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SUBJECT

DRAMA AND ART IN EDUCATION (EPC-04)

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Topic

**INTRODUCTION, MEANING AND
DEFINITION OF DRAMA**

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WHAT IS MEANT BY A DRAMA?

‘Drama’ is derived from the Greek word **“dran”** which means **“to do”** or **“to act”**. Drama is imitative action, that is, action imitating or representing human behavior.

According to **Aristotle** “Drama is an imitation of life, a cultural mirror and a reflection of truth. The essence of drama is the making of story through enactment. The answer to the question **‘what’s the story?’** will always lead to the making of a plot (a series of actions and events) with a theme (a focus for reflection)..

Definitions of Drama:

1. The **American College Dictionary** defines drama as “a composition in prose or poetry presenting, in joke and dialogue, the conflict or contrast of character on stage.”
2. According to the **Oxford Dictionary**, drama is defined as “a composition in prose or verse adapted to be acted on the stage, in which a story is related by means of dialogue and action, and is represented, with accompanying gesture, costume and scenery, as in real life.”
3. **Aristotle**, the plot was the prime mover of a drama, and the drama must be constructed from three unities, namely action, place and time. These elements categories drama as a branch of literature. In addition to the elements of literature, drama includes other elements of the arts such as **acting, music, architecture, fashion and dance.**

STRUCTURE OF DRAMA

In principle, drama has a **three-act** structure. From the Greek tragedy and Elizabethan (English) drama to modern drama and film screenplay, the structure of all these scripts is separated into three parts. This may be compared to human life from birth to adulthood and death.

Before staying on any form of writing, a solid foundation is necessary. This is because a strong foundation will support the structure, concept and vision of a drama. It will produce a solid framework or creative work that will not easily become fragmented. Absence of a strong foundation will produce only frustration, impasse or, that which is often said to be writer's block.

TYPES OF DRAMA

In general, there are three types of drama:

1. **Tragedy** – A drama that tells the bitter sweet and tragic life of its main character. The hero often suffers a tragic end. In this drama, tragedy is the main story.
2. **Comedy** – A drama that is told in a humorous and entertaining manner. Its content is serious, but delivered in the form of humor by the characters. This type of drama is often used as satire to ridicule society. The plot of a comedic drama may end satisfactorily for the audience or it may also end in sorrow. This type of drama is also known as a tragic-comedy.
3. **Melodrama (ಗೀತ/ಭಾವಾತಿರೇಕ ನಾಟಕ)** – This drama is sentimental in nature and the story is often centered on family or women's issues. It will usually affect the reader or audience emotionally.

WHAT IS THEATRE ?

1. A building, part of a building, or outdoor area for housing dramatic presentations, stage entertainments, or motion-picture shows.
2. The audience at a theatrical or motion-picture performance: The theatre went.
3. A theatrical or acting company a room or hall, fitted with tiers of seats rising like steps, used for lectures, surgical demonstrations, etc.: Students crowded into the operating theatre.
4. The theatre, dramatic performances as a branch of art; the drama: an actress devoted to the theatre.
5. Dramatic works collectively, as of literature, a nation, or an author (often preceded by the): the theatre of Ibsen.
6. The quality or effectiveness of dramatic performance good theatre bad theatre; pure theatre.
7. A place of action field of operations.
8. A natural formation of land rising by steps or gradations.

Drama and Theatre:

There is some difference between a drama and a theatre, Drama is not only to be read, but also to be acted on the stage, with different interpretations for its reading and performance on stage.

There in lies the difference between drama and theatre. A drama is a script that can be read on its own without the need for space, actors or other artistic support. When a drama script is acted out on the stage in combination with various other arts before an audience, it is called theatre.

Elements of Drama and Theater : Structure and Performance

The elements of drama that prospective scriptwriters need to be aware of are

1. THEME/THOUGHT (ವಿಷಯ)

The theme is an idea or an issue that can be summarized from the overall essence of the story. The issue is what the author intends to convey in the script. This thought is delivered through dialogue and the action of the characters. The discerning reader or audience will be able to grasp the idea or issue after reading the script or watching the theatre.

In fact, they often grasp not only the idea or theme of the drama, but also other underlying messages or meaning in the drama. These underlying thoughts, which can only be interpreted by the thinking reader or audience who understands the symbolism or story elements presented by the author, are called sub-texts.

2. PLOT (ಕಥಾವಸ್ತು)

The plot is very important in the construction of a drama. It is built through the dialogue and actions of each character. The dialogue is constructed of words or language. Through dialogue, conflict and the development of the story take place. As mentioned before, conflict plays an important role in developing the structure of a drama. With conflict and tension, an event is driven and developed to its conclusion. The plot is not a story or a narrative.

