CHAPTER 1

INTRODUCTION

1.0. INTRODUCTION

The best education is that which gives the body and the soul all the beauty of which they are capable. Education needs to strike a balance between physical, mental and moral aspects of human personality. Tagore had once remarked: “I never accept that the object of education is simply accumulating knowledge. Education should produce an all-round personality in which the physical, intellectual, aesthetic and spiritual growth would be harmonized into an integral process”. Gandhi also said, “I do not value literary education if it is not able to build an all round character”. But the present system of education is far removed from the practical needs of our society. The present study throws light on the importance of such practical education in the current scenario and the possibilities of Theatre in Education in this direction.

1.1. ART EDUCATION IN SCHOOL: AN OVERVIEW

There is a lack of mediation and creativity everywhere, especially in schools. The arts are missing from our lives and we are giving way to violence”, says Yehudi Menuhim.

Since independence, various policy documents of the government have mentioned art education as an area of immense importance for the overall development of students. As early as 1952-53, the report of the then Education Commission emphasized the “release of creative energy among the students so that they may be able to appreciate cultural heritage and cultivate rich interests, which
they can pursue in their leisure and, later in life”. This has been described as one of the main functions of secondary education, which recommends that subjects such as art, craft, music, dance, etc, should be provided a place of honor in the curriculum.

It was further recommended that every high school student should take one craft, which is considered to be necessary at this stage; every student should devote some time to work with the hands and attain a reasonably high standard of proficiency in one particular craft, so that, if necessary, they may support themselves by pursuing it. But it is not on economic grounds only that this recommendation was made. By working with the hands, the adolescent learns the dignity of labor and experiences the joy of doing constructive work. There is no greater educative medium than making, with efficiency and integrity, things of utility and beauty. It develops practical aptitudes, facilitates clarity of thinking, provides an opportunity for cooperative work and thus enriches the personality of the student.

The Kothari Commission Report of 1964-66 emphasized that in an age which values discovery and invention education for creative expression acquires added significance. “Adequate facilities for the training of teachers in music and the visual arts do not exist. The neglect of the arts in education impoverishes the educational process and leads to a decline of aesthetic tastes and values”. It recommended the government of India to appoint a committee of experts to survey the present situation of art education and explore all possibilities of its extension and systematic development. It also recommended the establishment of Bal Bhavans in all parts of the country with substantial support from the local community. Another recommendation was Arts departments at the university level should be strengthened and research in these fields should be encouraged.
As a result, in 1966 the Governing Body of the NCERT appointed a committee under the Chairmanship of Shri K. G. Saiyidain to examine the whole question of improvement of art education in schools. The committee submitted its report in 1967 with a set of recommendations emphasizing the aims and objectives of teaching art in schools, the critical role of art education in achieving the main educational goal, and the necessity of art education at all stages of education starting from the pre-primary stage. Its recommendations include planning of art education on a much broader basis and training of art teachers by teacher training institutes of the universities, so that after completion of courses at the art schools the students can be admitted to professional training in art teachers for upper primary and secondary stages. The Committee recommended introducing art education departments in teacher training institutes of the universities. It also recommended that NCERT too should have an art education at the earliest.

The National Policy of Education 1986 emphasized fostering among students understanding of the diverse cultural and social systems of the people living in different parts of the country as an important objective of school education. As a follow up of the 1986 policy, the program of action, 1992, gives “an illustrated view on the culture perspective interlinking education and culture in order to promote the process of child personality development particularly in terms of discovering the inherent potentialities of the child”. Right from the pre-primary stage to the highest level of formal education, a programme of action was formulated. Mutual participation, use of inexpensive and relevant material for cultural exposure, promotion of the concept of cultural neighborhood involving active participation of the community, reform of the curriculum, motivation of teachers, and efforts to
encourage the young generation to participate in cultural and allied activities were some of the important features of this document.

Emphasized art education by defining its aims and objectives in the school curriculum. The teaching of the different arts—dance, music, painting, etc.—should be based on the same fundamental principle of providing students opportunities for perfecting their own capacities and helping and encouraging them in the process. There was a paradigm shift in the objective of art education from dignity of labour by working on crafts to developing aesthetic sensibility and free expression.

These NCFs recommended that “Art education program should concentrate on exposing the learner to folk arts, local specific art and other cultural components, leading to an awareness and appreciation of our national heritage. Activities and programs and themes should also be chosen and designed so as to promote values related to other core components like India’s common cultural heritage, history of freedom movement and protection of environment.” Learning by doing and a wide exposure to art forms is a must for self-expression and widening of the learner’s own experience. Art education should not be fragmented. It should adopt an imperative approach at all stages up to Class X.

In 1992, a committee was set up under the Chairmanship of Prof. Yash Pal to “look into the ways and means to reduce the load of curriculum on students and at the same time improve the quality of learning including capability for life-long self-learning and skill formulation”. This committee brought out a set of recommendations in the form of a report, the crux of which was “learning without burden”. However, practically the burden increased, learning little scope for self-expression and creativity.
Thus, an overall observation of the policies, committee reports and their recommendations with respect to the significance of art education in academic field, convey the need of its implication with a strong commitment. But the fact that it is not implemented in practical remains very evident in the current education system. Though, time and again, many such committees stressed the need and importance of art education, the administration, academicians seem to be not giving enough thoughts towards its implication. It is high time that the system realizes and works towards introducing arts education in schools. In this light, this research is focusing on studying the possibilities of Theatre education in schools, which is one of the main art education activities.

1.2. THEATRE EDUCATION ACTIVITIES

Theater, the imitation or representation of life performed for other people, exists in every culture, in every era. Although it's frequently thought of only as entertainment, the imagined and enacted world of theater is also one of the primary ways children learn about life: about actions and consequences, about customs and beliefs, about others and themselves. Although outstanding theater education programs exist in numerous elementary and secondary schools around the country, few people understand the importance and power of drama in education and life.

From birth, children instinctively use pretend play as a means of making sense of the world. They observe and respond to their environment. They imitate words and actions. They create situations to play and assume roles. They interact with peers and arrange space and objects to bring their stories to life. They direct one another to bring order to dramatic play. And they respond to one another's dramas.
Theatre Education Activities is an Applied Theatre, is an umbrella term for the use of drama practice in a specific social context or environment. It is most often undertaken in spaces "not usually defined as theatre buildings, with participants who may or may not be skilled in theatre arts and to audiences who have a vested interest in the issue taken up by the performance or are members of the community addressed by the performance.” Topics considered to be under the umbrella of Applied Drama include Drama Therapy, theatre for development, teacher in role, Theatre in Education, Drama in Education, Community Drama, Drama in Healthcare (such as Clown Care), Industrial Theatre and Prison Theatre. In this Study Researcher took only Drama in Education as a Theatre Education Activities.

1.3. **DRAMA IN EDUCATION (DIE): CONCEPT & HISTORY**

Drama in Education (DiE) is a different concept compared to Drama Education. The DiE is learning through drama and Drama Education is learning about theatre (Lighting, stage management, directing, etc.).

DiE is the use of drama techniques to support learning in the classroom. Drama in education was at first called creative dramatics and the founder of the field was Winifred Ward. By creative dramatics she meant a classroom teaching method that emphasizes self-expression, training in spoken English and literature appreciation. The term is also sometimes used interchangeably with development drama, educational drama, informal drama, process drama, and framed expertise.

In DiE, Drama is a platform for interesting, stimulating, and stress-free education where children are challenged with different questions, then are guided to use their imagination, to release their creativity and capacities to resolve problems independently. Children, by means of imagination, can think, understand, experience
imaginary problems in a safe space. DiE is a unique teaching method where skillful teachers engage students through drama. This unconventional teaching space provides unequaled opportunities for teachers and children to learn from both observation and interaction – in short, they learn by actually doing, not merely memorizing the data of others. DiE mainly influence the emotional and cognitive abilities of the students. It stimulates and provokes the child’s imagination, concentration, expression, moods and intelligence to help them grow as an independent and self-confident being.

