

THEATRE WORKSHOP REPORT

NAATAK TOLI

SERIES IV

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

Venue

**DISHA SANSTHAN (Mahila Jan Adhikar Samiti),
Ajmer**

Date

September 25-29, 2022



ABOUT THE WORKSHOP

A five-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 DISHA SANSTHAN (Mahila Jan Adhikar Samiti), Ajmer.

PARTICIPANTS

There was a total of 31 students (22 Girls and 9 Boys) of the age group 11 to 18 years. These students were from three nearby villages of Ajmer - Kharekhadi, Chachiyawas and Padampura. All are approximately 20 - 30 km from Ajmer.

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 consisted of 31 adolescent participants of which 22 were girls. They belonged to three different villages located about 20-30 KM from Ajmer where the workshop was held. The villages are mostly ill-famous for child marriages and most of the girls, after passing many hurdles, have become football players. All the participants were studying in government schools.

Observation

The group appeared to be mentally more mature than what is usual for their age. Besides a few, almost all of them were attentive, expressive and articulate in presenting their thoughts. So much so that their vocabulary often tossed words that were urban and clearly belonged to the social service sector. Most of them had a life that was replete with complications of familial and social issues and at the same time a life that had found a way out in education and learning. This eagerness was noticeable during the academic sessions of the workshop.

Perhaps due to the issues they faced or the institutionalized process of their resolution, the participants seemed to miss out on what's natural to their age - 'sense of wonder' or 'a joy in the 'new,' to the extent that they would conclude bubbliest of game or activity with a lengthy discourse on its socio-psychological significance.

And despite having extremely sensitive and life changing stories, their narration of it seemed to be devoid of any sentiment associated with it. This further reflected in the plays

which they had previously prepared on their stories with help from YouTube etc in earlier training sessions. Despite having immensely tangible life experiences the theatrical presentation lacked the depth and scope.

Design Intervention

Our initial interaction with students gave an impression that they were well versed with issue based theatre (**agit prop**) and even used technical words like 'body language,' rehearsals' and 'dialogue.' but many of the core element of theatre listed below seemed amiss from their existing notion of theatre -

1. ' Bhava ' (the pulsating emotion)
2. Use of stage
3. Division and changing of scenes
4. Entry and Exit
5. Pause

Apart from the missing skills, the absence / restraint of a sense of wonder and joy that defines the age from Childhood to adolescence was surprising.

To address this situation, besides the theatrical sessions, we introduced activities that rekindle joyful emotions and childhood -

1. Tactile and spontaneous experience of nature
2. Surrender to sound
3. Dance, music and movement

The strong aspects -

1. Enthusiasm to learn.
2. Dialogues
3. Character making
4. Sense of issues
5. Confidence
6. Articulate
7. Voice and modulation
8. Team spirit

The aspects that needed to work upon -

1. Use of stage.
2. Division of Scenes
3. Beginning, middle and Ending.
4. Use of Props and costumes
5. Bhava
6. Bodyline
7. Scene creation
8. Entry and exit.
9. Listening

ORAL vs WRITTEN

The children worked with great enthusiasm in preparing a play. They were given absolute freedom to come up with their own stories, compositions, characters... anything. After they presented their improvisations, we would give them certain suggestions that dealt with small changes in scene-composition or entry, which they would swiftly incorporate in their play. But if the instructions were written ones or if they were asked to write down the suggestions or script or dialogues or almost anything in their diary, their presentation would be visibly affected!

The rural children still belong to a throbbing culture of oral tradition. They are more comfortable with conversations instead of written communication. They experience life first hand and those experiences translate accurately into memory and the memory flows beautifully into whatever they express. A 'modern' invention like paper is an unnecessary obstacle in this primal process.

ENACT vs INSTRUCT

We decided to share our knowledge of theatre with them less through classroom methods like definitions and dictations and more with experiential processes. We expanded simple activities like an Energizing song or an activity like letter writing into playful dramatic moments where the resource persons enacted what they would have instructed.

The elements we wanted them to notice and practice, we would show them during our own playful presentations. And its result was voiced during the farewell session by a student Arbaz, "***Mein samajh gaya tha ki aap khelte samay bhi hamein kuchh seekhane kee cheez kar rahe ho... maine dusre bachhon ko bhi kaha sab kuchh dhyan se dekho !***" (I could sense that even in playful games there is something to learn and I advised other children too to learn from it.)

SENSE vs SYLLABUS

One major aspect of this workshop was the practice that teacher must sense if the class is ready to receive. The day's syllabus is not that important; how the child is feeling that day, is. On the third day a tiny conversation between children practicing their play and an official from the organization translated into an emotional situation around the word 'dosti' (friendship.) We no longer were following our written syllabus and now we had to replace even our spontaneous plans for the day with an immersive conversation on the issue at hand - Dosti.

Although the issue involved just a small group, since its emotional effect was visible on the complete workshop, all the participants were included in the conversation. The day ended with children smiling in a newfound understanding and a lot of music.

LIKE A CHILD

One important pedagogical move was screening and group analysis of Satyajit Ray's short film 'TWO.' It doesn't have dialogues still the children experienced how to communicate social issues aesthetically, express wordlessly and above all to express like a child.

Children would get busy making their play for long stretches of time. We trusted their dedication and left them alone and they came up with wonderful plays. But once instructed in shortening the dialogues or changing their positions they would lose the original energy with which they made the play. Even when told to rehearse or recreate exact play children

appear disinterested. So we would make them watch their own scenes and suggest a better visible composition or audible dialogue and they would incorporate it.

