

“THE VAIDYA’S OATH” AND SCHOOL OUTREACH PROGRAMME DOCUMENTATION AND EVALUATION

- Rapport with children
- Dramatic ability to assess performance and scripts

- Author overall program + approach
- Co-ordinator
- Facilitator
- Observer

- Multitasking
- ∴ organisation
- Working with actual facilitators and letting it go on

SPUR YOUTH
ENLARGE JACRIM

ABSORBENT
INVOLVEMENT
EVANGELISE

- ACTOR / ARTIST
- INSIDER (to the process)

- FACILITATOR
- OBSERVER
- TEACHER
- INTERMEDIATE BETWEEN KIDS AND TEACHING TEAM

- LISTENING
- CREATIVE → FINDING CREATIVE SOLUTIONS
- ORGANISING
- TEACHING → RELATING TO THE LEARNING PROCESS

- SOCIO-POLITICAL INTEREST — STEERING DISCUSSION

Mentor
Observer
Student

Co-ordinator
Planner
Drama Teacher
Multi-tasker

Responsible
Energy to work with children
Perseverance

Desire to excel
Desire to learn & improve
Team player
Love for science

**“THE VAIDYA’S OATH”
AND
SCHOOL OUTREACH PROGRAMME**
Documentation and Evaluation

PROJECT PARTNERS

theatre
science

JAGRITI®

wellcome trust

ncbs
national centre for biological sciences

Documentation, Evaluation and Communication
design prepared by Antara Collective



Project Overview

The Vaidya's Oath – a public engagement project is the result of a collaboration between Theatre Science UK, the National Centre for Biological Sciences and Jagriti Theatre in Bengaluru. This is the third theatre for science project engagement between these partners.

Both previous engagements, “The Clearing” and “The Invisible River” were theatre productions, written and developed in close collaboration with scientists.

The unique aspect of the current project is the extensive public engagement effort made with planned outreach program in five schools. The audience outreach was excellent with performances in a range of venues including community theatre spaces, a science institute and a pharmaceutical organisation.

The important biomedical issue of Anti Microbial Resistance (AMR) was presented and discussed in public spaces and schools across the city. The play also travelled to New Delhi.

This report presents a detailed documentation of the multi-modal engagement in this unique theatre science project. A blended approach of documentation and evaluation through an embedded ethnographic methodology has been followed. This report thus captures the multiple qualitative outcomes of this project.

CONTENTS

1: CONTEXT	7
Background	
Project mission	
Project aims	
Evaluation criteria	
2: PROJECT ACTIVITY AND FINDINGS	12
3: DOCUMENTATION AND EVALUATION	14
AIMS AND OBJECTIVES	
Idea	
Process	
Data collection	
Sources of evidence	
4: KEY FINDINGS	21
5: SCHOOL WORKSHOPS AND PERFORMANCES	26
Field observations	
Focus group findings	
6: CORE TEAM	94
Reflective Session and Focus Group	
7: THE VAIDYA’S OATH	100
Playwright’s journey	
Director’s cut	
Actors’ play	
Audience response	
8: NEXT STEPS	134

1

CONTEXT

PROJECT MISSION



To use the medium of theatre as an interactive means of spreading awareness of anti microbial resistance (AMR)



BACKGROUND

THE VAIDYA'S OATH is a theatrical production with workshop programme, script development process, drama-in-education project exploring the important public health issue of antibiotic resistance in India. It is based on a long-term collaboration (9 years) between Jagriti Theatre (Bengaluru), the National Centre for Biological Sciences - NCBS (Bengaluru) and Theatrescience (Wales. UK).

The project aims to bring to the fore two core issues in the development and spread of AMR: 1) doctors too easily prescribing antibiotics and 2) patients never taking full courses.

The script of THE VAIDYA'S OATH was developed through a series of workshops and discussions at NCBS, visits to government run public hospitals, community health centres and Jagriti Theatre.

In parallel a drama-in-education project was run in 5 schools in Bengaluru.

Public Engagement with Science and Informal Science Education exercises are both incorporated into the programme design.

PROJECT AIMS AS IDENTIFIED BY EVALUATORS

To write, direct, produce and present a developed, innovative and original piece of theatre for the presentation of sensitive issues to public audiences

To create a participatory performance for school students empowering them with theatrical language

For participants in schools to enhance skills and knowledge through a creative and expressive arts process

To raise understanding of issues relating to antimicrobial resistance as a global health threat along with its local/regional implications

To learn and describe the challenges and the process of theatre in education and arts integration in a school/educational setting

To investigate the potential of Jagriti as a theatre and community space

To create a high profile platform to raise awareness and debate complex social and scientific issues around antimicrobial resistance

The programme design spelt out the mission of the project – to raise awareness about AMR using theatre as a medium.

We as evaluators, conducted a series of workshops and focus-group like interactions in order to define and articulate specific project aims that are specified here.

PROGRAM DESIGN AND EVALUATION CRITERIA SHARED WITH PROJECT TEAM

Articulating outcomes as :

- Short Term (learning: awareness, knowledge, skills, motivations)
- Medium Term (action: behaviour, practice, decisions, policies)
- Long Term (consequences: social, economic, environmental etc.)
- (To use the medium of theatre as an interactive means of spreading awareness of anti-microbial resistance)

Theory of Change (ToC):

Is a specific type of methodology for planning, participation, and evaluation that is used in the philanthropy, not-for-profit and government sectors to promote social change. Theory of Change defines long-term goals and then maps backward to identify necessary preconditions.

What is your theory of change?
(How will theatre spread awareness and what will this awareness do? Will it change behaviour, increase knowledge, affect attitude? How far will this impact reach, teachers, students, parents, what is the outcome we are looking for in each group?)

What is the role of the audience?
(Are they receiving information or ‘making’ theatre?)
(Public Engagement with Science or Informal Science Education)

Theory of change

The documentation and evaluation team also worked with the project team to articulate a theory of change for the project

Theory of change

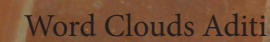
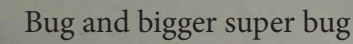
The documentation and evaluation team also worked with the project team to articulate a theory of change for the project

Engagement as a part of the larger process of learning (e.g., one is more likely to learn if one is engaged in a topic or activity)

Engagement focused on either the individual or social group, specifically, as the unit of analysis for research and evaluation (e.g., the specific person who is doing the engaging and the level of that person's engagement)

Messages conveyed through the medium of theatre lead to a deeper learning because of engagement at a kinaesthetic as well as a intellectual level.

