CHAPTER V

CONCLUSION
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Thus we began with the introduction of the thesis with the brief history of theatre in education and also the universal significance of TIE. The chapter surveys the contribution of the theatre performers and educationists who opened up a new discipline and paved way for the future progression of the discipline.

Chapter II is just a review of the literature published on the subject. The chapter also gives a brief history of the experiments made by the western theorists and TIE workers.

Chapter III is a detailed comparative study of teaching methods with and without theatre input. It surveys the outcomes of experiments made by the western and Indian TIE workers. Each experimentalist has been introduced by elaborating his theory and practice and then by passing a judgment on him/her on the viability and practicability of the theories and practice.

Chapter IV gives detailed picture of the present endeavors going on in India.

It enumerates the philosophy and functions of several wings of TIE, National School of Drama; Sardar Patel Vidyalaya; Paryavaran Vidyalaya Sri Bhuwaneshwari Mahila Aashram Anjani Sen Tehri Garhwal; Goa Kala Academy etc.
So much is to be done on TIE research in India. Indian school system has yet to make a variable curriculum for its students, write scripts for them, and experiment with hundreds of artistic styles and techniques which we have preserved in the treasure of our heritage. Researches on the works of regional institutions, public schools, NGOs, didactic theater groups are yet to be undertaken. Reputed drama institutes all over the country need to realize the importance of educating children through theatre and form separate wings for TIE.

Theatre-actors all over the country need to come together and unanimously sketch out a detailed curriculum that can be uniformly followed for educating children all over.

My work detailed here enables me to charter a broad co-curricular outline to be followed by schools with various age groups. For dealing with students from different regional and cultural backgrounds, an adaptation to local languages and working styles can be made, syllabus will be mainly based on physical, emotional and psychological development of children.

Before implementing theatre in schools it should be included as a subject compulsory in teacher-training institutes. In context of theatre as a subject- it shouldn’t be divided into other forms of arts like dance, music or acting. Instead of that it should be a single integrated subject of theatre.

There should be a theatre laboratory in each school. Where children can practice daily lyrics music, drawing or writing, painting or theatre games, and other activities related theatre.
Class wise syllabus

Class 1st to 5th  - creative observation.

6th to 8th - Skill development. Observation development. Acting, voice-speech, projection and clarity of voice.

9th to 10th - Theatre history. Acting, other areas of theatre like set, light, makeup, script writing etc, in details.

11th to 12th - Specialization in any specific field. Optional subject either acting or direction. History of Indian theatre. History of western theatre.

Goan schools Syllabus for Classes VII, VIII, IX designed by H.B. Sharma.
NCERT Syllabus in process for classes

VI, VII, VIII designed by Maya Rao
IX, X designed by Abdul Latif Khatana
XI XII designed by Barry John

Class IV and V

Small Children are very energetic; their energy needs to be tapped in their favor. Preaching them good and bad may put them off, and so they need to be taught by making them assume they have been put to their own devices.
a) Using children’s energy by giving them dynamic theatre games and exercises: jumping, running, playing, dancing.

b) Teaching through songs and music rather than lecturing; children respond more readily to rhythmic provocation.

c) Letting them play the characters by elocution, recitation and story telling.

d) Encouraging them to take part in the ritual of telling secrets it helps them share their insecurities and doubts.

Class VI to VIII

This group is active and curious at the same time. They ask for the logic behind everything, and need to be given a logically fulfilling exercise, interesting at the same time. The Methodology includes:

a) Devising exercises that include a logical reasoning in addition to dynamic movements.

b) Holding discussions about general events and situations in their lives- to help them develop a viewpoint.

c) Making use of their understanding by giving them theme-based plays to enact.

Class IX and X

Children of this age group are inspired more by their role models- cricketers, footballers, army men and many more. They want to play the roles of the best cricketers, social workers etc. The methodology of dealing with them includes:

a) Creating believable characters that inspire children.

b) Discussing with children the good and bad of a character, consequently stimulating their analytical abilities and their judgmental streak.
c) Fantastical as well as realistic story-telling can be used for imparting moral lessons.

**Class XI and XII**

This group of children is innovative, curious and eager to take new challenges. They are ready for changes and need to be treated as equals sometimes.

The method includes:

a) Discussing current scenarios with them, and keeping in mind their inclination towards a specific topic, creating a relevant situation for them to identify with.

b) Allowing free discussions among the group, letting the members open up.

c) Devising drama in accordance with their beliefs; presenting challenges to them by exposing them to the situations where they need to make decisions. Bringing them deliberately to crossroads, to enhance their decision making skills.

