

“STREET THEATRE FOR EDUTAINMENT”

A PARTICIPATORY RESEARCH CONDUCTED WITH YOUTH IN

DELHI

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Anjali Capila, Phd Associate Professor, Department of Development Communication and Extension, Lady Irwin College, University of Delhi.

Pragati Bhalla, Post Graduate, 2010, Department of Development Communication and Extension, lady Irwin College, University of Delhi.

Abstract

Youth constitute an important section of our society. They are the biggest reservoir of human resources and are the future of our country. Their development has direct affect on the development of the nation. Street Theatre is not a moment's act. It is a participatory approach which deals with fictional narratives and thus used for communicating important societal issues. It allows individuals to express themselves in their own unique way. The freedom to participate is always there. The influence of Theatre activities on development can be seen as it stimulates life skills and challenges the attention of the participants and audience.

Life skills are developed through experiential learning. Skills are always developed through active participation in activities that enable young people to sharpen their thinking, social and self-management skills. The context and environment in which activities take place influences the outcomes not only in terms of building life skills but also sensitizing the youth on the issues that are focused in the activities.

The present study entitled Street Theatre for Edutainment: A participatory research with youth in Delhi was conducted with the active participation of young people who developed Street Theater to communicate messages among audiences. The views of participants from various colleges of Delhi about street theatre were also sought.

The main objective of the study was to explore the relationship between street theatre for edutainment and youth development.

Street plays are effective means of edutainment. In 2009, Using knowledge level, life skills and resources students of the Lady Irwin College were involved in evolving a street play on the theme of public health system .The existing knowledge of the participants of various colleges of Delhi about street theatre was also studied. The impact of street theatre was studied on the audience who completed the process by watching the play. The timing was three month. The process comprised of various stages:

Planning - involved understanding the issues - reasons for deterioration of public health systems, process of campaigning and problems faced by people at the time of public health services. Theatre workshop enhanced performing skills and deliberated on the messages to be communicated through the street play. Scenes were developed through improvisation developed into a script. The deliberations for deciding the characters, situations and messages enhanced thinking skills – critical thinking, creative thinking, problem solving, decision-making, planning and goal setting.

Performance – the play was performed at several places with the target audience of young people. Adaptations had to be made to contextualize it and roles of some key performers had to be switched to fill in the gaps. Social skills were enhanced in the process – interpersonal relationships, effective communication and team building. A democratic and transparent process provided opportunity for building negotiation skills.

Post performance dialogue – theatre engages the audience, focusing their attention and actively involving them in an experience. Dialogue after the performance focused on issues related to the theme as well as depiction of scenes and characters in the play.

1. Conceptual framework

1.1 Traditional form of communication

The traditional media are the indigenous modes of participation of the people. They are like the roots of a tree, without which a tree cannot survive. In contrast to the modern mass media, the traditional media are personal, familiar and more credible forms with the majority of literate identifying their formats, genres and contents. A deliberate distortion of the forms could easily alienate the masses through active participation. The folk media are close to hearts and minds of the people so their appeal is at personal and intimate level. The numerous groups and different forms available for specific homogenous groups and for specific purposes can be exploited to cater to people of different regions on home ground as it were. This nature of the traditional media, makes it a very effective media for education of the masses. Just as a nail is used to drive out a nail traditional media are the most appropriate for bringing about changes in attitudes and for popularizing new practices in a traditional society. (Raghavan,1981)

1.2 Theatre as a Approach

At least 59 distinctly different terms are used under the umbrella of drama and theatre in education (Wilkinson, 1996). Theatre is a collective art. Theatre requires many people – actors, writers, designers, technicians – all working together in a period of rehearsal and creative exploration towards a common goal. Whatever the benefits experienced by the participants along the way, Theatre is evaluated by how well performance communicates to its audience. With theatre, we are concerned with individuals.

Humour, music and dance forms incorporated into a theatre provide not only entertainment to the audience but also a complete experience. Local incidents and practices woven into dramatic form, makes the communicators feel involved in it. The use of local dialect facilitates effortless communication of ideas and creates an environment of receptivity. Also the mind receives a message given in local dialect with more ease than it would, when given in any other language.

