

## **THEATRE FOR TRANSFORMATION**

**Resource Person:** Dr. Kaaleeswaran and Mr. Milton

**Date:** 9<sup>th</sup> AUG 2018 – 12<sup>th</sup> AUG 2018

**Venue:** AICUF House, Nungambakkam.

**Time:** 09.00 AM – 06.00 PM

### **Introduction:**

The theatre for transformation programme for the PG student of 2018-2020 batch was planned and organised by the students with the inputs of the department. The resource person for the three-day training was Mr. Milton who is an alumina of our college and also holds a Masters of Social Work from the Madras School of Social Work, Egmore. In the field of drama and mime Mr. Milton holds an ample experience in both performing and choreographing. He is an enthusiastic trainer in street play and also well versed in the art of playing and performing the PARAI the traditional music instrument of Tamil Nadu.

The major purpose of this training is to unleash the insecurity and self-reserved tendency of the student and to open up with free attitude towards our cultural and dramatic themes so that it would be helpful professionally in taking forward the duty of a social worker in engaging communities and people, by spreading more awareness getting people to understand social realities, social problems, the techniques to face situation and to derive to a better solutions. The art of dance and street theatre will help accessing and inhibiting the information to the least of communities.

### **Day – 1**

The first day of the training began with an official introduction to the resource person by the coordinator and Prof. Vallary Patric explaining the importance and major need of theatre and performing arts and their place in social work intervention in communities in general. The resource person began with expressions as the first exercise where he spoke about certain antinodes of expressions and their importance in street theatre, then named the various expressions one by one and the students were asked to express accordingly following the command. The expressions like laughter, peace, confusion, sadness, crying, anger, excitement

were given special places. The trainer also spoke about the importance and the history of Parai and the political reality behind the art as such. The students were thought how to give the introductory respect to parai before starting performance at any place.

### **Day – 2**

The second day started with a mind game which was instructed by Mr. Milton on numbering one by one without overlapping, the exercise took more time to get involved and it helped in improving the concentration and assertiveness of the students. The day then was segregated into two parts one for street theatre practice followed by the parai practice. The students were divided into four different groups and were asked to select a topic of their own and frame a storyline for practice. The teams were allotted separate different places for practice and all were then asked to perform then in front of the group and suggestions were given by the trainer. After lunch the trainer gave insight on how to carry forward the story to a community and how to draw people's attentions for a programme. The acting, jingles and music were given as some of the ideas to gather crowd to start a performance. The parai dance for the day began with traditional namaskaram and 8 steps which were asked to be performed by each line separately.

### **Day - 3**

The day's morning session was undertaken by Ms. Sai from Madras School of Social Work who is a script writer and director. She spoke on the importance of street theatre and how effective it was used as a tool during the time before independence to bring out awareness among people. She asked each team to reframe the story and to bring out with a new performance which aids in bringing real facts and more details to the content and not diluting the essence of the message. The noon session was taken by Mr. Milton where he thought battels in parai and also pyramid formation during performance, it was very informative and enlightening to know more about an art in more detailed manner and how to introspect a story and frame a play in an easier way so people could understand.

### **Day – 4**

The final day where the students were scheduled to perform at a community nearby but due to heavy rain the arrangements were cancelled. The students requested the trainer to guide more into mime where the students were instructed to stand in parallel lines and do actions and do mirror acting where the other person does the same. Then each team were given time

to practice and perform two minutes mine where they should convey a message. The trainer gave more ideas and hints to give more detail and attention to acting in mime. Following it the teams for dance were selected and were asked to perform the whole thing together. The final evaluation and input session were organised to know and understand the effectiveness of the training among students, the theatre for transformation concluded with a vote of thanks and felicitation of the resource person.

The whole 4 day training gave more energy and created more interest among the students to go reach out to communities and to perform for them, it also has helped in knowing the inner talents and abilities of the students and also to know their creative side of planning, organising and executing a programme in a community with more facts and information which is easily understood by the common people.

