

THEATRE WORKSHOP REPORT

NAATAK TOLI

SERIES III

**A seven-day Residential theatre-making and training workshop
organized by UNICEF Rajasthan and RIHR**

**Venue
DOOSRA DASHAK, Phalodi**

**Date
August 24-30, 2022**



ABOUT THE WORKSHOP

A seven-day Residential THEATRE-MAKING and TRAINING WORKSHOP for adolescents from a rural background in a nearby environment familiar to them.

ORGANIZER and LOCATION

UNICEF Rajasthan and RIHR.
Held at DOOSRA DASHAK, Phalodi, Jodhpur.

PARTICIPANTS

There were a total 29 students (22 Girls and 7 Boys) of age group - to -. These students were from Phalodi which is 144 km. from Jodhpur and nearby villages like Shekhasar, Bap, Jagariya, Godari, Chaarnai, Degawadi, Kalyan singh ki sidh etc. approximately 35 - 40 kms from Phalodi.

OBJECTIVE

To hone observation skills and inculcate an ability in participants to witness a situation and express it in theatrical form. So that they can create a self-sustaining NATAK TOLI (Theatre Group) of 10-15 children that can make plays about their issues, on their own after this training.

PEDAGOGY

Group Description

The group participating in the workshop consisted mostly of adolescent rural girls who had faced a break in their education due to various reasons ranging from practical ones like distances of schools to social, familial and economic. But this factor did not seem to reflect in their thinking as well as expression. On the contrary, the long void of learning in their life seemed to increase their concentration and focus towards acquiring new skills and qualities.

Perhaps the same reasons which hindered their education had made them thoughtful enough to rise above caste, gender and religious demarcations. Although the group was extremely varied in terms of caste, religion and marital status as there were some girls who were engaged and few young single mothers too who participated with their children.

Observation

From the very first day we observed that the group had a strong collective identity but hesitated in bringing forth their own thoughts in solitary voice. The clue lay in their voices, the slogans they raised and songs they sang. It was always in a strong and loud voice but during individual replies or conversations most of them dropped the volume of their voice.

One of the most visible (rather audible) reasons seemed to be the comparatively more expressive and articulate girls which had been working over a long period with the organization and had received leadership training. This often resulted in other participants merely nodding to what the more vocal ones said in the group.

Design Intervention

To address this situation, we rejigged the original workshop plan a bit and decided to introduce a three pronged approach. 1. To offer alternate leadership ideas to the more vocal participants. 2. Device slow paced and quieter activities that ensure the involvement of less interactive participants. 3. Designed the workshop in a way that the emphasis of process shifted from theatrical visibility to tone and texture of thought.

After knowing their idea of a play during group conversations it came out that they almost always responded to enquiry about any play with what role they played in it. Or they would mention the issue. To stimulate their thinking, they were given an idea of Improvisation and asked to present small visuals of their surroundings. It gave us an idea of the group's coordination, observation, and understanding of the given situation and its expression. It opened up to their strong and weak aspects regarding theatre.

The strong aspects -

1. They understood story well and enacted it confidently.
2. Dialogues.
3. Character making inspired from their surroundings.
4. Bodyline of character.
5. Use of props.

The aspects that needed to work upon -

1. Use of stage.
2. Continuity.
3. Beginning and ending.
4. Visibility on stage.
5. Audibility.
6. Composition on stage.
7. Creating in a team.
8. Entry and exit.
9. Interaction with audience.

During rehearsals as well as review sessions we identified the areas on which we would work. We decided to not interfere with **WHAT** they did but focus on **HOW** they did. We worked on the container of theatre making in which the content they poured forth.

WE WORKED MORE UPON	WE ALLOWED CHILDREN'S IDEAS
HOW	WHAT
To sit on stage	Story
To enter and exit while in character	Dialogues
Bodyline	Character
Beginning and Ending of Performance	Movements
To arrange and use props	Selection of Props
Continuity Of scene	Costumes
To break scenes and perform in a sequence	Dialect and Accent
Composition on stage	Expression and Gestures
To stay in characters emotion	Choice of Space
To Think	Their Thoughts / emotions

Given the kind of joy the participants were showing in the improvisations and scene - making we delayed the academic session on theatre making and instead, as if improving a friendly game, kept on suggesting and adding techniques of theatre one by one to their presentations. To illustrate - their very first improvisation on a market scene, despite a good effort, many actors were showing back towards audience, which was pointed out and the children eliminated the flaw from the very next improvisation.

NON-INTERVENTION

One core philosophy of our approach was to not interfere with their own dialect or accent or language. And for them a play was not an art form or entertainment but their own reality. And words were vehicle of their emotions. Changing their words would have interfered with the flow of their thoughts and inserted a plastic element in their improvisations. To illustrate - Vaishali, a participant while performing the role of a mother who is bidding farewell to her daughter after marriage, had natural tears while consoling her. Another example was Nimbu, who abhors even the word 'marriage,' was reluctant to play the role of a girl who gets married.

These and numerous other instances made it clear that these participants were not interested merely in the outer layering of a role; for them the character meant THEMSELVES.

This led to another major pedagogical intervention that no intervention was needed as far as their emotional expression in the improvisations was concerned, because the participant seemed in control of diving into their stories and coming out at their own pace and absolutely in their own individual ways.

OWN ACADEMICS

Over the days as the participants' improvisations proceeded in a playful manner, the churning threw up many interesting words and phrases as the children enthusiastically explained what it was that they were doing. The session on theatre training, instead of explaining elements of play in an academic terminology, made use of those very words and phrases offered by children. And even the definitions were almost re-invented in their syntax. Some interesting examples of that original understanding of theatre terminology are given in the chart below -

THEATRE TERMS	CHILDRENS' PHRASES
Dialogue	Bolne Ki Acting
Character Walk	Chalne Ki Acting
Being In Character	Mann Se Karna

PATIENCE

In the review sessions the children repeatedly spoke of their happiness that they were discovering “**KHUD SE SOCHNA**” (Thinking by oneself) and “**MANN SE KARNA**” (Doing what one felt). This was a result of the patience we kept all through the sessions while the children thought, planned, rehearsed and presented. We carefully waited for the moment and situation where our smallest suggestion can make a big improvement in their efforts. Since every child has his/her own pace of absorbing a new thing, our patience towards everyone gave space and time to those who opened up slowly. Often the session paused encouragingly as the quieter child gathered thoughts to speak in an assembly... perhaps for the first time!