Theatre-in-Education (TIE) refers to using theatre for a purpose beyond entertaining an audience. This purpose is generally to change the knowledge, attitudes, or behaviours (or perhaps all three) of audience members. Theatre has taken a new route to build a bond

between classroom education and theatrical tools, a synergy which has benefited both educators and theatre personalities alike. The objective of TIE is to familiarize educators with the concept of learning and using the experiential methodology of theatre to fulfill educational needs.

The use of theatre to educate audiences has many names. The terms 'edutainment' and 'theatre-in-education' are most often used. Other terms such as 'infotainment' and 'entertainment-education' are also commonly used in the literature. Theatre engages the audience, focusing their attention and actively involving them in an experience. Active involvement means that the audience's emotions, not just intellectual or cognitive skills, are affected. It is this ability to touch emotions that allows theatre to influence attitudes in ways that traditional instruction cannot. However, in order for theatre to change the behavior of young people, it must do more than simply create an emotional response. It must deliver its messages in a way that youth can understand and act upon. Hence, theatrical presentations and workshops must be based in educational and behavioral theory.

1.3 Edutainment

Entertainment is a performance or spectacle that captures the interest or attention of individuals, giving them pleasure and/or amusement (Singhal, 1990).

Education is defined as either a formal or informal program of instruction and training that has the potential to develop an individual's skill to achieve a particular end by boosting his or her mental, moral, or physical powers (Singhal, 1990).

Entertainment Education equivalent to **Edutainment** is the process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience knowledge about an educational issue, create favorable attitudes, and change overt behavior. Entertainment-education (e-e) strives to bring together the empowering potential of education through communication to achieve social progress for all. It has played an important part of this history of communication for development and has obtained widespread use through participation. Most often it is done by integrating instructive or best practices into a fictional narrative, often a street theatre or radio drama, and thereby communicating to the audience how they can tackle specific issues, in their everyday life. When the two words education and entertainment are put together, the meaning becomes encouraging individual's growth and development in a learning environment that commands and holds the attention of the audience through participation of the individuals.

Entertainment-education programs are created to appeal to a general audience. The entertainment is the focus and once the audience's attention is engaged through the entertaining story and characters, the important messages can be introduced and demonstrated in a life-like and believable manner.

Edutainment relies on E-structure to engage and motivate their audiences.

- Engagement of the audience through programme
- Emotional involvement which inspires individuals
- Empathy for certain characters in the programme
- Examples that demonstrate to the individuals how they can accomplish the desired behavior
- Efficacy or self-efficacy for individuals who make the desired changes
- Ego-enhancement (personal growth) of individuals

Entertainment-education is the process of purposely designing and implementing a media message to both entertain and educate in order to increase audience knowledge about an educational issue, create favorable attitudes and change overt behavior. This means the Entertainment-education strategy is mainly motivational, rather than informational. Research and theorizing in recent years suggest that entertainment-education has certain effects as a catalyst for triggering interpersonal peer communication leading to changes in the social discourse of the audience (Story 1995), to motivate audience individuals to talk to each other about what they learned from entertainment-education messages (Rogers 1995) and to engage audience individuals in socially supporting behavior change (Vaughan & Rogers, 1996).

A large part of the entertainment value of these participatory theatre lies in the moral dilemmas and drama that are spun around the problems that are articulated by the problems the characters may have. Traditional media pervasiveness allows it to reach a large number of people, sending messages repeatedly in a variety of forms.

1.4 Street Theatre

"If street theatre has any definite tradition in India; it is the anti-imperialist tradition of our people forged during the freedom movement. In other parts of the world it is the people's struggle for a just social and economic order." -Safdar Hashmi.

Indian street theatre developed as an art form to illustrate the feelings of common people; hence germinated a whole new theatre form, which was then typically categorized as "theatre by the people and theatre for the people". Common people, day-to-day life, problems and the colors of daily life gained a dimension in Indian street theatre whilst making this particular genre of Indian "natya" to stand apart amidst the crowd. Although the art lovers and the exponents of the Indian theatre did mark that it is with the independence of India, this particular theatre form became quite an impressive art form in portraying the socio-political and the economical condition of independent India. Street theatre as an expression of common people was there even in the ancient days of remote past and was ingrained in the age-old Indian traditions.

