CHAPTER III

COMPARATIVE STUDY
CHAPTER III

COMPARATIVE STUDY

The chapter puts together the data collected by the researcher through different techniques. The data has been collected from different published sources, from personal interviews and from the workshops conducted for this particular purpose. Extensive field work in several parts of the country has also been undertaken. The researcher has made comparative study of the teaching output received from a technique in which theatre is completely missing and the results of a teaching which makes rational use of theatre techniques in the class room situation.

The researcher has applied one or many techniques of teaching (Listed in Chapter I under the heading “Methodology” evolved by the exponents and proponents of the TIE. The chapter also presents the total perspective of the research vis-à-vis the actual experiments made on the ground situations by the researcher and other scholars of the past.

Analysis of each experiment is also given below the experiment. The data is authentic compiled over a period of 20 years from Oct. 1989 to Dec. 2008.

The following means of data collection and analysis have been adopted:
Through Available data

Available data means the researches already conducted by scholars of TIE over the year. The researcher has used such data for analysis and for relating his own data with that of his forerunners. The experiments and thoughts of Augusto Boal (Theatre of the oppressed), Brian Way (Development through Drama), Peter Slade (An Introduction to Child Drama), Dorothy Heathcote (Drama as a learning Medium), John Dewey (Experience and Education), Jean Piaget (The Moral Judgement of the Child), Benjamin Bloom (Taxonomy of Education: Objective, Cognitive Domain), Gardener Howard (Frames of Mind: The Theory of Multiple Intelligences), Keith Jonstone (Impro), Gavin Bolton (Towards a Theory of Drama in Education), and Barry John Room.

AUGUSTO BOAL

The Brazilian theatre performer of the early 1970 formed “Forum” or the “Theatre of the Oppressed” for venting the miseries, frustrations and views of the down trodden and also to address the problem of the fallen. The primary aim of the forum was to build a socio-cultural movement to combat oppression. Forum theatre is unique in that the action is not confined to the stage but the same is taken to the audience and it ended in a brainstorming exercise between the actors on stage and the spectators. The theatre is about them and by them not for them. The actors here have been victims of oppression and through their medium they are presenting their reality. The political space demanded by the common man and denied to him is provided by the Forum Theatre. Boal coins a new term “Spect-actors” meaning thereby, the actors become spectators and the spectators become actors.

Out rightly rejecting the conventional methods of teaching, Boal invented a new technique which insisted upon the balance between message and entertainment. He declared that no play should be presented without a message or without art. His Forum Theatre was interpreted in a new light in an art management workshop (Kathmandu, 2007) in which a new genre of plays called Kachhari Naatak, direct
translation of Forum Theatre was presented by a theatre director Sunil Pokharel (Aarohan, Gurukul school of theatre, Kathmandu).

Augusto Boal’s theory is often applied when we work with parents and children in theatre workshops. When a theme, i.e. “sibling rivalry” is picked up we ask for the comment of the children. The children strongly object to the image presented in the improvisation. The children are offered to correct the image by acting as siblings themselves. The same is done when parents are wrongly presented in any improvisation. The drama thus functions as a space for settlement of controversial matters.

**Critical Analysis.** The technique is applied even in a class room where the teacher and taught learn a new thing by allowing as two way communication. Here the teacher changes roles with the students as actors and audience.

**Brian Way**

*(Playing for Real: Using Drama in the Class)*

In his study Development through Drama (1967) Brian Way said the formal method of teaching so far adopted is an “analogy of straight line” which does not allow the learners to have comprehensive knowledge of the things. In its place he proposes a circle as the domain of learning. Each point on the circle, he says, is a facet of human personality. Each is permanent and each is a valid point from which to begin. Moreover each is concerned with the potential of continuing development and needs to be returned to over and over again; each is subject not only to possible progression but to equally possible regression.

Both progression and regression are to an extent intangible, the degree of tangibility being dependent in many cases on the factor of time. Perhaps the analogy of the growth of a tree is pertinent, if we attempt to watch that growth day by day or even week by week, we see little, if any, tangible change; after three months, the change or growth may be very apparent.
As Gordon Vallins has already suggested, TIE grew from a climate of social change and the accompanying developments in educational theory in the late 1950s and 1960s. It was during that period, of following the period of post-war austerity and during something of an economic boom, that the more liberal attitudes of society at large found their expression in educational theory. This liberalism, heralded in the education Acts of 1944 and 1948 with the ensuring development of comprehensive education, began stirring consciousness of another development, that of 'child-centered' education. However, change was definitely on the cards. Brian Way, a long time pioneer of Children’s theatre brought out his book ‘Development through Drama’ which was to become something of a milestone in education drama.

He rejects the traditional function of the teacher who tends to impose whole new set of (possible) artificial facets of human beings that exist since birth in all the beings. The individual’s discovery of the resources of learning follows “from inner to outer”—personal release, and mastery of resources, sensitivity to others discovery of the environment within and enrichment of other influences both within and outside personals environment. The anti clock wise points facets of personality in the periphery are:

1. Concentration 2. The Senses 3. Imagination
7. Intellect

In terms of the activity having concern with the over all development of people rather than drama, it is wise to keep the whole class working at one and same time in exercises based on any of the already discussed various points on the circle.

Citing an example of dressing up of children, he compared the traditional and theatrical concepts of dressing. He said the old school of teachers believe that
children should have different sizes and colours of costume for performing a play. But Brian Way said that there should be a balance with the personal wishes of the youngsters. The traditional teacher says children love dressing up, but Brian asserts: “It is equally true that ultimately they will do better dramas without it”. By better drama Brian meant the full use of their own individual resources without dependence on outside factors. Brian advised the teachers to liberate the learners from their love for the too conventional ideas which was detrimental to creative freedom. Such ways of doing drama limit the imaginative possibility and the student artists are cluttered and most of the concentration is involved in organizing the costume rather than on the character and situation.

In his concept of theatre for education he stood closer to Gergy Grotowsky. Grotowsky’s notion of the poor theatre was that the fundamental concern of the actor was with the audience, and not with sets, costumes, lighting or special effects. He made the actors go through rigorous exercises so that they had full control over their body and voice.

**Critical analysis:**

The first proposition of Brian Way holds water to certain extent. When doing theatre we generally stick on to one aspect of the child’s personality. The real need of the child is to evaluate and train him from all points of the domain of learning which Brian illustrates with the help of a circle. However the second proposition is no more applicable in all the cases. The children, as I have often seen, do not get enough stimuli without nicely been dressed up. They also want their co actors to be nicely dressed because that increases their level of motivation.

**Dorothy Heathcote**

One of Heathcote’s most effective teaching plays is her skillful moving in and moving out of role. She goes into role to develop and heighten emotion; she comes out of it to achieve distance and the objectivity needed for reflection. One of
Heathcote’s own core beliefs is that you have to help yourself. She finds it too wasteful of energy not to start right in. What’s done is done and over; get on with the next job and don’t expect anyone else to pick up your burden. Her risk taking methodology with its special use of teacher-in-role is the technique for which she is most well known.

In role you can be far more harsh both verbally and nonverbally than you dare be as teacher, thereby heightening the drama and feeding the class cues in a way that is not possible as a teacher.

Heathcote feels we need to train teachers to rely more on what they are and less on what they know. They need to find a way to get through without always depending on words.

Theatre Elements as Tools: Classroom drama uses the elements of the art of theatre. However the tools are the same: the elements of the theatre craft. What she is after is not a play that is accurate or looks right to the audience but an experience that feels right to the participants—example i) “Killing the President” drama. Tension is “third dimension”.

ii) Two male doctors conversation—in specific operation on a particular woman both in love with her. iii) A Mine Disaster, a sunken submarine, a stuck elevator, an atomic bomb explosion—get the talkie-walkie to intensify the pressure.

Heathcote uses tension to heighten drama. She also uses the three spectra of theatre craft in a classroom drama. With them, she can create artfully some of what seems to be magic when it occurs in the stage. The spectra are—

Darkness-Light, Silence-Sound, Stillness-Movement.

She must have the ability to see the world through her students, and not her students through it. This ability can give a teacher a new perception, a renewal of energy and teaching style; there is a sort of regeneration when a class shows you a whole new way of looking at something.

An excellent teacher, she must be able to bring power to her students and to draw on their power.

This negotiation, this exchange of power is a realignment of relating. But all this can be achieved only when we recognize that we must pay constant attentions to others,
and be slow to make judgments. This is not just a matter of survival, but a matter of respect. Paying attention starts when she begins working with class. She notices how they walk in, how they look at each other. Does she see elements of self-neglect, or do they neglect each other? This boy is tired-looking, that girl looks as if she’s had a bad knock. She can’t judge whether she’s right, but she can pay attention and, in so doing, a little of the condition of people.

Being slow to make judgments allows her constantly to renew her view of each pupil and to update it. She thinks this is one of the hardest things we must train ourselves to do if we aspire to excellence in teaching. We should stop believing things other people tell us about children, stop taking things for granted. One of the most rejuvenating thing is to give everyone fresh start each morning. The ability to do this is part of the condition of innocence. She thinks innocence has a chance of bringing with it enormous gaiety and trust, so that you walk into the classroom clean every morning, however mucky you are at the end of the day.

Relating to self: Before we can relate to people successfully, we must come to terms with ourselves. To keep her teaching trim, she must first be able to look straight at herself, and take her own measure. If she knows who she is, then she knows what is needed to renew herself.

The ability to be obsessed by ourselves seems to her to be marvelous gift. We are constantly concerned and interested in ourselves-‘How funny’! We can use this interest in the classroom to see ourselves through children’s eyes.

Then we have the energy to work at ourselves. This, to her, is very important. Her mother used to say, ‘Nay, I’d rather work out than rust out’, she believes the same. She sees working at herself as the ability to examine the journey of her life, to constantly review it, and to perceive where she’s at in it.