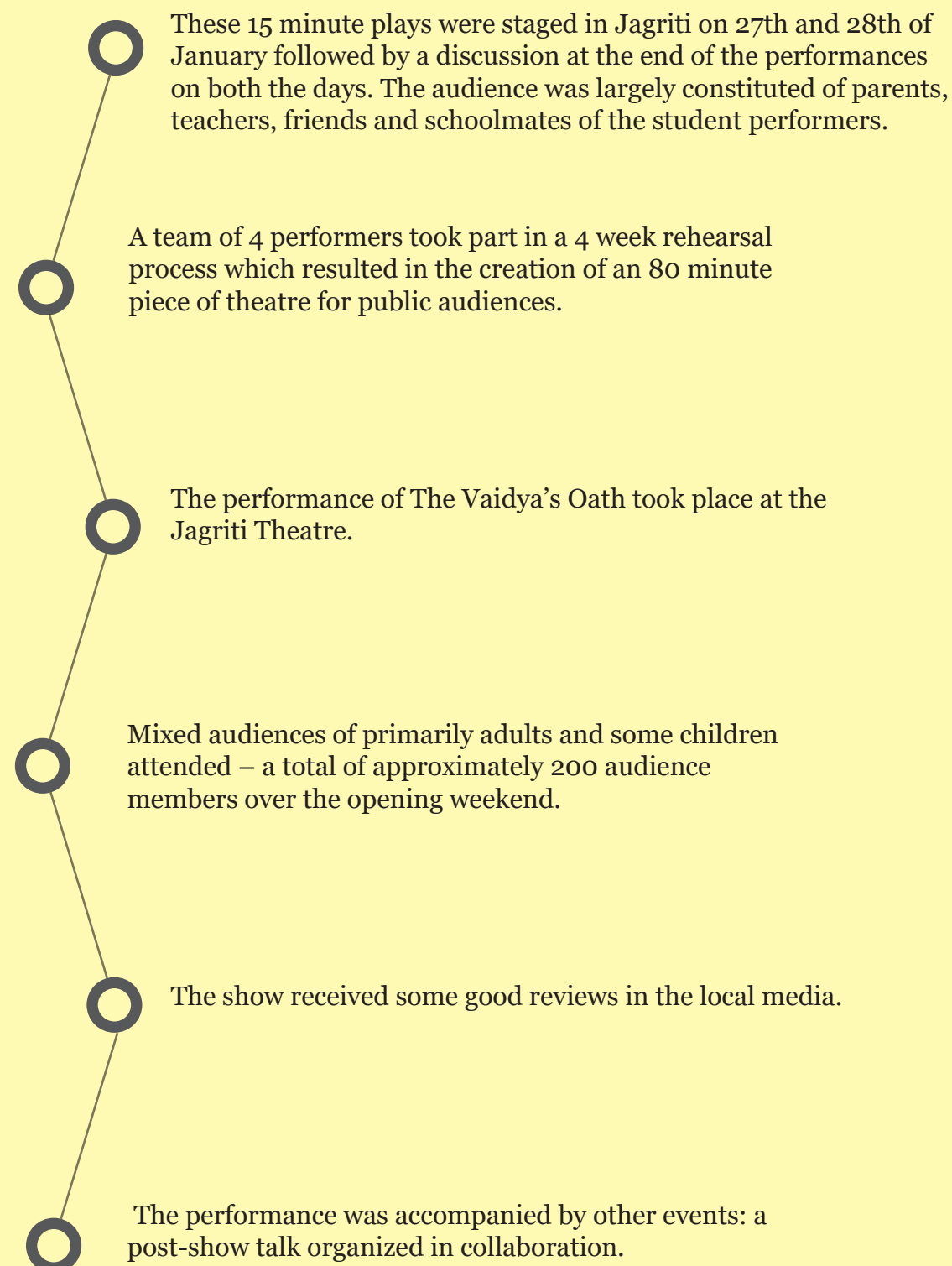
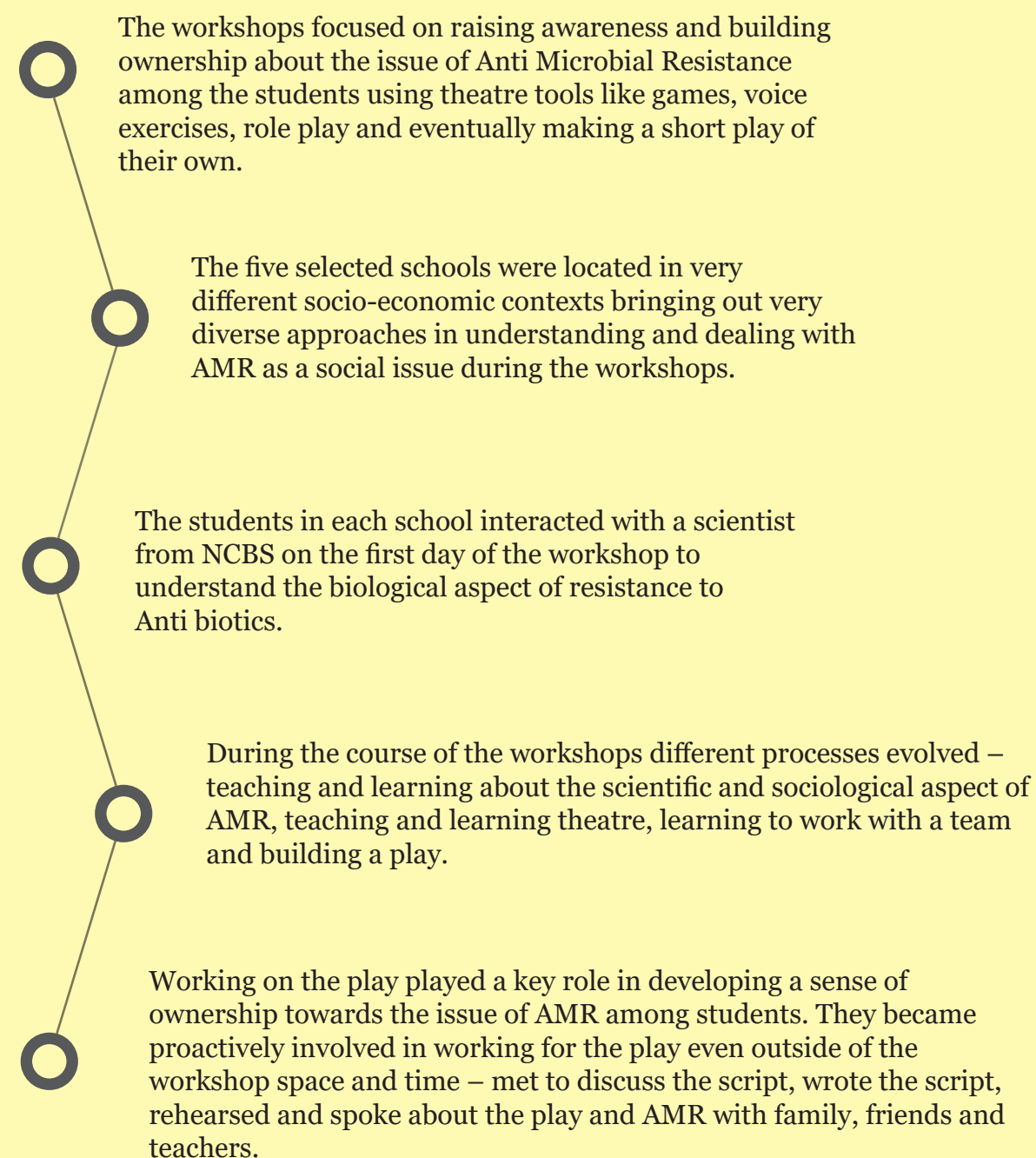
Theatre engages at four levels: what you see/think/hear/feel



2

PROJECT ACTIVITY AND FINDINGS

From November 2015 to January 2016, a team of theatre educators from Jagriti guided by Jeff Teare from Theatre Science, UK conducted a series of four workshops with students in five schools in Bangalore, enabling them to create short theatre pieces of their own.



3

DOCUMENTATION AND EVALUATION AIMS AND OBJECTIVES

Documentation and Evaluation of The Vaidya's Oath captures

Theatre in education through a workshop programme in schools on Anti-Microbial Resistance

Script development and Theatrical production of the play The Vaidya's Oath

Documentation activities included:

- Workshop engagement through detailed ethnographic participatory observation in three of the five schools as a representative sample (KK Modern English School, Mallya Aditi International School, Vidya Niketan School).
- Audience engagement from both informed audiences from schools that are part of the theatre in education programme and those who only come to the play through survey.
- The use of Jagriti as a theatre and community engagement space.
- Capturing the journey of the playwright, dramaturge, actors and theatre production company in the research, script development, directorial approach, rehearsals and theatrical production phases through interview and focus groups.
- Workshop engagement in three of the five schools as a representative sample (KK English School, Mallya Aditi International School, Vidya Niketan School).
- Engagement with scientists at NCBS .