ACTIVITY DESCRIPTION

Day 1

The workshop commenced around 11 am with a basic introduction of the resource persons by Mr Sylvestor, representative of Mahila Jan Adhikar Sanstha.

UNICEF representative Dr. Tabeenah Anjum and RIHR representative Mr. Vijay Goyal gave a brief introduction about the workshop, its process, and outcomes. The travel seemed to



have made the children a little drowsy so a quick walk-activity was performed to instill the energy and interactions. This activity brought direction and movement helping the children to understand where and whom to listen to and how to follow on different chores, of walking, performing, and talking, altogether.



The activity was followed by the **Name Game**. A circle was formed and each one had to say their name, the person adjacent had to then repeat all the previous names followed by their own. To introduce the children to the basics of theatre, another activity of **Mud and sculpture** was

performed, the children were divided into pairs and one had to become mud who was sculpted ,

and another the sculptor, who gave shape to the mud. The activity was followed by a discussion on who liked to become mud/ sculpture, why, and what significance it held.

With this food for thought, everyone went for a lunch break. As moving the body is good for the mind, after returning to the hall Ms Vartika helped the kids learn the energizer- "ek ungli " making all their body parts move and dance to its rhythm. Before the break, a few of the girls came and said that they wanted to perform a previously learned

play so they did it on the topic of 'Problems of the uneducated'. Their performance gave the resource persons a lot of things to think upon. Everyone sat in a circle and gave a detailed introduction about themselves,

what they do, their hobbies, the food/ sweets they like and anything they wanted to share. To carry forward this liveliness another activity was initiated for learning techniques of better movement and space. It included different types of walking including bending forms, on one leg, big and small steps, spreading and shrinking bodies. After the

children got a little understanding of the space, they were divided into 5 groups of 6 to 7 participants each and were asked three questions, 'How did they made the previous play, its process', ' Topic of their choice on which they want to make the play' and 'Reason of the topic of their choice'. They were given chart paper to write about these questions. The session concluded with Ms Mumal explaining how important it is to know the process of making the play as much as it is to make the play.



Day 2

We started the day with an activity to ignite their imaginative skills. The activity was planned to be performed in the garden, over the grass and trees around to help them come nearer to the sounds and sights of nature. Everyone accumulated in the garden and were divided into pairs and were asked to roam around in the garden, where one person had their eyes closed and the other one had to

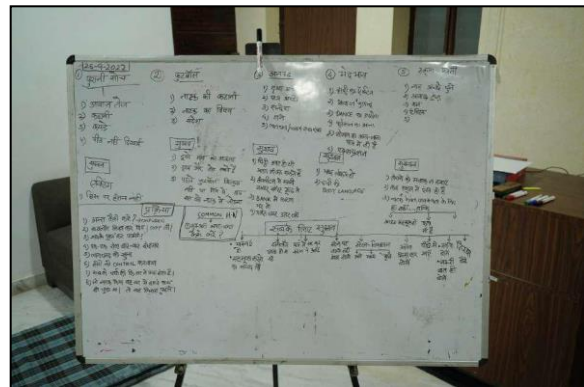


guide them without speaking. The ones with closed eyes had to touch and feel things while *trusting the direction* and guidance of their partner. There was an element of wonder noticed in the eyes of the children after they moved again to the hall for another activity. Mr Himanshu advised the children to keep standing, close their eyes, and listen to

the three music pieces that would be played and sway their bodies with the flow and feeling of the music. The three pieces played were 'The Camel Ride' by **Satyajit Ray**, 'Clanadonia', Scotland's folk music, and 'Für Elise' by **Beethoven** respectively. After the end of the music



activity, they were given white sheets to sit in silence and write about how they felt during the activity. After the lunch break Mr. Himanshu shared the information about the music and its composers that the children listened to in the activity. After this activity of taking the children on a journey inside themselves, five groups were divided of 6-7 participants each and were given some situations on which they have to improvise a play themselves after discussing and rehearsing in their respective groups. After the plays were performed Ms Mumal took a discussion session where she asked the children about the likings and improvements of each of the plays and then explained the elements of theatre and the process of making a play. Upon concluding the session they were encouraged to observe the traits of the character they wanted to play and practice their actions (*“शारीरिक गतिविधियां”*) to get a command over the character.



Day 3

The day began with a quick recap of the last session's learnings to understand



what the children remember and what needs to be worked on more. Most of them recalled and shared their takeaways from the sessions. After the recalling session, Ms Vartika guided the character and speed walk activity where students have to walk at variable speeds and mimic different

characters like- child, an old person, an office-going person, a farmer, an army officer, a tired person, a woman, and a leader.

After they came back from the tea break, everyone sat and a short film of 12 minutes by Satyajit Ray, 'Two' was screened.

After the end of the film, children started whistling melodiously the music that they listened in the film. Later the children were given papers and were guided by Ms Mumal to write a letter to their parents which would be inclusive of the things they like about their parents, any complaints they had from them or anything they wanted



to share with them. After the lunch break, everyone was to come and put their letters in the post box. Firstly, only the post box was to be prepared for the letters, but an impromptu activity was performed by the resource persons as

the setting appeared to be apt. The place outside the conference room was set up as a post office and one by one, children have



to come and become part of the whole setting by posting letters to their parents. The whole scene encompassed the elements of a real post office ranging from ingenious props, Sarkari characters, quaint film music, and setting giving the children an idea of



how scenes are established. After the post-office scene enactment, we conducted the "Baajra" energizer, though some of the children enjoyed it, most of the faces were very dull and weary. Seeing this Ms Mumal tried to bring out the energy and the design was amended with a dance session but some students seemed low and

some of them started crying. After discussing with children it emerged that a conversation about friendship and boys and girls working together, between children and an official from the host organization had given rise to mixed feelings in children. Sensing the mood of the students Ms. Mumal postponed all scheduled activities and decided to sort this out collectively with all participants as well as hosts. After a thorough and informed discussion a break was taken so that the children may converse among themselves too.