To illustrate - When Altaf giving his views after the fourth day and uttered beautiful thoughts on the concluding day, a participant Fiza mentioned that he never used to speak a word in earlier training sessions.

Play-fulness

The overall playfulness of the theatre making emerged from the way teaching was taken as a friendly activity. The resource persons refrained from doing anything that ate into the attention one gave to them. We avoided using gazettes like headphone, speakers etc. We were seen vulnerable like any student is as we confessed any mistake we made in pronunciation, speaking or recalling any particular detail. To raise the comfort level of those who were less participatory, we addressed them by name and had conversations beyond the session timings and the technical words introduced during sessions were made part of conversation in interesting ways later.

THEATRE IS EDUCATION

In place of the popular academic slogan of 'Theatre In Education' which not just implies rather places art form as something smaller inside something bigger called 'education,' we started with the belief that art is bigger than education and a more apt phrase could be - **Theatre IS Education**. This made us approach the subject and share it with a trust which one has in something that is complete.

TIME TRICK

We observed that children came up with better and more authentic improvisations if the time allotted to prepare it was achingly small. There would be a difference only of some details or longer scenes if they were given half an hour to present a scene instead of five minutes. They tend to focus better and choose characters, props, costumes and observations from their immediate surroundings during quick improvisations.

ACTIVITY DESCRIPTION

Day 1

The session started with Mr. Murari Lal Ji addressing the children regarding the workshop. He filled the students with energy and introduced the team of facilitators as well as the resource persons of UNICEF and RIHR. Ms. Mumal led the session with the game “Naam Ki Mala” the purpose of which was to memorize everyone’s name. Then to energize the children we played the “Coin game” followed by the energizer “Ek bar ek ungli naach rahi thi”. Then we did the stationary distribution. After this we conducted a writing activity “Mera gaanv” where they were asked to write about their village and the places of interest over there in extensive detail. Then they were asked to read out the sheets one by one. Next, we did the speed walk with them where they were arbitrarily asked to walk at different speeds ranging from the value of 0 to 100. After this we talked with all the children where they shared their prior experience of doing theatre and role plays. Before ending the session, we all sang and danced to an energizer “Pahadi pe ped tha” led by Ms. Bashiro, one of the participants of the workshop.



Day 2

We started the day with the energizer "Kanak Supari" Then we did a "character and situation walk" activity where they were asked to walk according to different characters and situations. Next, we did an image activity with them in which they were divided into three groups and were asked to create an image of different settings such as a railway station, temple, road crossing etc. After this we sang a song "Yun Hi kat jayega Safar Saath Chalne Se" led by Sharda, one of the participants. Then we moved to our next activity "Meri Kahani" where we asked them to write the story of their lives. This activity turned out to be very overwhelming for everyone and was concluded by Mr. Himanshu through a sharing circle where they were asked to share their experience of revisiting and writing their own stories. After this overwhelming session to channelize their energy we proceeded the session with an energizer "Tota Kehta Hai". Then we repeated the image activity. **This time they were given some time to think of their role in the image and then add to it thoughtfully. We ended the session by asking them to write about the activities and experiences of the past two days.**



Day 3

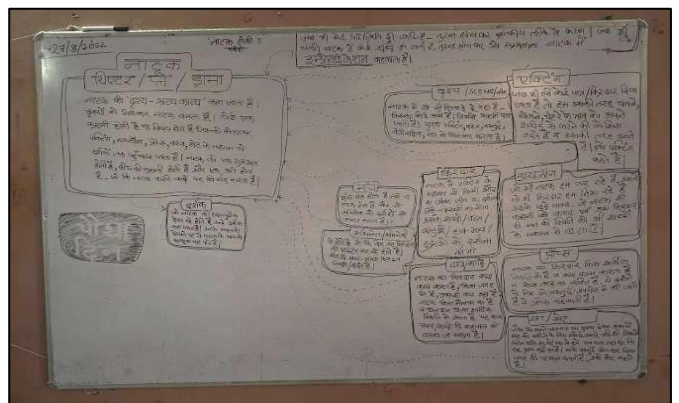
We started our day with the head to toe warm up. Then we all sat down for a quick recap of what we had done in the previous two days. From their sharings only we derived different categories in which we can place the activities we had done. which were "गतिवर्ध" (activity), "खेल" (game), "Energizer", "सोच-विचार" (thinking), "बात चीत" (discussions), "सामुहिक गान" (collective songs). Then we ask them, what new they got to learn in these two days and they shared that they learnt "Khud Se sochna" and "Apne Man Se karna" (to think and do on their own, with their own ideas). After this they were divided into four groups for the improvisation activity and each group was given a situation in which they had to present an improvisation. All of them took their time in their respective groups and thought of the storyline, distributed the characters, gathered a lot of props and costumes, and got ready to present their improvisations.

After watching the four improvisations, we all sang the "Bajra song" Led by Bashiro, Sharda and Sushila ji. Then we did the space walk activity in which they were asked to expand and contract their bodies, this repetition of expansion and contraction helped them open up with their bodies and was energizing as well. Next, we all sat down to discuss the improvisations done in the first half. Everyone shared what they liked in which improvisation and all the elements they found interesting. The elements that stood out were "Darshak" (Audience), "Acting" "Dialogue" "Character", "Drishya" (Scene), "ending", "Vishay" (Subject), "Props", "emotion" "Jagah ka istemal" (use of space) etc. and asked them to keep thinking about these terms in their free time and ended the session for the day.



Day 4

We started the day with the energizing "walk and action" activity. Then we sat down for the recap of all the new words we learned the day before and from within this conversation the definitions of some basic terms of theatre which are used in the making of a play were derived. Ms. Mumal formed these definitions in a language and form that was easy for them to understand. This activity turned into a kind of academic session in which they learned what is meant by Stage, Scene, Acting, Character, Dialogue, Costumes, Props, Set, Actors, etc in theatre and how these collectively make a play, what is a Natak (a play) and what is the role of the audience. For a while, it became like a small school of theatre where they were able to understand and decode the making of a play on their own and with their ideas. Next, they were divided into pairs of two and were asked to select any new term they had learned today and explain it to all in an innovative way. This gave them the confidence that they understood what they had learned. Next, they were divided in four groups and were given a space to create an improvisation and asked to include the elements of theatre they have learnt newly. Before the performance, Ms. Mumal and Ms. Chelcy demonstrated to them with examples, how they must keep their bodyline in a way that their face and expressions be visible to the audience and how they must not show their back to the audience while performing. We ended the session by watching their performances and discussing the performance.