One of Heathcote’s core beliefs is that you have to help yourself out. She values effort, work at the task. She finds it too wasteful of energy not to start right in. What’s done is done and over; get on with the next job, and don’t expect anyone else to pick up your burden. Because she believes it so strongly, she has to work to counter-balance this value in her teaching.
She realizes that something she needs to concentrate on is being gentle with children and sensing when not to push them to a great effort. Aggressiveness, lack of interest in children as persons, impatience, fatigue, not-caring, all these signals whether they are calculated or not, have an effect on the class.

Heathcote’s critique has a forceful candor. She judges your work the same way she judges her own. “Look the student in the eye. They don’t think you care about them.”

The minute you laugh or ‘go weak’ on your role, you are to say to your partner, “sorry, I have let it slip”, and start again. She never ignores disruptive behavior. Heathcote will accept the irrelevant comment with the same seriousness with which it was offered and keeps her regrets to herself. She will never jump outside the group task and make fun of the child’s logic. The only time she rejects a contribution from a child is when she is sure it is intended as a joke.

In that case, she will sometimes laugh with the child, then say formally,” now let us try to get back into it.” e.g., when a child falls off a chair. If you ignore disruptive behavior, the class is likely to assume what they have done is alright. It is crucial that they know that there is a point beyond which they should not go.

Another way she thinks to reserve a response- when she is thinking of people afraid of ghosts, she turns it around and considers ghosts afraid of people. If a group of children want to do a play about dolls, she asks, “Would you rather be people who don’t understand dolls, or dolls who don’t understand people?”

**Critical Analysis:**

Dorothy Heathcote takes the children on a ride that turns their imagination the other way round. Her method is to bring out the power of mind’s eye, and paint a world of one’s own, with any number of alterations possible. She stresses on zest and energy, and doesn’t want to loose time pondering over mistakes.
This system serves two important functions; first, it makes the child independent of clichés or set images for given things, and second, it boosts his/her confidence in one’s own ability to create a new formula to look at his surroundings. The teacher acts, not as a teacher, but a member of the group, who is the responsible one. The students take him as one of them, but also look up to him when in doubt or uncertainty.

**Benjamin Bloom**

In 1950s, Benjamin Bloom of the University of Chicago built on Tyler’s initiative and produced, with others, taxonomy of educational objectives which helped to trigger fervent search for effective ways of measuring the correlation between objectives and outcomes. This drew heavily on the research procedures of social science and Psychometrics.

If objectives could be specified clearly enough, it was thought, the changes in behavior could be measured and the success and failure of the programme accurately recorded. Standardized test of skills learned and attitudes acquired could be statistically analyzed to help establish ‘scientifically’ whether or not the programme had worked. (Ken Robinson, 1980, pp.88-89)

Benjamin Bloom compares glass of water to a child’s mind and water to the knowledge provided. There are four conditions namely:

- **Overflow**
  We keep on imparting knowledge to a child, a saturation point will come at the end. After this saturation point, a child will be unable to imbibe this knowledge into his/her mind.

- **Evaporation**
In this condition, the glass is half-filled, which depicted that after a time gap, if we come to a glass, our knowledge gets evaporated. It has a slightly different view also. If we actually take something as a knowledge, it makes a deep impact on our minds. To us, knowledge is something we consider as Knowledge. So, it is information that gets evaporated, not knowledge.

*Contamination*

It is true. If we impart knowledge in a way that you talk about one thing, say ‘A’, and you end up explaining a different thing, say ‘X’. In this situation, the child’s, mind is getting contaminated.

*Leakage*

The fourth condition is when the water leaks through the glass. If there are no complications, leakage shall not occur. A comprehensive and understandable transmission of ideas shall prevent the leakage of knowledge.

*Critical Analysis:*

The mind of a child is transparent and delicate, just like the glass. If we try, we can see through, understanding a child’s dilemmas and insecurities, and the way ideas shape up inside his mind.

*John Dewey*

He presented a theory of experience in learning. He averred that learning could be many times faster if it is also sublimated by experiences. One of the weightiest problems with which the philosophy of education has to cope is the method of keeping a proper balance between the informal and the formal, the incidental and the intentional modes of education. Dewey’s doctrines of education through experience claim that the teacher, being the most mature member of a group, has both the right and responsibility to intervene, since learning is a product of intervention.
According to Dewey, education should have both societal purpose and purpose for the individual student; theatre, with its multiple methods and strategies, is able to fulfill this requirement. He cited the example of a small boy selling articles at the grocer's shop. Within few days the boy learns the names, colours, sizes and position of the articles without having knowledge of written letters. Gradually the boy also starts learning the value of currency on basis of its size and colour to fortify his thesis. Dewey argues that if we design and conduct education for the benefit of individuals in society, both in the present and the future, we must understand how experience occurs.

Guided by Dewey's emphasis on experience as education, it can be used as a journey into the self as a way of relating to patterns and variations in children's lives- to make personal knowledge as the starting point of a dialogic interaction. He also quoted the example of the shepherd boy whose entire education learning was in the fields, meadows and whose learning could be termed spiritually richer than that of a city-bred boy.

**Critical Analysis:**

John Dewey's views on learning hold good for a society which still lives in its beautiful Arcadia. The process of learning and resources for learning has grown so mammoth-sized and sophisticated that mere training is not sufficient for learning. These concepts, however, should be understood in a symbolical context which underlines the significance of visual training.

My experience of the theatre workshops shows that exposure to the students to the huge audio visual and other materials helps them in understanding their course material and also in understanding the essential spirit of theatre which helps them to look inside themselves.
Howard Gardner

Gardener’s experiments (Frames of Mind-The Theory of Multiple Intelligences, 1983) on measuring the intelligence of students through a test called “Through Lens”. He urges educators to use the multiple lenses in reviewing children’ skills and competence. The various processes of theatre open the possibilities of allowing children to display different skills and to select for themselves the most relevant matter from several sources. He devised diagram in which several columns are to be filled by the students, each column earning grades for the student. The total of all the columns decided the level of multiple intelligence of the student.

He also added that the intelligence of the learner is hampered by the social impediments and the resultant conflicts in the mind of the learner. He worked upon and carried forward the theatre techniques of Benjamin Bloom who compared the mind of a child with glass and knowledge with water.

Critical Analysis:

Gardner treats the mind of a child as a summation of the various perceptive abilities he has in different situations, rather than examining it as a whole. He creates imaginary situations for his students, and scrutinizes their inclination and creative ability on the basis of their answers. This method is extremely successful in bringing out the dominant trait of an individual, the one his perceptions most readily respond to. The multiple lenses he has devised look upon the mind of the child in distinct manners, thus analyzing each part of his/her personality, and recognizing the distinctive traits.

Jean Piaget

According to Piaget, all learning calls for organization of materials or of behavior on the part of the learner, and the development of the mental structures is an inevitable result of experience. Lev Vygotsky further elaborates that children not only need
activity for growth and development, they also need appropriate mediation by adults or more competent peers. As Mead proposes in his mind, self and society, essence of self unfolds within social interactions.

The approach which aims at nurturing the development of a culturally aware and empowered social self, derived from a Meadian perspective complemented by Vygotskian and Piagetian views on children’s thinking.

**Critical Analysis:**

Jean Piaget considers the mental development a consequence of the experiences the individual undergoes. It is therefore, quite important that an organized approach is taken while dealing with children. The children need to be guided in an appropriate manner about the experiences they go through, and the mediation by adults is an important factor.

**Gavin Bolton**

Gavin Bolton has worked in detail to clarify the teacher’s function in structuring experience and reflection for learning. Talking about the learning experience while acting, he says, “Drama has always allowed me to become characters that would never play in real life. Play-acting has made me more creative; I can use my imagination to its full potential, as I no longer feel threatened by an audience. I have always found play-acting and other creative drama exercises to be therapeutic whenever I was distressed. By interacting with others in the group, I have developed an appreciation for the mind and for the spirit. My view of society has changed; each one has place in it and it is up to the individual to define that place, however it is the duty of the group to adapt to each individual.

This is the only to lead a successful and a happy life outside the classroom, in the real world.”
**Critical Analysis:**

Bolton’s views and experiments are most relevant experiences of the theatre world. Theatre experiences always verge on surrealism and supra-reality. Acting unfolds boundless territories of placing oneself in the imaginative state of mind. Actors are generally asked to imitate strips of real life, a proposition which constricts their flight of imagination and search for the self. Bolton’s experiments unfold to the actors the limits of spiritual boundaries and imaginative flights. In my experiments I have told students to always have Bolton in mind and accept challenges of acting by putting yourself in a position which you have never seen.

**Peter Slade**

In the early 1950s, a man named Peter Slade wrote a book entitled ‘Child Drama’. The world was changing; people’s perspectives were changing. Children were finally seen as people who needed to be nurtured, directed, guided. Unfortunately, there were still some groups who felt that the traditional outlook (Drama with an audience) was the way to go. Slade was advocating drama for personal development. He stated that he sees formal theatre as a final stage in a child’s development. While working on therapeutic methods of psychic diseases of children evolved several methods of planning out the trauma or exaggerating the unhealthy traits of certain child. He devised several play methods for several psychic disorders e.g., nightmares, neurosis, agnosticism and shyness. Theories on the topic were also propionate. He preferred the ‘play’ approach to dramatic expression. He interprets Joseph Lee’s concept of the circle shared bond among group of people (Play in Education, 1915) in his own contrasting way. He asserts that each child is at the centre of his or her own personal circle. His emphasis is on the psychological symbolism. He has given more time to juvenile delinquency and maladjustment. While working on therapeutic methods of psychic diseases of children evolved several methods of planning out the trauma or exaggerating the unhealthy traits of certain child. In his book “An introduction to Child Drama”, he devised several play methods for several
psychic disorders for example nightmare, neurosis, agnosticism and shyness. He feels sure that drama as conceived by him will prove of great value to education and therapy of society and the individual. Slade rightly emphasis the role drama should play in prevention of neurosis.