Ms. Mumal also asked the samiti member to talk to the children about the incident so that they could come out again with their whole presence. After a short break everything seemed to be sorted but the energy was still a wee low so the resource persons decided to just divide the teams for the final play. The teams were divided into three groups and

each was given a topic to make a play upon. The topics were “Gender discrimination”, “Parenting” and “Journey of a footballer girl” respectively. And with this we ended the session for that day.

Day 4

As it was observed that the children really liked the post-office enactment so the team decided to start the day with an energizer- NAAV CHALI- with visuals and sounds and to portray the use of props and costumes decided to perform the energizer differently with some



characters in it. Ms. Mumal and Mr. Himanshu were in the role of fisherwoman and fisherman with their basket full of imaginary fishes, dancing to the beats and tunes of the song sung by Mr. Vipin and Ms. Vartika. A bunch of 4-5 children sat together and composed themselves into a boat-like structure and followed the beats of the song.



After this Mr. Himanshu took over and explained how sounds can impact a whole performance, encouraging them to participate in another sound activity. Three groups were divided and each group was asked to create a music piece by producing sounds just by using their body and not to use any other object. One participant from each group initiates any rhythm and other participants have to join it by producing some sound that fits in that rhythm and the whole becomes a beautiful musical medley. Both these activities were summarised with their importance in building team strength, trust, and belief in the creation of each one of them. After these two musical activities each of the team was allotted a props table and was asked to arrange their costumes and props on it.



The resource persons helped the children in arranging after which everybody went for lunch. The teams got ready with their props and one by one each group performed their play and after watching the play the resource persons gave their feedback and suggestions about that particular play. The things they liked and the things on which each group have to



work upon. Though it was planned that the groups will be guided for improvements that have been discussed in the suggestions and feedback session after a tea break, it changed because the children had outperformed and had been rehearsing, playing, studying on and off the whole day. So a jamming session was done for the children where Mr. Himanshu played his harmonica on the song "Lakdi Ki Kathi". And the day ended melodiously.

Day 5

The day began with a lot of excitement as it was the last day of the workshop. children had their phones in hand clicking photos with each other, capturing memories. After a while, everybody sat down in a big circle for one last time looking at each other, this time, with more smiles



shared. A recap was done by Ms. Mumal asking what had been done in the workshop and the children participated enthusiastically. After a tea break and a very fun and interesting recap, everybody stood up for the energizer “oo mohre bhaiya” led by Ms Vartika and Mr Vipin engrossing everybody with their actions. Another musical activity was lined up and Mr Himanshu gave everyone the instructions to follow. Everyone had to hold hands and move/dance to the rhythm being played without opening their eyes. The two tunes played were ‘Away we go again’ by The Chieftains and an Instrumental version of Rabindra Sangeet’s ‘Phule Phule Dole Dole’ and the children started free flowing with the music in the whole group forming amoeba-like shapes. After this activity, everybody was given time to rehearse for the final play performances and the resource persons helped them in it.



After practicing and having lunch everyone gathered in the room for the final performances, the room was full of hustle-bustle, someone was arranging costumes, someone was rehearsing their dialogues while others took care of the props. Finally, at around 3 pm, everybody was settled and a few audience members came to see their play. The performances were executed excellently but this time with some hurry or a little bit of distraction. At the end of the performance, Mr Himanshu pointed out some of the mistakes, especially explaining about respecting the props and not throwing them. At last, they were asked to first keep the props back in their place and then were given a sheet of paper to write about their experience and feeling of the workshop as a whole. As their vehicles had already come to pick them up, they gave their sheets after writing and ran downstairs to pack the bags. They were farewelled with the chocolates and Lalchand, Payal, Bharti and others came up running with a colourful bag and said, “आप चारो साथ मेपढना, हमारी तरफ सेआप के ललए

छोटा सा गगफट”. Everybody bid each other adieu and the workshop came to an end with the resource persons reading their letters, made and written with words full of love, apologies, respect, smiles and a hope of meeting soon.



Learning Outcome

1. JOY: There was a slight opening up in children towards the joyful aspect of learning and expressing.
2. SHARING: Children got introduced to honest sharing of their own life and issues in a collective atmosphere apart from the social issues, in which they were extremely vocal and articulate.
3. CONFLICT MANAGEMENT: They got a first hand experience to proceed with trust and allowing everyone to speak their minds in case of a mutual difference of opinion or a conflict emotional or intellectual.
4. FEELING: The children were initiated into sensory and tangible experiences of immediate environment / nature that could provide a balance and base to the their challenging social environment.
5. TEMPLATE FREE- TABLET FREE: They earlier often made plays by watching them online on tablets. And whatever be the issue, its theatrical form remained fixed. They learnt to make play on their own and not to follow a prescribed template of presentation.
6. THEATRE ISN'T JUST COMEDY: Despite the gravity of the issues they suggested, the play they would create on it would invariably have comic elements and cliches to hold the attention of the audience that too at the cost of issue itself. It was demonstrated when they made a play on an illiterate person that mocked him. In the

review of the play they were asked to recall their own immediate experiences of illiteracy and remake the play. This new play was contrastingly expressive in content and effect. And they learnt that their own experience turned into ideas can communicate better to audience.

