



# INTERACTIVE INTIMATE THEATRE

*Training and Learning Module*

## Interactive Intimate Theatre

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All the photographs used in the report have been taken with the consent of the person(s)

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# FOREWORD

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Since its establishment, KHPT has been recognized for its innovative approaches to its programs and projects. Working with vulnerable populations from diverse backgrounds, the organization utilizes technology, state-of-the-art Behaviour Change Communication tools, and carefully designed Information, Education, and Communication materials to impart knowledge and bring about change among the people it works with.

Among the different groups of people, we work with, adolescents are a special category of the population. Adolescence is the transitional age from childhood to adulthood. During this period, they undergo physical, cognitive and psychosocial growth. This provides a critical window of opportunity to work with and empower them to make decisions for their well-being.

The Sphoorthi project is being implemented across the seven districts of North Karnataka. The project strives to improve adolescent girls' overall quality of life through a community-centric approach, by engaging with their families, boys and community groups. With our Life Skills-based interventions, we help adolescents gain self-confidence and self-esteem, which in turn helps them take charge of their lives.

One of the key activities of the project is training adolescent girls in Interactive Intimate Theatre. Interactive Intimate Theatre (IIT) is a fascinating art form which immerses the audience in an experience where art and reality intertwine. IIT is a powerful medium for starting conversations on adolescent issues in villages. During the first phase of Sphoorthi which was implemented in Koppal, IIT was a huge success. The impactful plays sparked open and meaningful dialogues within the community, addressing concerns that affect the lives of adolescent girls. We were happy about the transformations that these discussions are facilitating and are committed to driving positive change together!

The success of IIT prompted us to come up with a comprehensive module which can serve as a guide cum learning resource for other organisations who want to use IIT in their programmes or projects. This module has been developed with the support of theatre experts, in consultation with the Sphoorthi team of KHPT.

The module has been drafted keeping the Sphoorthi experience in mind and the time-tested, creative activities are the backbone of this document. The easy-to-read and understand module can be easily adapted to suit the needs of a particular project or programme.

Happy reading!

**Mr Mohan HL**  
CEO, KHPT



## 2. INTRODUCTION

The Interactive Intimate Theatre (IIT) is an art form that blurs the boundaries between performers and audiences. This module introduces the captivating universe of immersive and interactive theatre and comprehensively explains how IIT can be used as a powerful medium to convey messages and influence change in the community. At its core, this module provides a deep understanding of IIT, its objectives and how it can be used as a powerful empowerment tool. It contains resources, exercises, and content necessary for using IIT a powerful tool for attempting to bring changes in society.

## 3 INTERACTIVE INTIMATE THEATRE

Interactive theatre is a presentational or theatrical form or work that breaks the “fourth wall” that traditionally separates the performer from the audience both physically and verbally. Sensory perception is one of the major components of interaction between humans and nature.

### 3.1 IIT as an art form

- To increase the number of facilitators.
- To understand the democratic negotiation of solutions.
- To increase the third opinion of the stakeholders.
- To convert emotional spectators to intelligent spectators.
- To create an inclusive human experience for the audience.
- To increase and teach the importance of significance in utility.

IIT represents a captivating live performance that challenges the conventional boundaries between traditional theatre and interactive engagement. Here the audience also plays an important role in shaping the narrative as it unfolds. It prioritises establishing an intimate connection with the audience, transforming them from mere observers into essential contributors to the unfolding story.

### 3.2 Unique characteristics of IIT

1. Collaborative storytelling: Encourages collaboration between performers and audience members, converting the audience into the performers.

### VISION

#### *Interactive Intimate Theatre*

Interactive Intimate Theatre’s ultimate vision is to convert the spectator in a true democratic way into pro-active; self-starter individual through using theatre’s immense possibilities and techniques, like developing facilitating skill, promoting emotional intelligence personality; aesthetic intervention; developing thinking actor technique, owning as well as detaching from roles (character) system, primary cathartic element and meta thinking system; expanding tormenter line up to the back seat spectator to convert him as participant actor. Interactive intimate theatre acts as lateral deviation from conventional usage of theatre as emotional presentation and performance.

It is the first step towards understanding and giving platform to spectator to become ‘spec-actor’ cum director cum scriptwriter and finally when s/he goes back to life after participating in IIT performance as spec-t-actor, s/he presents herself/himself with newconverted- self-starting-democratic – interactive and proactive personality where s/he thinks first and makes action next....in short to develop rational – proactive- self-starting social individuals through using theatre’s immense possibility “ It is the vision of IIT, where interaction –intimacy and theatre works hand in hand and with equal understanding; where transparency and democratic values is at its high; where process and performance both give platform to develop individuals and where theatre contributes tangibly towards building rational self-starting society.

2. Audience-centric approach: Puts the audience at the centre of the performance, allowing them to share their thoughts and change the course of the story.
3. Flexible Performance Structures: May utilize non-linear or modular storytelling structures to accommodate the unpredictable nature of audience interaction
4. Varied settings including available local settings which are apt for people to watch and participate.
5. Performances may occur in non-traditional venues, neutral spaces where every community member may assemble, such as small halls/rooms, under a tree, etc.
6. IIT can be performed as long as there is enough space for the performer's feet and an audience is present.

### 3.3 Construction of IIT and difference from traditional theatre

1. Identification of the problem/issue/crisis/turmoil/plight.
2. Based on the specific context like geography, audience, etc a problem statement is identified, it should be ensured that it is also the spectators' problem.
3. Construction of the story around the issue.
4. A story should develop around the selected issues. Actors should imagine the culmination of the scene of the problem. Characters who come in that story must be finalized. Unlike the traditional theatre, the drama is not fully performed here. The beginning of the drama, the climax, and the conclusion might not be there. Therefore, what is happening here is not a drama, but only a dramatic expression of a challenging situation. It can directly start with the problem at the very beginning of the scene.
5. Creation of the scenes or sequences and presentation in a linear or non-linear form.
6. The production of pieces is done by a group of actors through mutual discussion. In this, rather than the training of dialogue techniques and acting techniques to express it, emphasis is given to the stance of the characters in those scenes. Accordingly, verbal and physical behaviour and reactions are developed.
7. Origin of the facilitator<sup>1</sup> in the presentation. In traditional theatre, there is no concept of a facilitator. As it flows in a single direction from the director to the actors, from the actors to the audience. A one-way point of view is projected onto the audience by the actors.
8. Concluding without a conclusion; in the process of interactive intimate theatre, the public or the spectators become the actors and the actors become the facilitators of problem-solving. Thus, the conclusion cannot be pre-determined it should come naturally through the discussion.

However, in 'IIT', the opposite process takes place. As soon as the dramatic world pauses halfway and at the end facilitator must origin to equip the stage for an intellectual discussion which will decide the course of the story.

<sup>1</sup> This facilitator originates from the characters performing on the stage. As a play reaches the climax or a character is in crisis (in the halfway or at the climax) s/he asks the spectator to guide him out of this crisis.

## 4. PROJECT SPHOORTHY

**4.1 Background:** Adolescence (i.e., the age group between 10-19 years) is considered a critical period of development marked by several changes, including the development of gender-related attitudes and widening gender role differences (Landry et al., 2020; Verma et al., 2010). Gender-based discrimination and violence are particularly strong in a context such as India, where patriarchal norms, family structures, and the absence of social sanctions against discriminatory attitudes contribute to the internalization of gender norms and gender-based violence (GBV) among girls and young women early on (Coast et al., 2012).



Inequitable treatment and gender discrimination stunt the potential of adolescent girls (AGs) at pivotal moments in their lives, especially in rural contexts. According to the National Family Health Survey (NFHS) and the District Information System for Education (DISE), in Karnataka alone, 44% of girls aged 6-16 drop out of school, and 23% of girls are married before the age of 18, leading to early childbirth for several young girls.

Evidence suggests that measures to promote girls' welfare through incentives, services, and penalties have only had limited influence in changing the context for adolescent girls (AGs). Interventions with adolescent girls, that have mainly remained school-based, have been unable to address the structural and social contexts of gender-based discriminations, such as by changing gender norms within the community, improving girls' positions and relationships within the household, improving their self-esteem and capacities for decision making, and in providing alternate role models within the community to tackle the internalization of deficits among girls.

KHPT envisioned the Role Model Girls (RMGs) to play an active leadership role in training and other intervention activities especially to engage with and build the capacities of the peer girls. By the end of the project period, both the RMGs and Peer Girls (PGs) were envisaged to be a local resource group of adolescent girls championing and driving change in the villages.



The Sphoorthi Adolescent Girls Empowerment Program, with the support of the Department of Women and Child Development (DWCD) of the Government of Karnataka (GoK), APF (Azim Premji Foundation) and AHT (Ashraya Hasta Trust) has been implemented in 7 districts of Karnataka Belagavi, Bagalkot, Vijayapura, Kalaburagi, Koppal, Yadgir and Raichur. The Sphoorthi project aims at empowering adolescent girls and transforming social norms by adopting a community-centric approach and striving to improve adolescent girls' overall



quality of life by working with their families, boys, and community groups. Through Life Skills-based interventions, the project helps adolescents gain self-confidence and self-esteem, which in turn helps them take charge of their lives. The project involves two stages: first, developing a group of rural girls as RMGs equipped with the necessary knowledge, attitudes, and skills to challenge gender norms. Second, the RMGs and their parents worked with other girls, known as PGs, and their parents in the villages, transferring these empowering qualities and fostering community-wide social change. The specific objectives of the project include:

1. Reducing school drop-out among girls aged 12-18
2. Delay the age of marriage and prevent child marriages.
3. Improve the nutritional status of girls aged 12-18.

To cultivate critical attitudes towards gender equality, self-esteem, and confidence. The Sphoorthi project organizes life-skill education sessions, Samvadas (dialogues), leadership and communication camps, and exposure visits for girls in the same age group. Parents and community leaders are engaged through these dialogues to address their roles in perpetuating poor gender norms and to garner their support for other peer girls. These efforts indirectly facilitated increased access to resources like nutrition and education for the girls through family and community support. The project envisions a future where adolescent girls are recognized as leaders and change agents, shaping inclusive and equitable societies within their communities.

**4.2 Using theatre as a medium to broaden adolescent girls' expressions:** Theatre is a form of art that has been an integral part of human culture for centuries. It has evolved into various forms and has gained immense popularity as a medium of entertainment. However, theatre is not just a source of entertainment but also plays a crucial role in social change. The discussion here will be on the importance of theatre focusing on health and especially keeping the overall development of the adolescent age group, especially adolescent girls.

Theatre provides a platform for adolescent girls to express themselves creatively. It allows them to explore their emotions, thoughts, and ideas in a safe and supportive environment. Through plays, girls learn to communicate effectively, develop empathy and understand human emotions. It helps them to develop social skills, work in a team, and build self-confidence.



Theatre also enhances the academic performance of adolescent girls. It is proved that those who participate in theatre tend to have higher academic achievement. It is because theatre involves reading, memorizing, and analysing scripts, which helps to develop their cognitive abilities. Theatre also requires girls to understand different cultures and historical events, which broadens their knowledge and perspective.

Moreover, theatre helps to develop the imagination and creativity of girls. It allows them to explore their imagination and create new worlds and characters. This ability to think creatively is a vital skill that is required in many professions, including science, engineering, and technology.

Theatre also teaches to appreciate and achieve the art of storytelling, helps them understand the power of words, dialogue, and narrative in conveying a message. It also exposes to different forms of literature and encourages them to read and write more.

In addition, theatre provides a space for girls to develop their emotional intelligence, allows them to explore different emotions and learn how to express them effectively. This skill is essential in building healthy relationships and managing conflicts in real life.

Furthermore, theatre promotes cultural understanding and appreciation. It exposes to different cultures, traditions, and beliefs, and helps them to develop an understanding and respect for diversity. It encourages them to celebrate the differences that exist among people and fosters a sense of community.

In conclusion, theatre plays a vital role in the social sector. It provides with a platform to express themselves creatively, develop social skills, work in a team, and build self-confidence. It also enhances their academic performance, develops their imagination and creativity, teaches them to appreciate the art of storytelling, and promotes cultural understanding and appreciation.

When Sphoorthi was first implemented in Koppal, IIT was one of the most appreciated tools and adolescent girls actively participated and expressed their issues, and problems and demanded their rights with the parents, neighbourhood and even with the system. Learning these lessons KHPT extended the same with GoK supported program in 5 northern districts. The process of involving adolescent girls in IIT has been thoroughly in the next chapters.

### 4.3. IIT as a tool for empowerment

The Sphoorthi Project recognizes the importance of engaging parents, neighbours, and the broader community in the holistic development of adolescent girls. To achieve this, fostering meaningful dialogue and interaction within the community becomes a significant challenge. However, the project aims to overcome this challenge by harnessing the power of theatre as a pivotal tool.

IIT has the unique ability to unite stakeholders and bring them together effectively. Unlike traditional media, which typically provides one-way communication, IIT offers an interactive and participatory platform, that aligns with the project’s principles. This approach enables the Sphoorthi Project to create a more engaging and inclusive environment for all involved.

IIT is a dynamic and engaging form of live performance that blurs the line between traditional theatre and

The difference between traditional theatre and IIT	
Traditional theatre	Interactive theatre
The action of the play unfolds without any communication with audience members.	There is constant communication and interaction with the audience.
The actor is the only performer.	The facilitator, actor and spectator are the performers.
The story cannot be changed.	The story can be changed through interaction and discussion.
Performance can happen in big auditoriums and the distance between the spectator and actor is considerably high.	Interactive theatre happens in intimate settings and small spaces. The idea is to give individual attention to the audience/participants.

interactive experiences. It involves a small audience, often just a handful of participants, who are actively involved in the unfolding of the narrative. This type of theatre places a strong emphasis on creating a personal and immersive experience for the audience, where they not only observe the story but also become integral participants.

IIT skills are usually delivered in a 5-6-day workshop mode and it builds the capacity of the girls so that they can prepare a play starting from writing a script, acting, making up, and interacting with the audience.

1. **Skill Development:** The IIT workshop aims to equip participants with the necessary skills for performing plays that address critical social issues related to girls' education, child marriage, the preference for male children, etc. Participants will learn acting techniques, storytelling, and the art of performance.



2. **Awareness and advocacy:** Through the plays, participants will raise awareness about these social issues. They will use the medium of theatre to advocate for change, challenge stereotypes, and promote gender equality and girls' rights.
3. **Community engagement:** The plays are a tool for engaging the community in conversations about these issues. Participants will learn how to effectively engage and sensitize people within their communities and encourage them to actively participate in finding solutions.
4. **Empowerment:** The workshop empowers participants to become change agents within their communities. By performing plays and guiding discussions, they can inspire others to act and address these social challenges.
5. **Sensitization:** Sensitizing people is a key objective. Through the powerful medium of theatre, participants will sensitize the community to the importance of girls' education, the harmful impact of child marriage, and the need to value both male and female children equally.
6. **Participatory approach:** The workshop promotes a participatory approach to addressing these issues. Instead of imposing solutions, it encourages community members to be part of the dialogue and solution-finding process.
7. **Culturally sensitive:** Participants will learn to approach these issues with cultural sensitivity, understanding the nuances of their communities and how best to convey their messages without offending.
8. **Effective communication:** Effective communication is a critical skill for addressing social issues. The workshop emphasizes how to communicate ideas and messages effectively through theatre and dialogue.