Other neurotic or obsessive terms: Psychotherapy, psychopath, psychosis, bipolar disorder-i) euphoria ii) depression or melancholy, schizophrenia, dipsomaniac, insomnia and even in pediatrics.

**Critical Analysis:**

Peter Slade has concentrated on devising methods that took children as who needed constant guidance and caring by the adults, while being recognized as individuals who have a mind of their own. He made it clear that children need guidance, but it needs to be put to them rationally. To force something down on them may be regressive to their development. His methods work upon bringing out children’s insecurities and fear, and help them deal with the identity crisis by booting their self-confidence.

**Keith Johnstone**

Keith Johnstone’s book ‘Impro’ begins with few of lines on Notes on Myself: As I grew up everything started grey and dull. I could still remember the amazing intensity of the world I’d lived in as a child, but I thought the dulling of perception was an inevitable consequence of age-just as the lens of the eye bound gradually to dim. I didn’t understand that clarity in the mind. The dullness was not an inevitable consequence of age, but of education.

If we have trouble understanding this, it may be because we’re a conceptualizer rather than a visualizer. William Grey Walter, in ‘The Living Porain (Penguin,1963) calculated that one in six of us are Conceptualisers (actually in K.Johnstone’s view there is a far smaller proportion of conceptualisers among drama students).
K. Johnstone has a simple way of telling if people are visualisers. He asks them to describe the furniture in a room they are familiar with. Visualisers move their eyes as if 'seeing' each object as they name it. Conceptualisers look in one direction as reading off a list.

Status transaction is understood well by following formula:

\[
P > L, \\
L > E \text{ and } V, \\
E \text{ and } V > P, \\
V > E \text{ (not receptive)}
\]

Gavin Bolton investigated mental imagery at the beginning of the century, and found that the more educated the person, the more likely he was to say that mental imagery was unimportant, or even that it didn’t exist.

**Critical Analysis:**

Johnstone firmly rejects the type of education that contributes to 'dulling' the mind. He tries to introduce in education the methods which bring to the surface one's innovative streak. He classifies people into Conceptualizers and Visualizers; which is a very effective tool for distinguishing people with different tastes and understanding.

2. Through interviews:

**Barry John**

Artistic Director of the Barry John Acting Studio, Mumbai (Former Founder Director of NSD TIE Co., TAG and Imago, Delhi).

*Researcher:* Why have you been invited as a Director of TIE Co. by Kirti Jain, the then Director of NSD, in October, 1989.

*Barry John:* I worked in the school and doing the productions with educational
approach. She knew my style of working in school and outside of the school and that is fine as far as I think.

*Researcher:* What were your own observations about the founder members of TIE Co. as you were the captain of the ship?

*Barry John:* Well I guess I left after three years. We worked three years together and then I left largely because of economic reasons and it became very difficult for me and giving...devoting so much time to the company the kind of remuneration that was given at that time was difficult to manage. But I think we made a careful choice of the people to be involved,......obviously when it was a new company and jointly laid the foundation of its work. So we chose carefully those who we thought would be committed members and would be interested in developing skills in this area of performing for children and working with children as teacher facilitators. Three years is not a very long time because it's a whole new branch of the work and it was new which means nobody really knows what are doing and so many people are not very sympathetic and some of more prejudiced, they think they know what they are doing but they don’t.

They have some strange notion of the motivation behind the work. We did not really get into the school system as needs to be the kids. I remember Kirti and I, were not meeting with the director of education but which really came to nothing. People, school principal, they also tend to present more problems than with the more positive cooperative spirit. They will first say — no. It is not possible. No we don’t have time, we don’t have, before they say well, this could be, we must find a way. First the negative attitude seems to come to the front but in terms of our own work the quality the first play we did as we got on eventually, the presentational. That is not the way TIE Co. does. They do the way ....as we know the play can be powerful experience, especially for children.

In order which then you can build dealing the issues of the play, characterization in the play, passing the honour..... Even the people we chose had not much experience
working with children. So the idea I think the Saturday Club, Summer Vacation Workshop, Summer Theatre Camp. That worked very well. To go out of community at least in somewhere and offering the service, which certainly children enjoyed, some teacher valued, some parents also. You can’t change the whole world very quickly at least.

*Researcher:* ‘Animal Farm’- the first TIE Co. Saturday Club Production in which I was your Assistant Director?

*Barry John:* You asked the question that if it was a mistake.

*Researcher:* No. I meant its huge set, light, costume, props (especially masks and hooves), lyrics, music, make-up etc. - a grand production.

*Barry John:* Yeah, that was very exciting production. It works in different levels. At one level a kind of fairy tale for children and in other level a political metaphor for life itself and physically more challenging as animal characters.

*Researcher:* What is the present scenario of TIE Co. in India as well as abroad?

*Barry John:* I certainly don’t know. I am not sure. Yes in UK, Canada, I never been America. In Europe- Germany. In South Africa the work of Augusto Boal politically popular, adapted and found suitable for children. I think until people need to be pushed. We love security-majority of people and few pockets... not revolutionary... all of India either any think new people are very suspicious, hostile even. It can be begun with few people.

*Researcher:* Do you think the vision and mission, concept and philosophy of TIE is more close to educators like Tagore, Gandhi, J. Krishnamurti, Gijubhai etc.?

*Barry John:* Yes, they are close to it. They also encourage freedom of the mind. Opening up the people’s consciousness and alertness. I think their prior of time when vast. Theatre could be a catalyst to make this happen. So they value it and thought it
was important. But the application of theatre especially to education to get into classroom itself and mug the other teaching subjects is quite new. The future is bright. Its beginning, it was enjoyed especially change into the education policy. Whole art subject. Theatre is one of them.

*Researcher:* Can business men, military and police people be taught through TIE. like B El Ed, B Ed in colleges and universities?

*Barry John:* That can’t be education. That is not the right word. You are talking in the language of theatre. Children learning through music, dance. It is not so suitable for management training.

*Researcher:* Like National Thermal Power Corporation and Power Grid Corporation etc.

*Barry John:* Yes, like for Air Line staff, including Terrorist situation. Theatre can be used as rehearsal of life.

*Researcher:* How do you charter module of theatre in education for different age group?

*Barry John:* It can’t be instinctive. It will be in integration of other subjects. Even class IV and V standard children are very creative. They can write scripts, direct plays. Other classes can be categorized: 1) VI, VII, VIII. 2) IX and X. 3) XI and XII.

*Researcher:* But usually they were taught through puppets or introduced to characters from fantasy world like magicians, devils-fairies, kings-queens, animals-birds etc.

*Barry John:* It is because teachers don’t know. Child is playing, acting, A girl, role playing-being a mother, doctor, teacher. It is not only a fairy tale or nursery rhyme.

*Researcher:* Near future implication of theatre in school curriculum by NCERT like Goan schools?
Barry John: I can’t predict the future. I worked behalf of NSD. I provide first of all a handbook for teacher in teaching.

Researcher: Krishna Kumar, director of NCERT, introducing theatre as a subject or as an educational tool to teach other subjects in school curriculum?

Barry John: I don’t know. Where are the teachers? It is going to effect whole time table and staff.

Researcher: If you will be offered that much of money, you get in Mumbai, would you like to start TIE work in Delhi?

Barry John: Yes, definitely. People were doing production oriented work in schools of Mumbai. TIE concept is new for them. Mumbai city is strange. I having been for 40 years in Delhi.

Researcher: I remember, you issued book to each TIE Co. member and then the members, next week, asked to make review of book read. What should be the per portion of teacher head, as a competent teacher and as a versatile actor. Either this researcher or any one else?

Barry John: Obviously its teacher. Acting had NSD education, whatever level or degree. It is whole business of teaching and teaching children what was required.

Researcher: Whenever you were asked a certain question. You either took pause spoke less or simply said, ‘I don’t know.’ You never imposed your own ideas on researcher. Researcher was asked to search the answer own self.

Barry John: That is the educational aspect to it. It is not a Guru-Shishya situation, where I know every thing asking you to be like me. I am the Role Model for you. It is not like that. You encourage the children to create,
to think for themselves, to solve their own problems in their own ways in their own imagination.

Shrish Dobhal

Shrish Dobhal holds a Master’s degree in Performing Art with a specialization in acting from the National School of Drama (1981-84 batch). He is the founder and Artistic Director of Shailnut theater group in Uttarakhand.

Resercher: What is your concept of substantial education?

Shrish Dobhal: Which gives you knowledge ranging from information to expertise, human and moral values; understanding of life and human nature.

Resercher: What kind of theatre can be regarded as good theatre?

Shrish Dobhal: Which presents social realities, ideas for a better life, human values; poetic approach even in realism; simple but effective communication through well conceived design and visual compositions and so on; besides, the first and foremost quality of entertainment (or rasa). Entertainment exists not only in humour, romance or suspense, but in tragedy too, when it gives you a chance for going deep into complexities of human behaviour (as in Shakespeare, Ibsen, Chekhov and Kalidas, Bhasa, Bhavbhuti’s works); or even with an abstract idea like 'catharsis' in Greek tragedies.

Resercher: To what extent is theatre relevant to the society?

Shrish Dobhal: To a considerable extent, if and only if, it is practised with utmost sincerity and with a sense of responsibility. Theatre essentially has educative value and potential of making an impact. It can be applied in educational methods for adults, deprived children, different categories of handicapped. The concept of
Theatre-in-education emerged through experiments and trials. Besides, effectiveness of live performance and direct contact with the audience make theatre a powerful mass medium. Film and TV can never substitute it (though they can have some influence on theatre people).