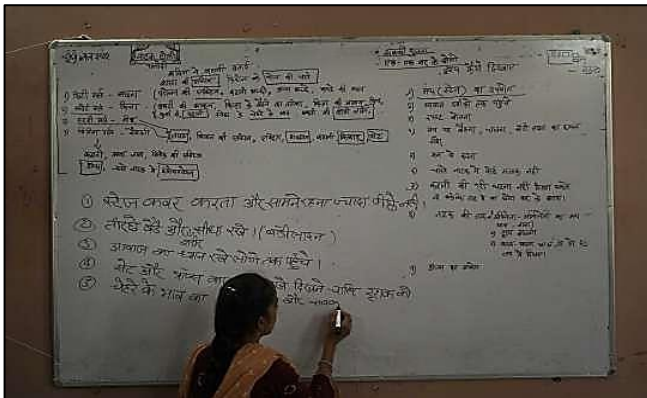
Day 5

We started the day with an energizing activity “Entangled walk” where they were divided into groups and were asked to entangle themselves. And then each group was asked to move from one corner of the room to another in that entangled state. After this they were asked what they felt about the activity and the answers that came were “Sabko sath mein lekar chalna hota hai” (it is important to take everyone along), “Yeh dhyān rakhna hota hai ki koi gir na jāye, piche na chhut jāye”(we need to take care that no one should fall down and no one is left behind when we are in a team). Next, Ms. Mumal introduced them to different roles involved in making a theatre play such as director, writer, stage manager, actors, costume designer, etc., and how there are different roles apart from acting, which are also very important in theatre making. Then they were asked about their area of interest in these newly introduced roles. After this, we did a group activity with them in which randomly one person from the group had to silently initiate an action and the rest of the group had to join that gesture or action immediately. Then based on this activity we had a conversation about the quality of leadership. Next, we all sat together to discuss yesterday's improvisations and talked about all the elements, which were used by different groups in terms of props, costumes, set, characters etc. After which we collectively watched some scenes from the play “Plain Pages of Housewives” a theatre for community initiative by Ms. Mumal. Then we asked them what they felt and noticed in the play they watched. They talked about the storyline, what was happening in the scene and how they felt about it as well as the minute elements of theatre making. Then we did a lunch break. Next, they were divided into groups and were given some situations on the basis of which they were asked to prepare improvisations. The improvisations were named as “The City Girl”, “The sports girl”, “The singing girl”, and “The study girl” on the basis of the given situations. They came up with some delightful elements in their improvisation in terms of story line, a lot of which came from their real life incidents, acting, props, characters and even lights. Then we had a feedback session which ended on the note of appreciation and encouragement.



Day 6

Day sixth started with an energizer “Chhote mama Ji ke ghar”. Then we did a vocal warm-up activity “The ball of colours” preceded by an activity to exercise the range of their voices. Some of the children who were very shy in speaking also showed the specimen of their loud voices during these activities. Next, we all sat down for a quick recap of yesterday’s improvisation. While discussing a conflict came up from “the sports girl” team, they said they were not able to decide on many things till the end as Bashiro, Sneha and Fiza, all three of them wanted to take the lead and no one wanted to listen to the views of the others. On this, Saina shared that her team, did not face any such problem because they divided the roles and responsibilities in their group. Also, they were ready to listen to each other. In the end, they reached the conclusion that everyone must be heard and included while working in a team. Next, to give them an idea of direction, Ms. Mumal demonstrated the scene making by re-improvising the entire “city girl” improvisation, scene by scene in front of them. This helped them understand the use of body lines, placement, space, use of images, expressions, and the rhythm of the play in theatre making. After a break, we did an energizer, “Delhi se mora bhai layo re bajra”. Then they were divided into four groups for their final performances. Group one was asked to prepare “The City Girl” improvisation. The second group was asked to prepare “the sports girl” improvisation. The third group was asked to work on the “Hamare Sapne” improvisation and the fourth group was asked to present the process of theatre making they learned in this workshop, through a small theatrical performance. Every group started working on their plays along with their facilitators. With the excitement for the upcoming day and their final performances, they said goodbye to us for the day.



Day 7

We started the day with the preparations for the final performances. After the rehearsals, we gathered together and shared our experiences of the seven days. We distributed sheets of paper and asked them to write their experience of the workshop which were later collected as a document of their sharing. Then we had a quick lunch break. After that, every group took their time to get ready and collect their props, costumes, set properties etc. at one place. They did their last minute rehearsals and got ready for the final performances. Meanwhile, the space was set up for the culmination ceremony then we did a quick cue to cue run through to check the sequence of the plays and the entry-exits of the actors as well as their properties. After a short ten minutes break we started with the culmination ceremony. Mr Rampal Ji from RIHR came to witness the culminating ceremony and Dr. Tabeenah from UNICEF also joined the ceremony online. Mr Murari Lal ji from doosra dashak started the ceremony by giving an introduction to the workshop and the work that has been going on for the past six days. Kareena and Kavita did the compering of the ceremony and introduced the performances one by one. The first performance was "Natak kaise banta hai" which was about the process of playmaking. The second performance was "The city girl". The third performance was "The Sports Girl" and the last performance was "Hamare Sapne" which left everyone overwhelmed. After the performances, Murari Ji and a few members of the audience expressed their feelings about watching these performances and showered these girls with words of encouragement and appreciation. We clicked the group photograph after which everyone expressed their love and gratitude towards each other and their teachers while saying goodbye.



Learning Outcome

1. They started listening to each other and ensured that everyone was taken along. They learned the process and value of conflict management while working together in a thoughtful team.
2. They were able to come up with their thoughts, which were earlier expressed less in their collective spirit. We were able to see their individuality too by the end of the workshop.
3. Along with the practical training of theatre making, they were also introduced to the academic aspect of it. They learned the academic definitions of the theatre tools and were introduced to the terminologies of theatre.
4. In the process of theatre making, they learned the peculiarities of the use of space, props, costumes, bodyline, composition, rhythm, continuity, entry-exits, character making, use of voice, etc.
5. They learned the nitty-gritty of setting up for the performance of a play. They began thinking about the audience seating and their visibility according to it.
6. They started thinking and writing their thoughts and feelings.
7. They learned a set of new theatre games and energizers, which they said they would be using in their theatre sessions ahead.
8. They developed strong improvisation skills during the process.
9. They learned the basics of how a NATAK TOLI (Theatre group) functions and travelled to perform independently in villages.