Street Theatre is a form of theatrical performance and presentation in outdoor public spaces without a specific paying audience. As a form of communication, it is used as a medium to propagate social and political messages and to create awareness amongst the common masses regarding critical issues prevailing in society. Grassroots, amateur street theatre productions have become popular in community organizing, education campaigns, and public health initiatives throughout the world. With the passage of time, themes of street plays have changed from national consciousness to capitalism, peasant and labor movement, environment, communalism, sexual harassment of women, domestic violence, issues related to child rights, child abuse, HIV/AIDS, corruption etc. Feminist groups in India have turned to street theatre since the early 1980s, and have done some excellent plays. Non-governmental organizations have also taken up street theatre, espousing a number of causes. The Delhi Society for Promotion of Rational Use of Drugs collaborated with Delhi University's Women's Studies and Development Centre to design and perform a series of street play at nine locations in the city (WHO, 2001).

1.5 Life skills and Youth development

Life skills are abilities for adaptive and positive behavior that enable individuals to deal effectively with the demands and challenges of everyday life (WHO-2003)

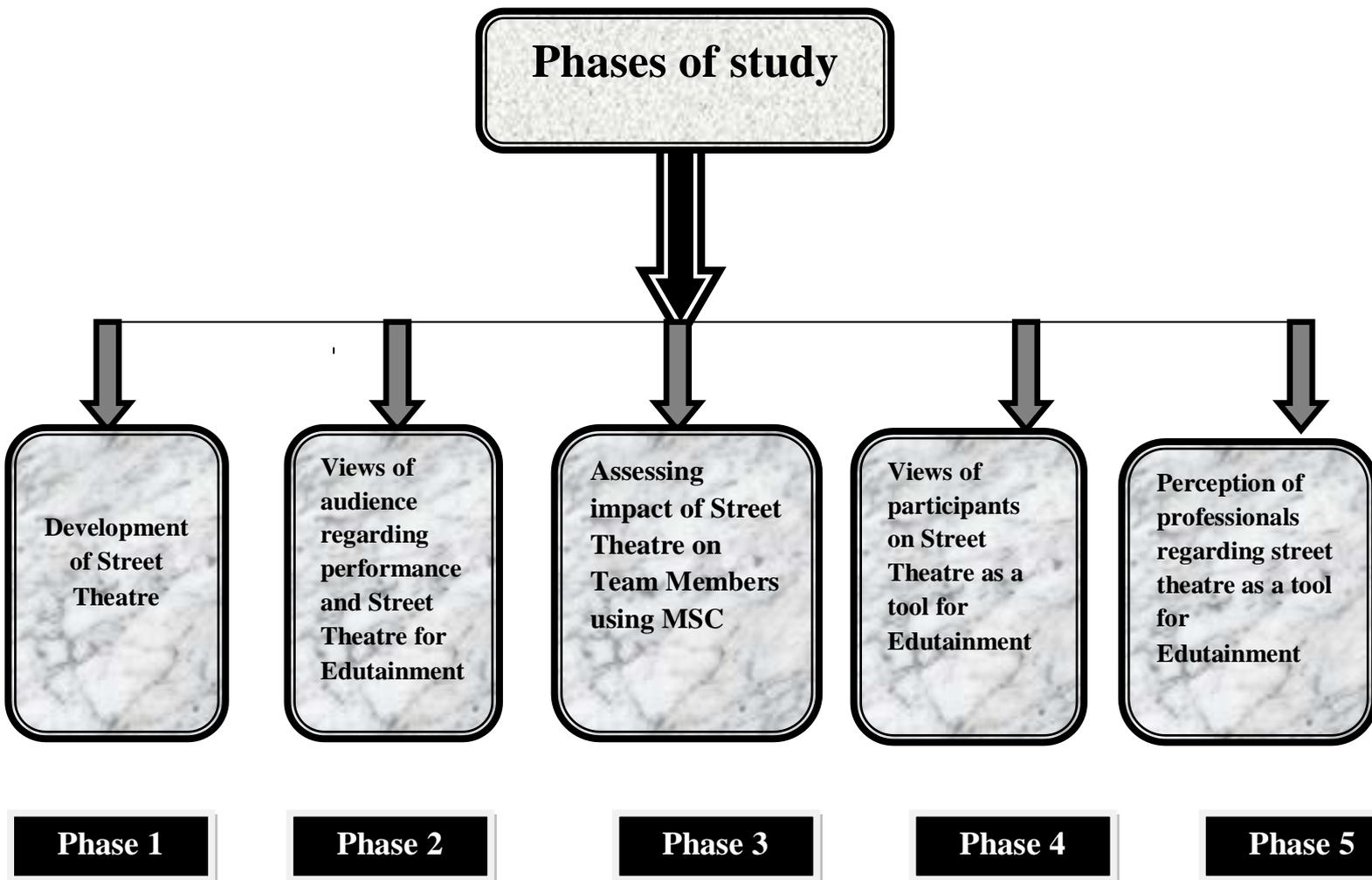
Life skills forms a psychological standpoint are those mental and emotional skills which enable us to better cope and succeed in our lives. They include such vital skills as how to cope with anger, have successful relationships, learn to plan (think ahead), cope with frustration, etc. They also include learning to be on time, give your best effort, see your problems in perspective, etc. From a behavior standpoint, life skills also involve practical