Reseacher: Has TIE brought about some positive results wherever it was introduced in India?

Srish Dobhal: Of course, it must have given desired results (I don’t have any data or much details). But NSD’s initiative TIE has been enormously busy since its inception with overwhelming response from the school and the parents of the students.

Reseacher: Can theatre become ‘part and parcel’ of education from primary to university level?

Srish Dobhal: In primary level theatre should be integrated part and in University level it should be in humanities, arts and literature.

Reseacher: What dimension theatre can smoothly acquire without disturbing the main stream curriculum conventional and co-concurrent ways of imparting education?

Srish Dobhal: Every aspect we can work out while proceeding TIE work in a various dimension during the course of implementation of TIE on different levels.

Reserche: What shortcoming do you find in present ways of TIE company in Indian Context?

Srish Dobhal: No obvious or specific lacking are there. But in some of the TIE plays imagination and seriousness of subject treatment lacks. In the presentation current cheap bollywood treatment with shallow jokes and pop music is used. That often
makes the production either cheap or childish. Since nobody objects, TIE Co. continues with such light attitude towards the work, which in fact need much more scruples.

Resercher : What is needed for effective implementation of TIE on a broader level ?

Shrish Dobhal : All the theatre teachers engaged in the TIE Co. must be trained in the theatre with a TIE specialization. Their work specially the plays being rehearsed and staged, be previewed and mended before public show and teacher should have more guidelines for their creative works.

Dr. D.R. Purohit

Dr. D.R.Purohit has been a Professor of English Literature in HNBG University Srinagar and taught students around 30 years. At present he is the Director of the Centre for Folk Performing Arts and Culture HNBG University Srinagar, Uttarakhand. Few excerpts are given below from the interview of Dr. D.R. Purohit, as taken by the Resercher on 16th December, 2008.

Resercher: How do you differentiate teaching with and without theatre?

D.R.Purohit: When I taught Shakespearean plays showing the video, after explaining the text in the classroom; comprehension speed of the students went 10 times up. I also made characters and artists of the video as reference point for explaining the traits of corresponding characters of the text. Sometimes the students were also asked to make judgments on the roles of the artists in video film. Surprisingly enough, many students were highly dissatisfied with the role of Horatio and Gertrude. These artists, they felt, had failed to reach the dignity and the parts of Shakespearian characters.

Resercher: Why do you show video to students in advance? Do you think in this way they will be more creative and innovative?
D.R. Purohit: The target group I was teaching was more concerned with knowing
nuances of theme and traits of the characters. The goal was to understand the total
ethos of the play. Your question would be more relevant if the target group were
students of theatre. We don’t have a space for theatre productions in M.A. syllabus.

Researcher: Have you ever tried any theatre techniques in your teaching?

D.R. Purohit: I acted out certain scenes of Shakespeare and other plays in the
classroom.

Example 1. Friends, Romans, Countrymen, lend me your ears, I come to bury
Caesar, not to praise him. - (Antony’s Speech)

- *Julius Caesar*

Example 2. Where is the Hanky? (On hearing the shocking secret of the Hanky
Othello is into fit and Iago stamps his feet on the ground in the glee of the happiness.
Strangulating Desdemona)

- *Othello*

Example 3. “Cover her face, my eyes dazzle, she died young.”

- *Duchess of Malfi*

Example 4. Dead body of Michael is brought from the sea into the house. Water is
dripping out of the body and the background music is supplied by the roaring of sea-
waves.

- *Riders to the Sea*
D.R. Purohit: I used theatre techniques like Teacher in Role-Playing and Forum Theatre. At times the Hot Seat of a character.

Researcher: Any experience working for, or with children?

D.R. Purohit: Yes many times, but here I would like to mention a month long production-oriented summer theatre workshop, in which more than 100 children participated and two plays viz. Neeli Chhatri and Dehali Dehali Phool, which were staged in the University Auditorium, Chauras Campus on 5th and 6th June, 2008. These were the first productions for the ‘Centre for Folk Performing Arts and Culture’ of H.N.B.Garhwal University Srinagar, Uttarakhand, in collaboration with National School of Drama, Delhi. It was a wonderful experience with you (Researcher).

Researcher: Thanks for the compliments. Now the last question..... Would you like to prefer children doing children’s roles, or adults doing children’s roles?

Dr. D.R. Purohit: Definitely adults doing children’s roles. As they have gone through a proper training. Children can do miracle in one particular show by chance but due to lack of proper training there is no surety for repeat shows.

And since children remain most of the time engaged in their studies, they can’t be available all the time.

Abdul Latif Khatana

Abdul Latif Khatana is Associate Professor of Acting in National School of Drama and Chief of Theatre-in-Education Company, NSD. He was interviewed on 23rd December, 2008. Here are few excerpts of the conversation:

Researcher: Why does the TIE Co. has no participatory play at present?
A.L.Khatana: I would definitely like to evolve participatory plays/ programmes. They are more educative, participatory, thought provoking. Children are involved in dramatic situations created by actor-teachers in which they have to exercise their decision making and problem solving capacities. The audience (children) becomes an active agent by helping the play progress through their participation. The participatory theatre is much more challenging so far as its performers are concerned. However the precondition in this situation is that the actor-teachers must have command over acting and teaching.

Researcher: How do you evolve participatory plays?

A.L.Khatana: Working in such plays /programmes involve a long process for developing skills and techniques and clarity of issues for which a long period of training is required. Unfortunately we don’t have any specific training anywhere in the country in this area. Therefore the artists of TIE Co. have to learn these skills on the job itself, which takes quite a long time, because artists have to handle various other activities as well.

Researcher: Why don’t you take services of TIE Co. members for a longer time?

A.L.Khatana: These actor teachers’ service period is only six years, so most of the time we have to say good bye to senior actors and keep struggling with new artists.

Researcher: What is the present scenario of TIE Co?

A.L.Khatana: At present we have a fresh team of artists and they will take little more training and time to prepare some participatory plays or programmes.

Researcher: what is the response of the management of schools you visit for such participatory plays?
A.L.Khatana: Generally schools are interested in having shows for larger number of children. Schools usually prefer to have shows for hundreds and thousands of children, which suit their scheduling, management and sponsoring expenses. Whereas participatory plays require one section of a class which consists between 30 and 60 children only. Our past experience suggests that we have to convince schools for more participatory plays.

Researcher: what is the future of TIE Co.?

A.L.Khatana: I hope the time will come when theatre people, as well as people from educational institutes, will give due attention to the participatory techniques of the Company which has been evolving these educational packages. Two separate wings are required in a company. The first wing will perform and the second will be assigned to do the teaching alone. The ongoing variety of activities can be handled by the two teams separately, lifting the instant development.

Manoj Madan

Manoj Madan did a crash course on acting from Shriram Centre in 1985. He first served as the theatre teacher in the main branch of Dev Samaj School, Delhi and now is the Principal of another branch of the same school. About his experience of teaching theatre to children, he says:

“It's tremendous. I still like to do theatre activities in my school. It is a team work. We can solve children’s problems with the help of their parents. It also helps me in my administrative work. Having a theatre background, I could see my school staff in a different light. A few passed out students of the school share their problems with me even today. Sometimes theatre proved as a therapy for the students. At times I also feel very cool and relaxed.”
3. Through Field-Work:

3.1- **Holding Workshops**: Following Various Theatre Exercises and Theatre Games are done by researcher with children, teachers and parents in context of education.

*Who I am!* : Image depiction: Mime/ Creative writing Positive and negative
*A question to a stranger*: This exercise attempts to know all about a person totally unknown S/he as a whole being reflects his/her personality in that particular specific question 1st time asked.

*To know/Not to know* :

In 2s (in pair) : Out of 2 participants one gives instruction & other one follows. Aim of the 1st participant is to put on jacket, shoe or any other object in less number of instructions given by 2nd participant. This exercise goes on step by step - one instruction and one action. Instructions should be precise, specific & to the point. Actions are known but pretended not to know as seen 1st time in life.

In 3s : 3rd participant is included as a still image. In front of the image 1st participant follow the instruction of 2nd participant without looking back.

Chair/stool can be used for levels. In this variation 1st, 2nd & 3rd participant suggests for Student, Teacher & Teaching aid in a respective order.

In Groups : The participants stand in a circle. Facilitator comes in front of one of the participants. He points out any part of his body & spells out other name of the body. The participant who is in front of him follows his word not the body part shown by him. If he spells out ‘This is my eye’ and points out ‘ear’. Participant touches his/her own eye & spells out ‘nose’ or some thing else.

*Number/Alphabet*: The facilitator plays music & the participants move around the given space, spreading out as much as they can. Pace of movement goes slow,
medium and fast with music. S/he stops the music & calls out any number, e.g. ‘3’. The participants in most closer distance come together in ‘3’ as quickly as possible. Number ‘3’ can be replaced by ‘c’. In other variation circle, diagonal line, wall touching, jumping, floor laying etc. on calling out the number / alphabet. This ice-breaking activity enhances the social skills.

*Follow the leader:* The facilitator taps the leader on back. S/he comes in front of all and moves with sound. All follow him/her. Each child is changed by turn. This is good for physical warm-up, team-building & leadership skills.

*Name in rhythm:* In 1st round with real name & 2nd round with new food stuff names. This exercise is initially in 4 steps viz. i) Tapping thighs ii) clapping iii) Naming own name in one pinch & other’s name in other pinch.

Other one does it. Same name is not repeated unless everyone gets chance.

*Mirror:* In pair (2s) One is object & other partner is reflection then vice versa and then with new partner – 1) eye contact 2) slow 3) no acting.

*Action-Reaction:* A participant has to take a posture. The second partner has to make an image by touching the 1st partner without any support. The participants have to be statues (stilled/freezed) in number wise order.