7. THEATRICAL ELEMENTS: Use of stage, Use and arrangements of props on stage, setting up a prop table, Character making, Bodyline, Entry & Exit, Scene change, Eye movement on stage, Stage Business, Continuity of the scenes, Clarity in gestures, Pause, Composition on stage
8. MORE THAN WORDS: The participants were introduced to mediums other than words to feel and communicate. They learnt the moving effect sound and music can have on oneself and also learnt to create meaningful sounds without the aid of any object.
9. LEGENDARY ARTISTS: The children for the first time knew artists like Satyajit Ray and Beethoven through their work. They also learnt about their life, struggles and creative processes and were overwhelmed by their musical pieces - ‘ **The Camel Ride** ’ and ‘ **Fur Elise,**’ respectively..

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 - Parenting



Description:

The first play was on the theme of 'Parenting'. The story depicted the life of a 12-year-old girl who went happily to school and after coming back found that her parents were talking about her marriage as one of their relatives had influenced them. Despite her refusal, she was forced to marry according to her parent's will and the scene got very emotional. After a few months when she came back from her in-law's house, she went to play football and met her friends there. Meanwhile, some villagers came to her house to tell her parents about how good she was at playing football and might qualify for the National games. So, when she returned home and asked them if she could play, they agreed. They felt guilty for marrying her early and decided that they will keep her at home and will allow her to play football. The story was a depiction of how things generally happen in their homes and their thinking that if people around them would be encouraging and supportive they could do better in life.

Process:

This group was in little confusion about this topic as they were not getting any idea of how to make a play regarding parenting and what they will create on this topic. When discussing with the resource person they decided to show the story of the girl Payal who

was in the group. After deciding they started discussing in the group and divided the roles according to the scenes. They rehearsed for their play till late night and next morning they also rehearsed for some time in the workshop hall till the performance.

Characters:

Priya - The girl

Gayatri - Neighbour

Aakash – Student

Payal - Father

Sapna - Teacher

Hansa - Neighbour

Play 2 - 'Gender Discrimination'



Description:

The second play depicted gender discrimination, showing two sons of a grandmother having been blessed with a daughter and a son respectively. The whole play revolved around how the boy was given more importance and blessings and the girl was suggested only to bring the name of the family down. It included discrimination from the birth, in the sweets distributed, during school admission, or even for going to a doctor. But in the end, something happened unexpectedly between the grandmother and grandchildren and the grandmother was seen playing with her grand-daughter.

Process:

This topic came out from the situation they are mostly facing in their locality. They started their preparation in the night within their group discussing the storyline and the characters they have to play. They created the story and presented it the next day and later the

resource person discussed the end of the play and after that they ended the play with a beautiful ending.

Characters:

Sanju - Grandmother
Seema - granddaughter
Payal - Mother
Shakil - Father
Sultana - Teacher

Ashok - Grandson
Ispak - Father
Savitri - Mother
Shehnaz -Teacher
Devendra - Doctor

Play 3 - 'The Footballer Girl'



Description:

The third performance was about the journey of a girl who wished to play football, the challenges she faced, and how she dealt with them. The scene began with a football match commentary and the team winning, a flashback to their journey where a girl is seen working at home, followed by how she went to play with her friends and found an NGO lady asking them to play football. She comes home to convince her parents and try all sorts of ways, by making good food, and good tea, persuading them with her talks interestingly that they finally agree. Later she faces problems while going to practice, boys tease them for their clothes and attitude. Watching this, the ladies of the village complain to her grandmother about the incident. The girl first denies it because of the fear that she will not be allowed to go for the practice but then the NGO lady intervenes and tries to solve the problem and takes responsibility for the safety of the girls. Flash forward to the match where they win the trophy, and everybody is proud and clapping.

Process:

As this group has the most vocal and leadership quality participants, they said that they were just discussing and visualising the story and characters in the night and again discussed the next morning before the performance. They did not rehearse much for the play and just improvise their dialogues and actions during the performance only.

Characters:

Komal - The girl

- Grandmother, Player

Gayatri - Referee, Neighbour, Father

Lalchand - Commenter, NGO member

Bharti - Mother, Neighbour, player

Sameer-

Maya - Grandfather, Player

- NGO girl

Arbaz - Commenter

Nisha- Football player

Nitu- The girl, Player

FINDINGS

1. **TEAMWORK:** The participants had admirable teamwork (a necessity for theatre) which perhaps resulted from them being football players. It proved to be a big asset as there were hardly any leadership or hierarchical conflicts when they came together to make plays.
2. **INCLUSIVE:** The children didn't exclude anyone while making of plays. Even those who showed lesser enthusiasm or participation were given appropriate roles in the plays.
3. **SINCERITY:** The children were admirably hard working and showed sincerity and maturity in and outside the workshop space. Even without the sessions they would discuss the given task and how to improve it. They had a tenacity to learn and felt joy in showing the results to the teacher.
4. **SENSITIVE:** The learners had a deep inclination towards sound and music. They sensed it with concentration and allowed it to seep within and open them to their own explorations. To illustrate - Just as Satyajit Ray's film 'TWO' ended, we had planned to discuss the theme but instead almost all the children were absorbed in whistling the THEME FLUTE of the film and wordlessly 35 whistles turned the room into whistling woods full of sweet singing birds.
5. **BACKSTAGE:** The participants had an innate habit of taking care of the props on and off stage without knowing that it fell under a very technical aspect of theatre known as BACKSTAGE.