Final theatre performance by participants

On the final day, three plays were made by the children, All of them were performed inside the workshop hall.

Play 1 - Natak kaise banta hai



Description:

This performance was about the process of playmaking. They explained the entire process of theatre making which they learned in the workshop through a story. Where a girl wants to make a play, to tell her story. She forms a group in her village and conducts the entire process of theatre making with them. This way, the audience also got introduced to the work that goes in the making of a play, in detail. Through this performance they also gave a glimpse of their learning process of the workshop.

Process:

This group revised their roles in the workshop and created a story to present the elements and process of theatre making in a simple way to which the audience could also relate. They divided the character according to their personal aspirations. For example, the girl who was inclined towards direction chose to be directional. They also dressed up accordingly.

Characters:

Theatre Facilitator - Kareena

Facilitator's friend - Sharda

Pappu Ji(one of the participants)- Kavita

Students - Trilok,vaishali

Play 2 - 'The City Girl'



Description:

This was a story where after much resistance from her surroundings a girl is sent to the city for her studies with the support of her parents. She works hard and resumes after becoming a district collector. Her success somehow changes the mind set of the people of her village.

Process:

They created this story in an improvisation activity during the workshop, which was later polished to be presented as a final play. The inspiration for this story came from Saina's real life incident where she also faced similar kind of resistance from her neighborhood when she decided to resume her studies.

Characters:

City girl - Puja
Father- Kaushalya
Mother - Pappu ji
Grandmother -Sushila Ji
Intrusive neighbor - Saina
Brother - Firoz
Friend - Sangeeta
Reporter - Bilal
Dholwala - Vijay Shree

Play 3 - 'The Sports Girl'



Description:

This was a story of a girl who is very good in sports but faces a lot of restrictions from her mother and is not allowed to go out and play despite her keen interest. She is scolded on being caught playing with the neighborhood boys. Later she is supported by her father against the wishes of her mother and is allowed to go out and play cricket.

Process -

The play also came out through an improvisation activity and was later polished to be presented as a final performance. The dialogues which these children made came from their surroundings only. The way the father and the mother reacted and the neighbour complained were all inspired by their real life observations.

Characters:

The sports girl - Sneha

Mother - Fiza

Father - Bashiro

Neighbour - Arti

Neighbourhood boy - Altaaf

Friends and Goats - Muskaan and Nirmala

Play 4 - 'Hamare Sapne'



Description:

Hamare sapne was a small play about the real life dreams aspirations of these girls. Through this play they expressed their desire to breathe in an open sky, fly high and achieve their dreams. They extended their support to each other with the thread of hope that their dreams can also come true. The play was weaved together through the anthem of freedom and hope "Bekhauf azad hai jeena mujhe" which was beautifully sung by these girls.

Process:

In the making of this play these girls shared their personal stories and the dreams which they themselves felt were far away from their reach. But they were asked to not restrict themselves and dream with an open heart. Even these moments of dreaming for a moment thinking they could become all that they want despite their real life situations was very overwhelming for them and filled them with hope. When they sang together in solidarity to each other, the voice came straight from their hearts.

Characters:

Ruksana, Kavita, Nimbu, Laxmi ji, played their own characters and presented their own real life dreams.

FINDINGS

1. They have beautiful improvisational skills and make a character with props, costumes and behavioral gestures.
2. Rural Children are free of commonly observed group reactions like jealousy, competitiveness etc. They readily rejoice when a fellow participant is praised by resource persons or given important roles.
3. The substantiality of the organisation's work at the grassroot level was visible in the participants. These girls were sent for a residential theatre workshop by their parents in a village like phalodi, was in itself a statement about the trust this organisation has built over there. The environment was gender neutral and the girls were very comfortable while interacting with the males around. The staff members of the organisation also had created an environment of ease for both the genders to function evenly and without worry. Not even a single participant mentioned their caste and community for once. They did not even mention their surnames anywhere.
4. Coming from the rural areas, these children were a little fearful of the people from an urban city like Jaipur. They assumed that these people will be speaking a lot of English words and will not mingle well with them, which added to their reservations. A lot of them also mentioned these kinds of preconceived ideas they had in their sharings.
5. These children were very interested in all the writing activities. They participated in these activities with such deep involvement that some of them even forgot about their tea and lunch breaks while writing.
6. Having dealt with a lot of difficulties in their personal life, these girls had a very emotional approach towards the stories being told through the plays. They did not look at the logic, but the sentiments being conveyed through the stories were of utmost importance to them. They were quick to relate to the emotional aspect of the stories.
7. These children had a great zeal to learn, which inspired us also to introduce them to more advanced things which we had not planned earlier in our design. They enjoyed learning new words and were deeply involved in the process of learning.

CHALLENGES

BARRIERS	INTERVENTION	CHANGE / RESULT
<p>Since the children sang extremely well in group, acted confidently, most of them were expressive and had done plays. On the very first day it made even the resource persons think that what could they share with such a talented group of children without interfering with their innate expression in a few days.</p>	<p>From a long analytical conversation between Lead trainer and Mentor it emerged that besides thinking, singing, acting as a harmonious group the participants can be offered the idea that they can think/ponder/muse as an individual too. It was introduced with a writing activity based on their childhood and the activity was introduced poetically and with great sensitivity.</p>	<p>It raised the emotional concentration of participants. They started observing and mentioning talents and qualities in individuals and even used those qualities in making plays. Nimbu, a girl who was going to stay with a friend, stayed back after this activity. Same happened with Firoz and Trilok too. In fact this intervention was one of the initial reason which made Bashiro wonder later that how did we manage to develop such a close bond with them.</p>
<p>Group had wonderful leaders who were vocal, articulate and attracted visibility. But that resulted in others mostly staying quiet and nodding to those who spoke frequently. Though for a team based creative activity like theatre the silent ones mattered as much as the loud ones. The vocal ones often caused conflict in opinions in small groups. And we needed the shy ones also to share their views.</p>	<p>We worked on the importance of listening through practical examples and waited patiently if the quieter children took time to articulate in group sessions.</p> <p>Those games were chosen which emphasize a SILENT LEADER.</p> <p>Activities that involved collaborative processes were done with participants.</p> <p>Less vocal but focused children were made leaders.</p>	<p>The children who mostly stayed quiet started to share their point of view.</p> <p>They became more visible as the sound of their voices started to appear in the training hall.</p> <p>The atmosphere became more collaborative and inclusive.</p> <p>The established leaders experienced alternative leadership ideas.</p>