Overall, the workshop aims to serve as a platform for participants to use theatre as a catalyst for social change, working towards a more equitable society. It would help to empower them to be advocates, educators, and leaders in their communities, addressing these important social issues effectively.



#### 4.4 Expected Outcome:

- Each participating Adolescent Girl (AG) will enhance her skill in acting, singing [music and instrument], dancing [sound and rhythm], costume making [dressing and appearance] make-up [Mask and use of colour cakes], property [stage materials and background] managing, cripting, rehearsal and organizing a show.
- Engaging the audience in discussions related to adolescent issues.

### 5. Method to conduct IIT

- **Team selection:** The District team identifies adolescent girls who possess qualities such as expressive communication skills, enthusiasm for acting, and talent for singing/ dancing/ performing.
- **Residential Workshop:** The selected team will undergo a 4–5-day residential workshop facilitated by external theatre experts. During this workshop, the team will develop IIT field plays. These plays are designed to incorporate local materials and may involve the use of percussion instruments.
- **Training AGs:** Subsequently, the trained team of adolescent girls identifies other PGs from their respective villages with the support of Community Organizers (COs).
- **Rehearsal:** The selected AGs conduct rehearsals for the plays. These plays are prepared by the AGs during the workshop, and the practice sessions include peer girls from the community.
- **Performance team:** After thorough practice and preparation, the adolescent girls transform into a mini-performance team. They take on the role of performers and engage in performing the plays in various locations within the village, reaching out to different sections of the community and utilizing suitable occasions.



This procedure outlines the steps involved in the project's theatre-based approach, starting from team selection and training to the actual performance in the community.

## 5.1 Day 1

The first day of the workshop is aimed to break the ice and foster a sense of camaraderie through a series of activities where they learn about team building and gradually get exposed to theatre and its difference from IIT, the importance of voice modulation, imitation, storytelling, how to create a story.

### **Activity 1:** Induction to the training (registration, welcome, and keynote)

#### **Objectives:**

- To help the participants mingle
- To divide the participants in batches

#### **Time required:** 1 hour

#### **Materials required:** Registration sheet, readymade kits (book, pen soap, brush, and toothpaste), ribbons of three colours

#### **Methodology:** Tying the ribbon for group formation

### **Process:**

- Upon arrival, all the participants will fill write their names and other details in the registration sheet.
- Then all the participants will be tied different colour ribbons and will be handed the training kit.
- All the participants will be divided according to the ribbon colour of their hand.
- Expected outcome: Dividing the participants into 3-4 batches, wherein each batch has 30-35 participants.



### **Activity 2:** Introduction and Do's and Don'ts

#### **Objective:** To make the participants understand the rules they need to follow to make the training successful.

#### **Time required:** 1 hour

## Process:

All the participants in each of the classrooms were asked to introduce themselves by telling their names and hobbies.



### Do's and Don'ts



**Time required:** 15 minutes



**Material required:** Chart paper, sketch pen, cello tape



**Methodology:** Group Discussion



**Discussion points:**

Do's	Don'ts
Participate in the session	Don't waste food
Respect others points	Don't leave the premises without informing.
Maintain cleanliness	
Keep the phone in silent mode throughout the training.	
Contact the KHPT staff in case of any health problem.	

*This is not an exhaustive list and is just for reference only. Based on the actual discussion, more points can be added.*



### Activity 3: What is IIT? Objectives of IIT? Theatre and IIT.



#### Objectives:

1. To make the participants aware of the theatre
2. To help them understand the difference between theatre and IIT.
3. Involving the audience as a performance character.
4. Diverting the play to the audience's liking.

First show- child marriage, female infanticide, gender discrimination, school dropout



**Time required:** 1 hour



**Material required:** Facilitators and Resource persons (RPs) should be prepared with the play.



**Methodology:** Discussion and performance of plays





### Discussion points

1. Have you ever performed drama?
2. Do you know about IIT? (What is Interactive? What is Intimate? what is theatre)
3. What is the need for theatre?
4. What is a stage?
5. How many people can attend IIT?
6. How can we communicate social messages through IIT?
7. What are the things needed to do a drama?



### Expected outcome

Participants learned about how IIT is different from traditional theatre.



### Activity 4: How sensitive are you?



**Time required:** 20 minutes



**Methodology:** Live demonstration

### Process:

1. All the participants form a circle.
2. Participants have to touch the right hand of the neighbouring participant with their left hand while sitting in the circle.
3. On the count of three the participants have to press the left hand one by one of their neighbouring participants in a way that the rhythm/synchronization is not missed. The facilitator has to observe that this activity is followed according to the instructions, and the facilitator has to observe that it happens in perfect synchronization.



### Discussion points:

- Full concentration is needed to translate the learning objectives of a play to the audience.



### Expected outcome:

- Participants understood the importance of concentration and being sensitive towards their fellow actors (Foundation activity)



### Activity 5: Mirror Game [learning acting by imitation]



**Time required:** 60 minutes



#### Objectives:

- To expose them to different types of acting skills and styles and make them comfortable with the idea of acting.
- To help them overcome their shyness and hesitation.
- To help them understand what facial expressions are suitable.



**Methodology:** Imitation

#### Process:

- The facilitator calls for a volunteer and asks her to follow him/her like a mirror. S/he demonstrates different forms of acting- mono acting, silent play, body language, voice modulation, facial expression, eye-to-eye contact, and asks the volunteer to mimic accordingly.
- Participants should be divided into pairs.
- One of them has to act and the other has to mimic them
- Then the activity has to be reversed.
- While acting they try different forms of acting like, mono acting, silent play, body language, voice modulation, facial expression, and eye-to-eye contact, and try to mimic each other.



#### Discussion points:

- How was your experience doing this activity

#### Observations by participants:

- We have to usually act in the opposite direction while doing the mirror activity.
- Even if we act, the mirror doesn't react.

#### Expected outcome

- Participants explored different forms of acting and overcame their initial shyness.



### Activity 6: Who, Where, and Why?



**Objective:** Learn the skill of spontaneous acting and scene evolvment.



**Time required:** 30 minutes



**Methodology:** Acting

### Process:

- All the participants will stand in a circle.
- One person has to voluntarily start acting in the team.
- Rest participants have to guess who the character is, what is it doing, and why.
- Till the participants who are observing, can guess right, the volunteer will continue the silent play.
- Later to save time the participants were divided into smaller groups one volunteer performed silent play and the other became observers and this continued till group members got a chance. (The actor has to portray a problem through acting skills and learn how not to deviate from the concept to be delivered).

### Discussion points:

- What concept we are trying to portray?
- The community may have different questions on the concept.
- How to manage them?
- How to stick to the concept?
- How to facilitate in different situations?



### Expected outcome

- Participants learned about how different actors get incorporated into a scene and how the scene can be changed by practising different acting styles and voice modulation.




### Note:

The concept of who was and why is not depicted here. Simply, an actor must by his/her behaviour, action, moment, and activity establish who and then he/she needs to create where they are the situation/condition/ space/ whereabouts. Thirdly to depict the purpose and take an exit. Loitering on the stage is not the purpose of IIT like any proscenium or soap opera.





## **Activity 7:** Speech, dialogue delivery, intonation

 **Time required:** 30 minutes (depending on the number of participants)

### **Objective:**

- To help participants learn the importance of voice modulation and the importance of expressions.

 **Material required:** Stick and chalk

 **Methodology:** Guided activity with discussion

### **Process:**

- Participants will be encouraged to select one sentence and then basically emote according to the instructions drawn on the floor.
- Different emotions (happy, sad, angry, love) will be written on the floor. Participants gradually take 5 steps forward. With each step, the voice will continue to increase and then while taking 5 steps backwards, their voice will decrease. They practice voice modulation fast/slow, high/low voice, and practice different emotions like happy, sad, anger, and love.




### **Expected outcome:**

- Participants learn how to emote according to the situation and the power of voice modulation for effective plays.

## **Activity 8:** Rhythm walk [sound of rhythm, stage momentum, stage entry exit]

### **Objectives:**

- To learn about- teamwork, coordination, and building concentration
- How each step is important in acting.

 **Time required:** 30 minutes

 **Methodology:** Guided activity by the facilitator

## Process:



1. All participants form a circle and then they turn towards their left.
2. On the count of numbers by the facilitator, the participants move forward and backwards as per the instructions
3. The facilitator counts (1-8) and the participants first take 8 steps forward and then on reverse counting (8-1), the participants take 8 steps backwards.

4. The facilitator counts (1-4) and the participants take first take 4 steps forward and then on reverse counting (4-1) the participants take 4 steps backwards.
5. The facilitator counts (1-2) and the participants take the first 2 steps forward and then on reverse counting (2-1) the participants take 2 steps backwards.
6. Later they do the same activity on the count of claps by the facilitator instead of the numbers.
7. Finally, all the participants have to count themselves and do the movements in the fashion mentioned above in coordination without any facilitator in synchronization.
8. The activity is done initially very fast and then slowly.

## Expected outcome:

- Participants understood the importance of each step in the activity and how coordinated and synchronized play needs teamwork and concentration.

## Activity 9: Mask making and puppet making

### Objective:

- To help participants transform into different characters using props like masks and learn the art of making puppets to tell stories

### Time required: 60 minutes

### Material required: Balloons, newspaper, sketch pens, colourful paper, scissors, gum, twain, colour paints, fancy items such as eyeballs, earnings etc.





### **Methodology:** Demonstration

#### **Expected outcome**

- Using masks to get into the shoes of different characters.
- It becomes a useful prop which can be used especially in the case of single actor IIT capsule presentation.
- Entertainment and props for the show.



#### **Note:**

Masks and puppets can be used as characters, especially in narrating a story by a single actor; also, can be used as dual consciousness of the character etc., secondly, this activity is added because if artists are not able to bring characters like a demon, wild or domestic animal or a greater number of people in the scenes, they may use puppets as alternatives. Thus, puppet making process using local materials has been taught here



### **Activity 10:** Story-telling [story construction]



**Objective:** To help participants learn the art of storytelling



**Time required:** 60 minutes



**Material required:** Paper and pen



**Methodology:** Mentoring

#### **Process:**

- Participants will be divided into groups and each group will be supervised by a resource person.
- Participants will share the stories they know.
- The facilitator will guide them on how to communicate and present the story by maintaining eye contact with the audience, using voice modulation, and creating curiosity in the audience for better involvement of the audience in the story, keeping in mind the pulse of the audience.



#### **Expected outcome**

Participants will learn how to create an interesting story, narrating the story in an effective way that has an impact on the audience.



## Note:

### Capsule creation:

*“Graphic presentation of Dramatic Eye”*

*“Dramatic Magic vs Dramatic Logic”*



## Objective

- To expand the tormented line by gathering more rational actors and creating an adult thinking atmosphere, so that, the facilitator gives more importance to observation than fast delivery of the result.
- To transfer the role of the facilitator into a moderator in the capsule formation.
- To create a relay of social actors.
- To drive the audience’s conscious and subconscious mind to provide relevant solutions to the existing problems.
- To find the rational solution among the ‘spectator by the spectator’.

## How to identify a problem in capsule formation?

- Identify an incident where action and reaction and protagonist and antagonist emerge.
- Empathize and understand the situation/story.
- Create a problem. The problem should be created with perfection.
- The problem should be created with valid reasons from both parties.

## Formation of a story

- The story should either evolve from the community/audience or we should create a story which is again from the community.
- We should select diabolical problems and situations that are prominent to the audience and relevant to this time.
- The story is not about a protagonist or an antagonist. It is the story of the audience. Hence the audience becomes the third person opinion bearers. Therefore, the audience and their stories which are considered oppressed become significant in IIT.
- Once the situation/problem is identified, we break it down part by part to the crux of the situation and arrive at a specific topic.

## Capsule Formation

### Instruction –

- The facilitator instructs the participants to identify a problem from their workplace based on the above-mentioned factors.
- Once the problem is identified, the facilitator selects the actors for the role play and gives them time to prepare a small act.



## 5.2 Day 2

Day 2 usually begins with an early start at 6:00 am with exercises and a warm-up session, to loosen participants' muscles and increase blood flow. This step is aimed at preventing injuries during physical activities. A series of physical exercises, including stretching, jumping jacks, and light aerobics, will be done. Following the physical exercises, participants will be engaged in vocal warm-up exercises. These include vocal scales, breathing exercises, and pronunciation drills to improve vocal clarity and projection.




The physical and vocal exercise sessions are instrumental in preparing the participants for the day's training activities. It sets a positive tone for the day, ensuring that participants are physically and vocally ready for the activities ahead.

The activities on this day are diverse and engaging, contributing to the participants' overall learning experience. Here is a breakdown of the day's activities.

### 1. Activity 1: Exercise [Voice and physical activity]

#### Objectives:

- To loosen the body and make it flexible to suit the acting requirements of different characters.
- To open the mind to new learnings
- To have good energy levels throughout the day
- Methodology: Live Guided exercise demonstration

 **Time required:** 1 hour

 **Material required:** ankle bells chain, stick and musical instrument to create rhythm or drums

#### Facilitator notes:

- Good knowledge of any rhythms of cultural and tribal dance/ victory dance
- Should know stretching exercises and voice modulation exercises

#### Process:

- All the participants will form a circle.
- The facilitator will stand in the middle of the circle.

- First, the steps of the Siddhi dance or victory dance will be performed on the count of 1-8.
- Then various stretching exercises will be done and the participants will follow the same.
- Later voice modulation exercises along with body movements were also demonstrated to help the participants realize the power of their voice and the various modulations like slow- Fast, long-short, and high-low to perform according to the different characters in the play.



### Expected outcome:

- To help participants have a better energy level throughout the day and prepare them better for the play.



### Activity 2: Scriptwriting and presentation



**Objective:** To write scripts to raise awareness about social issues



**Time required:** 1 hour



**Material required:** Paper and pen



**Methodology:** Mentoring

### Process:



- Participant will be divided into groups and will be given the task of coming up with stories around social issues relevant to their context.
- Each group will be supervised by a resource person.
- After writing stories, each group will present and they will be guided by the resource person to improvise the script by following certain tips:

1. Removal of unnecessary characters.
2. Making the script crisp and interesting.
3. Ensuring that the script sparks some curiosity in the audience.

#### Expected outcome:

- To help participants learn about the art of writing scripts.



#### Activity name: Discussion on technical aspects of theatre [costumes]



**Objective:** Participants will learn to incorporate makeup, props, voice modulation, and body language to suit their characters in the play.



**Time required:** 120 minutes



**Material required:** Daily use clothes like saree, dhoti, shirt, small towel, makeup items: mirror, powder, kajal, lipstick.