The students express themselves interactively during the learning process which brings them to learn instead of perform. This skill and method can be applied for any subject. Teachers provide guidance with a customized and constructive strategy; while children can fully use their imagination and express themselves. Through this process, children receive an esthetic experience and develop their cognition and knowledge. They also learn to better focus their thoughts and develop empathy for others and self-responsibility for their choices. Self-esteem and pride progressively increase throughout the learning process. There was remarkable growth in research on drama in education at the end of the 20th century and the beginning of the 21st century. A number of journals, including Applied Theatre Researcher, Drama Research Journal, Research in Drama Education, and Youth Theatre Journal, began to be published. Drama in education practitioners with preparation focused on the field also contributed to the field. By contrast, previous researchers had often been classically trained in theatre before moving into the field of education. Research on drama in education has brought to bear a wide variety of methodologies in the study of classroom learning. In public schools in the United States, creative dramatic techniques are used in two areas. One is more closely related to theater and concerns drama-related extracurricular activities. While creative dramatics is most commonly
used in English classrooms, such techniques can also be used in a variety of other contexts, including history and foreign language learning.

1.4. DRAMA IN EDUCATION (DIE) THEORY

The approach to the use of drama in DiE can be traced back to the way drama was used in Ancient Greek Theatre: a use of theatre where the community was faced with re-examining who they are; each individual having to re-evaluate his or her stance in relation to contemporary social life. But the application of drama as a learning tool didn’t start until the beginning of the 20th century among the British and the American educational professionals. The DiE method has received major influences from several concepts. “Learning by Dramatic Doing” comes from “learning by doing” of Jean-Jacques Rousseau (1712-1778). The American education expert John Dewey (1857-1952) brought “plays, games, and mimic efforts” is also adopted in education,” (Dewey, 1934, in Courtney, 1989, p21). The primary school teacher Mr. Harriet Finlay-Johnson (1871-1956), suggested bringing theatrical application of class themes and constructive simulations into education and published Dramatic Method of Teaching on 1911. He’s considered to be the first teacher who implicates the drama activities in class teaching. Dozens of people followed those education masters both in British and in America. They then added more drama methods in classes, such as “storytelling”, “playmaking”, improvisation. On the other hand, drama’s also been applied in education in literature, speech and physical lessons. In the 60s, DiE was widely adopted in teaching in the U.K. Most of the schools in England had DiE programs taught by well-trained teachers both in primary and middle schools.
In the 70s, British drama professor Dorothy Heathcote and scholar Mr. Gavin Bolton, proposed using drama as the learning vehicle where students could experience learning by doing and not just reading. This became the foundation on which they built the main theory of drama application in DiE classes. In the 1980s, public schools in Britain, Canada, Australia and Northern Europe began to adopt drama in their education programs and to apply it first in language classes. The Education Department of South Australia published in 1978 the R-12 Drama Curriculum Framework edited by the R-12 Drama Curriculum committee. In 1983, the National Theatre Education Project published the Drama in the Formative Years after the 7th national wide congress. And the National Curriculum Committee of the Great British decided to add the DiE in the national education program on 1991. In the 90s, artistic legislation including DiE program was approved in different countries, such as Education Art in The Education Bill in British on 1992, the Goals 2000: Educate America Act, Title, 20 U.S.C. 5881-5899 in the U.S.; Israel has also adopted the DiE into their school system in 1998.

1.5. A PHILOSOPHICAL BASE FOR DRAMA-IN-EDUCATION

The field of Drama-in-Education is related to the larger field of Curriculum Studies in Education. It currently fits into the New Ontario School Curriculum in three significantly practical ways: as a subject, as a method, and as a helping or therapeutic medium. However, prior to the implementation of the 1981 Curriculum Guideline, Dramatic Arts, Intermediate and Senior Divisions, the curriculum development and implementation of Dramatic Arts as either methodology or subject discipline were limited to the following:

- Awareness of Drama as a mode of education involving active learning;
- Sparse inter-school, extra-curricular activities (i.e. play productions),
Interest in theories and techniques of child development,

Theatre Arts courses, limited mostly to senior grades and only at the general level.

Nonetheless, the value of Drama as a classroom teaching methodology was gaining recognition throughout the system. Indeed, the Ministry acknowledged the value of Drama in developing its general educational goals for primary/junior students as The Formative Years (1975) and Drama in the Formative Years (1984). Likewise for secondary students, Dramatic Arts: Intermediate/Senior (1981) emphasized the role of Drama, particularly in the affective areas of learning. And it was expected that boards through their principals, directors of education, would begin to implement the guidelines no later than September, 1982, to enable teachers to design effective courses of study and to provide practical directions for implementation and programming. In 1981, Drama was defined by the Ministry Guidelines as follows:

1. Drama can be considered both as process and as form.

2. Drama can be considered both as method and as subject.

Drama, in the educational context, can be a lively and enjoyable method of exploring and learning about a number of other subjects and can be a separate subject and discipline in its own right. Drama, as a process in the curriculum, offers unique educational opportunities, which relate directly to the four goals of education for the Province of Ontario:

The curriculum will provide opportunities for each child (to the limit of his or her potential):

1. To acquire the basic skills fundamental to his/ her continuing education,
2. To develop and maintain confidence and a sense of self-worth,
3. To gain the knowledge and acquire the attitudes that he or she needs for active participation in Canadian society,
4. To develop an aesthetic sensitivity necessary for a complete and responsible life.

As a learning strategy in other subject areas, Drama can aid in understanding personal and human experiences, allowing students to enter into the reality of imaginary situations and characters. Students can explore emotions, attitudes, opinions and relationships, and accommodate these abstract concepts more readily by representing them in a Dramatic, and therefore, more concrete form.

Second, because Drama makes constant demands on a person's imagination, it develops a student's ability to think more effectively. A student involved in a Drama activity will be called upon to practice several thinking skills, such as: inventing, generating, speculating, assimilating, clarifying, inducing, deducing, analyzing, accommodating, selecting, refining sequencing, and judging.

Third, the skills of group interaction are fostered through Dramatic activity by the need to work in groups, to discuss, to negotiate, and to reach consensus. (Ministry Guidelines, 1981)

There is a prevailing philosophical base for Drama being employed as a subject discipline or a teaching methodology in the educational field. Practitioners and authors in the field from England, the United States, Australia and Canada have contributed to the philosophy that Dramatic Arts is "developmental" or "creative", which means that it is "process-oriented" rather than "product-oriented", and melds together notions from education, social anthropology, social work, therapy, dance,
music, psychology and theatre. The pedagogical contributions of a number of noted authors to the field include concepts, teaching strategies, structures, and approaches that have influenced the curricular development of Drama as either subject discipline or methodology implemented across the curriculum. The common thread in all theories (whether they be specific discipline or learning-medium based) of Drama-in-Education over the past fifty years, is the recognition of its inherent value to the whole school curriculum.

1.6. DRAMA AS A THERAPEUTIC MEDIUM

In its developmental capacity, Drama plays a third vital role in the curriculum and that is as a helping or therapeutic medium. It must not be confused with the separate field of Dramatherapy but recognized as a medium, which offers significant implications for the field of Drama-in-Education. In Way's Development Through Drama (1967) and Slade's Child Drama (1954), one can see clearly a solid argument for Drama as a separate subject discipline and not simply a tool for learning in other subjects. Slade stood strongly against children (especially under the age of twelve) 'performing' for an audience. His concept of Child Drama involved personal and projected play. Way (1967) relates child development to various kinds of activities (i.e. social Drama); and the word, developmental', by his contribution, has since remained a preferred titled by the field over "creative", "interpretive", "improvisational", or "spontaneous". Alternately, in the writings of Heathcote (1971), Bolton, O'Neill (1984), Neelands (1990), Booth (1994), Swartz (1988), we are given a multitude of teaching/learning methods applicable across the curriculum.