<p>Due to age difference some children were slow writers than others. It resulted in them having the information written by teacher on the white board not completely noted in their diaries.</p> <p>It often caused them to hesitate even in activities that didn't involve writing.</p>	<p>Resource persons sat individually with such children during and after the sessions and assisted them in completing the notes.</p> <p>Often one of their group member too was assigned the duty of helping such slow writers.</p>	<p>The slow writers / learners felt part of the larger group.</p> <p>Such children opened up to resource persons and developed affection for them.</p> <p>A camaraderie appeared in the group.</p> <p>They became active in activities that didn't involve writing.</p>
<p>The children showed an initial apprehension / fear that results from them being designated as rural learners and us being called 'trainers' from Jaipur - a city.</p> <p>This may have resulted in our relationship taking shape as Givers & Receivers. And which certainly would have replaced their self-expression with our instructions.</p>	<p>We took part in all the activities as participants ourselves while the lead trainer or mentor or any of the assistants were conducting the session.</p> <p>We raised our hands along with children when resource person asked a question.</p> <p>We asked them to present their song-games and teach us too.</p> <p>We sat with the children.</p> <p>We wore bland clothing and often repeated our apparels like the kids did.</p> <p>We remembered and always addressed them by their names and praised them profusely when they replied correctly or even attempted something.</p> <p>We didn't see their stories or accent or utterances as a spectacle.</p>	<p>The children became comfortable in our presence.</p> <p>They lost the idea of rural / urban divide among the teachers and learners.</p> <p>They trusted us.</p> <p>The participants often mentioned us in their feedback sessions as "APNE JAISE" (like us) or " Simple," - almost a badge of honour in traditional Indian societies.</p> <p>The children shared and expressed ideas with us as they did among themselves.</p>

WAY AHEAD/ SUGGESTIONS

- During the workshop process, children learn continuously. They create small plays and then indulge in their final performances. It becomes like a ceremony on the last day of the workshop. In such a situation, the culmination of the workshop doesn't give a closure to this overwhelming journey of the participants as well as the facilitators. Neither a conversation with the audience becomes possible. Considering all these, we all need to rethink the way we wish to culminate our workshop on the final day.
- The organizations, resource persons and all the concerned entities may have in-depth dialogue before and after the workshops to ensure that everyone sees a broader picture of what we want to achieve which is lasting.
- Doosra dashak organisation has been working constantly with these girls, who are very driven to learn as well. Now, they have formed their own natak Toli and with the persistence of Dusra Dashak, they have even started performing in nearby villages and the schools over there. They are themselves taking all the decisions regarding the plays they are presenting. We can look at this workshop as a basic training of theatre making for these children.
- By the end of the workshop, we can provide them with small booklets consisting notes of the activities, discussions, definitions and the process of theatre making which they have learned during the workshop. Afterwards, with this kind of an active organization, we can also plan some advanced workshops for specialization in play writing, direction, acting etc. This will support the creative expression of these children and help them to move a step ahead with their training. We can even publish a small book consisting of all these plays written by these children. This way, the natak toli of the organisation will have their own book of plays written by them.
- After preparing their plays well, the children get to present them in front of the audience. After the performance, there should be a time where they can sit with the audience and have a conversation about their plays.
After the culmination of the ceremony, there should be enough time and space for the members of the organisation and the facilitators to sit with the children and have a conversation where everyone can share their experience and feedback. Children are usually very overwhelmed at this time and have an overflowing energy. We can ask them to sit with themselves and write their experience at this time and end the workshop with their sharings.
- It's not only good but essential to visualise a bigger picture of one's work and to ponder how it will shape up in future for it ensures continuity of the work.
But any discussion of future can proceed only after a conversation on the present work. It's so important that whenever children learn anything new it is discussed deeply, practised in the present and then we may arrive at plans for future.

Experience of resource persons

Mumal Tanwar | Lead trainer

दूसरा दशक म हुई कायशाला का अनुभव मेरे लिए मेरे खुद के सपने को जीने जैसा रहा। म गांव क लड़कय म खुद के समाज क लड़कय को देख रहक थी, वे सब फक्तनी खुश थी गाते हुए, खेलते हुए, सीखते हुए और अपने विचार रखते हुए। कोई धम का िज नहकं, कोई जाफत पर बात नहकं। लड़कियां अपने शरकर के विचार से मुरत थी, एकदम जैसे हम बचपन म थे .. कोई भय नहकं और इ हकं लड़कय के जीवन ऐसे कठन। फाएटर से कहकं यादा मने जीवन के बारे म सीखा। सं था इन कशो रय के जीवन और इनके समाज से प रचत है और इ ह कसी भी तरह का अवा तत्वक सपना नहकं दिखाती बिक इनके साथ साथ इनके समाज को भी साथ लाने क कोशिश कर रहक है। िजन लड़कय क पढ़ाई साल पहले हक बंद हो गई थी, वो जब धीरे धीरे बोड पर लिखे श द देख देख कर लिख रहक थी तो मुझे खुद लगा कि हम कैसे लिखना एक छोटक सी बात मान लेते है.. और कसी के लिए उतना सा सीखना फक्तना संघष से भरा रहा है। मुझे खुद वापस आकर लिखने का मन करने लगा।

जब पहलक बार मने खुद महिला न्दशन कायशाला म न्दशन के बारे म जाना तो मेरक विच हुई महिला न्देशक के बारे म पढ़ने म पर जब भी पढ़ा तब चंडीगढ़, चे नई, दिल्ली, बंगलोर क महिला न्दशक के बारे म पढ़ा। राज थान से कसी महिला न्दशक के बारे म कोई लेख नहकं मला और तब से हक मुझे लगता था कि म खुद तो राज थान म रह कर नाटक बनाऊं हक साथ हक राज थान से और भी लड़कियां नाटक बनाएं। वो न्दशन करे और पहलक बार उस सपने क छोटक सी झलक सच होते मैने फलोदक म देखी। लड़कियां अपने सपनों पर नाटक बना रहक थी, उ हे नाटक हक सच लग रहा था और मुझे मेरा सपना उन सब म सच होता दिख रहा था।

Himanshu Vyas | Mentor

Chelcy Pathak | Workshop Assistant

The experience of this workshop has been very overwhelming for me. These girls had an exceptional spirit and were full of life, despite having a difficult background. The way they used to sing and dance with joy filled me with energy and inspired me to overcome my fears as well. I'll never be able to forget the visual of them standing in a line on the last day of the workshop, all with teary eyes. Behind the tears, their eyes were filled with stories and an unbeatable spirit. I hope to be able to have an ounce of the similar spirit. The process of the workshop has been full of learning for me. Seeing Ms. Mumal and Himanshu sir conduct the sessions has taught me a lot about facilitating with sensitivity and patience. The design of the workshop has also been very significant to my learning. All the chances I was given to facilitate during the workshop, gave me the required confidence and made me understand the process of facilitating. It has been like training for me as well, where the entire team of facilitators was there to guide me constantly. In every way possible it has been a very enriching experience.