**Methodology:** Demonstration and Mentoring



#### Process:

- One team will be invited to perform the script and taking their example the team will be explained how the character's performance on screen can be improvised by using makeup, body language, eye contact, props, and voice modulation, stage utilization.
- Each team will learn how they can create a connection with the audience using the above-mentioned different technical aspects of theatre.

#### Expected outcome:

Participants understood the different nuances of stepping into the shoes of a character by using relevant dress, makeup, voice modulation, and body language.




#### Note:

##### Maintaining Stage balance:


Interactive intimate theatre capsule presentations will be done in a very small acting area. It is a theatre requirement to establish the characters to maintain stage balance; avoid masking other characters, identify and maintain and follow the 'entry' and 'exit' rules strictly.



### **Activity 3: Music composition**

 **Objective:** Participants learnt about how to create sound effects/music using locally available musical instruments/ daily use items to suit the mood of the play.

 **Time required:** 45 minutes

 **Material required:** Locally available percussion instruments, daily use items like plates, spoons, stones, plastic, and bags.

 **Methodology:** Live demonstration on how to create different music

#### **Process:**

- The facilitator starts with a song and later adds music to it with locally available musical instruments and other daily use objects that could be used to create sound.
- The facilitator will train the participants on how to create rhythmic music by making rhythmic sounds along with musical beats.
- Participants will be trained on how to create background music during a sad event or a celebration event using locally available daily-use objects.
- Participants will also learn how through voice modulation they can bring in desired sound effects for a particular scene/ character.



#### **Expected outcome:**

- Participants learned how to use music to enhance the overall quality of the play.



#### **Note to the facilitator to conduct the above session:**

**Breaking IIT and emergence of actor facilitator and initiation for Interactive discussion. or**

**“When Spectators become actors?”**

**It is equally important to identify the breaking point (from theatre experience to real life) which initiates the spectator to become an actor and the actor to become a facilitator.**

Important tips for involving people in intimate theatre settings: -

1. Place – choose a small room which is intimate or identify people gathered in public spaces in a room.



2. 5-minute rule – tell the audience that for 5 minutes, we want to show you a capsule form drama. Since you all are sitting here, we will show you a small drama in 5 minutes.
3. The opening of the capsule should contain all the aspects of a drama. Start with a song or a dance, have a protagonist, an antagonist etc.
4. If you show them a significant topic within a small intimate room, they can grasp the message better
5. Once the story starts, a few minutes from the play when the significance of the topic increases and a conflict arises, stop the play.
6. A facilitator enters the site and picks a person from the audience to interact with and, using empathetic tools, asks him to give a considerable solution to the problem.
7. The focus shifts to him and he takes the role of an actor. Once he is done, the facilitator picks another person from the crowd. This is called the third-person interaction.
8. The facilitator adds different dimensions and tensions in the capsule.
9. This helps them experience the situation on their own terms and participate in the problem-solving method.
10. Therefore, the depth of the audience's understanding of the situation is more.
11. A mediator will be present in the room who will consciously make note of every interaction and solution provided by the audience.
12. This will act as a document of the session conducted.
13. Once all have participated, the facilitator writes all of the pointers on the board and asks the crowd for their final stance.
14. This leads to a group discussion.
15. Finally, a consensus is made together.
16. The main objective of this is to address and talk to the child in the audience. If you attract the child to the audience, you will have serious spectators who will be willing to participate.



#### Activity 4: Fine-tuning the acting and scripts



**Objective:** To help participants learn how to fine-tune the scripts and their acting for a better show



**Time required:** 3 hours



**Methodology:** Live shows



### Process:

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- a) One team will be asked to perform the show and after the performance, they will be guided on how to better use the stage space, props, voice modulation techniques, and make-up to enhance the look and act of each character.
- b) Also, they will be guided on how participants can create quick structures through their bodies without using any props like creating a door, creating tree, a hospital, a police station, a cycle, etc.
- c) The participants will also be guided about how to face the audience, positioning each character and props for a better view of the audience and interaction.
- d) Similarly, other teams will be learning and incorporating the suggestions, practising and performing the play.

### Expected outcome

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- Participants learned to deliver a show in an effective way

### 5.3 Day 3

Day 3 of the training usually marks the participants' transition from the training arena to a real village setting, where they showcase their acquired skills and knowledge in drama. The day is filled with various activities, aimed at honing the theatrical abilities and offering a platform for practical application.

The morning session begins with a focus on correcting any mistakes in their performances, allowing participants to refine their acts and enhance their theatrical prowess. Additionally, preparations for short speeches and other aspects of the plays will be discussed, providing a well-rounded understanding of the dramatic process.

The heart of Day 3 will be the drama performances in a village setting. All the teams of participants, each well-prepared and eager to showcase their talents, are usually keen to perform in front of a live audience. Following each performance, detailed discussions take place, covering various aspects like closing, interactions with the audience, and more. This allows the participants to gain insights and feedback to improve their future performances.

Before venturing into the village, a specific location is usually selected for each team's performance. The teams travel to these locations by bus. The chosen villages are only a few kilometres away from the training centre, making transportation convenient.

**Village Performance:** Participants usually have the opportunity to put their newfound knowledge and skills into practice by travelling to a nearby village. There, they perform and engage with a live audience, applying the practical aspects of their training. This real-world experience allows them to witness the impact of their performances on the local community and further understand the role of drama in social engagement. The subsequent discussions and interactions in the village environment create a unique learning experience for the participants.



Upon returning to the site, an evening break will be provided and a space for mutual sharing of performance experiences and discussions on the lessons learned will be discussed. Dinner will be served, followed by an entertainment program featuring contributions from all units. The day usually concludes with a sense of accomplishment and an appreciation for the practical application of their training in a real-world setting.

Day 3 reinforces the participants' commitment to using drama as a tool for social change. It is an immersive experience that allows them to witness first-hand the power of drama in engaging and communicating with communities. The activities are designed to provide holistic learning, merging theoretical knowledge with practical application. It is a day of growth, interaction, and the realization of the transformative potential of drama in addressing social issues.

Now let us dive deeper into each of the sessions of day 3.



## Activity 1: Exercise



### Objectives:

- To loosen the body and make it flexible to suit the acting requirements of different characters.
- To open the mind to new learnings
- To have good energy levels throughout the day
- To help participants explore the use of sticks in drama.



**Time required:** 30 minutes



**Material required:** Stick



**Methodology:** Live Guided exercise demonstration

### Process:

- All the participants will form a circle
- The facilitator will stand in the middle of the circle.
- Then various stretching exercises will be done and the participants will follow the same.
- Later voice modulation exercises along with body movements will also be demonstrated to help the participants realize the power of their voice and they practice various modulations like slow-fast, long-short, and high-low to perform according to the different characters in the play.
- The facilitator will demonstrate how exercise can be done using a stick and also how it could be used in different forms in the play like for dancing, as a prop for one character, showing a war scene, etc.

### Expected outcome:

- To help participants have a better energy level throughout the day and prepare them better for the play.



## Activity 2: Practicing different scripts and presentation



**Time required:** 2 hours



**Material required:** Different scripts



**Methodology:** Peer learning



### Process:

- All teams will perform their scripts.
- The best scripts will be recognized and divided among the teams.
- The facilitator/RP will then guide the teams on how to contextualize the other selected script (apart from what they already know) better to that team and their context
- Each team will try learning and performing new scripts based on the issues relevant to their context.

### Discussion points:

- There was a discussion about which plays are relevant to the adolescent girl's issues and local context and those plays were prioritized.
- Expected outcome
- Each team was trained to perform 3-4 shows relevant to their context and issues.



### Activity 3: Facilitation



**Time required:** 20 minutes



**Material required:** Different scripts



**Methodology:** Demonstration of shows

### Process:

- A few teams will come and perform the scripts and will be guided on where to pause the play and start the discussion with the audience.
- They will also be guided on how they need to ask the questions, which questions are relevant to their play etc.

### Discussion points:

- While engaging with the audience, we have to take care that we don't target them, especially with aggressive behaviour rather we should try to understand their viewpoints and respectfully convey our points.
- Participants learned how to paraphrase the best responses and conclude the conversation.

### Expected outcome

- Participants learned to engage the audience in the play.



#### Activity 4: Presentation of the new scripts and learning facilitation techniques



**Time required:** 2 hours



**Material required:** Different scripts, costumes, make-up items, props



**Methodology:** Mock session

#### Process:

- 2-3 teams were invited to perform the scripts.

#### Discussion points:

- Actors are asked to think from the viewpoint of the audience and frame possible questions and the responses to them that they may expect at the field level for better interaction with the audience.
- Participants learn how to engage with the audience if they are not so willing to participate. That time they can probe other RMGs and parents who could be involved in the discussion to reinitiate the discussion.
- Other actors in the team should refrain from answering the questions when asked by the audience. We should give some time to reflect on the show and the discussion.
- The team should not try to conclude but through the conversations focus on building a consensus which could be a possible solution to that social problem.
- For better involvement of stakeholders, the facilitating actor can directly ask them what they can do in their capacity to solve that problem.
- It is important to ensure that all the characters in the script have fictitious names and that although the show could be based on real incidents, certain changes in the storyline need to be made so that it doesn't represent the true persons, scenes in the story to protect the identity of the concerned.
- Ensure that the discussion is not getting diverted, if the facilitating actor is not able to answer, then they may take the support of the other actor instead of abruptly closing the play.

#### Expected outcome:

- Girls learn facilitation skills and techniques.



#### Activity 5: Preparation for conducting the shows at the field level



**Time required:** 30 minutes



**Material required:** Different scripts, costumes, make-up items, props



**Methodology:** Discussion

### Process/ Discussion points:

- Basic orientation about the field site and the stakeholders they will be visiting.
- Some potential questions they may get during facilitation.
- Stage preparation and make-up guidance by a resource person.
- Identifying stage entry and exit points.

### Expected outcome:

- Girls get better prepared to perform the shows at the field level.



### Activity 6: Experience sharing after performing shows at the field level



**Time required:** 1 hour



**Material required:** Different scripts, costumes, make-up items, props



**Methodology:** Participatory discussion

### Process/ Discussion points:

- 2-3 participants from each team share their feedback and what they would like to improve.

## 5.4 Day 4



### 1. Activity 1: Exercise



#### Objectives:

- To loosen the body and make it flexible to suit the acting requirements of different characters.
- To open the mind to new learnings
- To have good energy levels throughout the day



**Time required:** 1 hour



**Material required:** Ankle bells chain, Stick

#### Facilitator notes:

- Good knowledge of Siddhi dance/ Victory dance
- Should know stretching exercises and voice modulation exercises



**Methodology:** Live Guided exercise demonstration

#### Process:

- All the participants will form a circle
- The facilitator will stand in the middle of the circle.
- First, the steps of Siddhi dance or victory dance will be performed on the count of 1-8.
- Then various stretching exercises will be done and the participants will follow the same.
- Later voice modulation exercises along with body movements were also demonstrated to help the participants realize the power of their voice and the various modulations like slow- Fast, long-short, and high-low to perform according to the different characters in the play.

#### Expected outcome:

- To help participants have a better energy level throughout the day and prepare them better for the play.



### Activity 2: Recap of all the shows [Eliciting learning from the field show]



**Time required:** 45 minutes



**Objective:** To revise the important learnings of the drama



**Methodology:** Classroom exercise



### Process:

- All the participants will form a circle.
- And using an activity each participant shares what aspects of theatre they learned in the past three days.

### Expected outcome:

- To help participants recollect the major learnings of the IIT workshop.



### Activity 3: Scripting



**Time required:** 1 to 1.5 hours



**Objective:** To have a written script for all the dramas.



**Methodology:** Group exercise

### Process:

- Participants were guided about Scene description and Character dialogues
- The entire show was divided into scenes and then followed by character dialogues for that particular scene.
- After the script is written, the community organizer/RP will guide the team and help them finalize it and then the rest of the team (AG) will note down the script.
- In the end, all the teams had 4 scripts.

### Expected outcome:

- To help participants have written versions of scripts of the major plays performed.



### Activity 4: Microplanning activity



**Objective:** To plan the IIT shows in their respective taluks



**Time required:** 45 minutes- 1 hours



**Material Required:** Chart paper, sketch pen



**Methodology:** Group activity

### Process:

- All the teams were given a chart paper.
- The teams will be divided into teams of 4-5 depending on the proximity of GPs they come from and were given an activity to write the date, place, and time; that they intend to perform in their block (taluka). Some of the details which they need to discuss and include in the micro plan are mentioned below:
  - Which area will the show be conducted
  - Location in the village
  - Date of the show
  - Time
  - Stakeholders
  - Availability of girls
  - Peer Girls training plan and roll-out of IIT
  - Responsibilities: mobilization of people, who will be the lead facilitating actors and co-facilitating actors
- In the end, all the teams came together and each team presented their plan of action/micro plan.
- Community Organisers will handhold them during the entire micro-planning activity.

### Expected outcome:

- The tentative plan for rolling out IIT by the AGs is ready for their Taluka.



### Activity 5: Evaluation



**Objective:** To understand the participant's feedback about the workshop.



**Time required:** 35 minutes



**Material Required:** Evaluation questionnaire



**Methodology:** Filling evaluation form

### Process:

- All the teams were given a questionnaire in their mother tongue to fill in the responses to questions related to the IIT training.
- Participants were guided to reply to all the questions and not write their names on the Evaluation sheet.

### Expected outcome:

To get feedback from participants about the overall IIT training.



## **Activity 6:** Vote of thanks, distribution of materials, and conclusion



### **Objectives:**

- To officially bring the program to a close and thank all the participants, organizers, and adolescent girls for their wonderful participation.
- To distribute material kits comprising sticks, and makeup items to the team.



**Time required:** 30 minutes



**Material Required:** evaluation sheets

## 6. ANNEXURES

### 6.1 Evaluation Sheet

**KHPT, Bengaluru**  
Interactive Intimate Theatre  
Evaluation sheet

Date:

Place:

*Note: Read all questions carefully and answer all questions compulsorily.*

1. State three new learnings you have learned through this training.
2. Name two things you like about training
3. Kindly give your feedback about the resource persons.
4. Was participation and dialogue encouraged? Yes / No
5. Is the time allotted for training sufficient? Yes / No
6. What kind of support do you need to perform IIT shows in your village?
7. Write challenges faced during Interactive Intimate Theatre training.
8. Give your suggestions and opinions about the arrangements (accommodation, food, travel, etc.) made during the training.
9. Any other suggestion/feedback

### 6.2 Resources

1. Sphoorthi village level experiences and audience feedback [https://www.youtube.com/watch?v=QZ\\_pWqzloog](https://www.youtube.com/watch?v=QZ_pWqzloog)
2. Sphoorthi interactive intimate theatre training <https://www.youtube.com/watch?v=38eg7cleCc8>
3. Sphoorthi Interactive Intimate theatre subtitles
4. <https://www.youtube.com/watch?v=famJe9GJzM8>

### 6.3 Budget

#### *IIT training workshop*

- Resource person fee- Rs 2500 per day for 3 resource person (RP) for 8 days- Rs 60000
- Local travel and accommodation for RPs- Rs 2500 per resource person for 8 days
- Travel for RP- Rs 9000
- Training materials – Rs 2000 per day (Properties, colour, makeup kit, chart papers, markers, cloths, masks etc.)