*mprovisation:* One word situation- 1) cricket 2) marriage 3) accident 4) Hindi masala film 5) airport 6) beauty parlor. Participants make still images collectively within 10 counts.

*Gibberish:* The facilitator asks the participants to speak in an unknown language-nonsense words with no recognizable meaning. Through body language & facial expression meaning is communicable.
**Status-Transaction/Active-Passive:** The participants sit in a circle. Facilitator asks one of the participants to come in centre as a passive. Other participant comes from the circle as an active. Active depicts a character, passive one responds him/her without blocking/repelling. In next round ‘Active’ is substituted by passive and passive goes back to his original place and new ‘Active ‘commands & ‘Passive’ is receptive and there is full acceptance from his side. Every time portrayal of new character with fresh start & not to make it quite obvious in beginning. This is not only for pairs(2s) but rest of the participants in circle are also involved guessing the 2 characters in centre. Good for observation & imagination.

In other variation of the same exercise everyone says names of food item before and after rendering his/her line. And each time the same food item is repeated by the opposite participant while the conversation of given situation is going on.

**Telephone Talk:** Facilitator says to one of the participants to talk on phone. Either receiving or making call. Not mentioning the name of participant in other side. Rest of the participants have to guess to whom S/he is talking?

**Cross/Semicross/Uncross:** The participants sitting on chairs. Facilitator calls out their leg’s position after observing. Then the other participant’s turn comes.

**Dog and the Bone:** In this particular game a hanky is placed in between two groups who are standing the same distance apart from that handkerchief. Equal numbers of participants have to be there, they will be given number names. A facilitator will call out one number name at a time. That number from both the teams will reach the centre where the hanky is lying. They have to revolve around it and then take that hanky back to their team without getting touched by that other participant. Whoever will take the hanky or the one who touches the contender takes point for it. The team getting maximum marks is appreciated. In this energetic game co-ordination, determination, concentration and activeness all these things are required.
Angel, Devil & Music: All the participants stand in a circle. Three participants are involved at a time. A facilitator call out ‘Angel’ the centre participant kneels down with folding hands & two other participants standing left and right to this participant will keep one hand on his shoulder and other hand as wing of the angel & if he says ‘Devil’ they have to make horrible loud voice, widen eyes, stretch tongue two finger horns in air. And ‘SA’, ‘RE’, ‘GA’, ‘MA’ for ‘Music’. Many more can be added like this. This is very funny game to make all the participants laugh but requires more concentration.

Spoon-Filled-Water / Straw-flap: The spoon filled with water without dropping the water in the bowl. It requires deep concentration, and so far as to understand that teachers we need to be as careful and loving to the child as we are with the spoon. It requires a right technique, firmness & full concentration.

Emotional Memory: In this we all have to sit on the ground in the form of a circle. Each individual is asked to share an unforgettable incident (happy / sad) of his/her life. It may be a turning point of life. Participant’s sweet-bitter experiences generally touch everybody’s heart.

Status Identification through Playing Cards: The playing cards are reshuffled. All participants pick up one card from a pile of cards or the cards are distributed among participants. Each individual doesn’t see his/her own card but raises it and keeps it touching the forehead. Then, all participants move randomly in the given space. The card’s numbers are visible to others. A pack of cards is divided into 3 categories viz. 1) low status-1,2,3,4,5. 2) medium status 6,7,8,9,10. 3) higher status-King, Queen, Jack. The person seeing the card of others will express respective expression.

The others have to see the card and identify whether the person is from category 1, 2, or 3. Depending upon the rank, they have to greet the person. Based on the salutation person has to guess his or her rank. e.g. If we meet a person with card 3, then we have to respond/depicting our expression, according to lower category such as by making very ignorable face or by avoiding him with proud. If we face king, queen &
jack so as they belong to higher category we have to wish them by kneeling down/bending our body. In our society we recognize the other’s facial expression.

Who killed King John?: Each individual has to spell out the phrase ‘who killed king John?’, one by one. And in return every next participant has to reply that “Not I”. If number ‘3’ killed king John. Then number ‘3’ participant repeat the same exercise again. The participant who asks the question, sits on higher level (chair/block) with rest of the participants in a circle. In every fresh start, he/she makes eye contact, to whom question is asked. Failing to do so, the participant is disqualified and expelled from his/her original position to the end of the circle. It is very good exercise to focus all mental attention at one point.

Counting: Hindi / English: In this exercise we count in two languages-1) Hindi & 2) English. All of the participants in a circle and they start counting alternatively either clockwise or anticlockwise. If 1 one says ‘one’ (in Hindi) then the person next to him/her says ‘two’ (in English).

Hai Harry!: All participants sit in a circle. Each individual’s name is Harry. 1st one greets: ‘Hai Harry’, ‘Yes Hari’, next participant responds the 1st one.

‘Tell Harry’ instruction is given by the 1st one again. It goes on. If someone fumbles or forgets, S/he is no more Harry. S/he is ‘Spot’. Number of spots of an individual detect the number of mistakes. More concentration & attention is required in this exercise.

Footwear Tapping: In this exercise every participant has to get his/her one footwear (shoe) or any other object in given space ‘in the circle’. After this each participant is asked to his/her shoe on the floor on the rhyme of any song like ‘Lai Lubi, Lai Lubi, Lubi Lubi, Lai Lubi’, side by side participant has to move shoes in front of him/her to the next participant. Failing to co-ordinate both the actions is considered disqualified
and the exercise starts again. It is a good exercise to promote the fine balancing between the rhyme and action. Actually this should be in ‘rhythm’. This tells us about co-ordination & balance which should be in our life to form and maintain homeostasis. The most important thing which stimulates to think in this manner is that many of the participants were feeling awkward to keep some other one’s shoes in their hands. Perhaps this is because of unhygienic reason.

Other variation is in form of chain holding each other’s hand. It is basically folding and unfolding spiral movement with any song like ‘Lai Lubi….

Few techniques which proved as a catalyst in research work are given below.

*Brain storming*: Group members put down their ideas randomly on paper, no criticism or comments are offered.

*Forum Theatre*: An improvisation performed by two or more members of a group working on instructions given by others. The action can be stopped, altered and replayed at will.

*Group discussion*: Members of the groups share ideas on a given point. No written record need be made.

*Hot-seating*: The group working as a whole has the opportunity to ‘interview’ a character. Who answers honestly and truthfully.

*Role-on-the-wall*: An important role is represented on paper through drawings or words identifying key facts and exploring attitudes, relationships, feelings etc.

*Still image*: Using their own bodies, members of the group create an image of an event, idea or theme similar to a wax work or still photograph.
**Story telling:** Through variation of voice and speech it can be made more interesting and effective.

**Telephone conversation:** Sharing information or discussing an event without revealing the identity of other person on line.

**Thought -tracking:** Revealing publicly the private thoughts/reactions of role at specific movements in action, contrasting the outer form with the inner understandings.

### 3.2- Visiting Various Educational Centers

In the academic set up, especially that of Sardar Patel Vidyalaya, New Delhi the researcher tried to touch some aspects of TIE with each individual. An evaluation was done in the 1\textsuperscript{st} as well in 2\textsuperscript{nd} semester through various criteria (activities-social skills and performances-drama skills) like his/her regularity, punctuality, sincerity, honesty, transparency.

The evaluation tools were viva voice, written feedback, and objective type Test Paper made by the researcher.

**Annexure iii**

Feedback from CJM (Convent Jesus Marry) School, New Delhi: The following are certain excerpts of the feedback received from the students which proves the kind of desired result achieved through the workshop.

On the whole the workshop has motivated me a lot. But alas! All good things have to come to an end some day.
...Indian folk dance forms. That was cute and very original. I even tried it out at home. Make up session I am doing a follow up. I painted my cousin’s face at home after giving her two chocolates and after half an hour of struggling with lipsticks and eye shadows and kajal she returned.... The reason why I joined this workshop was to gain thing I most lacked in myself CONFIDENCE. ...I never did have the guts or the nerves to answer questions I knew, inquired, I wanted. However to this day I have attained quite a bit of confidence in fact a lot which can be attained in ten days time. I am glad I took up Drama and nothing else and if given a thousand chances and choices this would be my one and only choice.

- Divya Gondal

It was really good fun acting out different things ranging from primitive man’s invocation to modern contemporary plays. But what was really nice was the positive person to person interaction in our group. I think it was because of the discovery of our self on 1st day of the workshop. After getting to know the people, it is very easy to relate with them and work with them. ...I was really touched by our last lecture on contemporary application of drama and theatre....At the same time I also felt a wave of anger against the education system and the society. The education system is so singly lacking in sensitivity and perception, it really bugged me. Its just a competitive world with no time for aesthetic and sensitive pursuits. I think the workshop has helped to broaden my perspective and it has made me a more receptive person. Next time I go to see a play. I’ll know what really goes its making.

- Sree Vidya XII

This workshop has been a boost to my personality and confidence. I am basically a reserved natured person who knows that she can do it but then steps back. The class given to us in music very enjoyable and educative too. I enjoyed that the most. The various warming up exercises were also good as far 3-4 days I had pain in my joints.
I know myself better now because earlier I had never even thought of myself and asked questions like who am I? Where do I want to go? What could I have been 20 years ago etc. In the end I would put in that I wish I could, take theatre and drama as my profession.

- Tarang Nayar XII

Me also learned how important it is to know oneself in order to communicate through drama....It taught us how to work together in groups and helped us to know each one better.

- Bhawna Jai Singh XII

This session has helped me both in knowing myself and knowing the relationship that I share with my friends, parents, teachers etc. also emotional memory....Most of us have also overcome stage fright.

- Sandhya Rao XII

...It gave me great pleasure to tell my whole family whatever we did the whole day at the workshop. I used to be so excited while narrating it to them. Not a bit of what I did here would be missed which I was telling. It was a very good and great experience and I would always advise others to join this.