matters such as scheduling your time. life skills are behavior that enable individuals to adapt to and deal effectively with the demands and challenges of life. There are many such skills, but core life skills include the ability to:

- make decisions ,solve problems, and think critically and creatively
- communicate, including listen, build empathy, be assertive and negotiate
- cope with emotions and stress
- feel empathy with others and be self- aware

UNICEF defines life skills education as a behavior when they have the knowledge attitudes and skills. The UNICEF definition is based on evidence that children reject risky behavior when they have the knowledge, attitude and skills to do so. The life skills approach does not tell young people what is right and what is wrong. Rather it provides them with skills to self-reflect and evaluate responsibility, to critically recognize issues and impacts through information and choices. If done well, it builds independence, self respect, and maturity.

2. Phases of Study: Bearing in mind the objectives the study was carried out in five phases:-



2.1 Development of Street Theatre

1. Development of Street Theatre



Developing rapport with the group and defining the purpose



Understanding the issues and peoples perspectives



Building technical and life skills for performing theatre



Development and improvisation of the Script



Choosing roles

2.1.1 Developing rapport with the group

Developing rapport with the group is not a simple task. The success and acceptance by any group depends largely on the rapport established with the group. In the present study this process of rapport formation with the girls took few days. During the initial sessions girls were introducing themselves along with the reasons of why they want to be a part of street theatre.

2.1.2 Defining the purpose

The purpose of developing street theatre has to be defined. The purpose was primarily to use the medium of street theatre for creating a positive environment for motivating people and to bring awareness among people. The purpose of engaging youth in street theatre was to use Edutainment for:

- Preparing young people as advocates for creating a positive environment
- Enhancing life skills of the participants to become confident individuals with high self esteem, communication skills, and build their social skills
- Facilitating participants (actors) to become peer educators for improving knowledge, attitudes and behavior of peer group .

2.1.3 Understanding the issues and peoples perspectives

Developing a meaningful street theatre for the audience requires awareness and understanding people's perspectives related to issues of concerns. During the study, Discussion were made with girls regarding the selection of the issue which should be addressed through Street Theatre. Brain storming session took place in which all team members were discussing about various topics like Drug Abuse, HIV and Aids, Inter Caste Marriage, Dowry, Gender Discrimination and Public Health Systems followed by a healthy interactions among participants in which girls were relating these issues to their real experiences. A lot of research was carried out on all these issues and with further discussions, the group decided to focus on the theme of public health system. The title of the play was decided as 'Umeedon ka Janaza' meaning funeral of hopes.