In the west, Rudolf Steiner and A.S. Neil have had a great deal of impact. And right now there are hundreds of new experiments going on in education all over the world. “factory-schooling” leaves no rooms for self expression or creativity...They have to subject themselves to a fixed time-table and jail-like discipline. . (Dance of the Bee P.102-103)

Instead of schools, colleges, universities there will merge “mindful communities” replaced by love, cooperation, creativity, exploration and invention. There will be no teachers, only learners. Learning will mean self-learning, finding out more about one’s own self. (p.-106) At the moment ‘development’ means more money, resources, power to exploit and soon. Utopian Society-with excellent system run by honest persons.
Miss Chris Johnson begins her lesson like all her drama lessons, sitting on the floor with the children in a circle and as always she asks them to remind her what the 'rules' of drama are. The children offer ideas; in drama no one is ever wrong; in drama we always listen to one another; in drama Miss Johnson will always try to make it as interesting and exciting as she can; in drama every one agrees not to be silly or disruptive; and so on. The children and teacher agree that they will follow these rules and so the drama starts. For the moment, the coat on the chair will represent Jason. The technique is known as Statement. Chris Johnson goes round the room and as she touches each child on the shoulder, they make a statement about Jason. She reminds them beforehand to listen very carefully to what everyone else says because they are together building up a picture of him. Afterwards they sit backing the circle and feedback to the teacher what they now know.

Derek: adopts a different device known as 'role-on-the-wall'. He draws the outline of a figure on the board and invites the children to give words or phrases which describe the bullied boy. A composite picture is therefore made or words identifying key facts and exploring attitudes, relationships, feelings etc.

Teri: She is more sophisticated. She divides the class into small groups and asks them to device questions that they would like answered by the Jason character. After a while she then takes the role of Jason and the class question 'him'-a technique often described as 'hot-seating'. In other words, as with the telephone conversation, she makes the children work at finding out.

Example: Drama versus Life-Oedipus might always mistakes, but do we have to?

Introduction to Boal’s analysis of Aristotle. Reverse writing-Brecht’s epic techniques (theory of alienation also ) in Caucacian Chalk Circle, scene 1 The Noble Child. The aim is to show, through Brechtian acting exercises, how change can be fully demonstrate in performance only through total social gesture.

Example: Death of a Salesman-fluid moment of dignity. The aim is to recognize precise moments in drama when dignity is lost and found. Teaching Drama 16-18
A brief survey of the impact of theatre practitioners on the modern theatre reveals a variety of influences. Peter Brook, who was probably the first to introduce the ideas of Artaud in England, wrote in The Empty Space of ‘The Holy Theatre’. His RSC experiment with Charles Maro Witz in 1963 embraced theories and seemed to reject the Stanislavski school of thought, which underpinned actor training at the time.

Theatrical Influence: Artaud and Shaffer. The focus was on the exploration of text using the theories of Antonin Artaud’s. Artaud’s ideas had been able to apply them to shaffer’s play. The parallels with the ‘Equus’ scene, the way live sound created by actors visible on stage adds to the dramatic tension, were also clear.

Gergy Grotowsky was the author of ‘towards a poor theatre’(1968). One of his central ideas was the notion of the ‘poor’ theatre. By this he meant a theatre in which the fundamental concern was the work of the actor with the audience, not the set, costumes, lighting or special effects. What was important to Grotowsky was what the actor could with his or her body and voice without aids and with only the visceral experience with the audience. To this concept of ‘poor theatre’ Grotowsky (an atheist) added the concept of the ‘priesthood’ or sacredness of the actor. When the actor entered the sanctity of the performance space, in the holy relationship between the actor and the audience. The actor, depending only on the natural gifts of voice and body, could bring the sacred rituals, of theatre and the themes of social transformation to the audience. The audience became pivotal to theatrical performance, and theatre became more than entertainment: it became a pathway to understanding.

Julian Beck’s key concepts are “going through a very real experience”, not creating a role”, “becoming a part of ourselves”, “presenting your real self, as real as you can get, as close to your authentic self”. The “actuality of the theatre”. Actors concern is not with skilled performance of set roles, but with “actuality and truth” and with participation.
Richard Schechner’s concept of Environment Theatre and Peter Brook’s ‘The Empty Space’ was a highly influential work.

Using this fragment the class explores the text, and creates an original story. This topic is as old as Oedipus and as metaphoric as fairy tale—the myth of the abandoned child. What makes this pretext palatable for use with young students is the possibility of a happy ending and the (perhaps strange) fact that it is the children, not adults, who save the baby. Although the work needs to be adapted according to context, here is an outline of the planning of a unit of work that she has used several times with different results.

Step 1) Teacher-in-role; as a representative of the Transport Ministry, conducts a ‘Train Summit’ inquiry into problem encountered by city commuters.