- Shivani Tandon XII

Sir,

I was never interested in theatre as such. But I always had a feeling that I should....You have been quite a help for me as I am developing interest in it. I have stopped being a self cautious girl. Your topics, themes, ideas are very interesting. You make me feel easy in the class Mera Matlab Hai not like a teacher totally but a
part of us. Yes I’ve bunked once Kyonki Tab Mujhe T-T ka josh Chadha Hua Tha to I went to play T.T. Meine aapse aek bar jhut bhi bola tha and I am sorry. ki mujhe peit dard hai. us din actually theatre attend karne ka man nahin kar raha th.

-Ruchika Nanda IX
SPV

...workshop was a fascinating & wonderful experience. In fact I cannot recall any such activity in my life till now which I enjoyed as much as this under your (researcher) guidance. I was able to understand that acting was not a mere abstraction from life—it was life itself. ...Earlier, in school, all we did was mug-up the dialogues written by our teachers, learn the specific actions they told us & go on stage to repeat the same things. But it was only through you that I came to know that there was something beyond all this- self discovery-how to give birth to a character within ourselves without deciding any set rules before hand.......

-Kanupriya XI

Workshops were also organized in several educational institutions to teach other subjects e.g. English, Mathematics, Hindi, History, Geography etc.

English : e.g. “The Theme of Bullying”

- a poem, ‘Four O’ Clock, Friday’ by John Foster.

Four O’ Clock, Friday, I’m home at last

Time to forget the week that has passed.

On Monday at break, they stole my ball
And threw it over the playground wall.
On Tuesday morning, I came in late,
But they were waiting behind the gate.
On Wednesday afternoon, in games
They threw mud at me and called me names.
Today, they trampled my books on the floor
And I was kept in because I swore.
Four O’clock Friday, at last I’ am free,
For two whole days they can’t get at me.
Conventional Methodology Annexure iv
Modern/Theatrical Methodology Annexure v

The following lessons were taught by researcher in a classroom situation by using basic tools of TIE.

Angles (middle school):
Around the street in house number ten
Lives a family of angles in their cozy clan
Mr. Straight angle is straight as twig
Measuring 180 looking very big
Mrs. Acute angle is rather sharp
Small not yet 90, she loves to play the harp
Their elder son is called Obtuse
To denote my share of pie I use
The smallest of all is Right Angle
He sits in the square comer alert,
Not ready to mingle
Mrs. Reflex, the grand mother
is more than 180, but less than her spouse
Mr. Complete Angle, the grand father
Has gone round the world
and is full of wisdom
Some of them combine together, to form a triangle.
The shape of pizza and my bangles
I visited them to see their Angle sum propriety
They came together and measured 180
The others taught me points, Angles and shape
While Mr. Complete Angle continued eating his grapes
Two of them joined arms to form a linear pair
I saw this while sitting on a chair
In the same line as house number ten
In the exterior part lived some men
The neighbor lied down in are
to make an Angle
To my surprise, he measured the same
as two interior opposite Angles
So the neighborhood is very friendly
If you know one, you know them all, believe me.

Hindi : In the pre-secondary standard( middle school).

i) Class VI Standard Haar Ki Jeet (story)-Sudarshan (Saras Bharti), Shishatchar
(essay) Ramagyan Dwedi (Saras Bharti), Ladki ka Pita (Historical story)-Shri Ram
Sharma (Saras Bharti), Kaki- (Siyaram Shukla), Imandar Balak ( OneAct Play by
Vishnu Prabhabak).

ii) Class VII Standard Maut Ke Munha Mein- Shri Ram Sharma (Gyan Dhara),
Chandra Shekhar Aazad (Biography)- Manmathnath Gupt (Saras Bharati).

iii) Class VIII Standard

Chief Ki Dawat - Bhishma Sahini (Gyan Dhara), Videha (poem) - Bharat Bhushan
Aggarwal (Gyan Dhara), Same way ‘Dhoula Mandir’ & ‘Kulu Ka Dashahara’.
Feedback:

Following are some of the feedbacks given to the researcher by the Sardar Patel Vidyalaya Students to Researcher. (Sept., 1999).

Dear Sir,

Jab aapne Hindi class mein “Chief Ki Dawat” ka chapter kiya tha tab I really enjoyed. Especially Shahana Goswami (now Bollywood fame actress) ki acting. She is bahut good at it. Last year 7th mein, mujhe lagta tha “bhadh mein jaye theatre! Mujhe actress nahin banna.” But snow “Shit! Monday ko kyon chhuti hai? Monday ko theatre hai”. I really enjoy the way you conduct theatre. I never even imagined theatre would be this exciting. Sometimes I tried to bunk, par mujhe bahut guilty feel hota tha. The chapter “Chief Ki Dawat” bahut ganda chapter mujhe lagata tha par when sir ne usko natak jaisa samjhaya then really enjoyed it.

-Sahanaa Viii

Sir,

I thought that the way you came and then introduced the Hindi chapter was quite interesting. It helped us to learn things. We remembered even the small- small things because of dramatization. The way the mother slept, the way Shyammath prepared for the party, done in detail, was quite good. It was a change too-different from reading it word to word in class by Urmila ma’am (Hindi teacher). the two club periods, I have learnt a lot. roz mein ghar jakar apne mata-pita ko avashya batati thiki us din hamane theatre ya club mein kya kiya. …If you think I have the talent, please include me in your next play. Please do. Since a couple of years I had this need for ‘drama’.

But our school was doing nothing about it. When it did introduce you, …I came to your classes, I learnt some thing new. I am really impressed by the way you have introduced the concept of theatre in our school.

- Sonam VIII
Videh kavita pahale mujhe ache se samajh mein nanhi aai par dekhane ke badvah bahut achhe se samajh mein aa gai. I liked the way the poem “Videh” depicted. I think the class become interesting because you just become a part of us.

- Vinayak Garg VIII

Sir actually mein bahut shy hunh. I never want to act in front of my classmates because then I think voh mujh par hasainge . yahi ek reason otherwise I’m all game for theatre. Shahana and Nishita act amazing. They are confident. I’m not..

Sir, at last I would like to say that don’t change yourself. Stay the way you are, the way our Suwarn Sir is. Now I wish that meine MACCST aur Club mein Theatre liya hota!

- Devika Dave VIII

Theatre and allied arts activities in Public and Government school students (an intensive programme) for children of all categories: disadvantaged, disabled and street/working.

Corporate sector students in NTPC (National Thermal Power Corporation) Engineering Executive Training, Vidhyanchal, Rihand, Sonabhadra,UP. Power Grid Corporation Gurgaon, Haryana etc.

In the same year ANSDA (Association of National School of Drama) organized a seminar on TIE. Ebrahim Alkazi (chairperson of seminar) along with Auradha Kapur-Director of NSD, Amal Alana-chairperson of NSD, Abdul Latif Khatana, V.K.Sharma etc. expressed their views on the role of theatre its inclusion in the national school curriculum.

SCERT (State Council of Educational Research and Training)- meeting. The
researcher attended the SCERT meeting in which Mrs. Janki Rajan, Director of SCERT, 13 principals, and senior subject teachers of different government schools were present as delegates. (19th May, 2004)

CCRT (Centre for Cultural Resource and Training)-Interaction sessions, of the Centre were attended by the researcher. Girish Joshi, Deputy Director (of orientation course), and other teachers from various regions of the country made deliberations in the seminar (2006-07).

Umang Silver Jubilee Celebration Theatre Workshop for senior teachers and teacher trainees for government schools was conducted by Abdul Latif Khatana, Ashish Ghosh, Moloyashree Hashmi, Charu Sharma. (24th May to 28th May, 2004). The researcher was one of the experts in the workshop. Text book lessons were taken up for theatrical presentations in order to make teaching more interesting and effective in classroom situation.

Theatre Workshop with Children in Apeejay school Noida in April, 1991. Theatre Workshop with children of Kala Darpan, Uttarkashi. Barry John, the Director of NSD TIE Co. and the researcher were the main workshop director. (23rd June to 1st July, 1991).

Children Theatre Workshop with Adi Theatre Group Pune In, Maharashtra from 4th July to 16th workshop.


The play Bhawadajukam was produced and then presented in Asian School Dehradun (23rd October, 2003).

Seminar on Theatre-in-Education in NSD, Delhi (2nd August, 2003).
3 Day Children Workshop in Hyat Regency (7th February, 2003)
Children Theatre Workshop in Sanskriti Kendra Anand Dham,

In the field of Theatre World the Researcher is Honoured by Chief Minister on 26th July, 2003.

Workshop with children of Butterfly, NGO, Delhi in May, 2004

In Umang Silver Jubilee Celebrations production oriented workshop were held with children in Presentation convent, Navyug school, Plays viz. Bhoot Nagari, Bache Man Ke Sache and Samudra ki Sunahari Machhali, Chhoti Si Abhilasha, directed by Gulshan Walia, Mohini Mathur, Arun Singh and Mrs. Sarojani Arya presented in Satyam Banquet Basement, Delhi in May, 2004

Theatre sessions with children in MKP college Dehradun in October, 2004 In SPV a workshop for its teachers and even the Counselor was held and theatrical techniques like Teacher in Role were used (13th February, 2004). All teachers were divided into 8 groups. Sensitive issues were explored through theatre techniques.

Theatre Workshops with various NGOs- Samarth, Samadhan, Sehar, Butterfly, Katha, Sampurna, Raste, Jeet etc.

Seminar on theatre-in-education in India Habitat centre, Delhi (25th March, 2004)
One month production oriented children theatre workshop in NTPC Bhruch, Gujarat (June, 2005).

Weekend theatre sessions in Sumermal School of Drama (August, 2005.)