2.1.4 Building technical and life skills for performing theatre:

Many people believe that acting skills are inborn and cannot be learnt. However young people interested in theatre as a tool of development communication can be helped to build technical skills in acting and directing theatre. The capacity of the theatre group was enhanced through :

- Enabling the actors to effectively express and communicate their imagination, enhance dialogue, expression delivery and voice modulation. Exercises were conducted during the theatre sessions which dealt with all these life skills like voice exercises, concentration exercises
- Developing on improvisation techniques through role play
- Providing a safe environment to explore and develop creative process of learning taking risks without fear of falling like participants were making physical formation
- Facilitating trust building within the company of others by playing trust exercise
- Improving physical strengths, flexibility and relaxation through exercise

Thinking skills – self awareness in understanding own strengths and weaknesses; critical and creative thinking on the selected issues while improvising the script; problem solving and decision making while deciding on the roles and planning performances, taking the scene towards the agreed-upon ending

Social skills – working in teams by accepting the offer of other partner/s to take the scene forward; communicating effectively through verbal and non-verbal communication

Self-management/negotiation skills - being in control of emotions and stress during the different phases of planning and performance of the street play; saying more than 'yes' and 'no' to statements or answers to provide continuity.

2.1.5 Development of the Script

A script is a must for the success of any type of theatre. It acts as a framework within which the actors must conform. It provides the settings and situations which act as the framing structure and the dialogues for conveying the message –which act as linkages between the structure.

A script may be complex and detailed as in modern drama or it can be highly unstructured and flexible as in traditional folk drama. A script provides cues to each actor as to what has to be done and when, thus allowing for messages to be communicated clearly and the drama to progress steadily in the desired direction avoiding confusion and repetition (Mathur, Archana-1987)

2.1.6 Improvising the script

The script was evolved in which the situations profiling the characters and key roles of performers were depicted through various songs and scenes:

Song-1: Winning song of the private hospital depicting that private hospitals are ahead, no one can compete them, no government hospital only private hospital will come in the society. It also depicts the comfortable environment of the private hospitals including immediate checkups and clean rooms with air conditioners.

Song-2: The deterioration of government hospitals is depicted. It includes the negligence of doctors like no medicines at proper time, unhygienic conditions like foul smell, dirty room and the unorganized method like long lines.

Song-3: It focuses on the corrupted political leader who is considered as a god for everybody. The political leader has two faces one is good and other is bad towards people. He is good only during the election process because he wants to achieve maximum votes.

Song-4: Dreams of people have been filled with promises. The political leader has ruined the nature of hospitals.

Scene -1

Political leader facilitating the kabaddi match between government hospitals and private hospitals as a "Referre" and is motivating private hospitals to win.

Scene-2

Reporter discussing the reasons leading to deterioration of public health systems and is interviewing people who are suffering because of the failure of public health systems. The main reason for the deterioration of public health system was the privatization of hospitals. The reporter takes everybody into a flashback where they show the conditions of the hospital

Scene-3

The unhygienic condition of government hospital and the negligence of doctors towards the patients are depicted in this scene. The doctor comes in late, till then the compounder was doing the check up of the patients. The scene also depicts the behavior of patients in context to keeping the environment dirty by spitting inside the room of doctor.

Scene-4

Political leader is convincing people who have been suffered due to deterioration of public health systems to move towards private hospitals as a lot of comfort will be provided there. But in reality when the patients go to visit the private hospital the doctors refuse to treat the poor AIDS patients.

Scene-5

The scene depicted the behavior of doctor and nurse who are so money minded. The condition of the patient was serious but still the staff in the hospital was concerned about their profit in terms of expensive tests and injections provided in the hospital

Scene-6

The scene depicted the attitude of urban women towards the preference of a male child.

Scene-7

The aggressive suffered poor people criticized the political leader to strengthen the public health systems because they were receiving many free facilities through public health system. Thus the scene depicts the corrupted form of a political leader towards the people.

Toward the end of the play some facts about public health system have been given which states that how Government is working for the development of the society in context to Health issues.

2.1.7 Choosing roles

Based on the script developed, the girls started enacting various situations. The decisions regarding who would play what part were made by the girls themselves. Some girls were indecisive of their roles they were helped by the researcher. Thus the casting was done in a very democratic way.

2.1.8 Modification of Street Theatre

During the rehearsals of the play, play was performed in front of the teachers of lady Irwin college in order to know their feedback about the performance. Following changes were made to make the play effective:

- Changes in the script-according to the feedback some dialogues were very loose and less facts about public health system was used in the play. Editing of the script was done and changes were made in it based on the advice of the teachers. For enacting clearly highlighted some of the drawbacks of the script those were not visible while it was being involved.
- interchanging roles-the roles of few girls were interchanged because of number of dropouts due to their own reasons which couldn't be neglected.