Courtney's texts (1974 -1980) have combined both views showing how Drama enters all programs and implementation. He established that Drama is a discipline in
its own right, which is also basic to all education. The thesis of his work was that Dramatic education should be central to the educative process as Drama is the Dramatic process in life as a whole; that is, Drama has intrinsic value for self-development, aesthetic value as an art form, a transfer agent of learning to other subject areas, and a contributing factor to motivation for learning. As a helping or therapeutic medium, Drama prepares the student for life and provides a ‘mirror for reflection’. Through Dramatic action, the participants are empowered to transform themselves and their everyday worlds as a natural process of enactment.

A skeptical, and even phobic view of Drama-in-Education as a therapeutic medium has continued to be a controversial issue in the educational field since Courtney told his vicar in 1948 that Drama could help the self-concept, motivation and emotional development of the children...as a kind of natural Therapy. "But my students are not mad! “said The Vicar. This illustrates a terminology issue relating to certain and incorrect assumptions, including the role and training of teachers, and changing educational goals or outcome-based educational curricula.

In 1954, Slade described Dramatherapy as "any Dramatic activity in education that leads to confidence, hope, feeling of security, discovery of sympathy and concentration." His definition confirms that the helping qualities of Drama are implicit or incidental to the on-going Dramatic activity in the educational Dramatic process. The therapeutic goal is not primary in Drama-in-education. What Landy (1986) adds is that the goals of Drama Therapy bear resemblance to educational and recreational goals, and relate in some ways to many major psychotherapeutic theories that view the client as embodying a confluence for conscious and unconscious processes of mind, body, feeling and intuition.
It has been observed that practitioners in the field today do not appreciate their role as helpers in a therapeutic sense. The use of Developmental Drama as a therapeutic medium can exist separately from the medical, clinical and psychotherapeutic domains that use Drama strategies as intervention techniques with individuals and groups. Courtney's (1982) research supports the view that Educational Drama is a source for the related field of Therapy. "Drama is a central process in human existence, extending not only to learning but also to playing, working, thinking, and to healing."

The goals of Developmental Drama described by Slade (1954), Heathcote (1971), Bolton (1979) and Courtney (1977) parallel the objectives of Dramatherapy. Developmental Dramatherapy (Johnson, 1982, 1986) is, however, a specialized approach in Dramatherapy using Developmental Drama techniques from educational models. The developmental approach, according to Landy (1993) is based primarily on an object-relations model and proceeds from lower-to-higher-order competencies through sound, movement, and verbalization. This approach is only one of many used by Dramatherapy. Other approaches crossing into both fields are improvisational and theatrical, which base their work on an aesthetic model. The role method, an approach used extensively in Educational Drama, is similarly used as a means of treatment in the therapeutic domain.

Courtney (1986) asserts that these objectives are essentially developmental and humanistic, with the focus on 'the self', dramatizing in the modes of ‘being’, ‘sounding’ and ‘moving’. They share the use of Dramatic action as a psychologically healthful medium of expression. Both are seen as a continuum: aimed at human transformation, learning and change. In both fields, there is emphasis on life skills, as they promote individual and personal growth, and group dynamics as essential,
learning outcomes. Similarly, teacher and therapist use inference to meet the students' or clients’ needs; they may apply a particular approach in either clinical or educational practice to meet these needs, but their purpose is holistic, encouraging people to develop their own intrinsic qualities so that they may function to their maximum capacity.

The writings of educational Drama theorists, Bolton (1979) and Heathcote (in Johnson, O'Neill, 1982) give additional credence to the role that Drama plays as a helping medium. Bolton's approach focuses on emotional release, combined with the detachment of representation. He avoids the usage of the term "catharsis" and concerns himself with psychological disturbances in the student within the Drama experience. He concurs with Dorothy Heathcote in recognizing the value of children expressing their feelings. He refers to Freud, who recognized an affinity between the creative and neurotic processes. Yet, Bolton clearly differentiates between teacher as clinician, and teacher, as sensitive helper using the arts (i.e. Drama) to help a distressed child. He emphasizes that this is not a priority for the teacher. "The teacher is not a clinician monitoring his class in terms of potential sickness".

To Bolton, Drama is not about reactive expression (to relieve chronic emotional deprivation) nor concerned with the purging of otherwise socially disruptive energies in schools: It is about a reflective expression of emotional responses available to the child. He states that arts educators do not want to be thrust into the therapist role. His references to "safety" throughout his writings indicate a certain personal bias about the helping qualities of Drama. Ironically, the central thesis of his work espouses "Drama for understanding".
For Heathcote, teaching is the act of benign interference in the lives of children. Her style is group-centred, focusing on shared experiences with her pupils in a large group structure. She has departed from Slade's psychological symbolism of the "child's personal circle" to the anthropological one of "communal expression". Her goal of achieving a "we" experience directly relates to Buber's "I and Thou" philosophy. She is aware of the social health benefits that Drama brings to her students, however, she does not use the term "therapy" nor does she list it in the indices of her work. It is her belief that the teacher is a 'change agent' involving transformation, projection and development. In other words, the teacher uses Drama as a medium for Therapy.

As the role of the Drama teacher as "helping agent" is increasingly recognized, it will certainly influence education. For example, the regular classroom teacher and the Drama subject teacher may have to recognize the need to develop curriculum that clearly designates "helping strategies". Current conceptions and orientations of curriculum include (Eisner & Vallance's) self-actualizational and (McNeill's) humanistic with the cognitive, technological, social re-constructionist categories (Jackson, 1992). Their equal weighting of humanistic curricular perspectives aligns with Miller's (1988) holistic curriculum theory. It is primarily his definition of holistic education, which supports the tri-dimensional, and especially the helping or therapeutic role of Drama in the curriculum. In the holistic curriculum, the student examines these relationships (between linear thinking and intuition, between mind and body, between various domains of knowledge, between the individual and the community, between the ‘self’ and ‘Self’ so that he/she gains both an awareness of them and the skills necessary to transform the relationships where it is appropriate. (Miller, 1985)
Miller moves far beyond the cognitive curricular theorists (Harris, 1880, Bobbit, 1924) whose behavioural and atomistic emphases rely on the cognitive domains and transmission of information, "a one-way movement to inculcate the student in certain skills and values". He, then ventures past the reconstructionists such as Dewey (1938), and Kohlberg (1970) whose positions focus on experiential, active learning and curriculum strategies that facilitate problem-solving (either personal or contextual). Miller's position is that education should stress transformational programs. In this position, education becomes "confluent" (Brown, 1971) integrating the affective and cognitive domains as well as the intra-personal, extra-personal, and transpersonal. Transformational education includes mostly techniques and strategies associated with Drama (e.g. role playing, the expressive arts, movement, visual art, and writing) and shares common aims:

- Developing skills in subject matter or forms,
- Achieving personal, interpersonal and social development, and
- Learning process skills that will help students attain their own personal goals (transpersonal).