6. **URBANITY:** The participants resembled urban learners more than their actual rural background. It reflected in their approach towards the resource persons.

CHALLENGES

BARRIERS	INTERVENTION	CHANGE / RESULT
<p>Initially the participants were responding to the resource persons in a way that resembled a classroom ready for instructions rather than children enjoying the new activities and playfulness of the sessions.</p> <p>This not only created uncertainty whether the children were receiving the contents of the sessions, it also drained the energy of resource persons.</p>	<p>The resource persons increased the spontaneous element in almost all the activities making them more lively. The planned games and sessions expanded into creative and participatory enactments by resource persons themselves. Moreover every activity was re-designed at the spur of the moment as a response to the energy level of the participants.</p>	<p>To this newness and responsive pattern of the workshop the children responded admirably but not with words. In our enactments they participated with a sense of wonder in gestures and eyes. To the movie they responded by whistling long and lingering waves of the movie's soundtrack. And they swayed to music of Beethoven and Ray with eyes blissfully closed.</p>
<p>A conversation between the official from organization and a group of children triggered an emotional conflict over the idea of friendship between persons of opposite genders. It escalated into a sentimental reaction from other participants, nullifying all the thoughtful work we had done with them since the start of the</p>	<p>Despite the days running out, we decided not to go on with the scheduled session on review of improvisations and instead delve on the issue that had gripped the emotional concentration of participants. We even expanded it beyond the necessities of a problem-solving and encouraged the participants to articulate</p>	<p>The group regained the harmonious personality that had emerged in past two days of creative togetherness. The children later shared in conversation and letters that they learnt an important lesson for life and how to approach an emotional conflict and hold conversation with trust and truthfulness. It resulted in spirited</p>

<p>workshop. Our dilemma was whether to exercise our authority and carry on with our plans irrespective of how the children were feeling or to postpone everything and initiate a conversation over this impromptu issue taking the complete group into confidence.</p>	<p>and share what they felt. It required not just patience on our behalf but lot of singing and dancing to cheer them up after a thoughtful discussion on gender, friendship and village ethos.</p>	<p>involvement of the concerned boy and everyone in play making for the remaining three days.</p>
<p>The sitting geometry of participants and resource persons in the workshop area was in the shape of a rectangle with disproportionately long sides. This made almost three fourth participants unable to make eye contacts or see each other while speaking or listening. At any given time one end of the rectangle seemed disconnected from what was happening on the other end and often things had to be repeated at the cost of breaking the workshop's flow.</p>	<p>By third day we decided to make the participants sit in a square geometry. For that the superfluous furniture was moved aside and workshop happenings limited to a square space.</p>	<p>Squares ooze a sense of balance. Circles generate oneness and harmony. It gave a sense of closeness among participants as everyone saw and heard each other clearly. Their involvement and concentration showed a marked change. Or even if someone was disinterested in a session they would now won't go unnoticed. One important benefit of square sitting was that it could be quickly changed to a circle for games or singing, which became almost impossible in the previous rectangular setup.</p>

<p>Prior to this workshop, the children had been taught a play which they often staged but which was full of cliches. Even after repeated suggestions they would come back and stage the play with cliches intact.</p>	<p>Resource persons themselves expanded the games and songs into fluid plays. We added a lot of visual elements in our enactments and told them the processes behind it.</p>	<p>Children saw a fresh way of creating something. They lunged at the idea of making plays entirely on their own. Their improvisations now had fresh visuals, experienced stories, a lot of emotions / Bhava, and a soulfulness which assured us that they were having joy in making theatre.</p>


WAY AHEAD/ SUGGESTIONS

1. **PROCESS:** Children may not be shown plays on tablets and computers to imitate and recreate for it may hinder with their ability to imagine. They only need to be acquainted with the process of making a play. Encourage them to make plays using their own visuals, observing own environment, in own language and most importantly - from their own understanding.
2. **JOY IN ART:** It's paramount that children must know the social awareness value of plays and paintings etc. but we all may also ensure that any art form must also be for sheer joy of it... for experiencing...for nourishing the childhood.
3. **STAGE SHOW:** The children may forget or lose grip over plays they made or whatever skills they grasp during the workshop. To counter that , the partner organization may make arrangements to stage those plays at regular frequency at appropriate occasions. Discussions must be held with children and new plays must be written / created. A plan for coming two months may be made that how the children are going to rehearse what they learnt.
4. **SPECIALIZED TRAINING:** Children must be provided advanced training in fields like Direction, Acting, music... as many girls are performing extremely well even without any professional or academic training.
5. **EXPAND:** Children need to be given an exposure of skills and art forms beyond the scope / mandate of partner organizations. One tangible reason for it is that they have realized the joy and effectiveness of learning in making their lives better. This thirst for learning only increases and all those who wish them a beautiful and informed life may introduce them as and when to deeper and higher modes of thinking, creating and above all - living.