Step 2) Out of role the class is asked to negotiate the arrangement of the space, moving chairs to construct a peak-hour train. Each is invited to step momentarily out of the picture and view the total frozen image. Then the teacher ‘taps in’ to hear the thoughts of each person on this peak-hour train.

Step 3) The students are asked to come out of the role.

Step 4) In groups of four the students are asked to prepare role-plays set back in time one year, when the baby was 6 months old.

Step 5) It is six months later; the problem has escalated and the baby is a year old. The representatives of each group are simultaneously hot-seated as a panel on a TV show hosted by the teacher-in-role, discussing child care, its joys and difficulties.

Step 6) One of these stories is pursued as a gestalt.

Step 7) Half the class sculpts a volunteer as the central character in baby’s life.
In the end we have to explore the several dimensions of the topic under study. Having been said and read so much on the topic, there still remain disputation on the concept of TIE. To support the point V.K.Sharma’s “Jo Khel Khilona Dikhata Hai”, *Rang Prasang* 3, 8:4:2005, 64-68 views may be quoted. He asks whether TIE means teaching Physics through theatre or produce plays for children or with children. In England where the movement originated the concept meant groups of teachers who selected a theme for the children and produced plays for them on the same. In India confusion still prevails. Ram Gopal Bajaj’s new naming of the TIE as Sanskaaar Rang Toli symptomizes the same confusion.

Children theatre which is a parallel stream of the TIE has remained confined for the most part to the participation of children in play lets produced on annual functions of the school. The sole purpose of such presentations is to please the eyes of the parents on seeing their children on stage wherever serious theatre is produced for them, the major character of the same is theatre for the sake of theatre and not for the sake of complementing the study of the prescribed curriculum. There is a need to design theatre for several purposes.

Another point to probe is whether the TIE Company of the National School of Drama has fulfilled the objectives it set out for itself. It is curious to know that TIE has not yet started publishing any research journal or anthology of articles or plays. These miserable facts opens yet another dimension of TIE.

Theatre-in-Education should be supported by and grounded in serious researchers which would include not only educational and dramatic theories but also documentation of plays, stories, poems, folklores, paintings, and costumes, properties which lay scattered in the culture scenario of this great country.

Use of theatre for propaganda which is a general practice in schools and colleges threatens the TIE movement at the moment. Dramas are being written and produced on AIDS, Pulse Polio, and Gutaka eating— a noble idea of course.
But it revive the eternal debate of “dulce et utile” (art for arts sake or art for delight’s sake). V.K. Sharma (“Jo Khel Khilona Dikhata Hai”, *Rang Prasang*, 8:4:2005, 64-68) in the same article condemns the short term policy of producing as theatre in the themes of pulse polio, aids, polythene stuff, and crackers.

The deeper issue implicit here is: There is no problem with doing theatre for propaganda; there is problem with the bad level of aesthetics with which it is done. The propaganda theatre has utterly been ignoring the high stands of art and thus it has been doing harm both to the students who perform it and to the art itself. We have to prescribe artistic benchmarks for propaganda theatre being practiced in the educational institutions.

The mythical notion about children theatre that there is a water tight compartment between the themes for the adults and the children, has to be shattered. Not necessary do children tend to draw towards themes of fantasy world, fairies, angels, devils, magicians etc. or the exotica like Harry Potter, WWF, etc. It is a proven fact that children are highly fascinated to the television serials like Mahabharta, Ramayana, Man Vs Wild (of discovery channel). Such categorizations are fallacious. It is not the specific theme which attract them, it is the children specific artistic treatment which interests them. The style and approach to the theme should be different for children and students.

There is always a sixteen billion dollar question eying all the theatre and so also the theatre in education. What are the job prospects of theatre training. The commonplace evidence that Sharukh Khan and Ashish Vidyardhi also attended the 1st summer theatre workshop under the Extension Department of NSD in 1978, are the Bollywood billionaires today (Devendera Raj Ankur “Pachis Baras Ki Umang” *Bal-Rang* -2006, p.194) But how many of them can attain the professional height of artistes of Sharukh Khan ilk’s? Another lame argument as V.K. Sharma presents in the aforesaid article is that more than 250 workshops are held annually in Delhi itself which fetch good money to the theatre professionals.
There are thousands of other such workshops all over the country. Pity as it is, such workshops have turned the theatre workers into daily wagers.

There is no economic security guaranteed to them. Some of the theatre professionals have brighter dreams and they move to Bollywood and to the Television Industry. But there too they have to face the vagary of the chance.

This plight deters many a good artiste to take to the job of theatre. In our county we have yet to provide for a large section of jobless theatre professionals.

Theatre audience is increasing, it is because of the background by a large number of children’s theatre workshop. (V.K. Sharma “Jo Khel Khilona Dikhata Hai” Rang Prasang 8:4 -2005. p.p.67-68.)