2.1.9 Performance of Street Theatre

The college street theatre was performed in three places-

1. IIT-Kanpur- Antrangani (college annual festival) on 23 october,09

Antrangani is the cultural festival of IIT Kanpur, held annually in October/November, and is one of the most popular college festivals in India. The festival lasts for four days, and attracts participation from all the major colleges of India

The first performance of street theatre took place in IIT-Kanpur with full energy and excitement of the team members as all of them were performing for the first time in front of approximately 100 audience. Some modifications in terms of presentation of the play were made after knowing the feedback from the audience .The feedback was one to one interaction.



2. Atelier's 3rd Youth Theatre Week on 17 November, 09

Atelier's 3rd Youth Theatre Week, touted as Asia's Biggest Youth Theatre Week. It was an initiative of Atelier's Expressions, an organization dedicated to promoting unique teaching & learning methods of education, incorporating Drama & Theatre- In- Education technique. Auditions were held and our play along with 9 other plays of Delhi university colleges got selected out of 46 plays.

The second performance took place in Venketeshwar College, University of Delhi followed by the group discussion among professional of street theatre. The snippet of the play was also shown in HT city thus reaching a large audience.

3. Lady Irwin College-Quintessence (college festival) on 22 November, 09

The last performance took place in lady Irwin college festival. National service NSS along with Department of development communication and extension organized a street play competition. 12 colleges of Delhi university participated and lady Irwin college street theatre bagged 3rd prize during the competition.



3. Review and assessment of impact of the Street Theatre:

Besides post performance discussion with the audience, the following methods were used for assessing the impact of the Street theatre: Interview with sample audience which includes the people who watched the play and participants of various other colleges; Most Significant Change technique; and Follow up action

3.1 Interview with sample audience

Opinions of 50 respondents, were elicited through an open-ended Questionnaire. Majority of them were females belonging to similar background as the performers. Random sampling was conducted. Following are the salient findings:

- The issue of the play is need oriented. There is a need to talk about this issue in today's time because issue of public health system is relevant. The play is based on real life experience because of its existence .The scenes depicted in the play are based on real life situations
- In terms of acting, the play was excellent where in terms of content, music, formation, coordination, props, humour and ability to cater interest it was good.
- Street Theatre is a relevant tool for communicating important issues because of its reality. Street theatre caters to the real life issues being addressed by the common man.
- All issues like political, health environmental and social issues can be addressed through street theatre as there is no restriction about any issue.
- Street theatre is an effective tool of edutainment because it has effective components like relevance of topic, content of script, active participation of audience, strength of

dialogues and physical movement which makes the play understandable through educating and entertaining audiences.

- Street Theatre can be performed in villages as people in villages are less aware about the societal issues. It can also be performed in colleges as youth can be the main target audience to communicate messages as they are the future heroes of the nation.
- Youth can be the audience group as youth refers to the most productive audience group and are future of tomorrow. Audience group can also be comprised of rural people because approachability to them is less as compared to urban people.

3.2 The Most Significant Change technique

Assessing the impact of life skills education is a challenge as the outcomes are not tangible and the effect on individuals is reported through their subjective perceptions. The “Most Significant Change” (MSC) technique was used for assessing the effectiveness of the *Street Theatre* in building life skills of the participants, mainly the performers.

What is the MSC technique?

The MSC technique is a participatory monitoring and evaluation tool that involves participants of a programme or project narrating their own stories about what they perceive to be ‘significant change’ (Rick Davies, 2005). Subsequently, different stakeholder groups engage in a process of discussion and selection to identify those stories that are considered to be most illustrative of significant change. MSC as a qualitative method is expected to capture the nuances and the multi-dimensional aspects of change that cannot be recorded through a quantitative process. The uniqueness of the MSC technique lies in its flexibility and unstructured approach to yield unexpected outcomes that can complement the existing monitoring and evaluation system.

Stories of significant change by the team members help to assess impact of the Street Theatre. Stories based on real life experiences can be effectively used for capturing nuances of behaviour change that do not get reflected in quantitative data. The perception of ‘significant change’ in a person is subjective and contextual. The stories reflected the change in life skills :

1. Significant Stories collected from the team members reflected that people’s association with street theatre has influenced thinking skills of individuals like decision making, self awareness and critical thinking.