#### *IIT show in the villages*

- Food cost Rs 100 per girl

## 6.4 Points to remember

*Point to be considered to conduct the workshop or training especially with specific target group and audience*

### The Target

- Representing AGs of 271 units will share their learning and impart the skills of IIT to Peer Girls in a stipulated time.
- Sphoorthi-Central team will organize 4 days of IIT training to said AG's [2 represents form each unit]
- Trained AG's will perform or demonstrate plays when and where necessary and which is relevant to their areas by teaming up with their peers.
- To train AG's and COs of respective unit a team of district staff and ERP's team will be facilitated in 4 days IIT workshop

### The objective

- AGs with their peers hold rehearsals and performances in their hometowns, neighbourhood yards, in the school premises and even, if possible, at public places such as market place, temple corridor, panchayat office etc.
- The demos or plays are containing issue which is in and around; specifically, why and how to prevent child marriage. Importance of girl's education, personal hygiene and health, nutrition and rains in BMI so on.

### The Task

- The total process includes the content, context, Issues and consensus to be performed by the AG's along with their associates [plays, songs, dance, speech and drama performance and its facilitation], pre-performance tasks [preparation of the play, rehearsal and gathering of people for the performance] and post-performance observation. [Change in mindset of parents, community etc.]

### The Caution

- IIT will be fruitful only if the tasks mentioned below are carried out, or else whole exercise may end up with just a show.

### The Scheduled Prog:

- Organizing a 4-5 days' workshop to the district level staff and ERPs to understand IIT and its deliverables.
  - Selection the district level representation [participant and later associate facilitator during the role of IIT at district level with ERP's]
  - Request each participants bring [if they have in their home] Tambourine, taal, anklet bells, any solo percussion instruments etc.] They need to bring clothing for 5 days with essentials. [Because there is no time to wash cloths]



- Logistics arrangements for the workshop [central place]
  - Food and accommodation to the Participants, ERP's and RP's
  - Procuring workshop materials for the workshop
  - Transport arrangement to the field presentation
  - Travel arrangements to the participants
  - Reporting and documenting the workshop.
- Roll out of IITs to AGs to COs to be finalized during the workshop [4 days]
    - Identify those who are strong outgoing among AG's
    - Avoid those who shy and even not come out of shell or require unnecessary pampering
    - Parents must confirm to send their AG to the workshop on condition they are not going to pull back from the community level performance.
    - Find AG's those who are capable to facilitate and teach learnt plays during the workshop at district level
    - Identify those AG's who are able to dance, sing, paraphrase, and speak aloud, assertive and communication skills.
    - Ask them to bring [if they have in their home] Tambourine, taal, anklet bells, any solo percussion instruments etc.]
    - They need to bring clothing for 5 days with essentials. [Because there is no time to wash cloths]

## TRAINERS TRAINING WORKSHOP ON INTERACTION INTIMATE THEATRE

### SCHEDULE-DAY ONE

St. Time	Duration	Topic	Expected Out come	Materials
10:00 am	15 min	<ul style="list-style-type: none"> <li>Welcome, Keynote, Objective Drawing.</li> </ul>	Objective framed	None
10:15	30 min	<ul style="list-style-type: none"> <li>Introduction with an act</li> </ul>	Ice breaking and create conducive atmosphere	None
10:45	15 min	<ul style="list-style-type: none"> <li>Do's and Don't, Group formation, Time setting, Responsibilities</li> </ul>	Task to be performed by each participant will be clarified	White board + Marker Chart paper 1-2
Break				
11:15	30 min	<ul style="list-style-type: none"> <li>What is theatre? A brief background and importance IIT</li> </ul>	The importance of Expression, make them to understand theatre is culmination of various other art form which includes, Music, Dance, Art, Songs, Story, light, Costumes, makeup and folklore, puppetry, Mask etc.	White board * marker
11:45	60 min	<ul style="list-style-type: none"> <li>What is acting? What is expression? What is listening? What is seeing?</li> </ul>	Understanding and attaining imitation skill, Group imitation, follow the leader? Lead the group? Active listening? Watching and observing	none
12:45 pm	45 min	<ul style="list-style-type: none"> <li>Creating a sequence understanding who? Where? Why?</li> </ul>	Establishing a space where actor depicts his character with a background and purpose.	none
Break				
02:15	15 min	<ul style="list-style-type: none"> <li>Group Exercise</li> </ul>	Coming out of shell	none
02:30	90 min	<ul style="list-style-type: none"> <li>Prepare a one-minute enactment what you wish to express</li> </ul>	Learning through others expression and understanding who? Where? Why?	none
Break				
04:15	60 min	<ul style="list-style-type: none"> <li>Diction and speech</li> </ul>	Importance of speech, dialogue delivery, spontaneous responses, voice modulation variation, working with and without words.	Chalk piece 1 or 2 with duster/cloth to erase
05:15	45 min	<ul style="list-style-type: none"> <li>Theatre Movements and sound and rhythm.</li> </ul>	Expression and body momentums, Movements in stage, circle,	Dholak or Tambourine
Break				
07:00	60 min	<ul style="list-style-type: none"> <li>Puppet and mask making Process</li> </ul>	2 types of puppets making and each one create 1 pair of puppets and masks	Waste newspaper, Fevicol Gum, Balloon, Twine
08:00	30 min	<ul style="list-style-type: none"> <li>Creating a story</li> </ul>	How to create a story, content development, Scene breaks, narration, characterization, dialogue development.	Note book and pen
09:15	45 min	<ul style="list-style-type: none"> <li>Creating a story – Group assignment</li> </ul>	Each group will work on Story Development assignment	As above

DAY-TWO				
St.Time	Duration	Topic	Expected Out come	Materials
05:30 am	30 min	• Wakeup call	Get ready for morning exercise	None
06:00	60 min	• Morning Exercise	Physical and Voice	Music system
09:00	45 min	• Using Properties in the Play- Actual property, suggestive property	How to create a situation by using various properties. How to act, mime or even using minimum essential materials	Local available materials such as bat, ball, utensil, comb, stick, pen etc.
10:15	45 min	• Stage Space, Stage Craft, Stage set and Using body as set property	How build trust act/game, blind folding, falling, lifting, carrying, jumping, holding, catching, etc.	none
Break				
11:15	60 min	• Sound, Music and Rhythm, Creating Music with local materials	How to incorporate music in the play. How to prepare song, how to bridge music between the scenes and with the scenes.	Percussion instruments if locally available, Plus material which makes sound.
12:15	75 min	• Role of Dance and Choreography in theatre.	Various forms of dances, various postures, using of folkdance, classical and modern dance forms	Music player, Taal, Dholak, anklet bells
Break				
02:15	15 min	• Group Exercise	Coming out of shell	none
02:30	90 min	• Use of Costumes and Makeup	Using costumes and props to build character, make difference between characters, to create levels and social status of the character Face lifting, creating, mask making etc.	Mobilized costumes such saari, dhoti Makeup kit, brush etc
Break				
04:15	60 min	• Developing the scene	Extending the character, Breaking,	none
05:15	60 min	• Introduction to IIT	Breaking Play in between and leading to discussion, continuing the play as per the spectator and once again breaking and continuing.	none
Break				
07:15	75 min	• Play production exercise Part-1	Developing the content with local issues. how IIT will convert a form of dialogue with the audience- demonstration. Entry exit, scene bridging, breakpoints, blocking, momentum etc.	Note book and pen
Break				
09:00	60 min	• Puppet and mask Painting and Dressing	Painting the Mask and characterizing Rehearsing with Mask and Puppet	Colors and paint brush. [just acrylic or poster colors]

DAY THREE				
St.Time	Duration	Topic	Expected Out come	Materials
05:30 am	30 min	• Wakeup call	Get ready for morning exercise	None
06:00	60 min	• Morning Exercise	Physical and Voice Exercise	Music player
09:00	60 min	• Play production exercise Part-2	The role of linking person in the IIT between audience and actors- Demonstration	None
10:00	60 min	• Play preparation-1	Play preparation and Rehearsals	Screens if desired
Break				
10:30	30 min	• Theme wise and Team wise play presentation- Team 1 and 2	Correction and interaction. Improvisation. Deconstructing the play reconstructing	Screens if desired
Break				
11:15	30 min	• As above-Team 3 and 4	As above	As above
11:45	45 min	• As above-Team 5, 6, 7	As above	As above
12:30	60 min	• Final Rehearsal for each team for field presentation	Fine tuning	none
Break				
02:30	60 min	• Run-through	Fine tuning	none
03:30	30 min	• Getting ready for field test.	Field level performance will be arranged in 3-4 places in nearby communities for a small audience.	
Break				
04:30	30 min	• Travel towards field performance	Reach out and making arrangements for the presentation	None
05:00	90 min	• Field Presentation	Community Present and application of thought of IIT with the spectator	Screens and performance materials
06:30	30 min	• Return Travel	Reach back in time	none
Break				
07:30	60 min	• Field presentation Revision-part-1	Evaluation and to cull out learnings for redressal	none
09:30	30 min	• Field presentation Revision-part-2	As above	none

DAY FOUR				
St.Time	Duration	Topic	Expected Out come	Materials
05:30 am	30 min	• Wakeup call	Get ready for morning exercise	none
06:00	60 min	• Morning Exercise	Physical and Voice	Music system
09:00	45 min	• Finalizing the plays for AG's training	Scripting the plays and getting ready for upcoming training	
09:45	75 min	• Scripting the plays	Write-up or recording the same	Paper and pen
Break				
11:15	60 min	• Working out the methodology for forthcoming AG's IIT training	Drawing a 4 days schedule to impart the IIT training at field level.	Chart papers, note book and pen, markers
Break				
12:15	90 min	• Workshop modalities	Who is responsible for what? Calendar of events? Setting the time table, logistics, materials etc.	Chart papers and marker
Break				
02:15	75 min	• Presentation of district wise upcoming IIT training plan	Training plan to be finalized	none
03:30	30 min	• Evaluation and Concluding Remarks	Evaluation and correction	Format if any
04:00	30 min	• Photo session Tea break and back home	None	None



## Material list for IIT workshop and roll out [For 1 group of 30 members]

SL	FOR EACH PARTICIPANT	IF BULK PURCHASE
1	2 pairs of loose pant and Shirt [banyan] no skirt, Bermuda. Girls can wear kurthi pajama, strictly no saree, long or short skirt.	none
2	3 feet length stick with 1.5 to 2.0 cm circumference [police who normally carries with them]	provide such cane stick to each participant [at least 30]
3	2 each ankle bells [gejje] for both ankles to be tied with Black thread [naval thread]	120 numbers loose ankle brass bells [nupur] Rs. 1200 will be the total cost. + 24-meter length black thread
4	If available at home any solo percussion instruments, mouthorgan, dholak, Tambourine, Dholak, taal etc.	If not one such thing will be mobilized for one class room of 30
5	Note book and pen	30 note book and Pen
6	none	24 sheets of chart paper
7	none	Markers 2 set- 6 colors
8	none	Normal Makeup kit
9	none	50 medium size ballon
10	none	Waste paper 5 kg's [newsprint]
11	none	Fevicol 1 liter + 500 ml fevicol DDL
12	none	Color powder – 100 gram each [Red, Black, White, Green, Blue, Yellow]
13	none	Medium Size Painting Brush. [Artist]
14	none	PA system with mike
15	none	Muslic player
16	none	A 6 feet x 8 feet width curtain [thick] to use as screen. Stitched all side
17	none	Staplers, pins 1 or 2
18	Bring one or two waste or old cloths for character building	none
19	Bring wigs, hats, fancy Gogol's, specs	none
20	None	Velcro- white 2 meter and Black 2 meter- total 4-meter length
21	None	Medical kit especially pain balm or spray

- LCD projector and laptop is not required due to no time to show movies on play production and theatre documentaries.

## 6.5 REFERENCES

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## 6.6 SCRIPTS

### ದಪ್ಪಾಗಿರುವ ಮುಗ್ಧ ಮನಸ್ಸಿನ ಹುಡುಗಿಯ ಕಥೆ

#### ಕಥೆ:

ಒಂದು ಊರಲ್ಲಿ ಒಂದು ದಪ್ಪದ ಹುಡುಗಿ ಇದ್ದಳು. ಅವಳನ್ನು ಶಾಲೆಯಲ್ಲಿ ಅವಳ ಸ್ನೇಹಿತರು ಹಿಂಯ್ಯಾಳಿಸಿ ನಗುತ್ತಿದ್ದರು. ಆದ್ದರಿಂದ ಅವಳು ಕುಗ್ಗಿಹೋಗಿದ್ದಳು.

#### ಪಾತ್ರಗಳು:

ರಾಧಾ - ದಪ್ಪ ಹುಡುಗಿ

ಮಹೇಶ - ರಾಧಾಳ ಅಪ್ಪ

ರೇಣುಕಾ - ರಾಧಾಳ ತಾಯಿ

ಶಿಕ್ಷಕರು - ರಾಧಾಳ ಶಿಕ್ಷಕರು

ರೇಖಾ, ಸುಮಾ ಮತ್ತು ಅಶ್ವಿನಿ - ರಾಧಾಳ ಗೆಳತಿಯರು

#### ದೃಶ್ಯ-೧

(ರಾಧಾ ಶಾಲೆಗೆ ಹೋಗಿದ್ದಾಳೆ. ಅಲ್ಲಿ ಅವಳನ್ನು ಹಿಂಯ್ಯಾಳಿಸುತ್ತಿದ್ದಾರೆ)

ರಾಧಾಳ ಗೆಳತಿಯರು : ಏ, ಅಲ್ಲಿ ನೋಡಲೆ. ಅಲ್ಲಿ ಡಬ್ಬು ಬಂದ್ಲೂ... ನೋಡ ಅಕ್ಕಿ ಪುರೆ ಉಬ್ಬಿದಂಗ ಉಬ್ಬಿದಾಳೆ.

(ರಾಧಾ ಅವರ ಬಳಿ ಕುಳಿತುಕೊಳ್ಳಲು ಹೋದಾಗ)

ರಾಧಾಳ ಗೆಳತಿಯರು : ಛೀ... ಛೀ... ನೀ ಇಲ್ಲಿ ಕುಂದರ ಬೇಡಾ. ಹಿಂದ ಹೋಗ.

ಶಿಕ್ಷಕರು : ಯಾಕ್ ಬಾಯಿ ಮಾಡಾತಿರಿ. ಗಪ್ಪ ಕುಂದರಿ. (ಶಿಕ್ಷಕರು ಹಾಜರಿ ಹಾಕುತ್ತಾರೆ)

ಶಿಕ್ಷಕರು : (ರಾಧಾಗೆ) ನಿ ಯಾಕ ಹಿಂದ ಕುಂತಿ? ಮುಂದ ಬಾ. (ರಾಧಾಳನ್ನು ಮುಂದೆ ಕೂರಿಸುತ್ತಾರೆ)

(ಶಾಲೆಯ ವಿರಾಮದ ಗಂಟೆ ಬಾರಿಸುತ್ತದೆ)

ರಾಧಾಳ ಗೆಳತಿಯರು : ಬರ್ಲಿ... ಆಟಕ್ಕ ಹೋಗೊನ್ಲಿ.