Evaluation activities included:

- Developing an evaluation framework for assessing learning goals for the workshop engagement.
- Mapping and articulating process goals and impact of the workshop engagement in 3 sample schools mentioned above through focus groups and narrative analysis.
- Assessing impact of theatrical production through interviews with all engaged stakeholders – actors, playwright, dramaturge, director and audience.
- Assessing content and delivery from a scientific and societal perspective for both workshop engagement and the theatrical production

A note on the process:

“Antara’s evaluation methodology does not focus only on goals, but on different stages of an overall programme, and, helps identify learning opportunities. Our attention to incremental and relative progress, brings an outcome focus to the process itself. Since there is no baseline data, this evaluation will not aim to demonstrate direct impact. The approach is to seek contributions rather than attributions, and contour the unique features of the programme, while identifying areas for further transformation.”

THE INTERSECTIONS OF DOCUMENTATION AND EVALUATION

DOCUMENTATION AND EVALUATION has been used as an interconnected process, rather than two isolated processes.

- : It was important to document the experience and since this project had many stakeholders
- : involved, it was not a singular experience, but a collection of many singular experiences,
- : that created the whole.

The documentation was not just done taking field notes and using audio/video recorders and a camera, but also through graphic recording and visually documenting the conversations, where often the ones who were being documented also took part in the process of the documentation, thus bringing in multiple perspectives. So the documentation typically involved what one sees, hears and understands using various lenses in a participatory and interactive way. In this process, the documented had a major stake in the process of documentation, whereas the evaluation looked for measurable indicators, which were descriptive, qualitative and not just quantitative, given the nature of the project. Similarly, the evaluated had an important role in terms of what one was being evaluated for. This allowed a shift from an absolute, objective space to one that was subjective, where one could try to capture the “imperceptible” and “divergent” elements. The task therefore was to capture a range of subjective experiences, focussing on the process, looking at what worked and what did not, through tools which were subjective, participatory, interpreted or communicable and empowering (SPICE framework).

THE IDEA OF ‘META-DOCUMENTATION’: DOCUMENTATION OF DOCUMENTATION

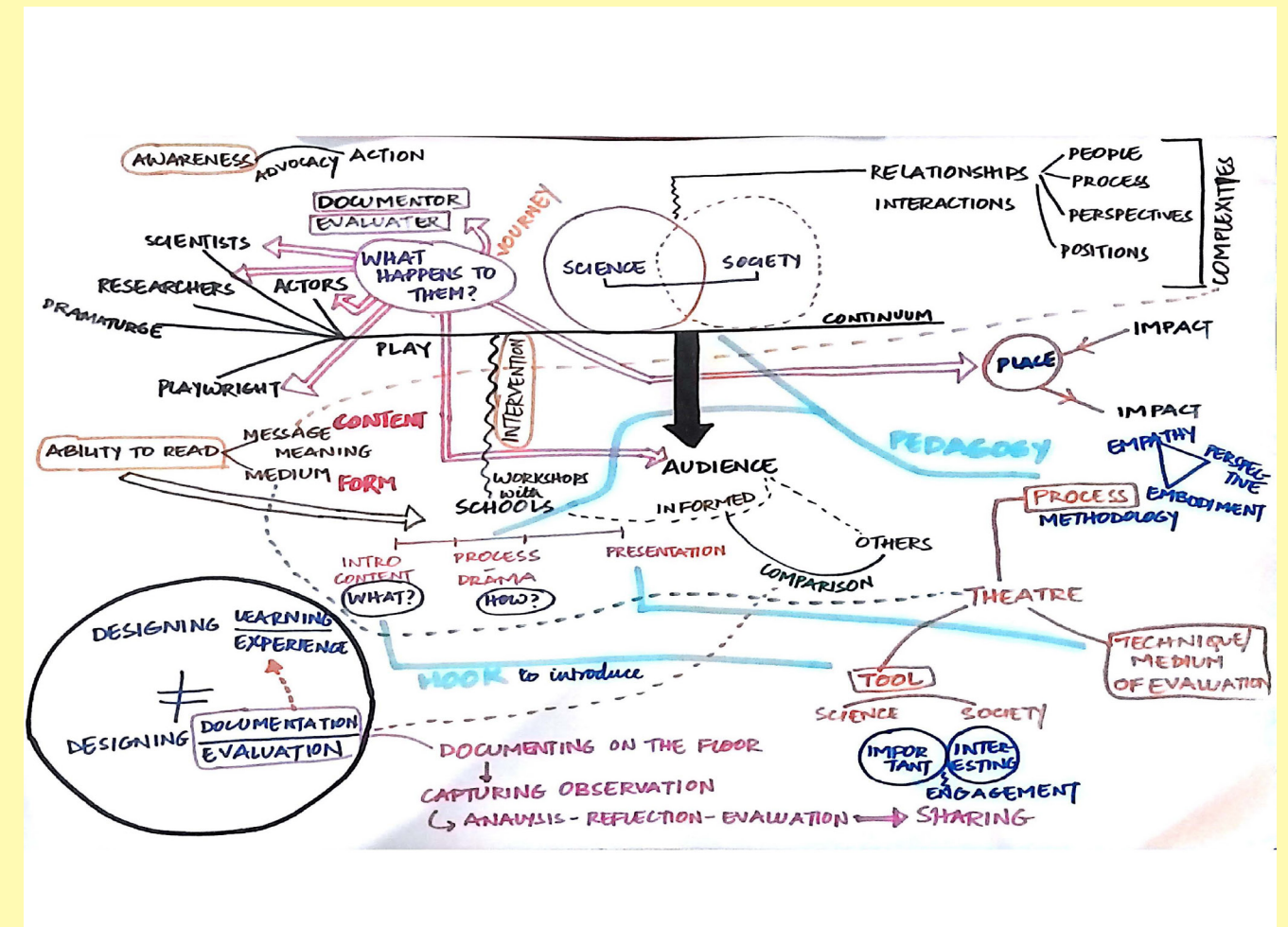
WHAT HAPPENS TO THE DOCUMENTER IN THE PROCESS OF DOCUMENTATION?

What are the challenges of a conventional way of “recording”? What should be the way in which the documentation should happen? We, at Antara believe in active watching, the documenter being a participant observer. Again because what would be documented, was not just a performance but a teaching-learning process as well, it was important for the documenter to be aware of not just a framework of observation, but also one through which reflection of the observation of a learning process could happen as well.

This led to preparing the documenters with frameworks of storytelling, performing arts, learning theories and ethnography.

So, when the play happens, who are the different people who are connected to it? The actors, the researchers, the dramaturge, the playwright, the scientists, the audience, and many more. The documenter and the evaluator too are an integral part of this entire process.

THE BIGGER IDEA AND IDEATION



THE DOCUMENTATION PROCESS

So rather than enlisting activities and events, we have tried to locate the trajectory the documenter and the evaluator had taken and therefore laid out their journey in the process.

What happens to each one of these people? And what happens over a continuum? It was very evident through initial conversations that it was not just about theatre and science but the overlap between the science and the society. It was not about looking at AMR at a very technical level but how it is connected to society, about how science influences society and how does societal practices in turn influence science and scientific practices.

In the intersections are the relationships and interactions that exist, which were worth looking at through this process. Therefore the complexities of the relationships and interactions happening were captured as well.