2. Significant Stories also reflected the social skills of team members like team leadership, appreciation and taking the scene forward with other.
 3. The effect of Street Theatre in developing the personality of team members have been indicated in the stories. These changes have been reported through the significant stories of the team members and the changes like increase of confidence, negotiation skills and feeling empathy toward others has taken place in the team members.
- Through group consensus building during the selection of the most significant change (MSC) story at two levels, there is transparency and dialogue for building social norms, debating issues of concern related to the stories. Miss Anjali Lal story was selected the Most Significant Change story because her story had an emotional appeal and her involvement was vividly described. The impact of participation in the process on herself and her team members was reflected in the story. The story also reflected her dilemma to continue with the Street Theatre and how she was appreciated by her team members which made her more confident and gave her fame.
 - The stories provide insights about the process of change and can be useful to the programme for understanding people's perspective. This technique is being evolved as a monitoring and evaluation tool for development process.

4. Reflections and Lessons learnt

The experience of involving young people in evolving and performing the Street Theatre has provided opportunity to reflect in terms of: Scope of Street Theatre and capacity building for Theatre.

4.1 Scope of Street Theatre

- *Limitations determine parameters of the plays* - The traditional theatre in India has always been an important social act in which performers and spectators are both participants to relive a common collective experience (Jain, 2003). Street play is a situation where the audience does not come prepared to watch a play, and people may not have much time on hand. The plays are short. The exchange is close, direct and intimate and, usually loud and larger than life. The script and direction is always significant. In order to draw crowds from all walks of life, the plays should be humorous. Theatre

touches the emotional appeal of the audience. Character, plot, theme and dialogue are some of the essential elements of drama. Use of local language and characters with whom they can identify improve the attention span of the audience. Messages communicated through songs and rhymes attract the audience. Songs based on popular catchy tunes add to its appeal. A good anchor or “*Sutradhar*” helps to establish linkages in the play and address the audience directly.

- *Movement captures interest of the audience*- Nukkad nataks performed in the open have plenty of distractions that have to be taken into consideration during the planning stage.. Group ‘formations’ and movements allow better view from different angles to the audience. Catchy loud music and formations attract the attention of the people to assemble for the performance.
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- *Street theatre aims at sensitising masses to social issues* – Street theatre does not necessarily provide answers to the issues raised, but tries to analyse the problems. The scope of knowledge building is limited. Too many messages make the play ‘heavy’, therefore; only one or two key messages can be focused through this medium. Focus on contemporary issues arouses interest of the audience. However, it can generate interest in learning more on some issues that do not get space within the limited time frame.
- *Street plays can create a supportive environment to build social norms* - A healthy and supportive environment is essential for participation in local governance and community action. Street plays can create an environment where issues close to the people can be openly discussed in a non-threatening environment. People adopt behaviour change practices when they perceive others following the social norm. This is true of civics participation where the peer group influences the decision to vote or not to vote. Street plays and discussion after the performance can help to build social norms to inform and motivate people to exercise their voting rights and mobilize community action.

4.2 Capacity building for theatre

- *Training for theatre can unfold talents* - Many young people can discover their latent talents and develop their potential through theatre training. It can be an effective tool for self-development and peer education.

- *Peer educators can be effective communicators* - Researchers have found that some of the most effective educational theatre programmes for young people are those designed and acted by young people who have received training in theatre techniques and in peer education in a technical area such as reproductive health or HIV prevention. When theatre trained peer educators use theatre to communicate with their peers, they can bring enormous power to the messages they wish to share.
- *Improvisation is desirable* - Improvisation is a process of creating a scene in the moment without using a script. By its nature, improvisation is creative and immediate. It gives young people control over the creative process and encourages them to use their bodies and emotions, not just their intellect. Well-focused, educational objectives serve as guides for creating scenes. Team of peer educators need to answer these questions: What do we want to say about the problem? What attitudes do we want to change? What new knowledge do we want the audience to have? How would we like the audience to behave after seeing the scene? Defining objectives is important in the planning stage.
- *A good story weaves elements together* - At the heart of great theatre is a great story, with various elements working together. As with any art form, the success or lack of success of theatre is subjective. Elements that contribute to an engaging story are: well-defined characters, with complex, realistic, and relevant relationships that move the story forward; some sort of conflict faced by the characters that engages the audience; a sense of truth, honesty and believability about the story; and humour.
- *Drama in curriculum develops life skills* - Drama and theatre studies provide students with the opportunity to exchange ideas in a lively and vibrant way. Every skill in Drama and theatre studies is a transferable skill. In progressive education, there is always a dilemma on how much to balance between theory and experiential learning. Participatory processes are intensive and time consuming. Those engaged in these processes need to critically reflect their experiences and share them for wider application.