Slowly but solidly, the field of Drama-in-Education has impacted the curriculum and educational practice in three significant ways: (1) as a method for learning, (2) as a subject for developing specific skills of the discipline, and (3) as a helping agent. The future, ideally, may see all teachers and the Drama Theatre subject teachers as "generalist/specialists" as a result of the tri-dimensional effects of Drama in the curriculum and various trends. The current, competency- based curriculum deemphasizes credit counting and course-based programs, which is a more holistic approach. Ideally, as the curriculum moves closer towards holism, and accepts the
transformational framework, the whole curriculum could incorporate a variety of Drama/Theatre techniques, integrating ideas from gestalt, psychodrama, sociodrama, eastern philosophy, martial arts, dance, (Rudolf) Laban movement awareness, cooperative physical games, and Forum Theatre (from Boal’s Theatre of the Oppressed). In an ideal world, the curriculum would be empowered by Dramatic methods making Drama intrinsic to the core, allowing students to see the interdependence of all subjects. However, in this less-than-ideal world, Drama can still play a multi-faceted and unique role in the curriculum.

1.7. THE IMPORTANCE OF DRAMA IN EDUCATION

The meaningful themes are drawn from learning methods in arts, philosophy and drama in education and they will seek to provide insight into what the application of drama has to offer education in key stage one. The role of drama as part of our process of explaining the world has to do with the need we all have to interpret and give meaning to what we are experiencing. The world is an unknown place and we try to make sense of it through the application of various strategies. For example, we use imagination to relate to the world using metaphors, categories, values and contexts. Vygotsky showed how important the imagination is for the mental development of the child, and how make-believe play is very important in giving meanings to things. In fact, young children often have difficulty in separating imaginary situations from real ones. During the process of growing up, imaginary situations take on different purposes and become subject to different rules and greater demands. This study focuses on the use of imagination in our process of explaining the world, as well as the regular use of imagination through drama. Let us consider the example of students learning three basic competences – reading, writing and arithmetic – exclusively from exercise books. Two main suggestions arise from this; the first is that learning is
somehow estranged from the pupil’s responsibility; the second is that working from exercises books does not require group problem solving or imagination. According to the argument made by Rugg, imagination should not be separated from education, and what this study maintains is that one of the places to use imagination – and create all sort of “ifs” to facilitate understanding and the allocation of meaning to the world is drama. A teacher using this complementary form of pedagogy can offer this room. Through dramatic activities, children are activating imagination, raising all sort of questions to enter the make–believe world that fulfils the child with what the real world cannot offer. According to Edward Bond, children need to know about their place in the world; they need to know what their role is; they need to know through questions to which there is sometimes no easy answer, no right or wrong answer. Nevertheless, children still need to ask. In the beginning, there is perception and imagination; children map the world around them with “lies” – i.e. without appropriate knowledge. As Bond opines, a child knows nothing and the process of growing up is to fill that nothing with symbols, roles, different contexts and using language in different situations, while experiencing a changing society.

In the context of the above argument, it is important to stress what Bruner, Bond, and Vygotsky, all say about the importance of roles, actions, stories and contexts, in our process of growing up. For instance, as Bruner explains, these concepts are used to present a picture of how human development is directly linked to the “bricks” from which drama is built: stories, roles, contexts, sets, language development in different situations, questions, symbolic systems, understanding the surrounding world, and make-believe as the source of so many meanings. According to Bruner and Haste, children were seen as isolated beings in “mapping” the world through the major stages of development after birth with regard to cognition. This
study, however, underlines the importance of relating the cognitive and cultural aspects that place the understanding and interpretation of the world in an appropriate, shared social context.

In this study, the term “understanding” will always be connected with drama. Therefore understanding something through the medium takes the form of an external response, which, in turn, stems wholly from social and cultural factors. “Understanding” something in education is normally taken to mean acquiring knowledge in relation to situations, contexts, people and attitudes. When we understand something, we are able to relate particular information to broader concepts. “Understanding” is, thus, always positioned in an external world and has to do with experiments based on “self”. These arguments sustain the importance of the use of drama as a complementary form of pedagogy. A complementary form of pedagogy that will complement and enhance the learning that actually takes place in many classrooms in the Algarve. As Gardner puts it rightly, knowledge is all about knowing when to invoke the possessed skills and the inclination to do so productively in one’s own daily life.

This underlines that understanding is a basic skill that needs to be maintained and developed in cultivating the additional skills we acquire as we grow, the ones we need in our striving to cope with the world around us. It also underlines that we only understand something, if we desire to know and give meaning to knowledge. According to Bond and Freire's pedagogy, there cannot be knowledge or understanding, if people are dependent on ideology and do not take a critical position towards authority. This is not to say that rebellion or inappropriate behavior is permissible, rather that children cannot be educated as passive citizens. Again, imagination will be in the centre of the desire to know and understand knowledge. In
Chapter One, drama has traditionally been viewed in schools as something useless and trivial, something very dangerous for ideology – in exactly the same way as imagination. During many years, in Portugal, imagination and drama were seen as something subversive, something that was hidden by those who never let their imagination die, like artists, writers, singers. Nevertheless, the majority of the people were passive, leading a routine life and wishing to live as quietly as possible.

According to Edward Bond, who indeed defends the imagination versus alienation, this kind of adult behavior is the reflection of a non-regular use of imagination that allows us to continuously ask questions preserving the child inside us. Given the fact that many generations in Portugal, failed to regularly use the imagination, in schools and failed to use drama, we ended up with stagnation in respect to the usage of drama, within other areas of the curriculum. This argument then extends into the realm of how school teachers and how children learn about the world. Education should not be about predetermined structures centred on the teacher as a single point of reference as asserted by Bolton, knowledge is not an abstract, isolated subject-based discipline, but is based in human action, interaction, commitment and responsibility.

In addition, it is important to note that on the basis of predetermined structures centred on the teacher as a single point of reference, it is likely that children will find it difficult to adapt to a classroom environment that clash with “the luggage” they bring with them, from the first years of their lives. This seems to prompt many questions: why does the curriculum of Key Stage One so often separate children from their reality, from the world where they also learn? Why is it that academic goals that give priority to acquiring limited skills and preparing children to overcome different levels are regarded as indicators of excellence?
Since 1990, Dorothy Heathcote has underlined that the mode of teaching practice was failing, and yet we still find this preoccupations in education methods. Many educators in the Faculty of Education in Faro use Freire’s pedagogy to underline the importance of a different stance of the teacher in the classroom. The elementary school teacher, key stage one, should adopt a critical position, a position centred on transformation – transformation through more dialogue about complex issues, issues explored in a more collective way, a way that challenges responsibility and reflection about learning and understanding. Therefore, in the classroom, teachers should use a complementary form of pedagogy, which has to do with, lived experiences, which are meaningful and useful.

The principal contention of this study is that the creative mind of children is always looking for the unexpected and new, and these two aspects receive nourishment in “the present moment”, that drama creates. Drama is about something happening now. Children have the chance to be in a laboratory, to experience real situations. The present moment is the best way to deal with many different moments of all kinds, the present moment being part of an adventure that can lead to any place, any time, any language, any context and any role. Moreover, adventures are, by definition, always new and uncertain. According to Lipman, Sharp, Oscanyan, we are not born with an awareness of the future: such awareness is what adults construct out of past experiences and verifications. Children have little future to count on; they only know that the present makes sense or does not make sense, on its own terms.

‘The present moment’ that children create in their story of the world can be explored as well through drama and they can become the same laboratory of questions, doubts, hypotheses, answers and experiments. According to Freire’s
pedagogy, we should all look for meaning in our knowledge. Meaning comes from problem posing, and education must offer more knowledge through experience than through discourse alone. As Ball says that the great strength of drama as a learning medium is that it allows students to learn in the way that is most natural to them – in the context of situations and stories and happenings that they recognize as lifelike.

From the beginning, we are all dealing with stories, roles, different contents and sets. From the above arguments, it could be emphasised that the use of drama as a complementary form of pedagogy must require a new stance from the teacher. As opined by Lambert, they may need to alter their teaching style gradually and must be prepared to build on the knowledge and experience which pupils bring with them to the work, and they must value their pupil’s contributions to the lessons more than their own.