The people, the processes, the perspectives and the positions that people take and all these together create the many layers that exist. We were looking for the “how”? The grant had its own demands, the theatre space had its own claims, what is it that each stakeholder wanted eventually?

Of course there were discussions about communication and awareness generation, but in some ways were there elements of advocacy as well? Were they also trying to figure out how awareness leads to action? Or was it about making the play? What was intriguing was, what happens when people who watch the play are informed, both about the content of the play and the medium of the play as well? Do they interact with the play and the story differently?

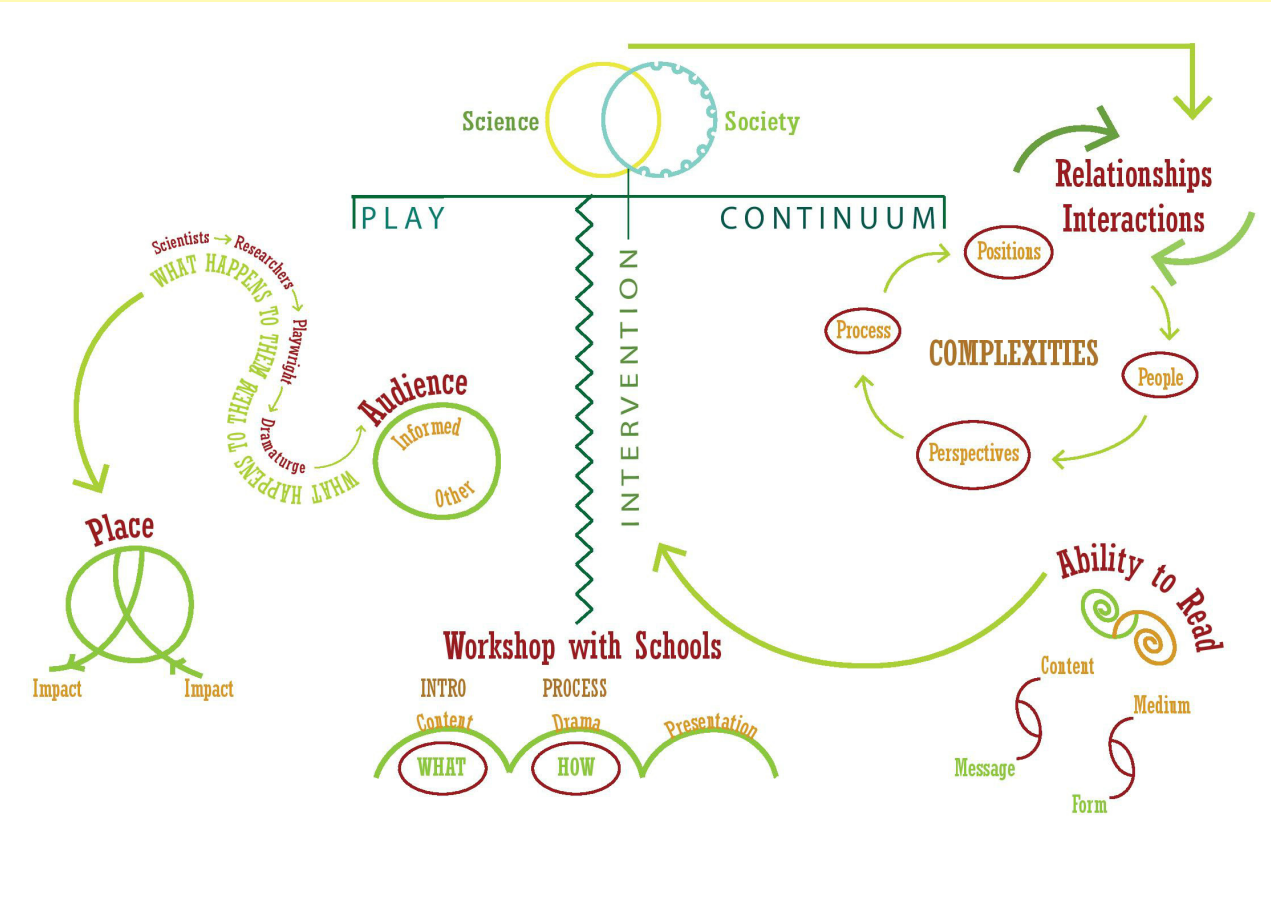
But if you are a person who do not come from either a space where you neither know the content nor are aware of the language or the form of the play, then what do you go back with?

How does the message reach you? Also when the message hits you what do you do with it? Does it affect you all?

That’s a question that the playwright raised when his process of making the play was being documented. He actually said, “I always have to think about it because ultimately we could have made a poster or we could have made a film on the awareness factor and that might have been more effective. Why do you want to create something that is an hour long in duration? What do people get out of it was an interesting factor and question!”

One of the other things that seemed to be an interesting space to look at was the notion of pedagogy of the process. The methodologies that were being used in order to create this relationship between empathy, embodiment and perspective building were really important to observe. And theatre is actually a very powerful process that way which can be a tool to marry science and society. The method of documentation and evaluation of that also included a lot of art, a lot of drawings and other kinds of non-verbal communication, instead of only words or a survey. They are immensely powerful because what people share verbally is never enough.

DOCUMENTATION AND EVALUATION SCOPE



DATA COLLECTION

Methodology

4 one-day sessions each with 3 schools

2 one-day focus groups each with 3 schools

5 days of visual documentation, journey mapping, pre-post focus groups of Jagriti staff/actors

2 focus groups with the audience of the play, focus groups /interviews of participating NCBS scientists

SOURCES OF EVIDENCE

- Interviews with key partners
- Documents:minutes/ correspondence/applications/
- Material generated during workshops
- Questionnaires gathering quantitative and qualitative data
- Scripts/ Previews, reviews and comment in the press
- Observations
- Photographs
- Semi-structured interviews
- Notes from review meetings
- Recordings of Symposium/ documentation

4

KEY FINDINGS

The project had two arms: the making of a theatre production and a school engagement with theatre for science education. Although the two arms were not obviously interlinked, the playwright and the theatre company were able to connect both approaches and bring a much required focus on antimicrobial resistance (AMR) as a key regional and global health issue.

The Jagriti artistic team was able to develop and deliver a successful school engagement program. The team was at times conflicted about their individual roles as artists/performers/educators, straddling the space between art and science. This was clearly productive as the reflective nature of this inquiry led to a responsive engagement with the learners.

The school engagement was carefully evaluated through long focus group sessions and showed that using theatre as a medium to explore antimicrobial resistance, as a socio-scientific issue was very effective. The level of engagement with the issue was very high.

Learning theatre and learning about AMR were two distinct yet deeply interconnected processes that unfolded during the workshops, as one was learnt through the other and vice-versa. The multiple workshop model worked well in schools, and would have benefited by having continuity in the form of the same facilitators through out. This was a challenge as Jeff Teare form the UK could not remain in India for the full duration of the program.

Working with schools across the city posed unique challenges in terms of coordinating schedules and not all programmatic possibilities were feasible due to these limitations.

The evaluation session evoked very varied responses about the Theatre Science workshop from the participants from three schools reflecting the social and economic experiences of the communities the students belonged to.

A word association activity brought out many perceptions of the students' identity as an individual and as an individual living in a community. This was key to understanding how the students processed the information they learnt about AMR and how they engaged with the process of theatre making.

Dramatization and kinaesthetic learning processes were evidently influential in helping students process the complex socio-scientific issues involved in the spread of AMR.