Experience of students

(Facsimiles)

Nisha Rawat -

<p>Nisha Rawat कार्यवाही (25 से 30 मिनट तक)</p> <ol style="list-style-type: none"> ① हमें नर्वे-नॉर्वे दीवत बनाना अच्छा लगा। ② हमने जेल-जेल में कई गतिविधियाँ सीखी और उनका नाटक में प्रयोग किया। ③ हमने खुद से नाटक बनाने से बसाले की संभव हो पाया क्योंकि हमारे एक बहुत अच्छे थे। ④ हमने नाटक की प्री-प्रक्रिया को जाना जैसे कि पीठ नहीं दिखाना, स्पष्ट व सफ़र चलाना, Prop का इस्तेमाल करना और भी कई चीजें सीखी। ⑤ हमने रेटन/मंच का उपयोग करना सीखा। ⑥ हमने खुद से चरित्रों बनाना सीखी बिना किसी वस्तुओं का उपयोग किए हुए। ⑦ हमें हमारे एक अच्छे अच्छे लोगों को गतिविधियों को जेल-जेल में ही सीखा रहे थे। ⑧ हमें सभी युक्त और लोगों का व्यवहार अच्छा लगा। ⑨ हमने यह जाना कि नाटक में Comedy होना इतना जरूरी नहीं है - बस नाटक मजेदार भी हो सकता है। ⑩ हमने खुदों से बहुत अच्छी-अच्छी चीजें सीखी जैसे - यदि कोई दोस्त यह जानें तो कैसे मजबूत और मॉडि किसी बात का प्रयास करें तो हमें उठे जाना चाहिए और बात का संकेतना लेना चाहिए। खुदों में मजबूत फैलना नहीं लेना चाहिए। ⑪ हमें सभी चीजें बहुत अच्छी लगी। 	<p>THANK YOU ALL TEACHERS</p> 
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Sanju -

<p>नाम - सन्जु कक्षा - 11th</p> <p>मुझे ये ह: डिस्क्री की मासिकाल मुझे बहुत अच्छी लगी जिसे हमने बहुत ही कुछ सीखा था। मिला मुझे ज्ञान की है कि नाटक को देखें फिर उसे हम कर रहे। लेकिन जब हमने इतना अपना नाटक बनाया तो ऐसा लगा कि हमें कोई घर का दृश्य दिखा रहे हैं यहाँ आने के बाद मुझे नाटक की प्रक्रिया सिखने को मिली। हमें जो प्रक्रिया आती थी लेकिन कपड़ों को क्या कहे हैं यह मुझे पता नहीं था जब हमें नाटक बनाने में मन की राय ली तो मन पहले सीखा की कोई एक व्यक्ति ही हमारे नाटक में दादा थी इतनी अच्छी रिपोर्ट कर पाईगी जब मैंने की तो आज मुझे बहुत अच्छी इसमें मैं माफी मांगती हूँ लेकिन जब यह नाटक अच्छा ही था मुझे तो हमारे नाटक में सबसे बड़ी गलती यह ही थी कि हमें ठंड थी।</p>	<p>• जो आपने प्रिया सोरगड तो मुझे दूरी नहीं लगता है कि हमें ने उन्हें में कोई गलती की है जैसे 3 अक्षर बुद्ध, पीठ नहीं दिखाया, आदि। हमने सब अर्थ से किये थे। यह ही हमारे सबसे बड़ी गलती थी। इसे गलती को हमें प्रयास नहीं करेंगे।</p> <p>सौरभान के दिल आपका बहुत-बहुत</p> <p><u>धन्यवाद</u></p>
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Nitu -

लम्बे बल ह: दिने से बहुत - कुछ नीखा जैसी - जब नाटक करने तो पीठ नहीं दिखता - गार्डिय और आवाज बुलंद होती चाहिए और इंच से ज्यादा पीढ़े भी नहीं जाना चाहिए और ज्यादा मंडल से भी नहीं जाना चाहिए मंडल में जा सकती है अंकित इतना भी मंडल में प्रतीना - पार्सेल की धर्तकों को दिखे ही नहीं और ज्यादा बंध में भी नहीं जाना चाहिए और जैसे लिए मंडल बात तो देखते हैं कि मैं • जब भी नाटक बगाली या तो टेबलेट म-के के माध्यम से बगाली पर गहाँ तो मैंने कुछ से ही नाटक का लिया पहली तो मुझे नाटक करने में दिक्कत होती थी क्योंकि सबसे कुछ ठीका नहीं जाता था और मैंने कुछ बोलनी तो हंस जाती थी पर गहाँ से तो हँसी और अच्छे

से नाटक किया था मुझे तो गहाँ बहुत अच्छे लगा और मंडल ही नहीं कर रहा है गहाँ से जाना की आज हमारा माखड़ी रिहा है, नीली और मंडल आकषी गढ़ आली) और मुझे एक्टिविटी में मजा आया ।

नाम - नीतु गुर्जर

20/9/22

Maya -

माया गुर्जर
(पदमपुरा)

सबसे पहले मैं महिला जुन आधिकार समिति (MJAIS) की धन्यवाद देना चाहती हूँ कि उन्होंने मुझे इस नाटक टेली कार्यक्रम में जोड़ा और मैंने भाग ले पाई। और मैं जयपुर से आई टीम को भी धन्यवाद देना चाहती हूँ कि उन्होंने हमें नाटक की बहुत शक्ति, पात्रता में स्टेज पर आना-जाना, प्रॉप्स, कॉस्ट्यूम और Body language, चरित्र के नाव-भाव व हाँक से किसी वस्तु की आकष देना, नाटक में म्यूजिक जोड़ना सहायता की मदद YouTube वर phone के अलवा बहुत से नाटक बनाने के नाटक के प्रयोग व मैंने मुसलियन विवेकना और के नशे की आकषित करने के तरीकों के बारे में पता चला और नाटक वेगने से पहले नाटक की स्क्रिप्ट तैयार करना और टीम के साथ सबके विचार व सबकी कहानी नाटक के माध्यम से दिखाना बहुत अच्छा लगा और नाटक के माध्यम से के बारे में मैंने सीखा और Team Work और Leadership अपनी टीम के साथी पर विवेक करना चाहिए। अलग-अलग शक्तियों सीखी।