A redefinition in education is also supported by those who criticised fragmented knowledge, which is not the case in drama as a complementary form of pedagogy. The interaction between contents (interaction between different areas of the curriculum), extended beyond a single lesson, even though the duration of the work naturally does not imply a precise outcome or a specific presentation, the constant questioning, the problem–poser and problem-solver, and respect for group work, shows that children are motivated to acquire knowledge from such activity. As demonstrated in Chapter One, through the analysis of the questionnaires, the actual teaching practice, showed inconsistency, and a low level of knowledge regarding a different concept of methodology in education, which was working other areas of the curriculum through drama. In our first “play”, we bring together all areas of knowledge. The story has a place or several places; it contains things of different shapes and sizes. It contains a text, lines, people or animals in those places. It contains
movement, gestures, and expressions. Above all, “play” is dependent on a context in
which anything can happen. Children are responsible for their answers; they are
responsible for their questions, their doubts and their understanding. All these aspects
are naturally subject to a limited basis, but it is this very basis that will help children
to acquire more knowledge.

Learning the contents of the other areas through drama as a complementary
form of pedagogy is shown by the response that children might have in the various
tasks: for example, children framed as people in the Middle Ages, to explore the
living conditions of that time. Through the present moment that drama offers along
with the lived experience, children can be able to explore feelings, attitudes,
constraints, rules, relations, thoughts and other behaviours of a distant age, comparing
the evolution and changes of today. The learner enters into his knowledge, for it will
no longer be exclusively learnt from a book or from the reception of the information
through the teacher. As O’Neill Lambert puts it that the emphasis will be on discovery
rather than on mere implementation of factual knowledge. Emphasising the need for a
redefinition in education in key stage one, from the perspective of the importance of
drama as a complementary form of pedagogy, this study would like to introduce an
example of Freire’s theory about literacy, as a principle for hope.

In his article, Peter Roberts looks at the importance of pedagogy of
transformation in Freire’s theory, with regard to the importance of dialogue for those
who want to be socially critical human beings. He maintains that the most important
concept that must be applied in elementary school key stage one is that teaching any
subject has to be based on the experiences of the participants. The stronger the
connection with existing knowledge and experience, the better the understanding. The
importance of dialogue as a means to encourage the learner to establish a critical
comprehension of the world –through discussion and using the words of the learners is one of the cornerstones needed for education to take place in the sense of learning and understanding. Roberts stresses the importance of dialogue between existing and new forms of knowledge and experience in any educational endeavour.

From the above examples, this study underlines once more the new stance of teachers in the classroom, as promoters of one important aspect in using drama to work with in other areas. Dialogue is used in drama with a specific context, where children have a place to discuss their ideas. This dialogue allows teacher and students to enter into a world where they have to find the right language for the situation and where they have to understand multiple voices in a given situation. It is a dialogue that contributes towards the understanding of all participants, in relation to the issue to be explored through drama, where meaning has to function for the group as a whole. Dialogue is the means to enter into the world of both teacher and student. Dialogue is a way to create focus in any situation; dialogue with the purpose of establishing a critical stance towards that situation; dialogue with the purpose of allowing people to use their own words; dialogue loaded with questions that allow children to provide answers on the basis of what they know – and help them to see beyond what they know; true dialogue to understand the meaning of that particular situation. This all has to do with communication. Freire talks of dialogue as a process of communication between thinking subjects seeking to know, mediated by the object of the study, within a given social context.

Communication is about promoting the habit of asking questions; it is about decision-making as part of humans growing up in society; it is about letting children tackle situations in different ways, supported by discussion; it is about showing them the uncertainty of learning and helping them to understand different situations. As
O’Neill observes, Drama is essentially social and involves contact, communication and the negotiation of meaning.

Drama gives meaning to any situation explored – in the same way as we “play” – through symbols and through answering questions in order to express our understanding of a particular situation. All the analysed theories from education and drama concur to emphasise that drama, in general, belongs to our process of growing up, exists in our lives in many forms and, can serve to preserve the child inside us, because it nourishes imagination. It is important to stress that, in this chapter, the selected reading and referencing aims to juxtapose and highlight similar elements from the theories, so as to point towards the necessity of a redefinition of the teaching practice in the Algarve, especially as regards the development of autonomous human beings, in the context of their capacity to learn and understand. From this perspective, the activities currently taking place in key stage one classrooms need to include the unique qualities drama activities bring to learning. Drama as complementary form of pedagogy is about nurturing “experiences lived” in the classroom. It is about respecting the world of symbolisation created and retained by all children in their “growing up” process, a world that accommodates differences among children in the classroom and opens up the opportunity to integrate any subject from the curriculum. It is about challenging children’s imagination in the context of any subject. It is about developing children’s capacity to interface with what they see, hear, read, taste, touch, smell, like or hate. It is about working with active students looking for meaning in their learning. It is about motivation through dialogism. It is about developing a critical consciousness about any matter, a consciousness fed by the process of questioning – which is inseparable from drama.
Drama as a complementary form of pedagogy can also provide:

- Continuous use of imagination in different problem-posing scenarios, in all sorts of contexts through many different roles.
- Active participation rather than passive learning with the chance to be part of an active group with equal rights where all points of view are given credit.
- Time to negotiate and explore alternative solutions to situations, therefore giving children the opportunity to understand different contents of areas of the curriculum, from various perspectives.
- Time to use the make-believe world and for children to be whoever they want to be and even “live an adventure”, to help them to learn in an environment they are familiar with.

Finally, learning through drama in the classroom gives children the opportunity to relate real-life experiences to all educational areas of the curriculum. As Morgan observes, interest, motivation and learning all result when drama is employed for educational ends.”

1.8. **THE ADVANTAGES OF USING DRAMA**

So far it can be seen from the article that drama is an important device of educational experience which should be available to all students in elementary schools. This section of the article is concerned with the advantages of using drama. There are two main advantages of using drama: one of them is Self Actualization and the other one is Personal or Emotional Development.

Drama can make a unique contribution to the development of the child. Its purposes, and the particular character of its activity, provide the means by which the child can achieve an enhanced awareness of self and can experience a unique mode of learning. It can:
❖ Give each child the opportunity to approach new knowledge through the dimension of imaginative activity and experience

❖ Give each child the opportunity to approach knowledge in the ways that are most suitable to him/her

❖ Create the motivation and interest that can spur the child to research, and thus foster an attitude that views knowledge as essential in adapting his/her perception of the world

❖ Provide the means by which the child can relate knowledge, in a special way, to previous learning and experience

❖ Help the child to see pattern and unity in seemingly disparate pieces of knowledge encountered in different subjects

❖ Make distant what is close and make close what is distant at both a cognitive and an affective level, so that aspects of life can be explored closely enough to afford effective examination but distant enough to provide safety for the child

❖ Give the child a rich oral language experience and afford the opportunity to experiment with different registers of language

❖ Give the child experience of drama as an art form

❖ Help the child to assimilate and accommodate the experience of other cultures

❖ Help the child to assimilate a changing environment through anticipating psychological development and through allowing him/her to transcend immediate experience by trying out other worlds through drama

❖ Facilitate the child’s imaginative, intellectual, emotional and physical development in a contemporaneous and holistic way

❖ Foster the child’s creativity, invention, insight, discovery and problem solving through exploring actively the intuitive and the spontaneous
Allow the child, through the dramatic fiction, to experience, understand and practice the life skills needed in reality

Promote empathy with the ideas, attitudes and feelings of others.

The content of educational drama is life. It encompasses the entire range of a child’s experience and every facet of his/her personality; and because it constitutes a unique way of learning it should be an indispensable part of the child’s experience in school.