According to EM Forster, a story is “a narrative of events arranged in their time sequence”. The plot is the storyline which provides information about the story. It is developed by the characters and through cause and effects that occur in space and time.

3. Background (ಹಿನ್ನೆಲೆ)

The elements of place, time and era as well as the society in the story are usually described in the background. It is important to give the background of the drama but the details are limited. It is only required for performances on the stage to explain the **place** and **time**, just enough to give an overview to the reader or audience. Compared to film or television, stage drama faces constraints in changing the set or props in different scenes.

4. ACT (ಅಭಿನಯ)

An act is the part of a drama which explains the events that take place in a particular location and time. A change in the place and time will result in a different act.

5. SCENE (ದೃಶ್ಯ)

A scene is a part of an act which explains an event that occurs in a particular location but at a different time.

6. LANGUAGE (ಭಾಷೆ)

The basis of a drama is words or dialogue. Drama is built by dialogue and action. Therefore, the language that forms the basis of the words is a very important element of drama. Through the language spoken by the actors, the author's thoughts and ideas are conveyed.

A good drama uses language that is **simple, concise and easily understood by the audience**. A language or dialogue style that is verbose and difficult to understand will cause the readers and audience to become uninterested and ultimately lose focus.

A good language style in a drama will indicate the background of the time, the society and the location. Thus, the dialect of a region can be used to make the character come alive, on condition that the **readers and audience** are able to understand it.

The strength of a character is reflected in the quality of the spoken dialogue. Characters who fail to project a strong, humorous and interesting dialogue will have difficulty in capturing the attention of the audience. Therefore, the choice of diction, sentence or language is an important element in holding the interest of the readers and audience of a drama.

FEATURES OF DRAMA

Generally, drama has the following features:

- Drama is a modern prose produced to be read and staged.
- Drama can be in the form of prose or poetry.
- Drama consists of dialogues and characters created by the author.
- The thoughts and ideas of the author are conveyed through dialogue by the characters.
- Conflict, which is an important element in a drama script, is driven by the characters in the plot.
- A script that is not based on conflict is not considered as a good drama
- The style of language in a drama is also important because it shows the setting and the society it represents, thus drama reflects the socio-culture of the society described by the author.

Major Points in script writing

1. Focus

2. Logic

3. Characterization

1. Focus (ಗಮನ)

To ensure consistency in a story, the characters and the way they function require focus or concentration regardless of whether the storyline is linear, non-linear (spiral) or parallel. Consistent strong focus will make the process of writing easier and smoother.

Focus requires a number of considerations. The main consideration is knowing the characters (who are they?), their backgrounds, natures and development. Focus also requires the characterization and overall storyline to have a clear goal in the end.

2. Logic (ತರ್ಕ/ವಾದ/ವಿಚಾರ)

When we produce a story with all its **characters, themes and locations**, we are actually involved in creation. Every character, theme, time and location has its own rules; it is like creating a new world. That is why a playwright is often said to create worlds. But what kind of world is being created?

What is the life there like? Drama adopts or imitates reality (life), but what kind of reality? The reality of a drama must be viewed in the context of the story, characterization and theme. This is where the logic of the drama is measured.

3. Character and Characterization (ಪಾತ್ರಗಳು)

In a good drama script, the characters must be able to carry the story further. The characters are the story, and it is they who give life to the story. Thus, the characters are the most important element in a drama. They drive the plot. In a drama, there are main characters and supporting characters. Often a drama has one main character, but a drama may have two main characters –

1. The protagonist (the character espousing the ideas of the author) and the antagonist (the character opposing the ideas of the author). This contradiction of ideas creates conflict which brings about a dramatic effect to make the story interesting.
2. Supporting characters are other characters that support the protagonist or antagonist or characters that complete the story.

Elements of Drama Script

The stage drama script has its own format. The standard format should be followed when writing the script so that it can be easily read and understood by the director. More importantly, it will show that the writer understands the genre. In the script writing format, you need to include the following:

- 1. Title page :** the title of your play, author's name (your name), title of the original source (novel) if the drama script is an adaptation, name and address of the publisher (if published) and the year.
- 2. Synopsis :** You need to write a synopsis or summary of your drama (about 150 words). It should provide information about the characters, themes and storyline, and most importantly, be able to attract readers to read your drama script.

3. List of characters : You need to provide a list of characters in your drama as well as a brief description of each character, such as physical form, age and certain characteristics.