5. Conclusion

Street theatre is being recognized as a powerful tool for social change. April 12th is celebrated as the National Street Theatre day in memory of Safdar Hashmi, people's artist and theatre activist - plays are performed on important social messages

It is an effective tool of edutainment because it has effective components like relevance of topic, content of script, active participation of audience, strength of dialogues and physical movement which makes the play understandable through educating and entertaining audiences. Street theatre alone can never change the ills of the society. but at the same time entertainment part of it is something that works. A street play can be funny but at the same time hard hitting in your gut. most of the theatre happening on the streets caters to people with different sensibility and therefore employing the tolls of music and poetry helps it to reach the audiences effectively.

It is very important to initiate dialogue after the performance to know whether the messages have been reached to the audiences and post discussions has an impact through individualism .interaction after the performance helps in getting feedback which eventually affects the performance and the content hugely.

Street theatre provides good and effective knowledge about different aspects and provides exposure of societal issues .Experience of involvement of young people in street theatre has clearly demonstrated that the process of planning, performance and post performance review enhances their life skills and motivates some of them to become catalysts of change.

Annexures:

Most Significant Change Story

Name: Anjali Lal

Age: 19 years

Domain: Life skills development through participation in Street Theatre.

Period: 3 months

Date of writing: Feb16, 2010

Honestly, I did not know what Street Theatre was or what it meant. I took up Street Theatre as part of my practical but I had never thought that Theatre would give me lot of things in my life.

When I heard that Theater was going to be part of my life that time I was so excited and happy. And I remember not even one girl was happy except me. Because before this I was never a part of any extra circular activity. But as the time moved on further, I realized that I do not deserve any extra-circular activity and I am not made for Theatre. I thought nobody likes me and was feeling that I was dumb during my Theatre practice. I was very shy, introvert and very conservative type of girl. Everybody used to scold me in every stage. I used to cry in my home every day and I always tried to hide my feelings in front of others participant. Finally on the last day of my practice I cried in front of everyone and shouted that I don't want to act and don't want to go to Kanpur. But then Pragati came to me and tried to convince me and I agreed to go for my play.

When I reached Kanpur, I got to know how much efforts and hard work we need for the performance. And after the first performance, I realized that everyone was right who were scolding me. I made a promise to myself that I will always give my 100 % to my play. After that day my performance began to improve and since that day I started enjoying. I laughed when my team laughed, I cried when my team cried. Also I came to know how much each person or each scene was valuable. This was the time I felt that each participant is me and this play is mine. If somebody finger out to my play I felt they finger out to me. If somebody appreciated my play I felt they were appreciating me. I became quite famous; after all I had a photo on the newspaper. And that time everyone was calling me and congratulating me. That time I was on the cloud nine, every one used to say me ``Hey doctor is here`` including some teachers. It was a proud moment for me. Everyone recognized me from my character. I got three certificates from very defining places. I was interviewed. My life became ``wow``.

And finally I have a major change in myself everyone call me melodrama queen, mad, funny and ask me hey what happened you have changed after your play, is it all right and that time I smile and wink. I became extrovert and have confidence. I don't know how to explain my changes in these small words because my changes are huge as compare to my mouth. I made friends. My sweet seniors became closer to me as my friend and sometime as teachers. They are inspiration for me. And one interesting point I came to know about the human behaviors, that how much we are different from each other individually. There is diversity of nature. It is the best part for me to learn each other behaviors. Honestly I like their company more than

my practice. But practice always comes first I know that. I hope to continue this kind of journey in my future life. This was the best part of my life and my biggest achievement.

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