1.8.1. SELF ACTUALIZATION

The first advantage of using drama in elementary schools is that it allows students to work together and to share responsibility for the development of self actualization which is the main objective of education and which also continues throughout life. If a student achieves self actualization, he will have the qualities of being realistic, creative, trust and independent. In drama students actively engage in situations which make sense to them in terms of their past experiences and their present levels of understanding. Because of this, each drama activity provides them with new experiences and fresh perspectives. This kind of activity causes self actualization in child. In addition, both teacher and student participation are equally important for the success of drama. Some teachers can be within the collective drama process rather than to monitor students from outside. This permits teachers and students to adopt social roles, which is quite different from those they might normally assume in the more formal teacher-student dialogue of the classroom. The teachers’ use of drama provides opportunities to help students engage in more abstract levels of thinking in response to the dramatic situation. The teacher's primary aim is to devise dramatic situations which encourage students to engage in independent thinking in order to gain fresh insights about themselves and their world.
In accordance with the description of drama given in this paper self actualization is the first advantage for the students. Self actualization leads to other effects as well. These can be summarized as follows:

- To give students an opportunity to examine their own problems with a new perspective.
- To show student the direction in which he or she is going.
- To make students to reflect on experience and see what they do in common with other people.
- To go beyond the tight framework of the curriculum in subjects, such as science, languages and mathematics.
- To give students freedom besides responsibility.
- To show students how they can stay with something they don't like and work through it to a point of accomplishment.
- To increase student's vocabulary and help them develop a finer control of rhetoric through interaction with others and through tapping subjective experience.

1.8.2. EMOTIONAL DEVELOPMENT

Personal emotional development is the second advantage of using drama in elementary schools. The new idea in education, that is drama, opens up possibilities for free choice and individual decisions. Therefore, it helps the individual to explore many aspects of the world and even his own feelings and emotion. If drama is used with learning and teaching experiences in elementary schools, it would help students to develop in the desired ways. Drama will also provide a bridge for the students who understand to become the ir role in sharing responsibilities with their classmates.
Furthermore, to act out a dramatic activity, a class of students must cooperate, all have to agree to try to sustain the drama, to support one another’s efforts to believe, to share their personal ideas and interpretations with others [28]. What is more, drama may become the catalyst for the establishment of interpersonal relationships outside of the classroom so that it will lead to personal emotional development.

To this end, the advantages of using drama are as follows:

- To help students discover that they know more than they thought they knew.
- To lead students to see the real world more clearly in light of what is revealed by the imagined one.
- To help students capture more and more of what is implicit in any experience. To develop a tolerance for a variety of personalities and ideas.
- To make an abstract concept or experience very concrete so the students can understand and have control over it.

Given this, it can be inferred that there are various hidden advantages of using drama in elementary schools. For this reasons, the use of drama in education deserves a more prominent place in today’s elementary school curricula. It would seem that drama is more powerful than any other medium in education. As a final remark, drama operates most effectively as a teaching or learning methods in elementary school that allows encouragement for developing curricula.

1.9. DRAMA IN EDUCATION AND EMOTIONAL INTELLIGENCE:

In Emotional Intelligence (New York: Bantam Books), author Daniel Goleman concludes from contemporary news reports and social science research that "the present generation of children is more troubled emotionally than the last: more lonely and depressed, more angry and unruly, more nervous and prone to worry, more
impulsive and aggressive." (xiii) Children and youth entering our schools with these frames of mind disrupt their own and others' capacity to learn effectively, and inhibit their personal potential for successful adulthood. What role, then, can educators play to alleviate these social problems?

As Goleman asserts, “People who are emotionally adept--who know and manage their own feelings well, and who read and deal effectively with other people's feelings--are at an advantage in any domain of life. People with well-developed emotional skills are also more likely to be content and effective in their lives, mastering the habits of mind that foster their own productivity; people who cannot marshal some control over their emotional life fight inner battles that sabotage their ability for focused work and clear thought”. It is this rationale that supports an emotional intelligence curriculum in today's schools as a developmental necessity, since "childhood and adolescence are critical windows of opportunity for setting down the essential emotional habits that will govern our lives.

If time within the school year does not permit the addition of a separate course to cultivate the students' emotional intelligence, subject areas already in place can explore the integration of these vital concepts into their content. Informal drama and formal theatre practice, due to the nature of the art forms, have great potential for developing a student's emotional intelligence through a teacher's sensitive guidance. Classroom improvisation and the rigors of theatre production serve as forums for exploring and improving the human condition--the core subject matter of these arts.

Drama and theatre are not the sole domains of emotional inquiry and development. They are but one part of a broader school curriculum that incorporates facets of emotional intelligence opportunities in such areas as social studies, language
arts, student counseling services, and peer mediation. The attached modules illustrate how drama and theatre can function as vehicles not just for the development of artistic process and product, but for the development of emotionally healthy individuals. Emotional intelligence should not be perceived as a "new age" or "liberal" movement. Indeed, its goals go "hand in hand with education for character, for moral development, and for citizenship" (286), essential needs of the generation currently in our schools. Strengthening each child's personal capacity for empathy, anger management, and interpersonal skills, for example, are fundamental lessons that will hopefully transfer to everyday living as our young people progress through an increasingly complex social world. Goleman advises that emotional intelligence's outcome in human beings is more critical to our future than ever.

1.10. EMOTIONAL INTELLIGENCE (EI) AND THEATRE ARTS:

Emotional intelligence (EI) is defined by Cooper and Sawaf (1997) as the ability to sense, understand and effectively apply the power and acumen of emotions as a source of human energy, information, connection and influence. It comprises of the power to perceive accurately, evaluate and express emotions; the ability to comprehend emotions and emotional knowledge and intellectual growth. It also is characterized by- self awareness, mood management, self motivation, empathy, managing relationships. The most extensively recognized definition of emotional intelligence, is that given by Peter Salovey and John D. Mayer, who have been leading researchers in the field, and is defined as “the subset of social intelligence that involves the ability to monitor one's own and others' feelings and emotions, to discriminate among them and to use this information to guide one's thinking and actions” (1990).
What popularized the study of emotional intelligence is the publication of Goleman’s bestselling “Emotional Intelligence” in 1995. This model introduced by Daniel Goleman places its focus on leadership performance guided by a large collection of competencies and skills by means of emotional intelligence (Goleman, 1988). Goleman's model demarcates four main EI constructs, namely, self-awareness, which is the ability to construe one's emotions and understand their influence while using intuitions and instincts to direct decisions; self-management, that which has to do with controlling one's emotions and impulses and adjusting in new situations; social awareness, the ability to discern, comprehend, and respond to others' emotions; and relationship management, the ability to motivate, influence, and develop others while dealing with difficult situations (Bradberry, Travis and Greaves, Jean, 2009).

The origins of this subject can be traced back to Darwin’s work on the importance of emotional expression for survival (Bar-On, 2006). In The Expression of the Emotions in Man and Animals (1872), Darwin put forth that human emotional expressions have an adaptive and survival value, and that this feature has its consequences in its evolution. However, he posited that there are some human reactions which are not of significant survival value now, but were in the past, and that this, coupled with a similarity of emotional expression among all human beings suggests a common descent from an earlier pre-human ancestor (Encyclopaedia of Psychology).