ದಪ್ಪ ಹುಡುಗಿ : (ಗೆಳತಿಯರು ಆಟವಾಡುತ್ತಿದ್ದಾಗ) ನಾನು ಆಟಾ ಆಡಾಕ ಬರ್ತೀನಿ.

ರಾಧಾಳ ಗೆಳತಿಯರು : ನೀ ಬ್ಯಾಡ ನಮ್ಮ ಜೊತಿ ಆಟಾ ಆಡಾಕ.

ರಾಧಾ : ನಾನ್ಯಾಕ ಬ್ಯಾಡಾ?

ರೇಖಾ : ನೀ ದಪ್ಪ ಭಾಳ ಅದಿ... ಅಸಯ್ಯ ಅದಿ...

ಸುಮಾ : ಜೋಳದ ಚೀಲದಂಗ ದಪ್ಪ ಅದಿ.

ಅಶ್ವಿನಿ : ಪುರಿ ಉಬ್ಬಿದಂಗ ಉಬ್ಬಿ. ಸೇಬು ಹಣ್ಣಿನಂಗ ಅದಿ...

ರಾಧಾಳ ಗೆಳತಿಯರು : ನಾವೆಲ್ಲರು ಬ್ಯಾರೆಕಡೆ ಹೋಗಿ ಆಟ ಆಡುನ್ಲಿ ಬರ್ಲಿ...

(ಶಾಲೆಯ ಗಂಟೆ ಬಾರಿಸುತ್ತದೆ. ಎಲ್ಲರು ಮನೆಗೆ ಹೋದರು)

(ಗೆಳತಿಯರ ಮಾತಿನಿಂದ ನೊಂದ ರಾಧಾ ಮನೆಗೆ ಅಳುತ್ತಾ ಬಂದಳು)

ರೇಣುಕಾ : ಶಾಲೆಯಿಂದ ಬಂದಿ ಮಗಳ... ಕೈಕಾಲ ಮುಖಾ ತೊಳಕೊಂಡ ಬಂದ ಊಟಾ ಮಾಡಬಾ...

(ರಾಧಾ ತನ್ನ ಅವ್ವನ ಮಾತನ್ನು ಲೆಕ್ಕಿಸದೆ ಅಳುತ್ತಾ ಕೋನೆಗೆ ಹೋದಳು)

ರೇಣುಕಾ : ಅಯ್ಯಯ್ಯ ಹುಡುಗಿ. ಏನಾತ ಇದಕ್ಕ. ಸಾಲಿಂದ ಬಂದ ಹಿಂಗ್ಯಾಕ ಮಾಡಾತಾಳ ಇಕಿ. ಏನ ಆತ ಇದಕ್ಕ, ಹುಡುಗಿಗಿ...

ಮಹೇಶ : (ಹೊಲದಿಂದ ಮನೆಗೆ ಬಂದು ಹೆಂಡತಿಯನ್ನು ಕೂಗುತ್ತ) ಏ... ಎಲ್ಲಿ ಅದೀಯ. ಊಟಾ ತಗೊಂದ ಬಾ ನಂಗ...

ರೇಣುಕಾ : ಹುಂ ರೀ. ಬನ್ನಿ...

ಮಹೇಶ : ಹುಡುಗಿ ಬಂದೈತೇನ ಸಾಲಿಂದ?

ರೇಣುಕಾ : ಹುಂ ರೀ. ಆಗ ಬಂದಾಳ... ಯಾಕೋ ಸಪ್ಪ ಅದಾಳ ಇವತ್ತ. ನಾ ಮಾತಾಡಿದ್ರು ಹಂಗ ಹೋದ್ಲ. ಏನೋ ಗೆಳತ್ಯಾರ ಜೋಡಿ ಜಗಳಾ ಅದು ಮಾಡ್ಯಾಳ ಏನೋ...

ಮಹೇಶ : ಹೌದೇನ. ಹೋಗಿ ನೋಡ್ತೆನ ತಡಿ..

(ಮಹೇಶ ಮಗಳನ್ನು ಮಾತನಾಡಿಸಲು ಮಗಳ ಕೊನೆಗೆ ಹೋದನು)

ಮಹೇಶ : ಮಗಳ... ಏನ ಮಾಡಾತಿ. ಬಾ...

ಹುಡುಗಿ : ಅಪ್ಪಾ... ಸಾಲಾಗ ಹೋಮವರ್ಕ ಬಾಳ ಕೊಟ್ಟಿದ್ರು ಅದನ್ನ ಬರಕೊಂತ ಕುಂತೆನಿ.

ಮಹೇಶ : ಯಾಕ? ಬಾ ಮಗಳ... ಏನಾತು? ಹಿಂಗ ಯಾಕ ಸಪ್ಪ ಅದಿ ಇವತ್ತ?

ಹುಡುಗಿ : ಹಂಗಿನಿಲ್ಲ ಅಪ್ಪಾ. ನಾ ಅರಾಮ ಅದೇನಿ.

ಮಹೇಶ : ಮತ್ತ ಯಾಕ ಮುಖಾ ಸಪ್ಪ ಮಾಡಿ ವಾ?

ಹುಡುಗಿ : ಅಪ್ಪಾ... ಅದು... ಅದು...

ಮಹೇಶ : ಹುಂ, ಹೇಳವಾ. ಏನ, ಯಾಕ ಏನ ಆತ?

ಹುಡುಗಿ : ಅಪ್ಪ. ನನ್ನ ಸಾಲಾಗ ಗೆಳತ್ಯಾರೆಲ್ಲಾ ನನಗ ದಪ್ಪ ಅದಿ ನಿ ಬಾಳ... ಜೋಳದ ಚೀಲ ಇದ್ದಂಗ ಅದಿ... ಪುರಿ ಇದ್ದಂಗ ಉಬ್ಬಿ... ಸೇಬು ಹಣ್ಣಿನಂಗ ಅದಿ... ಹಂಗ ಹಿಂಗ ಅನಕಿಸತಾರ. ನಾ ಇನಮ್ಯಾಲಿಂದ ಸಾಲಿಗೆ ಹೋಗಲ ವಟ್ಟ.

ಮಹೇಶ : ಏನ ಆಗುಲ ಹೋಗವಾ. ಆ ಕಿಗೇಡಿ ಹುಡುಗೋರ ಕುಡ ನೀ ಯಾಕ ತಲಿ ಕೆಡಿಸ್ಕೊತಿ. ನಾಳೆ ನಾ ಸಾಲಿಗೆ ಬಂದ ಸರ್ಗೆ ಹೇಳ್ತೇನಿ ತಗೋ. ಬಾ ನಿ ಏನ ತಲಿಕೆಡಿಸ್ಕೊಬ್ಯಾಡ.

ಹುಡುಗಿ : ಹುಂ ಅಪ್ಪಾ. ಸರಿ.



(ರಾಧಾಳ ಗೆಲತಿಯರು ಶಾಲೆಗೆ ಬಂದು ಢಾತನಾಡುತ್ತಾ ಕುಲಿತರುತ್ತಾರೆ. ಆವಾಗ ರಾಧಾ ಬರುತ್ತಾಳೆ. ಅವರೆಲ್ಲರು ಆಕೆಗೆ ಅಸಯ್ಯವಾಗಿ ನೋಡಿ ಸರಿದು ಕುಲಿತುಕೊಳ್ಳುತ್ತಾರೆ. ಆಗ ಶಿಕ್ಷಕರ ಪ್ರವೇಶ)

ಶಿಕ್ಷಕರು : ಏ... ಯಾಕ ಗದ್ದಾ ಮಾಡಾತೀರಿ? ಎಲ್ಲಾರು ಬಂದಿರಿ?

(ಶಿಕ್ಷಕರು ಪಾಠ ಶುರು ಮಾಡುತ್ತಾರೆ. ಪಾಠದ ಮಧ್ಯೆ ಎಲ್ಲರನ್ನು ಒಂದು ಪ್ರಶ್ನೆ ಕೇಳುತ್ತಾರೆ. ಯಾರೂ ಉತ್ತರ ನೀಡುವುದಿಲ್ಲ. ಆದರೆ ರಾಧಾ ಮಾತ್ರ ಉತ್ತರಿಸುತ್ತಾಳೆ. ಅವಳನ್ನು ಶಿಕ್ಷಕರು ಪ್ರಶಂಸಿಸುತ್ತಾರೆ)

(ಶಾಲೆಯ ಗಂಟೆ ಬಾರಿಸುತ್ತದೆ. ಎಲ್ಲರು ಮನೆಗೆ ಹೊರಟಿರುತ್ತಾರೆ. ಗೆಲತಿಯರೆಲ್ಲರೂ ಸೇರಿ ರಾಧಾಗೆ ಡಿಕ್ಕಿ ಹೊಡೆದು ಅವಳನ್ನು ನೆಲಕ್ಕೆ ಕೆಡವಿದರು)

ರಾಧಾಳ ಗೆಲತಿಯರು : ಅಯ್ಯೋ ಡುಮ್ಮಿ ಬಿದ್ದೋ... ಪಾಪ. (ಎಂದು ಗೇಲಿ ಮಾಡುತ್ತಾ ನಗುತ್ತಿದ್ದರು. ಅವಳನ್ನು ಮೇಲೆಬ್ಬಿಸಲು ಪ್ರಯತ್ನಿಸಿ ಕೈ ಬಿಟ್ಟು ಅವಳನ್ನು ಕೆಲಗೆ ಬೀಲಿಸಿ ಚೇಷ್ಟೆ ಮಾಡಿದರು. ಅವಳಿಗೆ ಅನಕಿಸಿ ಹೋಗುತ್ತಾರೆ.)

ರಾಧಾ : ತಡಿರಿ ನಿಮನ... ಸರ್ ಗ ಹೇಲೀನ... (ಅಳುತ್ತಾ ಶಿಕ್ಷಕ ಕೊಠಡಿಗೆ ಹೋಗುವಳು)

ರಾಧಾ : May I Come in Sir?

ಶಿಕ್ಷಕರು : Yes. Come in.

ರಾಧಾ : ಸರ್ ರಿ... ನನ್ನ ಗೆಲತ್ಯಾರ ನಂಗ ಎಲ್ಲಾರೂ ಅನಕಿಸಕತ್ತಾರ ರಿ... ದಪ್ಪ ಅದಿ ನೀ... ಜೋಳದ ಚೀಲ ಆಗಿ... ಪುರಿ ಉಬ್ಬಿದಂಗ ಉಬ್ಬಿ... ಹಂಗ ಹಿಂಗ ಅಂದ ಅನಕಿಸಕತ್ತಾರ ರಿ...

ಶಿಕ್ಷಕರು : ನಿಮ್ಮ ಮನಿ ಅನ್ನಾ ಉಂಡ ನೀ ಯಾಕ ಅವರ ಮಾತಿಗಿ ತಲಿ ಕೆಡಿಸ್ಕೊತಿ... ಬಾ. ಹುಚ್ಚೋ ಏನ್ ಶಾನ್ಯಾನೋ ನೀ? ನಾಳಿ ಕ್ಲಾಸಿಗೆ ಬಂದಾಗ ನಾ ಅವರಿಗೆ ಹೇಲಿನಿ... ನೀ ಹೋಗ ಬಾ.

ರಾಧಾ : (ಅಳುತ್ತಾ, ಪ್ರೇಕ್ಷಕರಿಗೆ ಕೆಳುತ್ತಾಳೆ) ನಾ ದಪ್ಪ ಇರುದ ತಪ್ಪ ಏನ?... ನಾ ಯೇನ ಬೇಕಂತ ದಪ್ಪ ಆಗೇನಿ ಏನ? ನಾ ಸಣ್ಣಾಕಿ ಇದ್ದಾಗಿಂದ ದಪ್ಪ ಅದೇನಿ... ನಾ ಹಂಗ ಬೆಳ್ಳಾತೆನಲಾ ಹಂಗ ದಪ್ಪ ಆಗಾತೆನಿ... ನಾ ಏನ ಮಾಡ್ಲಿ? ಇದಕ ನೀವ ಹೇಲಿ... (ಎಂದು ಜನರೊಂದಿಗೆ ಚರ್ಚೆ)

## ಬಾಲ ಕಾರ್ಮಿಕತೆ

ಪಾತ್ರಗಳು:

ನವ್ಯಾ - ಹದಿಹರೆಯದ ಹುಡುಗಿ

ನಾಗಪ್ಪ - ನವ್ಯಾಳ ತಂದೆ

ಚಂದ್ರವ್ವ - ನವ್ಯಾಳ ತಾಯಿ

ಗಣೇಶ - ನವ್ಯಾಳ ಅಣ್ಣ

ಭಾರತಿ - ನವ್ಯಾಳ ಗೆಳತಿ

ಸಂಗಪ್ಪ - ಗಣೇಶನ ಗೆಳೆಯ

## ದೃಶ್ಯ-೧

(ಮಕ್ಕಳು ಆಟವಾಡಿ ಮನೆಗೆ ಬಂದಾಗ)

ಗಣೇಶ : (ನವ್ಯಾಳನ್ನು ಕರೆಯುತ್ತ) ತಂಗಿ... ತಂಗಿ... ಬಾ ಆಟ ಆಡಿದ್ದು ಸಾಕು ಶಾಲೆಗೆ ಹೋಗೋಣ.

ಚಂದ್ರವ್ವ : ಏನವ್ವಾ! ನನ್ನ ಗಂಡ ಕುಡಿದ ಯಾವ ಗಟಾರ ದಂಡಿ ಮ್ಯಾಲ ಬಿದ್ದಾನ ಯಾರಿಗೊತ್ತ ಯವ್ವಾ...

ನವ್ಯಾ ಮತ್ತು ಗಣೇಶ : ಯವ್ವಾ... ಯವ್ವಾ... ನಾವ ಶಾಲೆಗೆ ಹೋಗಿ ಬರತೆವ.

ಚಂದ್ರವ್ವ : ಗಣೇಶ, ನೀ ಡಬ್ಬಿ ತಗೋ ಹೋಗ ಯಪ್ಪ. ಯವ್ವ ಮಗಳ ನೀ ಇಲ್ಯ ಕುಂಡ.

ಸಂಗಪ್ಪ : ಗಣೇಶ, ಬಾ ಶಾಲೆಗೆ.

ಗಣೇಶ : ಎಂಥಾ ಚಂದಾ ಐತಿ... ಎಂಥಾ ಅಂದ ಐತಿ... ನಮ್ಮೂರ ಶಾಲೆ...

ಚಂದ್ರವ್ವ : ಯವ್ವಾ ನೀ ಶಾಲೆಗೆ ಹೋಗಾಕಿ

ನವ್ಯಾ : ಹೂಂ ಯವ್ವಾ.