Vipin Jangir | Workshop Assistant

The experience of this workshop has been a great learning experience for me. Initially, there were a lot of fears running in my mind like there will be all girls participants and how will I be able to communicate with them, how will they talk. But when we reached there, the way Lal ji welcomed us by singing aloud on the road and in the restaurant, all these things went out of my mind for once.

Then when I slowly got to meet the participants and saw their cheerful behavior and belongingness, I started feeling like a family member between them and I did not know when I became so comfortable with them. And after hearing their stories and many struggles in getting education but still watching them confident, I got inspired by how all these girls are eager to learn and getting education.

This shows how much work Doosra Dashak organization has done there, how much it has sensitized them about their studies and on topics like gender and caste. No caste, no community, no distinction between boy and girl, all living together like a family.

And then I thank Ms. Mumal for asking me to lead an energizer in the class which made my voice to open between the participants and that made me comfortable to communicate. Then she made me the facilitator of a group and asked that I too should prepare the play with a group. Thanks to Himanshu sir and Chelcy for supporting me. I can say that as much as the participants have learnt from this workshop, I have also got to learn and got some courage on how to communicate with people.

Because of this workshop and team member's support I got rid of some fear and that helped in making a quick decision to go back to Phalodi after two days of the workshop and document the plays that Phalodi's Naatak Toli was going to show in the nearby villages after the workshop. It was a complete learning experience for me.

I also got to learn a lot from the participants that you should not lose faith in yourself under any circumstances. How to move forward with energy by keeping what happened behind is important.

CHANGE STORIES

Vaishali :

There were few students who were very vocal from the first day only. Whereas, there were also some who could hardly speak in the activity.

One such girl was Vaishali, who could hardly speak upon the first day. We asked her to read the sharing of her fellow mate on the first day and she could not gather the courage to read in front of everyone, on which a resources person sat by her and supported her to read slowly. This way they were dealt with a lot of patience and were given their space to speak up when comfortable. We are careful to not make them feel that they are not able to speak. The activities were also designed in a way that they could express through other medium also other than acting and being vocal we made sure that they were appreciated on their little efforts to open and speak. All these things were taken care with vaishali and when with great trust in her, we asked her to explain costumes. She surprised us with her articulation and effort. At her own pace, She gave a very good description of costumes in front of everyone.

Slowly, She started raising her hands in the workshop to answer the questions asked by the facilitator. On the last day, She herself shared that she was able to overcome her gestation to speak during this workshop

Sharda :

In the initial two days of the workshop, the children who were comfortable with speaking considered being vocal about everything and putting forth their point everywhere in between as being a confident good leader.

Sharda also came with a thought that by being vocal on everything she will also be able to make space like the leaders around her. But when she saw it is important to listen with patience in order to understand, from the third day only she started listening carefully and speaking thoughtfully only where required. Seeing the behavior of the resource person around, Sharda started being careful to take everyone along, think before putting her point and spoke only where necessary. She started giving very thoughtful answers on being asked a question. In the last days of the workshop, Sharda's participation was very exceptional . She was very patient and disciplined, gave space to everyone around her to come up and speak, listened carefully and started beginning up the un noticed point in the conversation.

Rukhsana :

The girls in rukhsana's community are not sent to school. Even Rukhsana was not able to get education. She starved her education in the recent years when she got connected to Dusra Dashak. When she joined this workshop, she was very shy but when the resource person used to address children by their names and gave importance to each and every individual, She started to open up and make small efforts to participate with involvement.

One day, Rukhsana came up and said that she wanted to facilitate the walk activity and when she was given a chance ,She did it with great comfort and ease.

When during an improvisation, while playing their own character they had to share their dream, Rukhasna said she wants to become a doctor but she feels that she is left behind and now becoming a doctor seems to be far from reality.

When she was asked to play that character and imagine that she will become a doctor, she became so happy and the spark was visible in her eyes. On the last day when Rukhsana came to us she seemed to be very hopeful and her voice was flowing with self confidence.

Participants list

Fiza	Sangeeta
Saina	Kavita
Vijay Shree	Pooja
Kavita	Vaishali
Pappu	Sneha
Nimbu	Kaushalya
Kiran	Trilok Chandra
Nirmala	Ummedaram
Kareena	Firdosh
Rukhsana	Bilal
Sharda	Altaaf
Rampyari	Firoz
Bashiro	Arti
Sushila	Muskaan
Laxmi	Vasundhara

Copy of attendance sheet :-

बच्चों के साथ नाटक व शिक्षा पर दस दिवसीय कार्यशाला

दिनांक- 24/08/2022 से 02/09/2022

स्थान- दुसरा दशक परियोजना फलौदी जोधपुर

क्रम.स.	बच्चे का नाम	पिता का नाम	गाँव	पहला दिन	दूसरा दिन	तीसरा दिन	चौथा दिन	पांचवा दिन	छटा दिन	अंका
1.	फिजा		फलौदी	P	P	P	P	P	P	P
2.	साईना		राजपुतपुर	P	P	P	P	P	P	P
3.	विजय त्री		फलौदी	P	P	P	P	P	P	P
4.	कविता		फलौदी	P	P	P	P	P	P	P
5.	पटपू		कल्याण सिंह को सिद्ध	P	P	P	P	P	P	P
6.	निमिषू			P	P	P	P	P	P	P
7.	किरण		आराडिया	P	P	P	P	P	P	P
8.	बिस्मिना		आराडिया	P	P	P	P	P	P	P
9.	करीना		आराडिया	P	P	P	P	P	P	P
10.	इलासाना		चाडणई	P	P	P	P	P	P	P
11.	शाहदा		बाखड़ा	P	P	P	P	P	P	P
12.	शम प्यारी		अखाडाना	P	P	P	P	P	P	P
13.	बसीडी		देवासरी	P	P	P	P	P	P	P
14.	सुरीला		शेखासर	P	P	P	P	P	P	P
15.	नमिणी		बाप	P	P	P	P	P	P	P
16.	संगीता		गोदरली	P	P	P	P	P	P	P
17.	कविता		गोदरली	P	P	P	P	P	P	P