In the twentieth century, publications began appearing with the work of Edward Thorndike on social intelligence in 1920, which described the skill of understanding and managing other people (Bar-On, 2006). Many of these early studies focused on describing, defining and assessing socially competent behaviour (Chapin, 1942; Doll, 1935; Moss & Hunt, 1927; Moss et al., 1927; Thorndike, 1920).
This was then followed by studies on the influence of non-intellectual factors on intelligent behaviour, by D Wechsler (as cited in Bar-On, 2006) and the concept of multiple intelligences as put forth by Howard Gardner in 1983 (Smith M.K., 2002). In the recent years the study of emotional intelligence has escalated. Research includes areas ranging from emotional intelligence and its relationship with work place and social competencies to its influence on a healthy and productive life as such (Consortium for Research on Emotional Intelligence in Organizations, http://www.eiconsortium.org/about_us.htm). For example, emotional intelligence has become increasingly popular as a measure for identifying potentially effective leaders, and as a tool for developing effective leadership skills (Palmer, Walls, Burgess, Stough, Leadership and Organization Development Journal, 2001). In the study mentioned, emotional intelligence correlated with several components of transformational leadership suggesting that it may be an important component of effective leadership. In particular emotional intelligence may account for how effective leaders monitor and respond to subordinates and make them feel at work. Further in a study conducted by the Center for Creative Leadership, in the USA, individual scores as obtained by a multi-rater feedback tool called Benchmarks were compared to self-reported emotional intelligence as measured by the Baron EQ-I, and the findings were that key leadership skills and perspectives are related to aspects of emotional intelligence and the absence of emotional intelligence was related to career derailment (Leadership Skills and Emotional Intelligence, Center for Creative Leadership.

The study of emotional intelligence has been of high momentum in the field of healthcare as well. In the year 2000, study conducted by Joseph Cairochi, Frank P. Deane and Stephen Anderson, Department of Psychology, University of Wollongong,
Australia, hypothesized that EI would make a unique contribution to understanding the relationship between stress and three important mental health variables, depression, hopelessness, and suicidal ideation. This was a cross-sectional study where university students were required to evaluate their life-stress, objective and self-reported emotional intelligence, and mental health. One of the findings revealed that stress was associated with greater suicidal ideation among those low in managing others' emotions (MOE). MOE was shown to be statistically different from other relevant measures, suggesting that EI is highly essential in understanding the link between stress and mental health.

1.11. THE ROLE OF THEATRE ACTIVITIES IN MORAL EDUCATION

Only a person capable of autonomy is fit to take up the call to responsibility. Without the cultivation of autonomy, teaching social and moral responsibility may well turn out to be no better than yet another measure of social conformity.

How is it possible for an educator to awaken a young person’s inner desire to do and be “good”? Under what circumstances can the quality of relationships with others become as important as personal concerns in young adolescents? Can kindness become a natural and usual response? What is the role of drama in moral autonomy? Drama educator, Gavin Bolton (1981), referring to drama for promoting virtuous behavior in children, states that: “One cannot teach concentration, trust, …patience, tolerance…social concern…one can only hope that education brings them about over a long term…the achievement of these admirable qualities is not intrinsic to drama; it is an important by-product of the dramatic experience.”
Bolton further explains that in educational drama the student has an active identification with the fictional context in addition to experiencing greater awareness of his/her own personal identification.

Drama provides the opportunity to explore life situations in a non-threatening context through the intermediary of make believe. The resulting affective response allows specific learning to pass to the concept level and possibly be integrated into other life experiences over time.

Educational drama is profoundly effective in helping students create meaning and deepen their understanding of any subject. It provides a way for them to project themselves into the adult activities of their culture and rehearse their future roles and values.

It is important to note that process drama values exploration takes a variety of forms dependent upon the age and developmental level of the child. By way of example, Winston’s (1998) work with young elementary school aged children used fables to promote the aims of moral education through drama. Edmiston’s (2000) work with older elementary children employed process drama with events from history to promote tolerance and understanding. Wagner (1999) cites a large number of studies using drama that intended to change attitudes towards target groups such as the elderly, the disabled or various racial groups. Although some studies showed negligible or insignificant change, the majority showed gains in a number of areas related to moral reasoning. For example, Fischer and Garrison (Wagner, 1999), found that relationships among third grade children improved significantly after role play, group discussion and role training with regard to cooperation and communication, and inclusion of those who had previously been rejected or excluded. Wagner describes at
length an interesting example of the influence of drama on adolescents diagnosed as severely socially and emotionally handicapped.

Nine students previously described as rebellious, indifferent to commitment and cooperation, from abusive, poverty stricken and crime ridden backgrounds became helpful, caring, and committed after six months of drama. Although Wagner is quick to assert that change of attitude and behavior cannot be considered permanent, the follow-up demonstrated a number of tangible results: students attended other classes regularly with improved attitude, volunteered to help orient new students to the school, applied for and were accepted into acting camps and finally were described by their teachers as “sufficiently socialized to be accepted as regular students in other high schools”. Although inconclusive, these findings are highly encouraging.

Young adolescents are ready to use their own lives as a springboard for values exploration because they can articulate their thought processes and make values decisions with a clear understanding of the borders of right and wrong. Edmiston (1998) explains the power for moral thought in drama comes from the simulation of possible moral acts: Not only can students engage in talk about action—moral reasoning about what they might do if they were people in particular circumstances—in drama students take action and in imagination do that which in discussion they might only sketchily.

In summary, drama engages emotion, thought, and the body within a social context that is conducive to moral questioning because the quality of interpersonal relationships comes into play.
1.12. MORALITY AND DRAMA

How can teens be prepared to make moral choices? Is it wise to expose them to moral dilemma through theoretical situations in theatrical settings, or is it better for them to learn hard lessons from experience—letting them pass or fail—and then reflect on the consequences of their choices? Psychologist Lawrence Kohlberg is largely associated with the development of morality. Kohlberg's ideas show “how” people develop their ability to make moral choices through levels and stages, instead of "what" moral choices are (Berk, 2012). Kohlberg theorized that moral maturity levels can be understood through a person’s growth in decision-making processes and he organized his observations about these processes into three levels:

(1) The Preconventional Level, which is controlled by the external forces of rules and people in authority. It is comprised of Stage 1 (punishment and obedience orientation) and Stage 2 (instrumental purpose orientation).

(2) The Conventional Level, which is governed by a person’s belief that societal order must be maintained. It is comprised of Stage 3 (morality of interpersonal cooperation) and Stage 4 (social-order-maintaining orientation).

(3) The Principled Level, which defines morality in abstract ideas. It is comprised of Stage 5 (social contract orientation) and Stage 6 (universal ethical principle orientation.)

Due to the longitudinal studies of Kohlberg and those who followed his research, the observations from these studies reveal that Stages 1 and 2 decrease in early adolescence while Stages 3 and 4 increase. Evidence from Kohlberg’s studies also show that most people do not move beyond Stage 4. In other words, most people never reach high levels of moral reasoning (Berk, 2012). As early as 1968, Kugelma...
Breznitz found in their results from a study of intentionality in adolescence, that there is a great deal of moral development occurring during late adolescence. The adolescent moves between the three levels and settles into habits of the higher stages. This was supported in Perry & McIntire’s 1995 study on the modes of moral judgment in early adolescence where they found that teens (especially young teens) use several modes to make moral choices, which touch on all six stages of Kohlberg’s theory. These include caring about others, using the “golden rule”, and moral decisions based on selfishness. Because there is so much instability in making moral choices during adolescence, Perry & McIntire (1995) argued that development and implementation of moral education is appropriate. This idea is supported in the work of Harding & Snyder (1991), who believe that the arts—and more specifically film—could aid in bringing about discussions, and they presented a rationale for using literature and contemporary film in school curriculum.

