications without regard for human values, it becomes farce.

5. **Comedy of Manners** -- Comedy which wittily portrays fashionable life.

6. **Fantasy** -- A play sometimes, but not always, in comic spirit in which the author gives free reign to his fantasy, allowing things to happen without regard to reality.

7. **Melodrama** -- Like farce, melodrama pays almost no attention to human values, but its object is to give a thrill instead of a laugh. It offers good entertainment, without any literary value.

2.1.4 **Drama Based on Historical Interest:**

1. **Medieval mystery plays:** This type of drama dealt with Bible stories and allegorical mysteries. We can also consider Indian Ramlila and Jatra which were basically folk forms of dramas and were based on the stories of Rama and Mahakali.

2. **Chronicle plays:** Chronicle plays dealt directly with historical scenes and characters. We can find such dramas both in India and in western countries.

3. **Masques:** Masques were slight plays involving much singing and dancing and costuming. They were usually allegorical.

Drama is the most dependent of art forms -- director, actors, scene and costume designers must interpret before the audience does.
We also can classify drama as area, like Indian drama, Russian drama, Chinese drama, English drama and so on. But main ingredients of drama remain same. We can define them as under.

2.1.5 Process drama:

Process Drama, a term widely used in North America (but originally from Australia) and synonymous to "educational drama" or "drama in education" in Britain, is concerned with the development of a dramatic world created by both the teacher and the students working together. Through the exploration of this dramatic world in which active identification with the exploration of fictional roles and situations by the group is the key characteristic, second- and foreign-language learners are able to build their language skills and develop their insights and abilities to understand themselves in the target language. Like theatre, it is possible for Process Drama at its best to provide a sustained, intensive, and profoundly satisfying encounter with the dramatic medium and for participants to apprehend the world in a different way (O'Neill, 1995). A fundamental theoretical basis of Process Drama is Strategic Interaction (Di Pietro, 1987), which recognizes that language learning is both a personal and a social behavior. Strategic Interaction includes such essential elements as the ability of language to create and engage students in new roles, situations, and worlds; dynamic tension; the motivating and challenging power of the unexpected; the tactical quality of language acquired under the stress of achieving a goal; the linguistic and psychological ambiguity of human interaction; the group nature of enterprise; and the significance of context. Though all these elements in Strategic Interaction
become the core characteristics of Process Drama, Process Drama tends to incorporate these aspects in a more complex, immediate, and flexible format. Process Drama puts more emphasis on immediacy, involvement, student autonomy, and teacher functions.

2.2 Ingredients of Drama:

Drama is an audio-visual performing art. The visual part of the drama is something that can be seen. We can see the actor acting or dancing, paintings, settings, and whatever is present on the stage. The audio part of the drama is something that can be heard i.e. the music, monologues, dialogues, repartee, sounds, sound-effects, story, poetry, narrations etc. These ingredients are well demonstrated in the ensuing chart.

The classroom teaching at primary school level shell goes with activities concentrated to learning measure processes. It integrates through concrete and repeated learning activities verity of learning experiences for the same learning is also necessary during the basic formative years of learning it is necessary for basic knowledge construction. Drama helps in creating a good social system at school and classroom level it enriches social maturity along with expressive aspects easily observable in behavior .The classroom drama requires working physical facilities and at qualitative level effective dramatization along with individual and group performance based on text book contents one cannot claim that whole textbook to be dramatized, but for some contents or chapters it is certainly possible. The role of a teacher in these type of processes are teaching, to be an artist, to
give practices to the students and to make them more aware to group performance. Classroom drama based on contents creates interest in the subject, enhances social relations and gradually it forms good social systems. It helps in learning to live together. Because individual activities group performance and mutuality is basic to drama. The educational value of drama has two sides the learning content and version of contents into drama form. Drama helps in learning to learn as it is performance.
Figure 2.1

INGREDIENTS OF DRAMA

THE DRAMA

ART
- DESIGN
- PAINTING
- SCULPTURE
- DANCE

VISUAL ELEMENT
- PAINTING
- SCULPTURE
- DANCE

AURAL ELEMENT
- POETRY
- STORY

DRAMATIC
- COLOUR
- LIGHT
- SETTING
- DECOR
- COSTUME/MA
- GESTURE
- MOVEMENT
- MIME
- GROUPING

- TEMPO
- SOUNDS
- TOANS
- RHYTHM
- SONG
- SPEECH
- DIALOGUE
- CHARACTER
- NARRATIVE
2.3 Conceptual Framework:

The conceptual framework stems from the theoretical framework and concentrates one section of the theoretical framework which becomes the bases of the study. In the same way the conceptual framework consists of those principles on the bases of which the dramatization of any subject is based on.

2.3.1 Learning by Doing:

Any subject can be understood well by doing it. In the process of dramatization, the learner has to think, make some cognitive exercise and express himself as a character. The whole process is a creative execution of dramatic events which results in learning by doing. Stage, thus becomes a classroom for the student-actor and provides ample opportunities to the student to learn many concepts. Moreover he or she remembers many things without the burden of cramming or mugging and simply by doing.