क्रम.स.	बच्चे का नाम	पिता का नाम	गाँव	पहला दिन	दूसरा दिन	तीसरा दिन	चौथा दिन	पांचवा दिन	छटा दिन	अंका
18.	पूजा		फलौदी	P	.	P	P	P	P	P
19.	वेशाली		फलौदी	P	.	P	P	P	P	P
20.	रुखा		फलौदी	P	P	P	P	P	P	P
21.	कौशल्या		जुमला	P	P	P	P	P	P	P
22.	सी लो कस्तूर		शेखासर	P	P	P	P	P	P	P
23.	अमोलाराम		शेखासर	P	P	P
24.	अमोलाराम फिरोज		चाडणई	P	.	.	P	P	P	P
25.	बिलाल		चाडणई	P	.	.	P	P	P	P
26.	फिरोज		देवानडी	P	P	P	P	P	P	P
27.	अलताफ		देवानडी	P	P	P	P	P	P	P
28.	आरती		फलौदी	P	.	P	P	P	P	P
29.	मुस्कान		फलौदी	P	P	P	P	P	P	P
30.										
31.										

Team members & Roles

Ms. Mumal Tanwar (Lead trainer)

Resource person, theatre direction, production, curriculum design, conceptual pedagogical insights

Mr. Himanshu Vyas (Mentor)

Resource person, conceptual pedagogical interventions, Photo editor, a documentary on workshops, Play guidance

Ms. Chelcy Pathak(Assistant)

Assistant play direction, Daily report compilation, Logistics manager

Mr. Vipin Jangir (Assistant)

Observer, Photo Documentation and working on Documentary, Assistant play direction, Daily group overview compilation

Mr. Vijay Goyal (RIHR)

Workshop coordination and Co-organiser.

Mr. Ankush Singh (UNICEF Rajasthan)

Organizing, Facilitation & Guidance

Dr. Tabeenah Anjum

Conceptualisation, Planning and supervision of workshop

Mr. Murari Lal Thanvi (Doosra Dashak)

Host and Logistic support

NATAK TOLI

				
Vasundhara	Saina	Rukhsana	Kavita	Kareena
				
Sharada	Trilok Chandra	Fiza	Vaishali	Sangeeta
				
Rampyari	Arti	Kavita	Sushila Ji	Bilal

Sr. No.	NAME	VILLAGE	PHONE NO.
1	Saina	Phalodi	8302481881
2	Kareena	Phalodi	9664306231
3	Kavita	Phalodi	7426918030
4	Vaishali	Phalodi	9983620144
5	Vasundhara	Kalyan Singh ki Sidd	8114407445
6	Sangeeta	Godarli Dhani	
7	Trilok	Shekhasar	8955745240
8	Rukhsana	Chaarnai	8619021680
9	Sharada	Bawadi Kalla	9929684538
10	Rampyari	Arwadhana	9587236228
11	Arti	Phalodi	7000220195
12	Bilal	Chaarnai	6377272038
13	Fiza	Phalodi	9828805386
14	Sushila Ji	Shekhasar	9983064984
15	Kavita	Godarli Dhani	

जोधणा पत्रिका

नाटक व शिक्षा विषयक कार्यशाला का समापन

फलोदी @पत्रिका. दूसरा दशक की ओर से राजस्थान बाल अधिकार संरक्षण साझा अभियान व यूनिसेफ, राजस्थान के सहयोग से आयोजित नाटक व शिक्षा विषयक कार्यशाला का समापन हुआ। दस दिवसीय कार्यशाला में 12 गांवों के 29 किशोर-किशोरियों ने नाटक की विभिन्न विधाओं को सीख अंतिम दिन मंचित नाटक में अभिनय किया। मुख्य प्रशिक्षक हिमांशु व्यास ने बच्चों को नाटक को खेल जैसे होने और इसी के अनुरूप मंचन करने की सीख दी। मूलतः तंत्र पर विषय, परिधान, सेट, दृश्य निर्माण, कहानी, किरदार की अभिव्यक्ति की तकनीक सिखाई। विपिन जागड़ व चेल्सी पाठक ने भी कई विधाएं बताईं। दूसरा दशक के मुरारीलाल धानवी ने बताया कि कार्यशाला में बच्चों ने अपने जीवन से जुड़े मुद्दों पर नाटक का मंचन किया।

नाटक व शिक्षा के विषयक कार्यशाला सम्पन्न
प्रत्येक कला का शिक्षण खेल-खेल में होना चाहिए: हिमांशु व्यास

फलोदी (हृदयस्थाना समाचार)। राजस्थान बाल अधिकार संरक्षण साझा अभियान व यूनिसेफ, राजस्थान के सहयोग से दूसरा दशक द्वारा आयोजित इस कार्यशाला में फलोदी सहित 12 गांवों के 29 किशोर-किशोरियों भाग लिया। बच्चों के साथ नाटक व शिक्षा के आयाम विषय पर आयोजित दस दिवसीय कार्यशाला फील्ड प्रस्तुतियों के साथ शुक्रवार को समाप्त हुई। 24 अगस्त को शुरू हुई कार्यशाला में विभिन्न खेलों, अभ्यासों एवं बोलने, अभिनय करने, दृश्यों की समझ बढ़ाने, दृश्य बनाने, आवाज का अभ्यास, लिखने, सोचने-विचारने एवं इन सबको उपयोग में लाकर नाटक के माध्यम से अभिव्यक्ति करने का अभ्यास किया गया। कार्यशाला के मुख्य प्रशिक्षक हिमांशु व्यास ने कहा कि नाटक या कोई भी कला कितनी भी तकनीकी या अकादमिक हो जाये पर बच्चों के लिये वह खेल जैसे ही होनी चाहिये, इसलिए कार्यशाला में

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नाटक एवं शिक्षा को लेकर दस दिवसीय कार्यशाला सम्पन्न