Theatre Sessions in Golden Jubilee Celebration of Air Force Bal Bharti School, Delhi (October, 2005)

Maya Rao, Faisal Alkazi, Aasha Singh, Dadi Pudmji, Manoj Madan, Jyotsna Tiwari, the researcher etc. participated in the seminar.

Theatre Workshop with teachers in Bal Bharti Public School Dwarka, Delhi in June, 2007

Theatre Workshop with teachers in Apollo International School Sonipat, Haryana in July, 2007

An Interactive session with trainee-teachers of orientation course of Centre for Culture Resource and Training (CCRT) Dwarka, New Delhi under the aegis of Ministry of Tourism and Culture in December, 2007 Visiting Expert in Jasnebachapan as well as Balsangam organized by NSD TIE Co. Delhi from 10th October, 2008 to 8th October, 2008. Interactive sessions with directors of the groups along with their artists the next day of the performance was facilitated by the researcher.

A Dialogue with Ruskin Bond in Activity Week of Sardar Patel Vidyalaya, Delhi (19th December, 2008).
The net result of these experiences can be classified as

a) Experience in teaching theatre to children:

Children theatre is a kind of crypto TIE. In fact most of the theatre persons have not separately defined the genre of TIE. The children theatre they are undertaking as their mission has in fact covered most of the objectives of TIE.

b) Scales of success and failure in teaching subjects of curriculum to students:

The level of success in such cases has been many folds. If the scale of cognition of a topic of curriculum without theatre may be valued at 10, its scale after the use of theatre technique may be placed at 50.

Students tend to forget even the best learnt lesions in science and literature in the latter phase of their life. They never forget the rhythmic and theatrical strips of their learning all through their life.

c) Sensitivity of educationists, theatre workers and students on the issue of TIE:

Through participation in the national level advocacy missions and meetings, the researcher has discovered that the process of finalizing the curriculum for schools is slow and the eventual implementation will be slower.

The reason is simple: the Ministry of HRD which has to create political will for the program is not directly involved in it.

3.3- Mounting Children Plays:

The play script, design and direction of all these plays under study has been done by the researcher.

Here is the list of the plays:
Significant here is to mention a multilingual play (containing Gujarati, Tamil, Bangali, Urdu etc.) “The Honoured Guest” produced in Activity Week of Sardar Patel Vidyalaya, Delhi (10th December, 2008). The play is an adaptation of English play The Honoured Guest written by Debanjal Chatterjee.

The TIE analysis has also been sought from the plays designed and directed by the researcher. The plays include:


3.4- Plays produced with The TIE Company Critical Review:

Under the source of literature few plays critical review on the concept of ‘theatre in education’

*“SAVDHAN! GORA RAKSHAS AA RAHA HAI”*

The first play exposes the difference between the Western attitude towards the world and the attitude of the ‘primitive’ man, which is intrinsically conservationist. The
play is a kind of history of what happened to the land of North America before and after the White Man arrived.

The land is represented in two ways; one as a character, WAKANTANKA, and the second as a prop, the map change from the land the Red Man respected, to the land the White Man abused.

The White Man is represented by the RAMSBOTTOMS; cartoon-styled characters who arrive cut-rate from England, having bought a bit of America.

They stretch across history, building long-cabins, cutting down forests for the railway, creating a Dust Dowl by over-eager farming, and building their Super-Polluted-Cities.

It is story of deforestation, of the conflict of the clashing view points conservation and development. There are chances of imbalance between man and nature. This play is to sensitize children for 8 to 16 years old. Children can be divided in subgroups for post production work. Preparation time half an hour and presentation time 10 minutes to each group. One by one each group shows to other groups. Feed back is taken after each improvisation. In the end the group having its turn of presentation expresses own point of view.

“PYAS LAGI HAI! MERCURY PIO.”

The play deals with a specific example of local pollution, and the conflict of interests that spring up in its wake. It is the true story of mercury pollution in Minimata, Japan, some 60 years ago, and told through the techniques of Japanese Noh and Kabuki theatre.
The brilliance of the play is in its having found a way of telling the story which involves the children and which, at the same time, enables them to cope with the horror of it. It is cleverly turned into the story of a child, IOKA, and her parents—characters the children can identify with. And through the non-realistic devices of Japanese theatre, the children are "distanced" from the disturbing nature of the story.

The play develops situations that are uncanny and haunting forerunners of those in the Bhopal Gas Tragedy. The Chisso Fertilizer Factory performs and speaks in a way that Union Carbide will later speak. The other major protagonists are the same; the government and the people. The battle for justice and compensation is the same: "And there are still many people alive today in Minimata who are crippled or blind who have never received any money at all".

It raises issue of pollution, especially water pollution. It is very relevant to Bhopal gas tragedy in Madhya Pradesh. At present the water of river Gunga, Yamuna, Bilingana stands badly polluted. How can we stop it? The play can be shown to children age group 8 to 16 years old. For post production work children can be divided into various groups causing other types of pollution like air, noise etc. The motive of the play is to find out the solution and to get rid off the pollution. All sorts of remedies are shared and discussed and then depicted through improvisations one by one.

**DIWAR**

In the introduction to the play, the narrator explains how the two communities, The Reds and Blues, used to live in peace and how they came into conflict and erected a wall so that they were eternally divided. This brief history is enacted by puppets. In the play, we meet two girls Bholi and Bubbly and a Chowkidar who are all Reds. The girls are practicing for a dance presentation in a mela. Bubbly dances well, but Bholi is upset because she cannot juggle. The chowkidar mocks at her and says that she
will never learn. He also tells awful stories about the Blues, eventually we meet a Blue called Nilu who surprisingly is not a monster, but a kind and friendly boy. He is good juggler, but is hopeless in dancing. So, while the chowkidar is away, Nilu and girls pull down the wall so that they can teach each other to dance and juggle. Suddenly the chowkidar returns and the juggling is disrupted. The story is simple, clear, humorous and entertaining.

The two colours Red and Blue are symbols of two communities divided on the lines of religion cast, complexion, poor and rich. Play conveys its message in very subtle way i.e. symbolically. The children burst in anger literally upon the (Red) Chowakidar, “Are bhudu! Itna bhi nahin samajhta, they are good people (Blue one)”. Play also emphasizes on friendship. Both Neelu and Bholi share their skill to each other. One learns dance and other one acrobatics. There is a give and take. During the show there are few moments for the participation. Target age group for this play is 5 to 10 years old. After the show children are called on stage and they try to convince the stupid guard. When guard is on hot seat it seems very interesting as well as effective.

**OONCH-NEECH**

The action of play takes place in a derelict home, which becomes play space and a secret den for the three children in the cast. The characters depicted are the same age as the children in the audience. The play is not so much a story as it is a situation, a few moments in the lives of children, their conflicts, and indecisions and as a whole range of emotions. The games that they play and the toys that they play with, bring the adult world into the drama. A doll, a book, a stone and a gun stimulate role play about families, school and war. There are situations in which power is an issue through which values and attitudes are transmitted and which children themselves use to try and make sense of the world.
Like earlier play makes belief of younger children very strong. Unless they don’t trust they will not open up. If they trust they even share their top secrets. Age group of the play is 5 to 10 years.

KITAB AUR PISTOL

The play depicts the life and times of Bhagat Singh and his associates in the independence Movement. The aim is to try and bring history to life; to personalize it; to look beyond the dry lists of facts and dates to the more human concerns and issues which are of relevance to us today.

The researcher and other company members met great revolutionaries like Durga Bhabhee and Manmath Nath Gupt and interviewed them on 9th April 1990. It was an unforgettable moment. Durga Bhabhee shared few handwritten top secret letters of that period. Manmath Nath Gupt suggested to put revolutionary songs in the play and he himself sang few lines..“ae vatan ae vatan hamako teri kasam teri kasam teri ranhon mein jan tak luta janyenge.”

With the target children of 8 to 16 years it is basically in the format of intimate theatre. Only 50 to 100 children can be accommodated. Its basic objective for the children is learning the history.

RANI AUR PINTU

(Hindi Translation of Berlin’s Grips Theatre production “Max and Milli”). The play like Rani aur Pintu makes to understand the superficiality of human being and the value of mutual cooperation of social structure. Play Rani Aur Pintu is the story of 8 years Pintu, his 6 years sister Rani and same aged friend
Munna. Though they are brother and sister and friend by habit they are opposite to each other. Pintu is timid, Rani is naughty and Munna is a rough and tough boy.

They are friendly while playing. Both Munna and Pintu get benefited by this friendship it is because Munna comes to know the sensitive aspect of life through Pintu and Pintu knows the harshness aspect of life through Munna. Rani and Pintu is the story of a brother Pintu, age 8 his sister Rani aged 6 and their friend Munna, aged 8.

The three children seem temperamentally very different. Pintu appears timid, his sister Rani is full of puckish games and Munna is like a street smart toughie. During the play empathy and friendship develop between the children. The play is for children of all ages as well as for parents. More than 100 shows of the play have been done so far. The play has also represented India in International Theatre Festival Warsaw, Poland. The target group of the play is the age group 5 to 16 years also the parents. It deals with the theme of relationship between parents and children, sibling rivalry, various factors causing fear.

**THE DILLI SULTANAT**

The play takes us back to the 13th Century focusing on the life of Razia. She was the first woman to sit on the Sultanat throne in a male dominated orthodox society. Razia reigned for a brief period of three and a half years during which she fought continuously to retain her throne. There are various interpretations of Razia’s story. Iltutmish was in two minds about his successor. His most able child Razia was a woman and none of his son was capable. We have no definite clues to his choice for a heir. His son Ruknuddin succeeded him but was a failure. Within 6-7 months he was dethroned and Razia took over. She controlled the situation and introduced some reforms. However, her Amirs would not let her rule in peace. After a few
unsuccessful revolts, she was finally defeated by Altunia who realized that her would not gain any thing by being on the side of the Amirs, and therefore married Razia.