In some instances the complexity of the issue could be confused to imagine that what was needed was a 'war on bacteria' rather than a tempered social/medical/public health response from both individuals and the communities they are part of.

The greatest challenge in the school workshops delivery was that the scientific experts invited would have benefitted from additional briefing about the overall programmatic goals, as this resulted in a large amount of variation in the way the message about antimicrobial resistance was delivered.

Jagriti as an experienced and established community theatre space handled the theatre production and presentation to a high professional standard and the play was well received by audiences.

The Jagriti performing company was well equipped to engage with this project as their in-house playwright GR is highly experienced in the process of translating socio-scientific conundrums such as AMR into a human-centred story-telling. His process, which is detailed in this document reveals a deep engagement with the artistic process of theatre making and responsibility for conveying a complex human situation.

The transitions from the research-script writing–staging–performance had particular challenges, especially since the playwright was not available during rehearsals. The Director (Jeff Teare) and Playwright (Gautam Raja) found a way to communicate effectively during this time to minimize the challenges.

After each performance there was an engaging and informative debate about the complexity of the issue of Antimicrobial resistance.

The performance was presented in several high profile venues and it is hoped that it will continue to inform audiences who have the potential to influence a larger pool of secondary audiences.

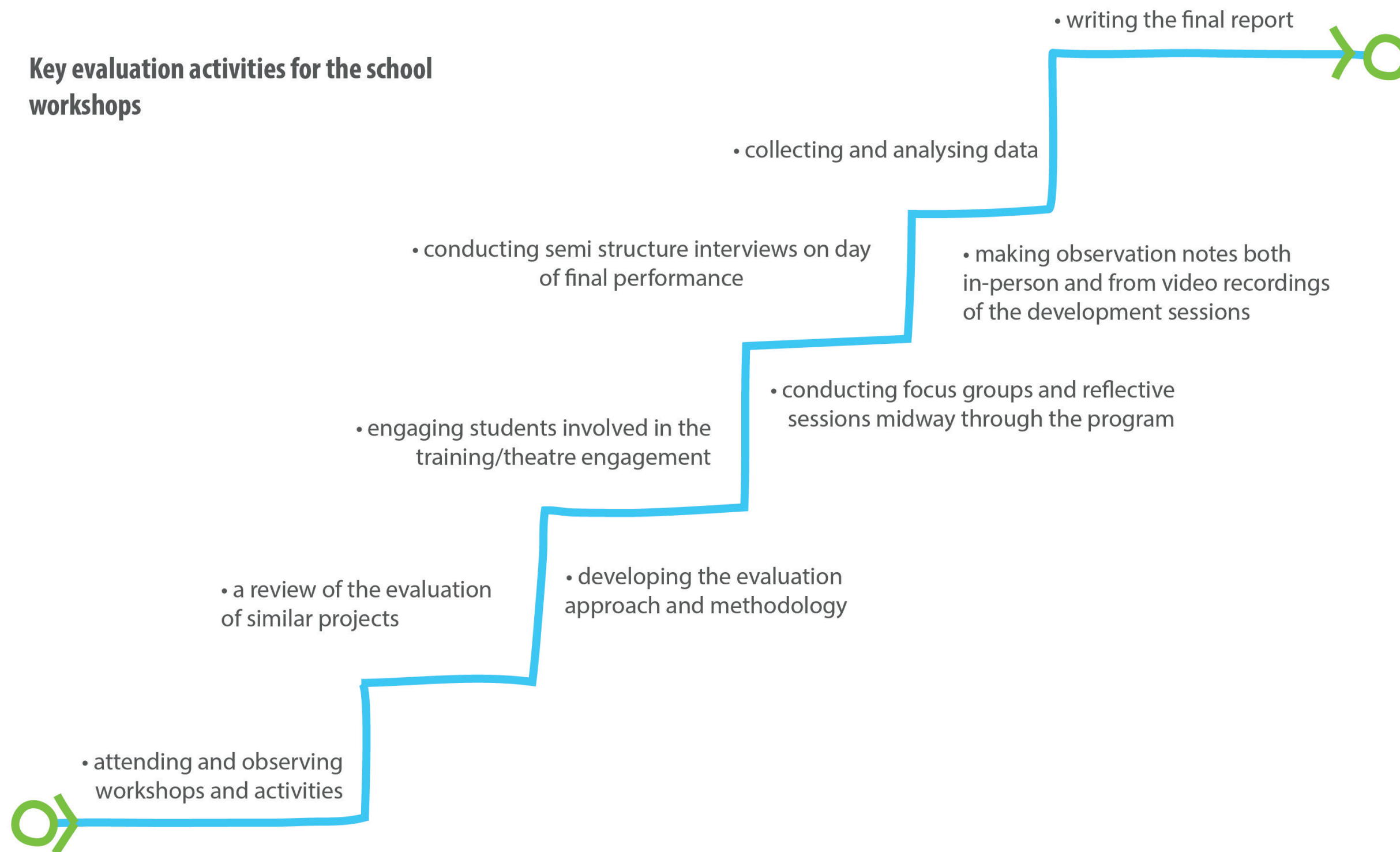
The team recognized the complexity of the project early as the level of coordination required between the different partners and the audience required the reworking of the program delivery plan from what was originally envisioned.

Jeff Teare from Theatre Science, UK was key in the delivery of the theatre workshops in schools, and led to a skill transfer so that the principal partner, Jagriti Theatre could continue with similar engagements in the future.

Jagriti Theatre, led by Arundhati Raja and Jagdish Raja, is an important community theatre space and played a key role in extended outreach efforts through a multi-pronged approach. The theatre and adjunct facilities allowed for ease of programming that such a large and ambitious project required.

The next three workshops entailed correcting and re-correcting the scripts and rehearsing again and again. The extent and the nature of guidance needed by the students varied not only from school to school but group to group.

Key evaluation activities for the school workshops



5

SCHOOL WORKSHOPS AND PERFORMANCES

NARRATIVES

Detailed documentation and evaluation of the school engagement provides deep insights into the varied challenges and learning spaces created by the workshops. Analysis is presented at the end of these narratives in the form of a Learning to Know – Learning to do – Learning to live together – Learning to be framework adopted from UNESCO/Delors. Excerpts from field notes are presented here to demonstrate the multiple complexities and the different ways in which each workshop evolved between schools, based on student preparedness and the school context

KK School Workshop.
SESSION 1-
Introduction

Jeff Teare's Opening Workshop

How are we going to use drama to look at the topic?
Children were sitting in one line. Girls on one side and guys on the other. AR introducing her team, they are sitting on chairs. Children are making eye contact. They are not talking to each other and are nodding in response to what is being said.

Questions round: What books are you studying?
'grammar'- children are responding but the answers don't match the questions and therefore the teacher has to be asked. The children sitting on the side are made to move to the center.

Theatre Warm Up Exercise
Children are made to stand in a circle. 'Zip Zap' Game
They are given instructions. They are having a little bit of a problem figuring out 'Zip-Zap'. The facilitators are now demonstrating. The children are laughing in response. When asked who is going to start there are a few volunteers. They are all smiling and ready for their turn. A new element 'boing' is added and this time it is needed to be explained even more. When asked who wants to start a lot of them vocally said yes and few of them raised their hands. They are now saying the words out loud. When the game first started, they were much softer but now they are laughing and responding to 'errors'. Facilitators are also participating. A new activity is introduced. They have to move their body parts and say 1,2,3,4,5,6,7,8. They laugh and follow instructions and are full of energy.