ಚಂದ್ರವ್ವ : ನೀನ ಎಷ್ಟ ಶಾಲಿ ಕಲತ ಉದ್ಧಾರ ಮಾಡತಿ ಅಂತ ಗೊತ್ಯೆತಿ. ನೀ ಏನ ಶಾಲಿಗೆ ಹೋಗೊದ ಬ್ಯಾಡಾ. ಇಟ್ಟಂಗಿ ಬಡ್ಯಾಕ ಹೋಗೋಣು ಬಾ.

ನವ್ಯಾ : ಇಲ್ಲ ಯವ್ವಾ... ಅಣ್ಣಾ ಶಾಲೆಗೆ ಹೋಗ್ಯಾಣ ನಾನು ಹೋಗತೇನ. ನನ್ನ ಆಸೆ ಕನಸುಗಳಿಗೆ ಅಡ್ಡ ಬರಬೇಡಿ.

ಚಂದ್ರವ್ವ : ನನ್ನ ಮಗಾ ಶಾಲಿ ಕಲತ ನನ್ನ ಮನಿ ಬೆಳಗ್ತಾನ. ನಿನ್ನ ಕನಸುಗೋಳ ನೋಡಕೊಂತ ಕುತ್ತರ ನನ್ನ ಮನಿ ಉದ್ಧಾರ ಆತ. ನಿನ್ನ ಅಪ್ಪ... ಲೋಕ ಊರ ಕುಡುಕ ಎಲ್ಲಿ ಯಾವ ಗಟರದಾಗ ಡಂಡಿ ಮ್ಯಾಲ್ ಬಿದ್ದ ಉಳ್ಳಾಡ್ತಾನ ಯಾಂಬಲ. ಇಟ್ಟೋತ ಆದರು ಮನಿಗ ಬಂದಿಲ್ಲ.

ನವ್ಯಾ : ಇಲ್ಲ ಯವ್ವಾ. ನಾ ಹೋಗತೇನ...

ಚಂದ್ರವ್ವ : ಏ... ಗಪ್ಪ ಕುಂಡ... ಬಾಜು ಮನಿ ಸುರೇಶ ಅಣ್ಣಾನ ಮಗಳ ನೋಡ. ನಿನಕಿಂತ ೨ ವರ್ಷ ಸಣ್ಣಾಕಿ, ಮದಿವಿ ಆಗಿ ನಾಲ್ಕ ಮಕ್ಕಳ ಹಡದ ಸಂಸಾರ ಮಾಡಾತಾಳ. ನಡಿ... ನಡಿ... ಶಾನ್ಯಾ ಅದಿ. ನಾ ಏನ ನಿನ್ನ ಮದವಿ ಮಾಡಾತೇನ. ಶಾಲಿ ಬಿಡಿಸಿ ಕೆಲಸಕ್ಕ ಕರೆಕೊಂಡ ಹೊಂಟೇನ ನಡಿ... ನಡಿ...

ಭಾರತಿ : ನವ್ಯಾ... ನವ್ಯಾ... ಬಾ ಶಾಲೆಗೆ ಹೋಗೋಣ.

ಭಾರತಿ : ಟೈಮ್ ಎಷ್ಟು ಆತ ಬಾ ನವ್ಯ.

ಚಂದ್ರವ್ವ : ಬಂದ್ರ ಇವರ ನವ್ಯ... ನವ್ಯ... ಅಂತ.

ಭಾರತಿ : ಬಾ ನವ್ಯ ಶಾಲೆಗೆ ಹೋಗೋಣ.

ಚಂದ್ರವ್ವ : ಏನ ನಾ ಮಾತಾಡಕೊಂಡ ಕೇಳು ಮಾತ ನವ್ಯ... ನವ್ಯ... ಅಂತ ನಿಂತರ.

ಭಾರತಿ : ಏನವ್ವ ನಿನ್ನ ಮಗಳೆನ ಶಾಲೆಗೆ ಕಳಸಾಕಲ ಹಂಗ್ಯಾಕ ಮಾಡಾತಿ?

ಚಂದ್ರವ್ವ : ಏನ ಸಾಲಾಗ ಕಲಸ್ತಾರ. ನಿಮ್ಮ ಅಪ್ಪಾ ನೋಕರಿ... ನಿಮ್ಮ ಅಪ್ಪಾ ನೋಕರಿ... ತಿಂಗಳಿಗೆ ಐವತ್ತು ಸಾವಿರ ದುಡಿತಾರ ಆತು. ನನ್ನ ಗಂಡ ಕುಡದ ಗಟಾರ ಬೀಳೋದ ಒಂದ ದೊಡ್ಡ ದಗದ. ನಡಿ ನನ್ನ ಮಗಳಿಗೆ ಇನ್ನೊಂದು ಶಾಲೆ-ಗೀಲಿ ಅಂತ ಕಡಸಬ್ಯಾಡ ನಡಿ... ನಡಿ...

ಭಾರತಿ : ಏನವಾ ಹಂಗ್ಯಾಕ ಮಾಡತಿ.

ಭಾರತಿ : ಏನವಾ ಮಗಳೆನ ಶಾಲೆಗೆ ಕಳಸೋದ ಗೊತ್ತಿಲ್ಲ ನಮಗ ಬೈತಿ...

ಚಂದ್ರವ್ವ : ಗೊತ್ತಿದ್ದರ ನಮ್ಮ ಮನಿಗೆ ಯಾಕ ಬಂದಿ?

ಭಾರತಿ : ನಿಮ್ಮ ಮನಿಗೆ ನಾ ಬರಲ ಇನ್ನ.

ಚಂದ್ರವ್ವ : ನಡಿ... ಏಳ... ಹೋಗೋಣ ದಗದಕ.

ನಾಗಪ್ಪ : (ಕುಡಿದ ಅಮಲಿನಲ್ಲಿ ಹಾಡ ಹಾಡುತ್ತ) ಸಾರಾಯಿ ಶೀಶೆಯಲಿ ನನ್ನ ದೇವಿ ಕಾನುವಳು

ಚಂದ್ರವ್ವ : ಬಂದ ನೋಡ ಯವ್ವಾ... ಇವನೊಬ್ಬ.

ನಾಗಪ್ಪ : ಚಂದ್ರ... ಚಂದ್ರ... ಏ ಚಂದ್ರ... ಖೀ ಬಾಟಲಿಯಲ್ಲಿ ನೀನೆ... ಅಲ್ಲ ನೀನೆ... ಯೆಲ್ಲೆಲ್ಲ ನೀನೆ ಚಂದ್ರ... ಚಂದ್ರ...

ಚಂದ್ರವ್ವ : ನಿನ್ನ ಬಾಟಲದಾಗ ಅಷ್ಟು ಅಲ್ಲ ಯಲ್ಲಾ ಕಡೆ ಕಾನತನು. ನಡೆ... ಪಿಸರ ನಡಿ... ಶರೆ ಕುಡ್ಲೋದರ ಬದಲಿ ಯಾರದರ ಉಚ್ಚಿ ಕುಡದ ಬಾ... ನೋಡವಾ, ನಾ ಏನ ಮಾಡಲಿ? ಏನ ಇವನ ತಳಗ ಸಾಯಲಿ ಏನ ಇತಿ ತಳಗ ಸಾಯಲಿ? ಇವನ ಕಟ್ಟಕೊಂಡಾಗಿಂದ ಬಂದ ದಿನಾ ನೆಮ್ಮದಿ ಇಲ್ಲಾ ಯವ್ವಾ...

ನಾಗಪ್ಪ : ಇಮಲಿ... ಇಮಲಿ... ನಿಮ್ಮ ಜಗಳದಾಗ ನನ್ನ ಯಳಿಬ್ಯಾಡ. ಹೇಳುವುದಕ್ಕ, ಕೇಳೋದಕ್ಕೂ ಇದು ಸಮಯವಲ್ಲ. ನಂಗ ಸಂಜಿಕ ಕ್ವಾಟರ ಹಾಕಾಕ ರೊಕ್ಕ ಬೇಕ ಬೇಕು ಚಂದ್ರ... ಚಂದ್ರ... ಚಂದ್ರ...

ಚಂದ್ರವ್ವ : ನೋಡ. ಇವನ ನಂಬಕೊಂಡ ಕುಂತರ ಬಂದ ಕೆಲಸ ಆಗೋಲ್ಲ. ಕುಡದ ಬಿದ್ದು, ಇನ್ನ ಸಂಜಿಕ ರೊಕ್ಕ ಕೊಡಲಿಲ್ಲ ಅಂದರ ಹೊರಗ ಹಾಕತಾನ. ನಡಿ, ಇಟ್ಟಂಗಿ ಬಡ್ಯಾಕ ಹೋಗೋಣ...

ನವ್ಯಾ : ಯವ್ವಾ ನಾ ಬರಾಂಗಿಲ್ಲ ಬಿಡ... ಯವ್ವಾ ಬಿಡ...

ಚಂದ್ರವ್ವ : ನಡಿಯ ನಡಿ ಏಳ (ಮಗಳಿಗೆ ಹೊಡೆಯುತ್ತಾಳೆ). ಹರಾ ಮಾಡಬ್ಯಾಡ.

ನವ್ಯಾ : (ಪ್ರೇಕ್ಷಕರಿಗೆ ಕೇಳುತ್ತಾಳೆ) ನೀವ ಹೇಳೀ ನಾನೇನ ಮಾಡಲಿ ಅಂತ? ಕೆಲಸಕ್ಕ ಹೋಗ್ಲೀ ಏನ ಸಾಲಿ ಕಲಿಲಿ? (ಪ್ರೇಕ್ಷಕರು ಹಾಗೂ ನವ್ಯಾಳ ಪಾಲಕರ ನಡುವೆ ಸಂವಾದ ನಡೆಯುತ್ತದೆ).

## ದೃಶ್ಯ-1

### ಬಾಲ್ಯ ವಿವಾಹ

ಪಾತ್ರಗಳು:

ಸಂಗೀತಾ - ಹದಿಹರೆಯದ ಹೆಣ್ಣುಮಗು

ರಾಯಪ್ಪ - ಸಂಗೀತಾಳ ತಂದೆ

ಲಕ್ಷ್ಮೀ - ಸಂಗೀತಾಳ ತಾಯಿ

ಪಿಂಕಿ - ಸಂಗೀತಾಳ ಗೆಳತಿ

### ದೃಶ್ಯ-೧

- ಲಕ್ಷ್ಮೀ : ಎಷ್ಟಂತ ರೊಟ್ಟಿ ತಟ್ಟಲಿ ನಾ (ಮುಂಜಾನೆ ಎದ್ದು ರೊಟ್ಟಿ ತಟ್ಟುತಾ ತಟ್ಟುತಾ)
- ಸಂಗೀತಾ : ಅಪ್ಪ, ಅಪ್ಪ,
- ರಾಯಪ್ಪ : ಏನಮ್ಮ?
- ಸಂಗೀತಾ : ಅಪ್ಪ ನಾ ಪರೀಕ್ಷೆಯಲ್ಲಿ 95 ಅಂಕಗಳ ತಗದಿನಿ ಅದಕ್ಕ ನನ್ನ ಒಳ್ಳೆ ಶಾಲಿಗ ಹಚ್ಚು ಅಪ್ಪ.
- ರಾಯಪ್ಪ : ಬ್ಯಾಡ ಅಮ್ಮ ಬ್ಯಾಡ, ನನ್ನ ಕಣ್ಣ ಮುಂದ ಓದಿಯಲ್ಲ ಅಪ್ಪ ಸಾಕ್
- ಸಂಗೀತಾ : ಇಲ್ಲ ಅಪ್ಪ, ನಾ ಓದಬೇಕ, ನನ್ನ ಒಳ್ಳೆ ಶಾಲಿಗ ಹಚ್ಚು ಅಪ್ಪ.
- ರಾಯಪ್ಪ : ಬ್ಯಾಡಮ್ಮ ನಿನ್ನ ಅಮ್ಮನ್ ತಮ್ಮಗ ನಿನ್ ಮದವೆ ಮಾಡ್ಲಿನಿ ಅವರ ಬಾಳು ಶ್ರೀಮಂತ ಇದ್ದಾನ ಅದಕ್ಕ ಅವನ್ನ ಮದುವಿ ಆಗ ನೀನು ಚಲೋ ಇರ್ತೀ, ಏನ್?
- ಸಂಗೀತಾ : ಬ್ಯಾಡಪ್ಪ, ನಂಗ್ ಇವಾಗ್ಲ ಮದುವಿ ಬ್ಯಾಡ, ಅಪ್ಪ ನಾನ್ ಓದಬೇಕು ಶಾಲಿಗ ಹಚ್ಚು ಅಪ್ಪ.
- ರಾಯಪ್ಪ : ಬೇಡಮ್ಮ, ನೀನ್ನ ಮದುವಿಯಾಗ ಸುಖವಾಗಿ ಇರತಿ ಹೇಳೊದ ಕೇಳಮ್ಮ.
- ಸಂಗೀತಾ : ಬ್ಯಾಡಪ್ಪ.
- ರಾಯಪ್ಪ : ಬ್ಯಾಡಮ್ಮ, ಒಂದು ಸಲ ಹೇಳಿದ್ರ ಅರ್ಥ ಆಗಲ್ಲ,

### ದೃಶ್ಯ-2

- ರಾಯಪ್ಪ : ಲಕ್ಷ್ಮೀ... ಲಕ್ಷ್ಮೀ...
- ಲಕ್ಷ್ಮೀ : ರೀ, ಎನೀ
- ರಾಯಪ್ಪ : ನಿನ್ನ ಮಗಳು ಮದುವಿ ಬೇಡಾ ಶಾಲಿಗ ಹೋಗತ್ತಿನಿ ಅನ್ನಾತಾಳ ಅವಳಿಗ ಸ್ವಲ್ಪ ಹೇಳು.



ಸಂಗೀತಾ : ಅಮ್ಮ ಅಪ್ಪಗ ಮದುವಿ ಮಾಡೋದ ಬ್ಯಾಡ ಅಂತ ಹೇಳಿ ನೀ ಅರ ಹೇಳಿ ಬಾರಮ್ಮಾ.

ಲಕ್ಷ್ಮೀ : ಬೇಡ ಶಾಲಿಗ ಹೋಗೋದ, ನಿಮ್ಮ ಅಪ್ಪ ಹೇಳೋದ ಕೇಳಿ, ಸುಮ್ಮನ ಮದುವಿ ಮಾಡಿಕೊ ನನ್ನ ತಮ್ಮ ಚನ್ನಾಗಿ ನೋಡಕೊಳ್ಳತಾನ, ಮದುವಿ ಮಾಡಿಕೊ.

ಸಂಗೀತಾ : ಬೇಡಮ್ಮ, ಇಷ್ಟ ಚಿಕ್ಕ ವಯಸ್ಸಿನಾಗ ನನಗ ಮದುವಿ ಬ್ಯಾಡ ನನ್ನ ಶಾಲಿಗ ಕಳಸ, ನಾನ ಚಲೋ ಹಂಗ್ ಓದ್ತೀನಿ, ಅಮ್ಮ ಅಪ್ಪಗ ಕಳಸ ಅಂತ ಹೇಳಮ್ಮ.