4. The breakdown of **scenes** is also required.

5. scene and place, location : time and involves certain characters.

Therefore, the location, time and characters must be identified before a scene starts.

6. There are several different types of format or style of typing the script.

Look at the style of several scripts that you have read.

Theatre in Education

A professional team of trained and experienced actor/teachers, who prepare relevant material/project/experiment to be presented in schools often involving more than one visit. These programmes are usually devised and researched by the team/teachers and are for small groups of one or two classes of a specific age.

The aim of the programmes is essentially educational, and uses theatre, drama in education and teaching techniques to gain these ends. This work provides an educational aid, resource and stimulus for both teachers and pupils, but to do so it may vary from place to place, total participation sessions to performance and discussion.

Theatre in Education can be considered as a method of work used by some companies all the time, and by others only occasionally. Many companies who use this method of work have, as their starting point, a strong left-wing approach to their subject matter, and they cannot be considered as mere tools of the education system. Rather, they act as outside questioners, looking at ideas and values in society.

NEED of TIE

From past years the education is becoming rote learning. The educations the students are getting are not being applied creatively in any area. Contrary to this 'rote' education, TIE presents a different approach for **discussions, contributions, creativity**, through performance. It fulfils all types of and enhances the development process

THE MAIN ELEMENTS OF TIE

1. There is a clear aim and educational objective running throughout this process.
2. The cast should be small so actors must be versatile and often have multi-role.
3. A low budget project has to be taken such that actors often play instrument too.
4. The production must be portable so that the design of the production will be simple and representational.
5. The Explore of issues has to be from various viewpoints, so that we can see the effect of action upon a range of people.
6. There should be a level of involvement of the audience.
7. They are rarely wholly naturalistic because for engaging the audience narration has to be used.
8. Due to actors have a multiple-roles, the costume are representational and simple.
9. For educating the audience they can include facts and figures.
10. They may have a strong message or moral running throughout the production.

How TIE can be used

In Schools

The Role of Teacher

As changing demands of society the teachers should adapt to it. As a change it may seem that the path going from knowledge dissemination, memory-based teaching, towards Drama games and fun during lessons leads even further. Instead of simply lecturing method, teacher becomes a conceptual artist who moulds knowledge, feelings, thoughts, sensations and experience into an active and activating process.

This is not about an artist in a traditional way. It's more the way of thinking, perception of the world and its needs in right - brained way as non-linear, practical, intuitive, and holistic.

Teacher's typology

The personality of a teacher influences the use of drama in lessons. According to Barucha, teachers types fall into four quadrants Barucha differentiates two dimensions depending on the teacher's **behaviour, perception, values and attitudes**: the interactivity level and the level of logical/emphatic thinking. Both dimensions operate on a whole scale in between the extreme values.

The Role of Student

In this methodology the student needs to understand that not only the post of teacher is changes, here the student himself as to take initiative and responsibility. it demands much greater independence in thinking. In this process of structured and led, drama rehearsals require full scope dedication. Due to this and closer interpersonal interaction leads to more clashes compared to traditional class. There are several issue apart from memory training, courage to act and emerge from the shell each of us adopts at work or school place, those are language difficulty, stage fright, newness in being expected to adopt a role, confidence etc.

Summarizing the main requirements and preconditions

1. Intellectual maturity, ability to understand the play and roles
2. Ability to comprehend the cost and investment, but also the benefits. Openness to accept new method of teaching/ learning.
3. Time management or Commitment
4. Acceptance of guiding role of the teacher without formal authority
5. Language competence
6. Performance skills/competence (active attitude to potential stage fright issues, memory issues etc.)
7. Collective work competence
8. Controlling the emotional intelligence and Ability to cooperate even in stressful moments (like a performance)

Benefits/Important

- 1. Self-Confidence:** By performing in front audience the student get the confidence to trust on his own ideas and abilities. This will be applied to his life, career and school.
- 2. Imagination:** Thinking out of the box, and interpreting familiar material in new ways. Einstein said, “Imagination is more important than knowledge.”
- 3. Empathy:** Acting in roles for different situations, time periods, and different cultures promotes compassion and it develops tolerance for others’ feelings and viewpoints.
- 4. Collaboration:** It combines the new ideas and abilities of its participants. This cooperative learning includes discussing, sharing, negotiating, rehearsing, and performing.