सत्यजीत र की मुझे व गाने बहुत बहुत अच्छे लगे ।

Participants list

Arbaz	Seema
Sahil	Durga Kanwar
Ispaak	Bharti
Shakil	Nisha
Sameer	Nitu
Irfan	Munna
Shehnaz	Sanju
Sultana	Payal
Sapna	Hansa
Priya	Maya
Payal Prajapati	Anu
Payal Parihar	Komal
Gayatri Panwar	Seema
Gayatri Prajapati	Ashok
Savitri Panwar	Devendra
Lalchand	

Copy of attendance sheet:-

बच्चों के साथ नाटक व शिक्षा के आयाम पर 6 दिवसीय कार्यशाला

स्थान- दिशा संस्थान, अजमेर

दिनांक :- 25 से 30 सितम्बर 2022

आयोजक : महिला जन अधिकार समिति, अजमेर सौजन्य से : राजस्थान बाल अधिकार संरक्षण साझा अभियान और यूनिसेफ राजस्थान

क्रम सं.	नाम	पिता का नाम	गांव	मोबाईल नम्बर	पहला दिन 25-09-22	दूसरा दिन 26-09-22	तीसरा दिन 27-09-22	चौथा दिन 28-09-22	पांचवा दिन 29-09-22	छठवां दिन 30-09-22
1	अरबाप	नज़ीर	अरेबी	9351711817	अरबाप	अरबाप	अरबाप	28-09-22 अरबाप	अरबाप	
2	सहिल	अरबी	अरेबी	9660716538	वेदादिन	क्षमादिन	वेदादिन	आदिन	आदिन	
3	उत्पल	प्रदीप	"	9079144197	इस्यक	इस्यक	इस्यक	इस्यक	इस्यक	
4	अकील	अना	"	9509200133	सकील	सकील	सकील	सकील	सकील	
5	समीर	समीर	"	9950191677	समीर	समीर	समीर	समीर	समीर	
6	अमान	मैनाविह	"	7877773572	इरफान	इरफान	इरफान	इरफान	इरफान	
7	अहमद	ख. नदी	"	8119243510	शैदाल	शैदाल	शैदाल	शैदाल	शैदाल	
8	अनुना	दुलन	"	879992178	अनुना	अनुना	अनुना	अनुना	अनुना	
9	सपना	सुलन	"	9928005740	सपना	सपना	सपना	सपना	सपना	

क्र.सं.	नाम	पिता का नाम	गांव	मोबाईल नम्बर	पहला दिन 25-09-22	दूसरा दिन 26-09-22	तीसरा दिन 27-09-22	चौथा दिन 28-09-22	पांचवा दिन 29-09-22	छठवां दिन 30-09-22
10	प्रिया	अनवर	अरेबी	8094449726	प्रिया	प्रिया	प्रिया	प्रिया	प्रिया	
11	प्रायल प्रकाश	अमिल	मोमिमाना	9358082053	प्रायल	प्रायल	प्रायल	प्रायल	प्रायल	
12	प्रायल परिहार	सुरेन्द्र	"	9929959060	प्रायल परिहार	प्रायल परिहार	प्रायल परिहार	प्रायल परिहार	प्रायल परिहार	
13	प्रायली प्रभाकर	परमेश्वर	"	9929959060	प्रायली	प्रायली	प्रायली	प्रायली	प्रायली	
14	प्रायली प्रभाकर	प्रायली	"	7340573230	प्रायली	प्रायली	प्रायली	प्रायली	प्रायली	
15	प्रायली प्रभाकर	प्रायली	"	7340573230	प्रायली	प्रायली	प्रायली	प्रायली	प्रायली	
16	सीमा	प्रेमनन्द	"	6377452924	सीमा	सीमा	सीमा	सीमा	सीमा	
17	दुर्गा कवर	सिद्धांत सिंह	"	7568160632	दुर्गा	दुर्गा	दुर्गा	दुर्गा	दुर्गा	
18	भारती	गणेश	"	9328455723	भारती	भारती	भारती	भारती	भारती	
19	दिशा	गोपाल	"	7878498624	दिशा	दिशा	दिशा	दिशा	दिशा	
20	नील	सुप्रभा	पदमपुरा	7357822772	नील	नील	नील	नील	नील	
21	मुन्ना	सतीश	"	9571428988	मुन्ना	मुन्ना	मुन्ना	मुन्ना	मुन्ना	