2.3.2 Problem Solutions in the Classroom:

During drama performance, student faces many kinds of problems like – meaning of particular word or sentence, the situation of character, the formation of a scene and so on. The learner finds effective solutions of the problem that is a kind of higher level learning.

2.3.3 Revealing Hidden Meanings Through Self-Experience:

When a learner goes through self experience he must find out the hidden meanings of the subject which he has to express through dialogue and acting. In this process the learner becomes active partner of the knowledge generating process.
2.3 .4 Development of Self-Confidence:
Drama helps a person to develop self confidence. The actor has to act in front of many viewers. He has to memorize dialogues, situations, foot work, music and emotional variations etc. Performance in front of many viewers helps to make a person confident.

2.3 .5 Emotional Maturities:
When an actor goes through the process of dramatization and actual playing drama, he has to think about the emotional process of other characters too. So, during this process he learns how to modulate emotions and it helps him to become emotionally mature.

2.3 .6 Self Awareness:
Self awareness during drama playing consists of physical, emotional and intellectual awareness. In physical awareness, an actor has to be aware about the physical surrounding like property, costumes, make-up etc. As per emotional awareness, an actor has to be aware about the human environment, social circle and theme related emotions. In intellectual awareness, an actor has to remember dialogues, and he has to be aware about the subject, language, articulation etc.

2.3 .7 Awareness to Others:
Drama, being a group production, every individual in a drama has to be aware about every other character in the drama. Drama is not an individual activity. Teamwork is essential in drama and so one should be aware about all other individuals during the production of drama. Drama is interactive. An actor has to
react to other characters’ actions, movements, dialogues etc. More importantly, these reactions are not exactly same or prototype in every performance as an actor makes original modulations every time depending upon the other characters’ performance. So, awareness of others also develops during the dramatic act.

2.3.8 Ability to Work as a Part of a Group: Again drama is a group job. As all the organs of the body unanimously contribute to the single move of the body simultaneously, so do the actors in the drama. Actors are like the parts of the machine that work to make the machine function. So ability to work as a part of group develops among the participants of the drama.

2.3.9 Communication Skills: Many of communication skills like clarity of oral expression, clarity of pronunciation, projection of voice, selection of appropriate verbal codes, appropriate intonations, gestures and postures are also developed making communication more effective and relevant to the theme.

2.4 Dramatization in Education:

1. “Educational drama is anything which involves people in active role-taking situations in which attitudes, not characters, are the chief concerns, live at life-rate (that is discovery at this moment, not memory based) and obeying the natural laws of the medium. These laws aim at suspension of disbelief; agreement to pretence; employing all past experiences available to the group at the present moment and any conjecture of imagination they are capable of, in an attempt to create a living, moving picture of life, which aims a surprise and discovery for the participants rather than for any onlookers” 6

2. “The process evokes all relevant knowledge possessed by any of the participants, but when this information is shared it becomes part of a common knowledge”7. In
educational drama, every participant of educational drama makes cognitive effort as well as physical effort and emotional efforts to interpret the content of learning material.

3. The use of educational drama fulfills learner’s multidimensional aspects in a classroom situation. Drama oriented activities can facilitate the learner’s cognitive development in creative thinking, problem solving, questioning and negotiating \(^6\) (MouiyG.J.1964). Group works are sources of creativity that foster new ideas and provide solutions to problems. According to Vygotsky (1978), individual learners develop thinking process through dialogues with other individuals. As a group processes, it involves learners in spontaneous situations which enable them to project themselves into imagined roles, as a way of exploring and expressing ideas.

4. In addition, drama activities fulfill many of the goals of learner-centered instruction. Learner-centered instruction seeks to involve the learner more fully in the instructional process, making a far more active use of the learner’s mental powers than traditional methodologies \(^8\) (Bolton,G.M 1992). Learners are no longer the passive receivers of formal knowledge conveyed by the teacher.

2.5 Dramatization as a Process and Drama a Product

In the present study the researcher applied processes of dramatization in four subjects for primary school level the subjects were selected by reading the organized contents of the text books. The researcher himself is a active director and also a stage performer with group. The researcher has also guided the drama programs of progressive schools. The interest of the researcher and experience led him for the research study on drama.

2.6 FRAME WORK OF THE DRAMA:
The researcher initially identified the research problem with rational concerns. Researcher followed steps mentioned below.

1. Clarified the concept of dramatization as a process and drama as a product for classroom situation.
2. Selection of subjects by consulting innovative teachers working in this area of practice.
3. Reorganization of contents suit to drama transformation.
4. Orientation to students for the performance including each of the students.
5. Piloting process for required correction in terms of time, quality of performance group cohesion
6. Decision on periods required and communication to school authorities during the preparation phase, implementation phase and after implementation phase.

2.7. SUMMING UP

This chapter gives theoretical background and brief frame work of the study. The descriptions in this chapter are limited to representative theme of drama and processes of dramatization for classroom drama for the subjects under study. In chapter four all the details are analytically described.

Reference

3. www.wikipidia.org_drama


5. www.phwien.ac.at