Jagriti demonstrates Zip Zap Boing



Jeff explains AMR

NCBS Scientist's Session

What is the difference between cells?
 "Their function"
 He is asking question. Children are responding but are soft.
 "Why am I coughing?"
 "Bacteria"
 "Virus"
 "Where did it come from?"
 "Air"
 "Food"
 "Contaminated water"
 "Dust"
 "What do I do if my cough doesn't go?"
 "Tablet"
 "Go to the doctor"
 "What happens?"
 "Cough will reduce"
 "How?"
 "Tablet will fight with bacteria"
 "Any idea how?"

'ayurveda'

"Bacteria"

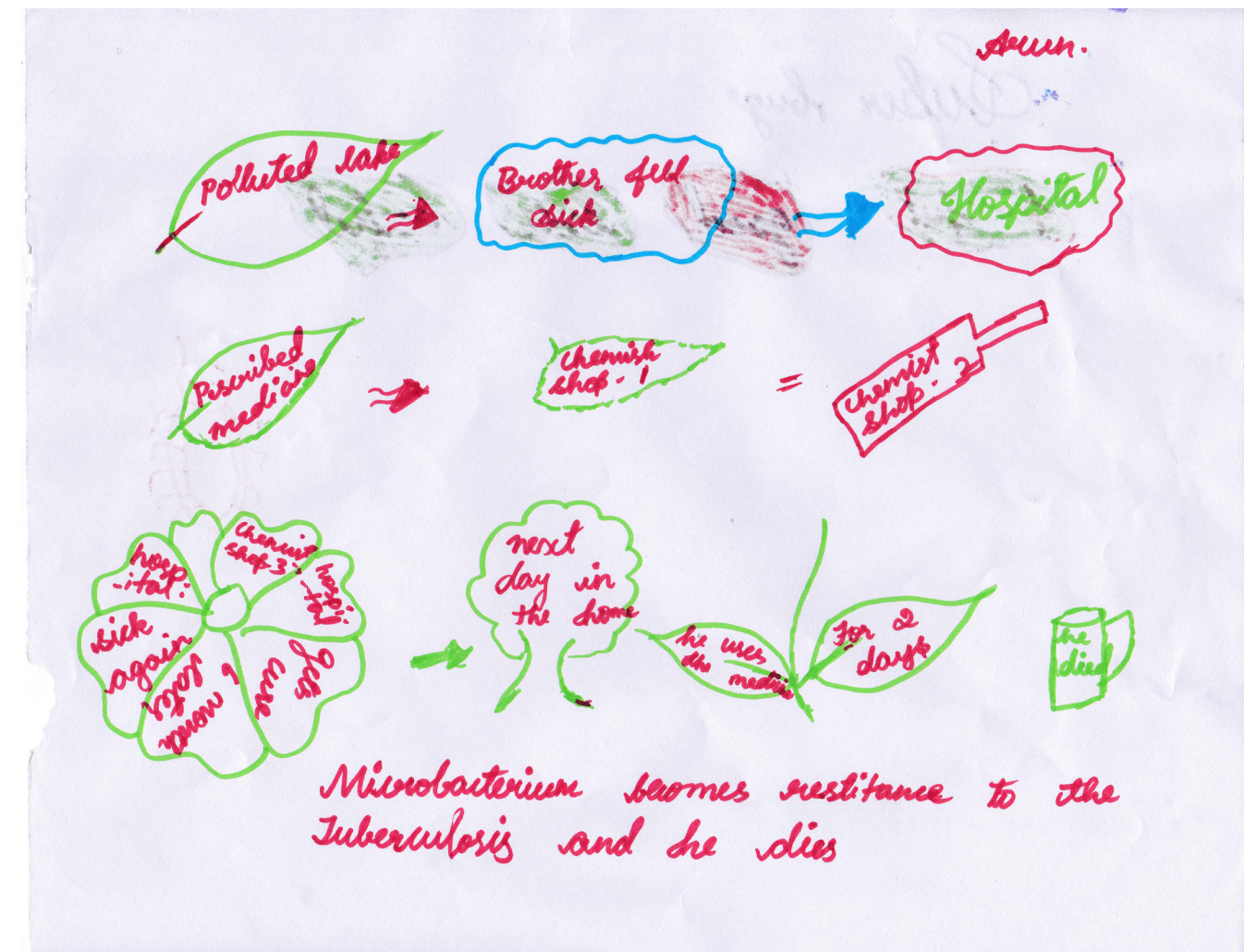
"Virus"

The children are participating and trying to answer. Most are silent. They are trying to find their own answers, one said 'ayurveda' if doctor doesn't have medicine. Scientist is addressing the 'problem'. Children are making eye contact with the scientist and they are all answering the questions asked. Some are raising their hands while others are answering immediately, but the answers are still the same.

The scientist is using a mix of questions and answers when talking to the children. He is asking the children questions and then giving a detailed answer and response. He is not using 'heavy' scientific terms but rather using a narrative/ situational story to explain the concept. Children are nodding in response but are silent.

AR is also participating in this session and in the process of explaining. They are using diagrams to explain. There is gradual entry in to more complex elements of the topic. "Bacteria is really smart. So the drugs will go into the bacteria and the bacteria will send it out" And so the drug cannot kill me anymore." Bacteria has a new character" Using simple story telling to explain the complexity. Then asking the children questions, not telling but 'showing' and allowing the children to deduce some of the answers, giving them reason for deduction. There is some silence. "I told you one way but there are many different ways". He is telling them that there are other possibilities and what he is saying is not absolute. They know the answer to most of the questions, but at textbook level.

A lot of movement, the children are being made to move around, sit for some time, stand. They are not static.



Jeff Teare’s Session

They start by huddling together while he speaks and it is very intimate. There is no hierarchy. He is standing with them and not in front of them.

Participatory Activity

They are trying to understand the concept further by playing a game. Trying to understand chromosomes by role play. Enactment followed by explanation. Understand genes, “And not these jeans” he points at his outfit and children laugh, they are responsive.

Annotation : “This is a gene”- girls standing One girl bending- process of gene
‘Start-make-some-thing’ game : each girl is a part. Now everyone is chanting.
“Is your DNA the same as your parents?”
“Not exactly” they all answer



Jeff explains DNA chain

New Game

He asked the child her name, her name was Divya. This is the level of interaction. Using role play to understand the different stakeholders such as farmers, field. The farmer has to decide whether the rest can cross the field based on their characteristics.

My question: Are the children laughing and participating because it is ‘fun’ or do they actually understand why they are playing the game?

Discussion and explanation with JT
There is a specific spot that is used for talks and discussion. The session is unpacking the game and understanding the topic which is the difference between bacteria and virus, and the function of anti-biotics. The session is further explaining what the NCBS scientist said using theatre as a trigger or tool. Same content but different approach.

Blackboard Photo
Bacteria DNA vs Human DNA, horizontal vs vertical gene transfer. That’s why bacteria are quicker than drugs.

“Do you want to go out and take a break?”
They don’t say no, only some say it

BREAK.

Vandana Prabhu’s Session

8th Grade

They came with an agenda which had to be modified. Not asked to think for themselves. Had textbook answers. Looking at microbial level will be tough- AR says” They have used the break to come up with a Plan B”.

“Walk around without bumping into each other and stop when I say so. “ The boys and girls are separating themselves.

I wonder if it is a school rule. Do they sit separately in class as well?

“Pick one person and stay far away from them because they are the bomb” VP

“Stay far... if you are close they will explode” JT

“Don’t move behind the bomb, move away.”

Question to self: They had to explain the game multiple times. Did the kids understand the instructions properly? There seems to be a lapse in communication due to the language barrier they face.

“Now one person is the bomb and the other is the shield. So stay away from the bomb and make sure the shield is between you and the bomb.”