However, in the relatively recent research of Laible & Carol (2008) on moral affect and moral cognition, they show that parental involvement impacts areas of moral development of teenagers when related to bullying. Their study indicated that parents who instill higher levels of moral affect (guilt, shame, sympathy, and anger) were correlated with pro-social behavior and moral conduct. They also showed that higher levels of moral cognition improved altruistic behavior. So no matter which side of the debate a person takes about moral education, what seems to be crucial in the development of higher levels of morality, is the involvement of more mature adults in teenage discussion. To develop higher levels of morality, teens must develop awareness. This occurs through interaction and observation. If a teen is to be aware of making moral decisions, he or she must be able to discuss the implications of those choices.
As a morally responsible adult and fully formed artist, drama and drama-based instruction could be a key to developing moral education curriculum because theater has the power to create truths of reality in imaginary circumstances. When a play is well written on subjects involving any moral issue, this conflict becomes the heart of the play and the drama sparks discussion because it illustrates consequences of choices to many people who watch the play. Drama is conflict. And drama within a theatrical setting provides a forum in which an audience can confront moral conflict without the consequences they would encounter in real life. It shows each an audience member what they think about tough subjects and prompts discussion. It makes them "aware". As a result, theater can teach morality and help a society shape the kind of morality it wishes to portray.

1.13. NEED AND IMPORTANCE OF THE STUDY

The NCF 2005 has pointed out that training in theatre activities should become an integral part of school curriculum. It says:

“Theatre is one of the most powerful, yet least utilized art forms in education. In the exploration of self in relation to others, the development of understanding of the self, and of critical empathy, not only for humans but also towards the natural, physical and social worlds, theatre is a medium par excellence.

Dramatizing texts is only one small part of theatre. Much more significant experiences are possible through role play, theatre exercises, body and voice control and movement, and group and spontaneous enactments. Such experiences are important not only for teachers in their own development, but also for teachers to provide to children.
The arts, visual and performing, need to become an important component of learning in the curriculum. Children must develop skills and abilities in these areas, and not treat these as a mere entertaining fringe. Through the arts curriculum students must be introduced to the rich and varied artistic traditions of the country. Arts education must become both a tool and a subject taught in every school as a compulsory subject (up to Class X), and facilities for the same may be provided in every school. All the four main streams covered by the term the arts, i.e. music, dance, visual arts and theatre, should be included. Awareness also needs to be built among parents and guardians, school authorities and administrators regarding the importance of the arts. Emphasis should be given to learning rather than teaching, and the approach should be participatory, interactive, and experiential rather than instructive. Throughout the years of school, during all stages, the mediums and forms of art allow children to develop both a playful as well as a disciplined exploration of themselves and diverse materials, and allow them to experiment with many forms of expression. Music, dance and theatre all contribute to the development of the self, both cognitive and social. The importance of such experiences during the pre-primary and primary school years cannot be over emphasized. Language, exploration of nature, and an understanding of the self and others can all be experientially learnt and understood by children through various art forms. By their very nature, the art forms allow all children to participate."
1.1 RELATION BETWEEN DRAMA AND EDUCATION

The significance of the passage is to present a list of main comparisons between education formalism and theatre activity; more or less these commute with each other in various aspect and familiar principles and bind together over a same logic.

We analyze the present topic with the teachings and rules pertained to two great men; one from the field of teaching and the other from theatre. They are namely Herbert and Stanislavisky though each of them never had any particular involvement in the field of the other.

IDEAS:

(1) Herbert demands in this rule about the basic steps say preparation, presentation, and comparison. But these rules holds good for the fundamental teaching in accordance with theatre. On the other hand, when the scriptures of Stanislavistey’s rules on theatre education it seems both have their stance under same roof about fundamental ideas.

In fact these rules of both great men open up widely for the ideas of a new construction of cultural customs and personality development.
(2) ‘Teaching is a form of construction’ was the statement made by Herbert. This relates to the very famous and basic form of theatre in which we define it as the process of ‘Construction or building a game’. This construction process is categorized into two;

a) Soul Real and b) Real where, soul real pertained to a person and real pertained to the world around him in which his real life exists.

When both souls real are co-incised, the raise in knowledge, expression or feelings takes place. Else, there is no growth of soul real.

Hence teaching must be based on the procedure of binding of soul real and real, and this provides a channel for “apperception mass”.

The same elements are noted with regard to theatre. That is the same procedure an actor follows to define himself. An actor unless he grasps the soul real of the character and hangs on to his soul trial of himself he cannot provide justice as an actor.

Also, there is an availability to know the reality of the character and reality of “Once owned real life. These interactions help the character to grow according to knowledge and expression.

(3). Stanislavsky introduced a scientific assumption called “Method to build the character of an actor. Same ideas are followed by Herbert in order to build the teaching forms and hence a “method” is again formatted. So there is an enormous similarity with the rules and principles of Stanislavsky and skinners with reference to effective construction of a character and effective teaching skills.
(4). Another important form preached by Stanislavsky is to break every part of the construction of an actor/ a team (a role to be played) / play, into several modules and thereby to analyze every module. In fact the modern teaching also follows the same logic about “module” system of teaching [as told by experts].

(5). The ‘lesson plan’ is discussed by both the theatre and teaching systems, where the cause behind this type of a plan usually deduces an action.

(6). Theatre has a unique speciality of providing entertainment and learning or education simultaneously and therefore it is said to involve in moral education and called proudly as a ‘Panchama Veda’. On the other hand in an education building process, there is indeed a requirement of “Learning with joy” method.

To conclude; one would wish to look at the contest of theatre and academic education in a wider view and implementing ideas of both hand in hand with a consideration of being together.

The age old “Natya Shastra”, written by Bharatamuni gives a detailed account of the significant effects drama can have on the human emotions. Bharatamuni explains the different kind of emotions associated with different emotions. He also proposes the idea of altering our expressions of our emotions according to the situations and surroundings around us. This, in a way can be understood as Emotional Intelligence which is one of the variables of this research.

Mahatma Gandhi, many a times admitted the great impression, the epic role Harishchandra had in his life and thus his realization of truth and love as supreme values in life which are traceable to his watching of drama about Harishchandra in his childhood. This is one of the prominent examples of the influence of drama on the moral sense on an individual, which, in this research studied as Moral Judgment, one of the variables of the study.
Child is not ethical or non-ethical by birth and there are no rules and regulations in its behavior. Gradually due to influence of parents, teachers, and peer-group child learns to behave in accordance with. The ethics of life by birth the child has to adjust to the societal norms, regulations through education to change it from selfish, emotionless, no rules and regulation, and uncultured to well cultured, theatre education plays a prominent role in the modification of child – physically, mentally, emotionally and socially.

In a multicultural country like India the social values are not seen even among the well educated persons. The people who are proud that they have got highest degrees are behind the castism, non-secularism, anti-social activities etc. This should be read with the matter that most of the schools having the state or central syllabus have enough syllabus to teach moral values. Only a few teachers take interest to teach moral values through their lessons.

There have been many studies conducted on Moral judgment and emotional intelligence. From these studies we come to conclusion that every individual has moral judgment and emotional intelligence is very essential to live with pride and honor. Present generation is deviating from valuable norms like cultural values, discipline, adjustment, tolerance etc. The schools and parents are playing least role in inculcating these values among children. In order to develop these values among children theatre activities play a vital role. One should develop all aspects of personality development in the childhood only. In developing good personality, theatre plays an important role. Hence it can be said that theatre activities are very important in educational setting.
Theatre activity is a group activity wherein every individual plays an important role with a lot of co-ordination and team work to achieve a set target of theme to convey to exact meaning to the ordains. In the individualized society there is a great need to inculcate group activities and team work among children becomes very essential. Hence in the democratic country building secularism instead of individualism among children is very much needed. Theatre education is the best method to eradicate inferiority and superiority complex among the children. This leads developing of judgment capabilities and how to react at a particular situation among children. Theatre activities are very simple and everlasting learning process among the children.

There have been many researches in educational setting in the present context. But only few studies conducted on theatre in education. This shows the lack of knowledge or interest among the persons who are dealing with the teaching learning process. There had been no serious attempt made by any one in integrating theatre activities in education. Hence the Present study ‘The effect of theatre education activities on moral judgment among secondary school students’ is important.