ಲಕ್ಷ್ಮೀ : ಬ್ಯಾಡ ಅಂದೆ! ಬ್ಯಾಡ ಅಂತ ಒಂದು ಸಲ ಹೇಳಿದ್ರ ಅರ್ಥ ಆಗಲ್ಲ ಏನ? ನೀ ಶಾಲಿಗ ಹೋಗೋದ ಬ್ಯಾಡ.

ಸಂಗೀತಾ : ಬ್ಯಾಡ ಅಂತಿರಲ್ಲ, ಇದ್ರಿ ನನ್ನ ಫ್ರೆಂಡ್ ಪಿಂಕಿನ ಕರ್ನಾಟಕ ಬರ್ತೀನಿ ಇದ್ರಿ.

ಲಕ್ಷ್ಮೀ : ಏನಾರ ಮಾಡೋಗ ನಾನಂತು ಶಾಲಿಗ ಕಳಸಲ್ಲ. ನಮ್ಮ ತಮ್ಮಗ ಮದುವಿ ಮಾಡಿ ಕೊಡತೆನಿ.

### ದೃಶ್ಯ-3

ಸಂಗೀತಾ : ಪಿಂಕಿ, ಪಿಂಕಿ..

ಪಿಂಕಿ- ಏನ? (ಹೊರಗಡೆ ಬಂದು) (ಅಂದಳು.)

ಸಂಗೀತಾ : ನೀ ಹೇಳಿದಂಗ ಆಯ್ತು.

ಪಿಂಕಿ- ಹೌದ! ನಾ ಹೇಳಿದಂಗ ಆಯ್ತು.

ಸಂಗೀತಾ : ಹೂ! ನೀ ಹೇಳಿದಂಗ ಆಯ್ತು.

ಪಿಂಕಿ- ಅಂದ್ರ ಮದುವಿ ಫಿಕ್ಸ್ ಆಯ್ತು.

ಸಂಗೀತಾ : ಹೂ! ಪಿಕ್ಸ್ ಆಯ್ತು ಅದಕ್ಕ ನಾ ಹೇಳಿದ್ದೆ ಅಮ್ಮ ಅಪ್ಪ ಕೇಳಾತ್ತಿಲ್ಲ, ನೀ ಅರ ಹೇಳಿ ಬಾ ಪಿಂಕಿ.

ಪಿಂಕಿ- ಬಾ! ನಿಮ್ಮ ಅಪ್ಪನ ಹತ್ರ ಹೋಗಮು, ಬಾ!

ಪಿಂಕಿ ಮತ್ತು ಮಿಂಕಿ ಮನೆಗ ಬಂದರು.

ಪಿಂಕಿ- ಅಂಕಲ್, ಅಂಕಲ್..

ರಾಯಪ್ಪ : ಯಾರಮ್ಮ?

ಪಿಂಕಿ- ನಾನ ಸಂಗೀತಾ ಫ್ರೆಂಡ್ ಅಂಕಲ್.

ರಾಯಪ್ಪ : ಹೌದ! ಬಾರಮ್ಮ ಒಳಗ, ಯಾಕ್ ಬಂದಿ?

ಪಿಂಕಿ- ನಿನ್ನ ಮಗಳನ್ನ ಶಾಲಿ ಬಿಡಿಸಿ ಮದುವಿ ಮಾಡಕ್ಕತ್ತಿ ಅಂತಲ್ಲ, ಹೌದೇನ?! ಅಂಕಲ್.

ರಾಯಪ್ಪ : ನನ್ನ ಮಗಳಿಗೆ ಚಲೋ ವರ ಬಂದೈತಿ ಅದಕ್ಕ ಮದುವಿ ಮಾಡಕತ್ತೀನಿ.  
ಪಿಂಕಿ- ಬ್ಯಾಡ್ ಅಂಕಲ್, ಅವಳು ಶಾಲಿ ಒಳಗ ಚಲೋ ಮಾಕ್ಸ್ ತಗಿತಾಳ, ಚಲೋ ಓದತ್ತಾಳ,  
ಅದಕ್ಕ ಅವಳನ್ನ ಓದಿಸ ಅಂಕಲ್.  
ಅಂಕಲ್- ಇರಮ್ಮ! ಊರು ಮಂದಿಗ ಕೇಳತ್ತೇನ, ಆಮೇಲೆ ಶಾಲಿಗ ಕಳಸೋದೋ ಇಲ್ಲ,  
ಓದಸೋದೋ ಅಂತ ಹೇಳತೆನ.  
ಅಂಕಲ್- (ಪ್ರೇಕ್ಷಕರಕಡೆಗೆ ನೋಡುತ್ತಾ) ಹೇಳಿಪ್ಪ, ನನ್ನ ಮಗಳಿಗೆ ಒಳ್ಳೆ ವರ ಬಂದೈತಿ ನಾ  
ಓದಿಸಲಾ? ಇಲ್ಲ ಮದುವಿ ಮಾಡಲ? (ಪ್ರೇಕ್ಷಕರು ಹಾಗೂ ಸಂಗೀತಾಳ ತಂದೆ-ತಾಯಿ ಜೊತೆ  
ಸಂವಾದ).

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## ಮಕ್ಕಳ ಮೇಲೆ ನಂಬಿಕೆ ಇಡಿ

ಪಾತ್ರಗಳು:

ಸೀತಾ ಮತ್ತು ಗೀತಾ - ಗೆಳತಿಯರು

ಸುದೀಪ - ಊರಿನ ಹುಡುಗ

ಶಿವಕ್ಕಾ - ಗೀತಾಳ ತಾಯಿ

ರಮೇಶ - ಗೀತಾಳ ತಂದೆ

ಅಜ್ಜಿ - ಗೀತಾಳ ಅಜ್ಜಿ

### ದೃಶ್ಯ-೧

(ಸೀತಾ ಮತ್ತು ಗೀತಾ ಶಾಲೆಯಿಂದ ಮನೆಗೆ ಬರುವುದು)

ಗೀತಾ : ಬಾರೆ ಸೀತಾ ಬೇಗ ಮನೆಗೆ ಹೋಗೋಣ

ಸೀತಾ : ಆಯ್ತು ನಡಿ.

ಗೀತಾ : ಸೀತಾ ಇವತ್ತು ನಂಗೆ ಕನ್ನಡ ಮತ್ತು ಗಣಿತ ಕ್ಲಾಸ್ ಕೇಳಿ ಬಾಳ ಬೇಸರವಾಗಿದೆ. ಅದಕ್ಕೆ ನಾ ಮನೆಗೆ ಹೋಗುತ್ತಿನಿ.

ಸೀತಾ : ಆಯ್ತು. ಹೋಗು ನಾನು ಮನೆಗೆ ಹೋಗಬೇಕು

ಗೀತಾ : ಓಕೆ ಬಾಯ್

### ದೃಶ್ಯ-೨

(ದಾರಿ ಮಧ್ಯೆ ಸುದೀಪ ಮತ್ತು ಸೀತಾ)

ಸೀತಾ : (ಸುದೀಪಗಾಗಿ ಕಾಯುತ್ತಿರುತ್ತಾಳೆ)

ಸುದೀಪ : (ಬೈಕ ಮೇಲೆ ಬರುವುದು) ಹಾಯ್ ಚಿನ್ನಾ.

ಸೀತಾ : ಹಾಯ್... ಯಾಕೆ ಇಷ್ಟು ತಡಾ ಮಾಡಿ ಬಂದಿ ನಾ ಎಷ್ಟೋತ ಆತ ಕಾಯಾಕತನ್.

ಸುದೀಪ : ಸಾರಿ ಚಿನ್ನಾ. ಫೈಂಡ್ಸ್ ಬಂದಿದ್ದು ಅದಕ್ಕೆ ಲೇಟ ಆತು.

ಸೀತಾ : ಹೌದು... ಈಗ ನಾನೊಂದ ವಿಷಯ ಹೇಳಬೇಕು ನಿಂಗ.

ಸುದೀಪ : ಏನ್ ಅದು.

ಸೀತಾ : ನಾವ್ ಪ್ರೀತಿಸೋ ವಿಷಯ ಮನೆಯಲ್ಲಿ ಗೊತ್ತಾಗಿದೆ. ಅದಕ್ಕೆ ನೀ ಎನಾದರು ಮಾಡಬೇಕೆ.

ಸುದೀಪ : ನಾ ಬಂದು ನಿಮ್ಮ ಮನೆಯಲ್ಲಿ ಮಾತಾಡಲಿ ನಮ್ಮ ವಿಷಯ.

ಸೀತಾ : ಬೇಡಾ ಇದಕ್ಕೆಲ್ಲಾ ಅಪ್ಪಾ ಒಪ್ಪಲ್ಲ. ಬೇರೆ ಏನಾದ್ರು ಮಾಡ.

ಸುದೀಪ : (ಯೋಚನೆ ಮಾಡುತ್ತಾ)... ಹಾಂ, ನನಗೊಂದ ಯೋಚನೆ ಬಂತು ಹೇಳ್ವಿ.

ಸೀತಾ : ಹೂಂ. ಏನದು.

ಸುದೀಪ : ಹಾಗಾದ್ರೆ ನಿನ್ ಜೀವನ ಪರಿಯಂತ ಚೆನ್ನಾಗಿ ನೋಡ್ಕೊತಿನಿ ನನ್ನ ಜೊತೆ ಬರ್ತಿ?

ಸೀತಾ : ಹೂಂ.

(ಸುದೀಪ ಮತ್ತು ಸೀತಾ ಇಬ್ಬರೂ ಕೂಡಿ ಓಡಿ ಹೋಗುತ್ತಾರೆ)

(ಹಾಡು- ಮಮ್ಮಿನು ಬೇಡ ಡ್ಯಾಡಿನು ಬೇಡ, ನೀನ ಬೇಕ ನೋಡ...)

### ದೃಶ್ಯ-೩

ಶಿವಕ್ಕಾ : (ಶಿವಕ್ಕಾ ಮನೆಯಲ್ಲಿ ಬೀಸುತ್ತಾ ಕುಂತಾಗ. ಹಾಡು- ಕಲ್ಲಮ್ಮ ತಾಯಿ ಮಲ್ಲಮ್ಮ ರಾಗಿ ಜಲ್ಲಾ ಜಲ್ಲಾನೆ ಉದುರಮ್ಮ||2||

ಅಜ್ಜಿ : (ಬರುತ್ತಾ) ಶಿವಕ್ಕಾ... ಶಿವಕ್ಕಾ... ಊರಾಗಿನ ಸುದ್ದಿರ ಗೊತ್ತೈತಿ ಇಲ್ಲ ನಿಂಗ

ಶಿವಕ್ಕಾ : ಏನ್ ರಿ ಅತ್ತಿ?

ಅಜ್ಜಿ : ನಿನ್ನ ಮಗಳ ಜೊತೆ ಇದ್ದಳಲ್ಲಾ ಸೀತವ್ವ, ಅಕಿ ಓಡಿ ಹೋಗ್ಯಾಳಂತ.

ಶಿವಕ್ಕಾ : ಹೌದ ರೀ ಅತ್ತಿ.

ಅಜ್ಜಿ : ಹೂಂ. ನಿನ್ನ ಮಗಳ ನೋಡ್ತಿನ ಬಂದಿಲ್ಲ. ಎಲ್ಲಿ ಅದಾನ ಅವ ನಿನ್ನ ಗಂಡ. ಕರಿ ಇಲ್ಲಿ.

ಶಿವಕ್ಕಾ : ರೀ... ರೀ... ಅತ್ತಿ ಕರ್ಯಾಕತ್ತಾರ ಅತ್ತಿ.

ರಮೇಶ : ಏನ ಯವ್ವಾ ನಿಂದ?

ಅಜ್ಜಿ : ನಿನಗ ಊರಾಗಿನ ಸುದ್ದಿ ಗೊತ್ತೈತ ಇಲ್ಲ ಏನ್ ಮಾಡಾತಿ ನೀ. ಅಕಿ ನಿನ್ನ ಮಗಳ ಜೊತೆ ಇದ್ದಳಲ್ಲಾ ಸೀತವ್ವಾ ಅಕಿ ಓಡಿ ಹೋಗ್ಯಾಳ ಅತ್ತ.

ರಮೇಶ : ಅದಕ್ಕೇನ ಆತ ಈಗ? ನೀ ಏನ ಮಾಡಕ್ಕಿ ಅದಿ?

ಅಜ್ಜಿ : ನೋಡ ಅಕಿ ಜೊತೆ ಇದ್ದಕ್ಕಿ ಈಕಿ ಓಡಿಹೋಗ್ಯಾಳ ಅಂದ್ರ ಇಕಿ ಓಡಿ ಹೋಗುದಿಲ್ಲ ಅಂತ ಏನ ಭರವಸೆ ನಮ್ಮ?

ರಮೇಶ : ಹಾಂ ಅವ್ವಾ ಅದಕ್ಕ ಏನ ಮಾಡಕ್ಕಿ ನೀ.

ಅಜ್ಜಿ : ನೋಡ ಅದಕ್ಕ ಮೊನ್ನೆ ಮಲ್ಲವ್ವ ಒಂದ ಸಂಬಂಧ ನೋಡ್ಯಾಳ ಹುಡುಗ ಚೋಲೊ ಐತಿ ಅತ್ತ, ಕೊಡುನು ತಗೊ.

ರಮೇಶ : ಆತ ಕೊಡುನು ತಗೊ.