Do they understand what a shield is?

JT is explaining it using a smaller group, trying to better communication.

“You are going in circles” VP

They are going in circles when they have to stay away from the bomb and let the shields protect them. This has happened a few times.

AR tells VP to move forward.

Point of game is to understand how cells move.

Bomb- bacteria

Shield- Anti-biotic

JT is explaining the game back in the explaining area with AR assisting.

Lack of toilets and bad sanitation can cause bacteria. You can buy anti biotics and you need ten but you can only afford two so you buy two but it doesn’t have the same effect. They wont help but people think they will.

He is now explaining the stake holders involved with anti-biotics and is using the hands up method.

“Have you taken an antibiotics ,tablet or syrup?”

“Have you ever been sick, hands up”

“Did you know what kind of medicine they were giving you?”

“No”

Explaining the over use of anti-biotics which lead to AMR, which is the main topic.

“Did it make you feel better?”

“Yes”

“Always”

“No.”

“Did you know the name of the medicine, did they tell you?”

“No”

Q-Are they simply responding or do they know what they are saying? Are they being prompted? They required help in understanding.

“There is no right or wrong. What do YOU think?” Initially everyone raised their hands when asked which of the three they think is the main cause of AMR.
“In your body there are more bacteria than human cells. Most are good for you. Only the bad ones cause trouble. They make you sick.”

They remembered and were able to answer the difference between human and bacteria gene transfer, in unison.

Next game- Understanding Bacteria

One, two, three, four, five. Turn, ninety degrees on the squares.
“boys and girls don’t be separate.” Same recurring issue. What is the reason?
Their teacher is now helping with the instructions. They have been given one yellow and one red token.
Boys- two squares and turn.
Girls-Three squares and turn.
If they meet, they have to exchange tokens. Some had two reds and two yellows at the end. They are now back with one of each. Two yellow tokens means you are dead because the penicillin has destroyed them. If no red small token then you are not dead and the rest are dead. Explaining bacteria mutation vs anti-biotics. “Super SUPER bugs still survive” Two kids left.

Back to explanation spot, explaining the game and how bacteria become immune to antibiotics.
Vertical evolution is a very long change while horizontal evolution is a quick change.

Introducing social issue (AR). Social issues that make bacteria resistant. Scientific issues that cause bacteria to become a super bug. Thus tying up the activities.

Two short plays, what you might like to do for your short play.
GROUP 1 AND GROUP 2, both groups picked the same topic which was pharmaceutical companies and doctors making money.

Each group has to discuss what they want their play to be about. One child asks a question, voluntarily and calls AR to clarify the doubt.
She is seen talking and asking the other kids questions. One girl is asking the rest (one at a time) what they want to work on. They are actively participating in the discussion going on in the group by talking and listening. They are moving around within this circle to discuss. They have to figure out the characters and who plays which/what characters.
Group 2 asks for 2 rupees to use as a prop.

GROUP 1
Pharmaceutical company + doctors + industry +chemist
-guy takes wrong tablets and died
-doctor gave right tablets and chemist gave wrong tablets
-industry (P.C) gave wrong tablets
Chemist +P.C were arrested for trying to cheat their customers/consumers.
GROUP 2
-guy has an accident
-By the time the logistics +money is sorted the guy dies.

Closing session

FEEDBACK- talk loudly, they are asked to shout loudly.

JT- stories were very good...but they were soft. Need to be aware of the audience.
AR- It was a good learning experience.



DAY 2

1)Introduction

Name, where do you like to go? What do you want to be when you grow up? A mix of what they want to be when they grow up.

2)Activity 1- LONDON STATUE-

They understood the instructions and didn't need to be explained what to do twice.

"You can not run, you have to walk" The Den is spotting more people in round 2. Also they can be heard better than the previous day because they are speaking louder.

Running and jumping when asked to go back to their spot.

3)Activity2- ACTION STORYTELLING

Enact what R narrates. Children are initially looking at each other, small movements. now they are taking big steps, laughing in response to the story. They have been made to lie down on their backs, hands to their side, palms facing up and eyes closed. Some are moving or twitching but most are in the instructed position.

4)JT'S FIRST SESSION

Kids are given a space and asked to move around within that space once again they are able to understand the instructions as they move around.

"Remember how you are standing, your body and your head. You have to come back to where you are now. "

He is slowly giving instructions, is he trying to be more articulate because of yesterday?

Now they have 2 positions to remember. Now 3. Whether they were able to come back to the same position or not, you could see that they moved when they were asked to and tried to find their 2nd position. Some were seen adjusting their positions by shifting slightly, looking up, down and sideways. Same with the other two positions.

"Not quite accurate... but not bad" JT

5)BLACKBOARD TIME (same spot)

JT: How did you find the same position?

The children don't really respond so he makes some suggestions like where the other person is standing by looking at the walls. He's talking about kinesthesia- a sense of movement and connecting it with theatre. The importance of knowing and being aware of where you are in theatre.

6)VOICE EXERCISE

Since they were asked to be loud yesterday.

Talking about breathing and how breathing happens. One child is able to explain how breathing happens. He is connecting the science of breathing and how breathing is used in theatre. Breathing effects your vocal chords and thus your ability to articulate.

What happens when you say "na"?

What happens when you say "ta"?

There is silence and then one child answers. Most say the answer out loud.

The difference between Pa and Ba.

One girl answers very softly, but she is correct.

Vocal Exercise

BA PA TA NA GA

They have to repeat after him. They all participate and sound louder than they did yesterday.

"The yellow field is full of golden corn"

After a few tries they are able to enunciate. They are discussing with each other and trying to move their tongue around.