Only 50 to 100 children of the age group 13 to 16 years are required. The main goal of this play is learning history.

The socio-cultural terminology used when portraying certain character like Yakut the lover of Razia is an interesting lesson for the children. Yakut is called Aamirakhur which means head of the stable. The same way the steward is known as Chashnigir, a person who tastes food before serving it to royal people. In the process of delineating a particular character children come to know about the tradition, set, costume, props, make up, language etc. of that period. They get even trained in the using swords- shield spears.

The play has been developed through a series of improvisations. The story revolves around a family in which there is a conflict between two sisters regarding their spaces of worship. The members of the family have been exposed to Hinduism and Islam because their mother is a Muslim and father, a Hindu. The drama plays out society’s conflict as it affects the members of the family. It is one of the participatory plays of the TIE Co., The theme of the play is very relevant when there is fight for religion, cast, colour etc. in today’s society.

This play is on communal harmony. After inter cast marriage repercussions are seen in the family. Students were sensitized towards this sensitive issue. In J. Krishnamurti school, Varansi few students were reciting Shloka from Bhagvad Gita and the other few were quoting Ayats from Quran. In each religion there is preaching of love and brotherhood. No enemity. Only 50 to 100 students of the age group 13 to 16 years can be accommodated.

This play has intense capacity of participation. In one of the presentations in West Bengal the situation turned very tense and worst when the researcher was depicting the character of Shashank who was reciting shloka with closed eyes.
One of the youths from audience picked him up and was ready to throw him out. He has to either leave the house along with his wife or live with rest of his family members.

**KAUN HITU HAI KAUN AHITU**

The play is based on a Panchtantra folk tale. The story revolves around a poor Brahmin-Yagnamurthi who is persuaded by his wife to go to the forest in search of gold. Yagnamurthi on his way helps a snake, a monkey, a tiger and a man to come out of the well. Later when Yagnamurthi is in trouble, the three animals help him, whereas the man betrays him. The story emphasizes that all can be friendly but one should be able to assess the genuine friends (Hitu) and selfish friends(Ahitu). The play also derives from David Horseberg’s play-
*The Ungratefulman*. Age group is 8 to 16 years old children. Its moral value animals are more sensible than the human being. Children have to preserve their sensibility.

**PANI PHIR GAYA PANI PAR**

The father, Mr. Verma and his son Vicky are from city. They are fed up of the city’s mechanical life, polluted water, noisy crowds, and garbage dumps all around. They both decide to go to the country –side in search of peace and nature. The story revolves around the voyage on the raft in the river of city-boy Vicky and the village-boy Bansi. There, they discover that even in the country side the water is polluted-the fish, trees and cattles are dying. Apart from the human characters, the play includes the characters like rooster, the tree, the river, the drain, the bull, the cloud and others. This play depicts rural as well as urban life. How it is going to pollute. Age group 8 to 16 years.
IGLOO-IGLOO

Malakuk, a boy, finds different worlds around him, though his world of nature remains the same—ice, ocean, whale and caribou deer. Malakuk, is aware of the changing life around him and perhaps he is little unsure. Which is the right way? At times old things draw him to them—the grandfather’s world, at other times the newness in life attracts him. His mother Suaee, is not exactly like his father perhaps she is little like him looking at time passing and wondering.

For neighbors, Malakuk and his family have Kunuk, Aquata and Notsba. Like people everywhere, each is a little bit different from the other. But when faced with difficulties the whole community comes together. Only 50 to 100 children are required. Age group is 8 to 12 years. It reflects the life of three generation of Eskimos and the lesson on the same topic is taught successfully.

NEELI CHHATRI

The story revolves around a Blue Umbrella that becomes an article of esteem possession signifying an elated status for the person possessing it. In the process of acquiring that Blue Umbrella, the simple but beautiful emotional expressions of day-to-day human relations are expressed in the play.

The story is set in a small village, Auli of Chamoli district of Garhwal. Kaka, an old man is owner of a small, roadside Dhaba (Hotel). Phyunli is a cute, little, darling who lives in the same village with her mother and brother. One day a tourist couple visits Auli, with a Blue Umbrella (The Neeli Chhatri). Of the couple, the lady spots Phyunli’s tiger claw ‘Kan thi’ and gets enthralled towards it.

In the same way Phyunli spots the lady’s Blue Umbrella. She has never laid eyes on anything so beautiful. She is so enchanted, that she trades her ‘Kan thi’ for the frilly, Neeli Chhatri. Phyunli’s Neeli Chhatri becomes her life line and talk of the village too. She takes it along everywhere. Phyunli’s umbrella disturbs Kaka’s peace of
mind. Thereafter, he starts his attempts to lure Phyunli to put off her umbrella but all in vain. In the end, the act of appreciating another's feelings beautifully sums up the joy of sharing and giving rather than acquiring possessions.

The play presented by Kala Darpan, a theatre group in National Theatre Festival for Children Delhi, Dehradun and Centre for Folk Performing Arts and Culture HNBG University Srinagar, Uttarakhand in collaboration with National School of Drama, Delhi etc. It is inspired by The Blue Umbrella, a story by Ruskin Bond. For the children of age group 8 to 16 years.

**DHOL KE BOL**

The play has a family which depicts the conflicts between three generations and their dreams. Grandfather, Father, Son—all of them having different points of view. Their main source of livelihood is tailoring but traditionally they play the DHOL at every occasion, be it happy or sad. They are still not able to meet their needs completely even after doing all kind of work from tailoring to cutting hair etc.

The character of Gokulya around whom the story revolves is in dilemma. He is confused whether he should follow his dreams or preserve his heritage-DHOL KE BOL i.e. the family traditions of playing the DHOL. His family is quite a lot of time suppressed by a rich man (Sahukar) in the village. Even after facing all the humiliation and suppression from the rich man they chose to fight back and move on in life.

The character of Gokulya is dreamer but he is not JUST a dreamer. His family is not very supportive about his dream other than his mother and sister. The family is based in Uttarakhand and researcher has tried his level best to create an ambience of the hills.
It is inspired by “Khuli Ankhon Mein Sapne” a story by Mahabeer Ranwalta. The play has succeeded in imparting a lesson (outside the curriculum) to the children on the value of the instrument and on the poor plight of the dhol artistes.

DEHALI- DEHALI PHOOL

The play attempts the ritual recreation of the flower festival happening from first to the last day of ‘Chaitra maas’ (mid March to mid April) . The festival is essentially for children. Before sunrise, children go to collect fresh flowers in their baskets from fields and forests . They go and come back singing and dancing. Then they move from house to house , sprinkling flower petals at every door step, all the time singing rhymes for Ghoga Mata , the female creator of universe and children. The festival is all pervasive in Uttarakhand hills and several myths and legends like Goridhana, Bala Sadevo and Ghungroo Joli are associated with it.

The play snaps up moments of epiphanies in the myth and tries to orient the viewpoint of children towards their culture and environment. These are the lessons our conventional curriculum can never reach to.

SWADINTHA SANGRAM

The play is full of nationalistic feelings. The sacrifice of both moderate and revolutionary patriotic youths is well balanced.

The narrator takes the audience from present to past and then again come back to today’s generation- for different struggle of freedom. Patriotic songs and music enhance the total ambience of the play. Rekha ji is too nostalgic to make few scenes very authentic.
This is one of the plays presented in Theatre Festival of Umang Silver Jubilee Celebration-2004. The play was written by Rekha Jain (Founder of Umang). Age group is 8 to 16 years.

CLOWN CRY FOR THE MOON

This is one of the plays of Khilona. The play is directed by V. K. Sharma (Founder of Khilona). A little girl meets different characters on the way. The clown is one of them. Who looks at moon and cries for a crunch of bread.

She shares her Tiffin and consoles him. There is post-performance participation for children in this play.

It is not only a play but its a sort of workshop with audience who rehearsed during the play. There is a moment in the play when the actor on the stage realizes his forgetfulness and try to find out. Then audience help telling him or even coming on stage enacting it. Any one can participate among the audience. It’s a unique experiment which usually doesn’t happen in theatre. The total experience earned through these theatre productions is the thorough understanding of the difficulty levels of children.

The difficulty levels are culture, economic strata, and region specific. Teaching a European play to Hindi school students needs a longer time for explaining the cultural terminology and the cultural concepts, mannerisms and behavioral response. The same is required when a historical play is produced.

However the achievement level at the comparative scale is stunning. The rate of learning with theatre is not only higher than the one without it, it is also creative. It gives a sort of spiritual pleasure to the children and makes memorable the moments of theatre days in the life to come. Higher level of aspirations and motivation has been recorded in the individual students. Target age group of children is 8 to 13 years.
Educative Value of the Plays:

All these plays depict the role of theatre from educative point of view. Each play has its content, structure and presentation. It educates children in various levels.

Documentation Stills and Video:

Stills all the Children plays/programmes mentioned above Video of Barry John, NCERT Theatre Focus Group and NSD TIE Co.

End Notes

1 Child-Centered: action with a maximum space and time given to a child.
2 Development thru Drama: to enhance mental, physical and emotional growth of a child.
3 Gergy Grotowsky: actor’s voice and body of an actor is preferred than the outer set-up.
4 Multiple Intelligence: David Gardner’s theory on various skills of an artist.
5 Participatory play: two way communication between artist and audience.
6 Therapy: clinical approach to children for remedy of their juvenile delinquency.
7 Rank: different level’s status of human beings in society.
8 Forum Theatre: originated by Augusto Boal for substitution of scene/performer.
9 Hot seating: honest and truthful confession of an actor within character.
10 Role on the wall: a person portraying a character as putting on a wall.
11 Thought tracking: expressing the feelings of an artist when tapping on back.
12 Bullying: extreme of noble concept to open up anybody.
13 Educational point of view: to entertain with a certain moral value.