5. **Concentration:** Performing in a play develops a constant focus of **mind, body, and voice**, which also helps in life and in school subjects.
6. **Communication Skills:** In a play a student enhances **verbal** and **nonverbal** expression of ideas. It also improves voice projection, articulation of words, and fluency with language.
7. **Emotional Outlet:** In the play the student is allowed to express a range of emotions. Sadness, aggression and tension are released in a safe, controlled environment, reducing antisocial **behaviours**.
8. **Relaxation:** Theatre activities **reduce stress** by releasing **mental, physical, and emotional** tension.
9. **Physical Fitness:** Movement in drama improves body balance, coordination, flexibility, and control.

FOLK THEATRE OF KARNATAKA

The state of Karnataka boasts a fascinating variety of folk theatre. Groups of actors, from the rural strata, travel from one village to another, enacting plays in any street corner or elaborate mantapa.

BAYALATA

The folk theatre of Karnataka, Bayalata (open air theatre) has derived its form from religious rituals. All folk performances are part of a ritual festival conducted in the name of the local God. **Dasarata, Sannata, Doddata, Parata** and **Yakshagana** are the five types of Bayalata generally performed. In Parata and Yakshagana a single narrator - **sutradhar** - controls the story, while the other forms comprise a chorus of four to five narrators, aided by a Vidhushaka or jester.

The Dasarata is performed by a group of dasarata (mela) men and women who enact themes of Radha and Krishna with the aid of vibrant gestures. This popular style has been adapted by the Marathi theatre as Tamasha. Sannata, or the small play, is an improvisation of the Dasarata. Sannata has a full-length story that spans around six hours, instead of several small stories. Sannata works on three distinct themes - the Vaishnavite theme, the Shaivite theme and the social theme. Unlike the other styles like the Yakshagana, Doddata and the puppet (kaigombe) plays, Sannata brings the folk theatre to the social plane.

The Parata, like the Sannata is also an opera, where the actor summarizes and explains the song. The key character is the Bhagvata, who doubles up as narrator and comedian. The main story is based on the mythological romance of Krishna and Rukmani - Satyabhama. The Doddata is a combination of poetry and prose. The performances are on an extravagant scale, with gorgeous costumes, grand stage and several characters shouting 'shabaash'.

YAKSHAGANA

Yakshagana is a typical dance-drama of the North Kenner and South Kannara districts of Karnataka (and also of Andhra Pradesh). It is an admixture of dance and drama. Its heart lies in 'Gana meaning music. It is about 400 years old. Yakshagana is a true people's theatre, commonly staged in the paddy fields at nights and the themes are the same as all over India, the Ramayana, the Mahabharata and mythological tales from the Puranas.

It enjoys immense popularity and its exponents are honoured just as great stage artistes are. The earliest Yakshagana manuscript goes back to 1651 AD. Yakshagana, like the other four styles of Bayalata, is performed during the night.

The stage is set in front of a temple open to the audience on three sides. The story to be presented is called the Prasanga. The first character to enter is the clown. The language is Kannada and the themes are based on Hindu epics. The costumes are almost similar to the Kathakali ones and the style seems to have drawn inspiration from Kathakali. As prescribed in the Natya Shastra, it has the Sutradhara (conductor) and the Vidhushaka (the jester).

TAL-MADDALE

This narrative drama of Karnataka is predecessor of the Yakshagana, a colorful dance-drama of the region. Tal is a kind of cymbal and Maddale is a kind of drum. The chief narrator is called Bhagavata and his associates are called Arthadharis. Tal-maddale is a play without costumes, make-up, dance or acting and is performed in signing position.

Decor (ರಂಗಸಜ್ಜಿಕೆ)

1897, from French décor (18c.), back-formation from décorer "to decorate" (14c.), from Latin decorare (see decorate). It thus duplicates Latin decor "**beauty, style, attraction, attractiveness, decoration.**" Originally a theatre term in English; general use is since 1926. decorated, decorating.

1.To furnish or adorn with something ornamental or becoming; embellish: to decorate walls with murals.

2. To plan and execute the design, furnishings, and ornamentation of the interior of (a house, office, apartment, etc.), especially by selecting **colours, fabrics, and style of furniture**, by making minor structural changes, etc.: Their house is decorated in French regional style.

3. To confer distinction upon by a badge, a medal of honor, etc.: to decorate a soldier for valor.

The furnishing and decoration of a room. "inside, the decor is elegant and traditional" synonyms: decoration, furnishing, furnishing, ornamentation; More look, colour scheme **"inside, the decor is elegant and traditional"** the decoration and scenery of a stage. **"the decor revolves around a night-time street scene"**.

a style or scheme of interior decoration, furnishings, etc, as in a room or house. In theatre stage decoration; scenery.