ಅಜ್ಜಿ : ಹೂಂ. ಒಪ್ಪಿಸಿ ಅಕಿನ ಬಂದಿಂದ. ಅತ್ತ ಸಂಜಿಕ ಬರುಮುಂದ ಎಲಿ ಅಡಿಕಿ ತೊಂದ ಬಾ (ಎಂದು ಅಜ್ಜಿ ಹೋಗುವಳು)

## ದೃಶ್ಯ-೪

- ಗೀತಾ : ಅಪ್ಪಾ... ಅಮ್ಮಾ...
- ರಮೇಶ : ಬಾ ವಾ. ಮಗಳ ಬಂದಾಳ ಕುಡ್ಯಾಕ ಹಾಲ ತಗೊಂಡ ಬಾ.
- ಶಿವಕ್ಕಾ : ಹೂಂ ರಿ. ಬನ್ನಿ ತಗೋವಾ.
- ಗೀತಾ : (ಹಾಲು ಕುಡಿಯುವಳು.)
- ರಮೇಶ : ನೋಡವಾ ನಾನೊಂದ ಹೇಳತನ ಕೇಳತಿ.
- ಗೀತಾ : ಹೂಂ... ಹೇಳಪಾ.
- ರಮೇಶ : ನಾ ನಿನ್ನ ಮದುವೆ ಮಾಡ್ಬೇಕು ಅಂತ ಯೋಚನೆ ಮಾಡೀನು. ಮತ್ತ ನಿಮ್ಮ ಅಜ್ಜಿ ಹೇಳಾತಾಳು
- ಗೀತಾ : ಅಪ್ಪಾ ನಂಗ ಇಷ್ಟ ಲಗು ಯಾಕ ಮದುವಿ?
- ರಮೇಶ : ಏ... ಬಾ ಇಲ್ಲಿ. ನಿನಗೆ ಒಮ್ಮೆ ಹೇಳಿದ್ರು ತಿಳಿತ್ತಿಲ್ಲ.
- ಗೀತಾ : ಅವ್ವಾ... ಅಪ್ಪಾ... ಯಾಕ ಹಂಗ ಮಾಡಾತಾರ?
- ಶಿವಕ್ಕಾ : ನೋಡವ್ವಾ ನಿನ್ನ ಜೊತೆ ಇದ್ದಾಳಲಾ ಅಕಿ ಸೀತಾ ಓಡಿ ಹೋಗ್ಯಾಳ ಅತ್ತ. ಅದಕ್ಕ ನೀನು ಅಕ್ಕಿ ಜೊತೆ ಇದ್ದಾಕಿ ನೀ ಏನಾದ್ರು ಓಡಿ ಹೋದ್ರು ನಾವ ಏನ್ ಮಾಡೊದು. ನಮ್ಮ ಮನ್ಯಾಗ ನಿಮ್ಮ ಅಪ್ಪನ ಮಾತ ಮೀರಲ್ಲ, ಇನ್ನು ಮೀರುದು ಇಲ್ಲ. ನಾಳೆ ನಿನ್ನ ನೋಡಾಕ ಬರತಾರ ರೆಡಿ ಆಗ ಅಷ್ಟ. ನಾಳೆ ಶಾಲಿಗೆ ಹೋಗೊದ ಬ್ಯಾಡ ನೋಡ.
- ಗೀತಾ : ಅವ್ವಾ... ಅವ್ವಾ...
- ಗೀತಾ : ನೋಡ್ರು ನಿವರೆ ಹೇಳಿ ನಮ್ಮ ಅವ್ವ-ಅಪ್ಪಾ ಯಾರೋ ಓಡಿ ಹೋದಳು ಅಂತ ನನ್ನ ಮದುವೆ ಮಾಡಾತ್ತಾರ. ನಾ ಏನ ಹೇಳಿರೂ ಕೇಳವಾರ ಬರ್ಪಿ ನಿವರೆ ಹೇಳಿ (ಪ್ರೇಕ್ಷಕರನ್ನು ಕೇಳುತ್ತ). (ಪ್ರೇಕ್ಷಕರು ಹಾಗೂ ಗೀತಾಳ ತಂದೆ-ತಾಯಿಯ ನಡುವೆ ಮಾತುಕತೆ ನಡೆಯುವುದು).



### ಪಾತ್ರಗಳು

ಅಜ್ಜಿ - ಸುಮಳ ಅಜ್ಜಿ

ಸುಮ - ಹದಿಹರೆಯದ ಹುಡುಗಿ

ಕಲ್ಲಮ್ಮ - ಸುಮಳ ತಾಯಿ

ಪಕ್ಕದ ಮನೆಯವರು- ಸುಮಳ ಪಕ್ಕದ ಮನೆಯವರು

ಹಾಡು ಹಾಡುವ ಅಜ್ಜಿಯರು

### ದೃಶ್ಯ-1

#### (ಮನೆಯಲ್ಲಿ ಸನ್ನಿವೇಶ)

- ಅಜ್ಜಿ : ಹೇ... ಕಲ್ಲಮ್ಮ ಏನು ಮಾಡದ್ದೀಯಾ....
- ಕಲ್ಲಮ್ಮ : ನಾನು ಅಡಿಗೆ ಮನೆಯಲ್ಲಿ ರೊಟ್ಟಿ ಮಾಡತಾಯಿದ್ದೀನಿ ಅತ್ತೆ.
- ಅಜ್ಜಿ : ಹೇ ಕಲ್ಲಮ್ಮ, ಯಾರು ಹೊರಗೆ ಬಾಗಿಲು ಬಡುತ್ತೀದ್ದರೇ, ಸ್ವಲ್ಪ ಹೊರಗೆ ನೋಡು
- ಕಲ್ಲಮ್ಮ : ಆಯ್ತು, ಅತ್ತೆ ಯಾಕ್ ಮಗಳೇ ಬೇಗ ಬಂದೀಯಾ?
- ಸುಮ : ಅಮ್ಮ ಯಾಕೋ ಹೊಟ್ಟೆ ನೋವು, ಕಾಲ್ ನೋವು, ಸೊಂಟ ನೋವು ಹಾಗೆಯೇ ಸ್ವಲ್ಪ ಸುಸ್ತು ಕೂಡ ಆಗ್ತಿದ್ದೆ, ಅಮ್ಮ ಅದಕ್ಕೆ ಶಾಲೆಯಿಂದ ಬಂದ್ಬಿಟ್ಟೆ.
- ಕಲ್ಲಮ್ಮ : ಅದಕ್ಕೆ ಹೇಳ್ತೀನಿ ಬೆಳಗ್ಗೆ ಬೇಗ ಎದ್ದು, ಊಟ ಮಾಡು ಹೋಗಬೇಕು ಇಲ್ಲ ಅಂದ್ರೆ ಹಿಂಗೆ ಆಗೋದು ನೋಡು ಹೋಗು ಬ್ಯಾಗ್ ಇಟ್ಟು ಬಾ.

#### (ಮನೆ ಒಳಗೆ ಹೊರಟ ಸುಮ)

- ಸುಮ : ಆಯ್ತು ಅಮ್ಮ.
- ಕಲ್ಲಮ್ಮ : ಅದೇನು ಹಿಂದೆ ಏನೋ ಹತ್ತಿದೆ, ಏನೋ ಹತ್ತಿದೆ, ನೋಡೋ, ಅತ್ತೆ ನಿಮ್ಮ ಮಮ್ಮೊಗಳು ದೊಡ್ಡೋಳು ಆಗ್ತಾಳೆ, ನೋಡು
- ಅಜ್ಜಿ : ಹೇ ಯವ್ವ ನನ್ನ ಬಂಗಾರ ನೋಡು ಯವ್ವ ನನ್ ಕೂಸೇ ದೊಡ್ಡೋಳು ಆಗ್ತಾಳೆ, ಮೊದಲು ಹೋಗಿ ಮೊದಲು ಮೂಲೆಯಲ್ಲಿ ಕೂಡು.
- ಅಜ್ಜಿ : ಹೇ ಕಲ್ಲಮ್ಮ ಹೋಗಿ ಮಂದಿನಿ ಕರೆದು ಬಾ, ಎಣ್ಣೆ ಹಚ್ಚಿ ನೀರು ಹಾಕಕ್ಕೆ, ಕರಿ ಹೋಗು. ಇಲ್ಲ ಅಂದ್ರೆ ಎಲ್ಲ ಹೊಲಕ್ಕೆ ಹೋಗುತ್ತಾರ ಮಂದಿ, ಮೂಲೆ ಮನೆ ಮಲ್ಲಮ್ಮಗೆ, ತಳೆವಾರ ಕಾಂತಮ್ಮಗೆ ಕರೆದು ಬಾ ಪದ ಹಾಡ್ತಾರೆ.
- ಕಲ್ಲಮ್ಮ : ಆಯ್ತು ಅತ್ತೆ,
- ಕಲ್ಲಮ್ಮ : ಏ ಯಲ್ಲಮ್ಮ, ಮಂಜಕ್ಕೆ (ಮನೆಯ ಅಕ್ಕ-ಪಕ್ಕದವರು) ನನ್ನ ಮಗಳ ಮೈನೇರದಾಳ ನೀರು ಹಾಕಕ್ಕೆ ಬರೇ ಯವ್ವ, ಆ ಮೇಲೆ ಹೊಲಕ್ಕೆ ಹೋಗುವಂತೆ. ಏ ತಿಮ್ಮವ್ವ, ಸೋಮಕ್ಕೆ (ಮನೆಯ ಅಕ್ಕ-ಪಕ್ಕದವರು) ಬಾರೇ ನಾಲ್ಕು ಪದ ಹಾಡ್ತಾಕ್ಕೆ ಬನ್ನಿ.

ಅಜ್ಜಿ : ಏ ಯವ್ವ ಬರಿ ಮಲ್ಲಮ್ಮ ಬರಿ ನನ್ನ ಮೊಮ್ಮಗಳ ದೊಡ್ಡಕ್ಕಿ ಆಗ್ಯಾಳ ನೀರು ಹಾಕಿ ಹೊಲಕ್ಕೆ ಹೋಗಿ ಯವ್ವ. ಊರಿನ ಹೆಣ್ಣುಕ್ಕಲಾಗಿ, ನನ್ನ ಮೊಮ್ಮಗಳಿಗೆ ಎರಡು ಪದ ಹಾಡು ಯವ್ವ.

ಪಕ್ಕದ ಮನೆಯವರು : ಏ ನೋಡ ಮೈನೇರದಾಳ ಸೋಬಾಲನೆ, ಏನುಂಡ ಮೈನೇರದಾಳ ಸೋಬಾನೆ , ತುಪ್ಪ ಬಾನ ಉಂಡ ಮೈನೇರದಾಳ ಸೋಬಾನೆವೆ ಏ, ನೀರು ತಗೊಂಡು ಬಾರೆ ಕಲ್ಲಮ್ಮ.

ಅಜ್ಜಿ : ಏ.. ಕಲ್ಲಮ್ಮ ಹೋಗಿ ನೀರ ತಗೊಂಡು ಬಾ ಹೋಗಿ ಏನ್ ನಿಂತ ನೋಡ್ತೀಯಾ.

ಕಲ್ಲಮ್ಮ : ಆಯ್ತ ಅತ್ತಿ ತರತ್ತೀನಿ...

ಅಜ್ಜಿ : ಹೇ ಯವ್ವ ನನ್ನ ಮೊಮ್ಮಗಳಿಗೆ ಚಂದ ಅರಸಿ, ನೀರ ಹಾಕಿ.

ಪಕ್ಕದ ಮನೆಯವರು : ಹೇ ಕಲ್ಲಮ್ಮಕ್ಕ ಪೂರಿ, ಕೊಬ್ಬರಿ, ಸಕ್ಕರೆ, ತುಪ್ಪ, ಕಡುಬು ಮಗಳಿಗೆ ಕೊಡಿ.

ಕಲ್ಲಮ್ಮ : ಹೇ ಯಕ್ಕ ತಂದ ಕೊಡ್ತೀನಿ ಬಿಡ.

ಪಕ್ಕದ ಮನೆಯವರು : ಹೇ ಅಜಿ ಹೊಲಕ್ಕೆ ಹೋಗಕ್ಕೆ ತಡ ಆಗುತ್ತದೆ, ಬರ್ತೀ

ಅಜ್ಜಿ : ಆತೇ ಯವ್ವ ಹೋಗ ಬನ್ನಿ.

## ದೃಶ್ಯ-2

(ಮನೆಯಲ್ಲಿ ಕೆಲವು ದಿನಗಳ ನಂತರ)

ಅಜ್ಜಿ : ಹೇ ಮೊಮ್ಮಗಳೇ ನೀ ಈಗ ದೊಡ್ಡಕ್ಕಿಯಾಗಿ, ಹೊರಗೆ ಹೋಗ ಬ್ಯಾಡ. ಅಲ್ಲಿ ಇಲ್ಲಿ ನಗ್ತಾ ನಿಲ್ಲ ಬ್ಯಾಡ, ಆಟ ಎಲ್ಲ ಆಡಬೇಡ. ಈಗ ಮನೆಗೆ ಇರಬೇಕು ನೋಡು.

ಸುಮ : ಯಾಕೆ ನಾನು ದೊಡ್ಡಕ್ಕಿ ಆದ್ರೆ, ಯಾಕೆ ಹೊರಗೆ ಹೋಗಬಾರದು ಹೋಗ್ತೀನಿ ನೋಡ.

ಅಜ್ಜಿ : ಹೇ ಕಲ್ಲಮ್ಮ ಹೇಳಿ ನೀನಾದ್ರೂ

ಕಲ್ಲಮ್ಮ : ಹೇ ಯವ್ವ ಹಂಗ್ ಅಲ್ಲ, ಅಜ್ಜಿ ಹೇಳಿದು ಸರಿನೇ ಆದ, ಅಜ್ಜಿ ಮಾತು ಕೇಳಬೇಕು ಮಗಾ.

ಸುಮ : ಅವ್ವ ಅಜ್ಜಿಗಿ ಬುದ್ಧಿ ಇಲ್ಲ, ನೀನಗೂ ಇಲ್ಲ ಏನ್. ನೀನು ಹಂಗೆ, ಅಂತಿ ನೋಡು. ನಿಮ್ಮ ಇಬ್ಬು ಮಾತು ಕೇಳ್ದಾಗೆ ಹೋಗ್ತೀನಿ ನೋಡು.

ಸುಮ : (ಪ್ರೇಕ್ಷಕರನ್ನು ಉದ್ದೇಶಿಸಿ) ನೋಡಿ ಜನರೇ ನಾ ಹೊರಗೆ ಹೋಗಬಾರ ಅಂತ ನಮ್ಮ ಅಜ್ಜಿ ಹೇಳಿತ್ತಾಳೆ. ಈ ಕಡೆ ನೋಡಿದ್ರೆ, ಅವ್ವನೂ ಹೋಗಬೇಡ ಮಗಾ ಅಂತಿದೆ. ನಾ ನೋಡಿದರೆ ಟೀಚರ್ ಗೆ ಹೇಳಿ ಬಂದಿನಿ. ನಾನೇ ಆಟದಲ್ಲಿ ಫಸ್ಟ್ ಬರ್ತೀನಿ ಅಂತ. ನಾನು ಕ್ರಿಡೆಗೆ ಬೇರೆ ಆಯ್ಕೆಯಾಗಿನಿ. ನಮ್ಮ ಅಜ್ಜಿ ನೋಡಿದರೇ... ನಾಲ್ಕು ಗೋಡೆ ಮಧ್ಯನ ಇರುಬೇಕು ಅಂತಾಳೆ. ನಾನ್ ಏನ್ ಮಾಡ್ಲಿ ಹೇಳಿ? ಜನರೇ, ನೀವೇ ಹೇಳಿ. ನನ್ ಏನ್ ಮಾಡ್ಲಿ. ಶಾಲೆಗೆ ಹೋಗ್ ಬ್ಯಾಡ್ ಹೇಳಿ. ಜನರೇ ಹೆಣ್ಣು ಮಕ್ಕಳು ನಾಲ್ಕು ಗೋಡೆ, ಮಧ್ಯನ ಇರಬೇಕಾ? ಶಾಲೆಗೆ ಹೋಗ ಬಾರದ? ಆಟ ಆಡಬಾರದ? ಹೇಳಿ ನೀವೇ ಹೇಳಬೇಕು. (ಪ್ರೇಕ್ಷಕರು ಹಾಗೂ ಸುಮಾಳ ಅಜ್ಜಿ ಮತ್ತು ಕಲ್ಲಮ್ಮಳ ಜೊತೆ ಸಂಭಾಷಣೆ).

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