Annexure 1 – List of Students Participated

Sl.No.	Dept. No.	Student Name
1	18-PSW-001	KUGHAKALI ACHUMI
2	18-PSW-002	VINU V
3	18-PSW-003	VIMAL FRANCIS P
4	18-PSW-004	RAKESH AROCKIA PRAVEEN
5	18-PSW-005	RUTH MONIKA
6	18-PSW-006	DEEPAK MICHAEL RAJA C
7	18-PSW-007	ALOK KUJUR
8	18-PSW-008	SUSAI MARY SELVI A
9	18-PSW-009	SOUNDARYA R
10	18-PSW-010	PUNITHA K
11	18-PSW-011	GHULAM SAKHI RAMAZANI
12	18-PSW-012	LEUCA SMILEE V
13	18-PSW-013	VASHEETHA A
14	18-PSW-014	BENITA CLIEO A
15	18-PSW-015	BENNY PRADEEP KUMAR A
16	18-PSW-016	VAITHEESHWARI S
17	18-PSW-017	STALIN S
18	18-PSW-018	LOURDU SOFIA J
19	18-PSW-019	SAMUEL MARKSTAN O
20	18-PSW-020	KILBERTLEO M
21	18-PSW-021	ASHISH G
22	18-PSW-022	JOFFEN PEERIS J
23	18-PSW-023	MHANYITUONUO
24	18-PSW-024	BALACHANDER B
25	18-PSW-025	SOLOMON VICTOR A
26	18-PSW-026	CHIPENMI R
27	18-PSW-027	SATHIYASEELAN M
28	18-PSW-028	DHILIPKUMAER J
29	18-PSW-031	AYANO ITO
30	18-PSW-032	STEPHENA MARY S
31	18-PSW-033	MAYUKA YAMADA
32	18-PSW-034	AROKIACHINNAPPARAJ P
33	18-PSW-035	INFANT MERLIN J
34	18-PSW-036	SOLOMON T
35	18-PSW-037	MARY SHILPA P J
36	18-PSW-038	JAYA SURYA K
37	18-PSW-039	ANUSUYA MARY M
38	18-PSW-040	RICHARD ATTENBROUGH G
39	18-PSW-041	ELIZABETH CLARRISSA J

40	18-PSW-042	MARY CHRISILLA ROSE C
41	18-PSW-043	SWATHI S
42	18-PSW-044	VIJAI PRABU P
43	18-PSW-045	ARUNA
44	18-PSW-046	SHEEJA M
45	18-PSW-047	PAUL KOUSIK J
46	18-PSW-048	JENITHA J

Shift II

<i>S.NO.</i>	<i>DEPT. NO.</i>	<i>NAME OF THE STUDENT</i>
1.	18-PSW-51	Ebin Navis V M
2.	18-PSW-52	Evangelene Nathasha M
3.	18-PSW-53	Martin Philips J
4.	18-PSW-54	Suresh Bunga
5.	18-PSW-55	Praveen Mark
6.	18-PSW-56	Vimal Raj M
7.	18-PSW-57	Agil Thainesh J
8.	18-PSW-58	Jerlinremigious A
9.	18-PSW-60	Dinesh A
10.	18-PSW-61	Rhea Joseph
11.	18-PSW-62	Bhavani L
12.	18-PSW-63	Swathi A R
13.	18-PSW-65	Christabel Sanjana P
14.	18-PSW-66	Nancy Vivien Lakara
15.	18-PSW-67	Leo Joseph
16.	18-PSW-68	Annie Victoria S
17.	18-PSW-69	Ajai Thomas
18.	18-PSW-70	Edinbarrow
19.	18-PSW-71	Valentinamarlika

20.	18-PSW-72	Janani Kandallu
21.	18-PSW-73	Angelin Steffy
22.	18-PSW-75	Prathimma Jessy
23.	18-PSW-76	Ezhil Castro
24.	18-PSW-79	Shehu Tunyi
25.	18-PSW-80	Joel Shelton Terance
26.	18-PSW-81	Jeya Aparnaa
27.	18-PSW-82	Amarnath
28.	18-PSW-84	Nishi Darshika
29.	18-PSW-85	Auxilia Paulson
30.	18-PSW-86	Sunil G
31.	18-PSW-87	Julius Raj Nicholas
32.	18-PSW-88	Andrea Paulson
33.	18-PSW-89	Jerin Carmella
34.	18-PSW-90	Maria Juliet
35.	18-PSW-91	Amala Mary Pooja
36.	18-PSW-92	Antonette Steffi
37.	18-PSW-93	Richard
38.	18-PSW-94	Sandhya

Annexure Two – Certificates