वेगव न्यूज फलोदी

बच्चों के साथ नाटक एवं शिक्षा के आयाम विषय पर आयोजित दस दिवसीय कार्यशाला का समापन फील्ड प्रस्तुतियों के साथ शुक्रवार को हुआ। राजस्थान बाल अधिकार संरक्षण साझा अभियान एवं यूनिसेफ राजस्थान के सहयोग से दूसरा दशक द्वारा आयोजित इस कार्यशाला में फलोदी सहित 12 गांवों के 29 किशोर-किशोरियों भाग लिया। 24 अगस्त को शुरू हुई कार्यशाला में विभिन्न खेलों, अभ्यासों एवं बोलने, अभिनय करने, दृश्यों की समझ बढ़ाने, दृश्य बनाने, आवाज का अभ्यास, लिखने, सोचने-विचारने एवं इन सबको उपयोग में लाकर नाटक के माध्यम से अभिव्यक्ति करने का अभ्यास कराया गया। कार्यशाला के मुख्य प्रशिक्षक हिमांशु व्यास ने कहा कि नाटक या कोई भी कला कितनी भी तकनीकी या अकादमिक हो जाये पर बच्चों के लिये वह खेल जैसे ही होनी चाहिये, इसलिए कार्यशाला में

तैयार नाटकों की भाषा बच्चे जैसे बोलना चाहते थे वैसी ही रखी गई। मूलतः तंत्र पर विषय, परिधान, सेट, दृश्य निर्माण, कहानी एवं किरदार सब कुछ बच्चों की अभिव्यक्ति से ही तय हुये। इंप्रोवाइजेशन सिखाया गया जिससे कि बच्चे अपनी क्षमता के अनुसार छोटे, बिना अधिक खर्च के नाटक बना सकेगे तथा स्थान, वेशभूषा, सेट, किरदार में कोई भी अड़चन आने पर उसे तुरंत नई दिशा दे सकेंगे। दूसरा दशक के मुरारीलाल धानवी ने बताया कि कार्यशाला में बच्चों ने अपने जीवन से जुड़े मुद्दों पर चार नाटकों का मंचन किया गया जिसमें पहला नाटक कैसे बनता है, दूसरा स्पॉट्स गर्ल, तीसरा स्टडी गर्ल तथा आखिरी नाटक मेरे सपने काव्यात्मक रूप लिये हुये था। मंचित नाटकों को देख सामाजिक कार्यकर्ता मेघराज कल्ल ने कहा कि बच्चों ने गजब का अभिनय कोशल सीखा है, इसका उपयोग इनके विद्यालयों में जरूर होगा।

जलते दीप

'जीवन की सच्ची घटनाओं को मिली रंगमंचीय अभिव्यक्ति'

नाटक के माध्यम से उठेरा सामाजिक दूर तो बदलते समाज को भी दर्शाया

— डॉ. प्रदीप शर्मा

फलोदी में नाटक एवं शिक्षा के आयाम विषय पर आयोजित दस दिवसीय कार्यशाला का समापन फील्ड प्रस्तुतियों के साथ शुक्रवार को हुआ। राजस्थान बाल अधिकार संरक्षण साझा अभियान एवं यूनिसेफ राजस्थान के सहयोग से दूसरा दशक द्वारा आयोजित इस कार्यशाला में फलोदी सहित 12 गांवों के 29 किशोर-किशोरियों भाग लिया। बच्चों के साथ नाटक व शिक्षा के आयाम विषय पर आयोजित दस दिवसीय कार्यशाला फील्ड प्रस्तुतियों के साथ शुक्रवार को समाप्त हुई। 24 अगस्त को शुरू हुई कार्यशाला में विभिन्न खेलों, अभ्यासों एवं बोलने, अभिनय करने, दृश्यों की समझ बढ़ाने, दृश्य बनाने, आवाज का अभ्यास, लिखने, सोचने-विचारने एवं इन सबको उपयोग में लाकर नाटक के माध्यम से अभिव्यक्ति करने का अभ्यास किया गया। कार्यशाला के मुख्य प्रशिक्षक हिमांशु व्यास ने कहा कि नाटक या कोई भी कला कितनी भी तकनीकी या अकादमिक हो जाये पर बच्चों के लिये वह खेल जैसे ही होनी चाहिये, इसलिए कार्यशाला में

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3 sep. 2022

नाटक या कला बच्चों के लिए हो खेल समान

फलोदी(पिपरी)। राजस्थान गान अकादमी सरकार काया अकादमी व पुस्तिका, पाठ्यक्रम के सहयोग से नुसरा नरक द्वारा आयोजित इस कार्यशाला में फलोदी सहित 12 गांवों के 29 किशोर-किशोरियां भाग लिया। बच्चों के साथ नाटक व शिक्षा के आयाम विष पर आयोजित इस विषय कार्यशाला फील्ड प्रस्तुतियों के साथ शुरूकार को सम्पन्न हुई।

24 अक्टूबर को शुरू हुई कार्यशाला में विभिन्न खेलों, अभ्यासों एवं गीतों, अभिनय करने, पुरवों की बरतना, पुरव बनाने, अक्षरों के अर्थ, विचारों, सोचने-विचारने एवं इन सबको उपयोग में लेकर नाटक के माध्यम से अभिव्यक्त करने का अवसर दिया गया। कार्यशाला के मुख्य प्रशिक्षक हिमांशु व्यास ने कहा कि नाटक या कोई भी कला कितनी भी तकनीकी या अकादमिक हो जाए पर बच्चों के लिए वह खेल जैसा ही होनी चाहिए। इसलिए कार्यशाला में तैयार नाटकों को



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Navjyoti

3 sep. 2022

फलोदी सहित 12 गांवों के 29 किशोर-किशोरियों ने भाग लिया

नाटक व शिक्षा विषय पर कार्यशाला संपन्न

आयोजित कार्यशाला

बच्चों के साथ नाटक एवं शिक्षा के आयाम विष पर आयोजित इस कार्यशाला में फलोदी सहित 12 गांवों के 29 किशोर-किशोरियां भाग लिया। 24 अक्टूबर को शुरू हुई कार्यशाला में विभिन्न खेलों, अभ्यासों एवं गीतों, अभिनय करने, पुरवों की बरतना, पुरव बनाने, अक्षरों के अर्थ, विचारों, सोचने-विचारने एवं इन सबको उपयोग में लेकर नाटक के माध्यम से अभिव्यक्त करने का अवसर दिया गया। कार्यशाला के मुख्य प्रशिक्षक हिमांशु व्यास ने कहा कि नाटक या कोई भी कला कितनी भी तकनीकी या अकादमिक हो जाए पर बच्चों के लिए वह खेल जैसा ही होनी चाहिए। इसलिए कार्यशाला में तैयार नाटकों को

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More visuals from the workshop sessions