क्र.सं.	नाम	पिता का नाम	गांव	मोबाईल नम्बर	पहला दिन 25-09-22	दूसरा दिन 26-09-22	तीसरा दिन 27-09-22	चौथा दिन 28-09-22	पांचवा दिन 29-09-22	छठवां दिन 30-09-22
22	सन्धु	गोपाल	पदमपुरा	6378769547	सन्धु	सन्धु	सन्धु	सन्धु	सन्धु	
23	प्रायल	सुखलाल	"	9001222005	प्रायल	प्रायल	प्रायल	प्रायल	प्रायल	
24	हंसा	हंसा	"	7878839697	हंसा	हंसा	हंसा	हंसा	हंसा	
25	माया	माया	"	7878839697	माया	माया	माया	माया	माया	
26	अनंदा	अनंदा	"	9664064787	अनंदा	अनंदा	अनंदा	अनंदा	अनंदा	
27	कोमल	कोमल	"	7878839697	कोमल	कोमल	कोमल	कोमल	कोमल	
28	सोना	सोना	"	9610402589	सोना	सोना	सोना	सोना	सोना	
29	अशोक	अशोक	"	8875071212	अशोक	अशोक	अशोक	अशोक	अशोक	
30	दीपक	दीपक	"	9001222005	दीपक	दीपक	दीपक	दीपक	दीपक	
31	लालचन्द्र	लालचन्द्र	"	9662802005	लालचन्द्र	लालचन्द्र	लालचन्द्र	लालचन्द्र	लालचन्द्र	
32	सोनी	सोनी	"	7014444062	सोनी					
33	किंका	किंका	"	7014444062	किंका					

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. Vartika Balani (Assistant)

Assistant play direction, Daily report compilation, Logistics manager

Mr. Vipin Jangir (Assistant)

Observer, Photo Documentation and working on Documentary

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. Sylvester ariel (Mahila Jan Adhikar Samiti)

Host and Logistic support

NATAK TOLI

Sr. No.	NAME	VILLAGE	PHONE NO.
1	Maya	Padampura	7878839697
2	Komal	Padampura	7878839697
3	Gayatri Panwar	Chachiyawas	7340573230
4	Sanju	Padampura	6378769547
5	Arbaaz	Khrehadi	9351791817
6	Lalchand	Padampura	9602802051
7	Munna	Padampura	9571428988
8	Nisha	Chachiyawas	7878498624
9	Ashok	Padampura	8875071212
10	Neetu	Padampura	7357822772
11	Durga	Chachiyawas	7568160692

Media Coverage -

30 sep. 2022

Patrika

30 sep. 2022

छह दिवसीय कार्यशाला संपन्न

30/09/2022



महिला जन अधिकार समिति की ओर से नाटक का मंचन करते कलाकार।

पत्रिका न्यूज़ नेटवर्क

patrika.com

अजमेर. महिला जन अधिकार समिति व राजस्थान बाल अधिकार संरक्षण साझा अभियान, यूनिसेफ राजस्थान के संयुक्त तत्वावधान में 6 दिवसीय कार्यशाला मदार दिशा आर.सी.डी.संस्था में आयोजित की गई।

अजमेर ग्रामीण ब्लॉक के गांव चाचियावास, पदमपुरा, खरखेडी गांव के 32 किशोर-किशोरियों ने इस कार्यशाला में भाग लिया। कार्यशाला में रिसोर्स पर्सन मूमल तंवर, वर्तिका बालावी, हिमांशु और विपिन ने किशोर किशोरियों को नाटक बनाने की प्रक्रिया, स्क्रिप्ट बनाना, लिखना नाटक सामग्री की तैयारी और निर्माण, नाटक में स्टेज का उपयोग, हाव भाव, गीत, नारे, म्यूजिक, नाटक में संगीत का उपयोग और टीम में काम करना इत्यादि में बच्चों का कौशल बढ़ाया सक्षम बनाया। इस दौरान किशोर किशोरियों ने जेंडर भेदभाव, पॉजिटिव पेरेंटिंग पर, स्पोर्ट्स फॉर गर्ल्स पर तीन नाटक तैयार किए और प्रस्तुतियां दी। ये तीनों नाटक 14 नवंबर को बाल दिवस के उपलक्ष में जयपुर में प्रस्तुत करेंगे। इस अवसर पे संस्था के सिल्वेस्टर एरियल, यशोदा गुर्जर का सहयोग रहा।

शिक्षा के आयाम पर कार्यशाला



अजमेर : कार्यक्रम में प्रस्तुतियां देने बच्चे।

अजमेर, 29 सितम्बर (दिलीप शर्मा): महिला जन अधिकार समिति, राजस्थान बाल अधिकार संरक्षण साझा अभियान, युनिसेफ राजस्थान के संयुक्त तत्वावधान में छह दिवसीय कार्यशाला मदार दिशा आरसीडी संस्था में आयोजित की गई।

जिसमें अजमेर ग्रामीण ब्लॉक के गांव चाचियावास, पदमपुरा, खरखेडी गांव के 32 किशोर किशोरियों ने भाग लिया। कार्यशाला में रिसेंस पर्सन मुमल लंवर, बर्लिका बालावी, हिमांशु और विपिन ने किशोर किशोरियों को नाटक बनाने की प्रक्रिया, स्क्रिप्ट बनाना, लिखना, नाटक सामग्री की तैयारी और

निर्माण, नाटक में स्टेज का उपयोग, हाव भाव, गीत, नारे, म्यूजिक, नाटक में संगीत का उपयोग और टीम में काम करना इत्यादि में बच्चों का कौशल बढ़ाया।

इस दौरान किशोर किशोरियों ने जेंडर भेदभाव, पॉजिटिव पेरेंटिंग विषय पर स्पोर्ट्स पर गैलरी पर तीन नाटक तैयार किए और प्रस्तुतियां दीं। तीनों नाटक 14 नवंबर को बाल दिवस के उपलक्ष में जयपुर में प्रस्तुत करेंगे। जहां नाटक टोली के बच्चों को पुरस्कृत किया जाएगा। इस अवसर पर संस्था के सिल्वेस्टर एरियल, यशोदा गुर्जर ने पूरा सहयोग दिया।

More visuals from the workshop sessions