But it should be said with caution that by making available seasonal jobs for theatre experts will not regularize the job market or popularity of the theatre. Such system rather creates a feelings of job insecurity in the mind of theatre professionals, always tempting them to move to the greener pastures like Modelling, T.V. screen, and Bollywood. Examples are galore: Naseeruddin Shah, Oam Puri, Anupam Kher, Irfan Khan etc. Those still living in the world of theatre as its high priests and keeping the parent organization of histrionics alive have far less money and glamour compared to the ones shining on the small T.V. and celluloid screen.

The totally unexplored area of TIE is the use of theatre in teaching of literature, Sanskrit, Hindi, English, Gujarati, Tamil, Bangali, Urdu etc. where dramas are taught as part of syllabus in schools, colleges and universities. But never even for a moment has the idea of teaching them in a proper theatrical manner struck the thought of curriculum designers. Such plays, for all practical purposes, are being approached as short stories and fictions which are to be analyzed on the basis of an inventory of topics viz. theme, characterization, plot construction, dialogues, atmosphere and message.
Thus the huge difference between a book of drama and fiction has completely been blurred out. The result is, the poor students are obliged to wad through the jungle of acts, scenes and units to pilfer the contents useful for their examination. Against this grim situation, dramas seem never to have been written for stage production. These are meant for “reading”. The limit of fallacy is crossed when drama theories and bar note analyses define drama as a genre meant for reading and theatre meant for production. Even if one applies a little bit of commonsense, a question could be asked why a dramatist should write his story in dialogue forms. The most sensible way of teaching drama in prescribed syllabus should be to produce one prescribed play every year.

Thus if in an M.A. syllabus 10 plays are prescribed, production of one play a year will lead to production of 10 different plays in 10 years. This will create a collective dramatic experience not for the students of that particular session but also for all the students in all literatures being taught at graduation and post-graduation level.

The experience will be beneficial also for teachers who are in the faculty of that particular campus where such plays are produced. In the final analysis the academic domain will be enriched.

The central question remains. If you really teach physics or Mathematics through theatre who will write effective scripts for them and who will produce the plays? Shall the plays be read as yet another monotonous reading exercise in the classroom?

If not, how shall we train a large army of successful theatre teachers to be engaged in the exercise of script writing and play production?

A latest proposal under consideration of NCERT aiming at introduction of theatre at the secondary level schools comes as a ray of hope.

Veteran theatre performers headed by Barry John and renowned educationists headed by Krishna Kumar, are putting their heads together over the proposal. The outcome is
obviously to be propitious. The researcher, at the end of this long and rewarding study, would like to echo the sentiments of an unknown student who looks up to us, the teachers, with these innocent words:

A STUDENT TO HIS TEACHER

Try to be a human being, not just a teaching machine. Do not teach only a subject, but rather teach us students.

Let me feel that you are interested in me as a human being, not just a number in your note book.

Do not judge me only by the marks I get in my tests, but rather by the effort I make.

Do not expect of me what is beyond my talent or power, and give me more encouragement from time to time.

Do not expect of me to think of school and studies as the greatest pleasure of life. They are not, at least for me.

Do not expect me to like most the subject you teach. Other subjects may be interesting, too, and perhaps even more so, at least for me.

Help me to learn to think and to judge for myself, not just memorise ready-made answers. Help me rather to find the answers myself, though this may be more painful for both of us.

Listen to the questions I may seriously ask, however foolish they sound to you. If you can listen, I might learn to listen too.

Be strict enough with me, provided you are just. I know that I need it, though outwardly I may rebel against it.

Do not ridicule me especially not before my classmates. It hurts, and it will turn me against you. An earnest but kind word in private will be more effective.

Do not pity me, especially not in front of others; if I do not succeed so well, pity can be so embarrassing.

Do not point out another student in class as an example to me. I might hate him and you - for it.
And if I should happen to do well, don't point out me as an example to others. It would embarrass me very much. But an occasional deserved word of acknowledgement is most welcome.

Keep your personal problems and political ideas to yourself. I cannot solve or judge them anyhow.

Remember that once upon a time you were a student yourself. Did you always get the best mark? And did you ever forget a thing?

Please keep studying yourself; and do not mechanically use in class the same yellowed notes which you wrote 20 years ago.

Do not expect a word of thanks ever so often. I am grateful, but find it difficult to express my gratitude in words.

And so... Thank you ever so much.
1. Goan School Syllabus: Conceived and designed by H.B. Sharma with researcher.
2. NCERT: Conceived and designed by Barry John, Abdul Latif Khatana and Maya Rao.
4. Theatre Propaganda: In school colleges for general practice of AIDS, Pulse Polio etc.
5. Mythical Notion: Having traditional values in Ramayana and Mahabharata.