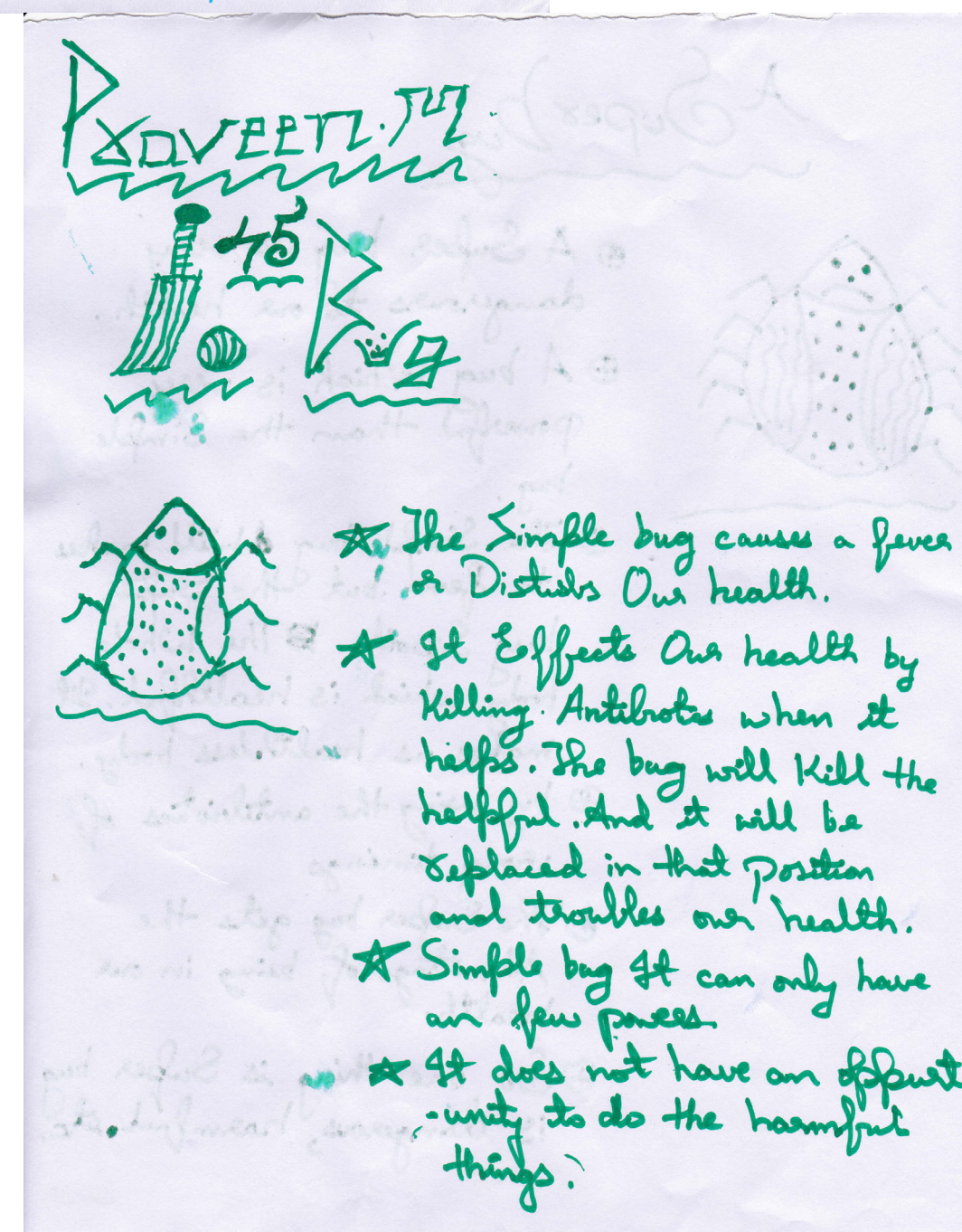
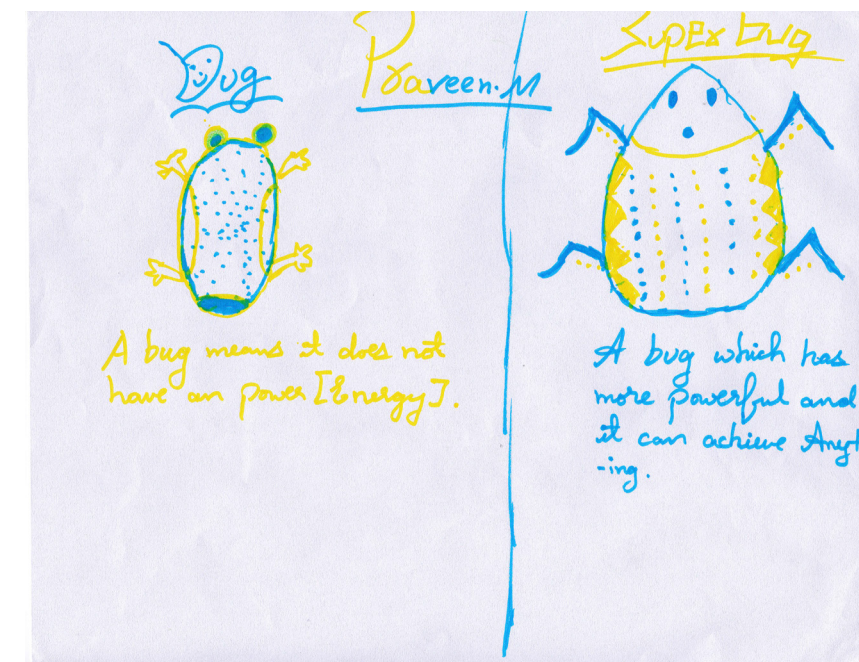
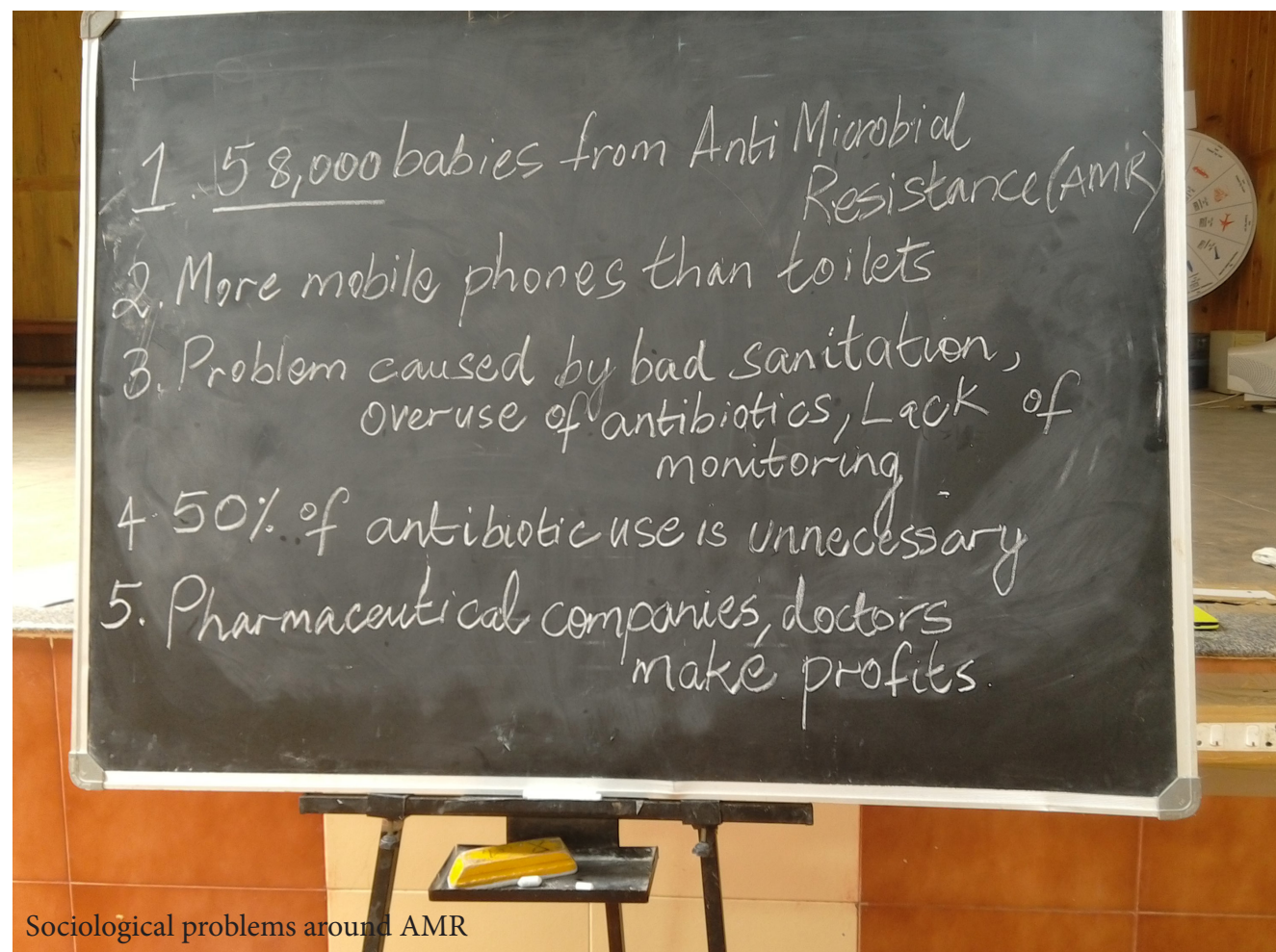
JT says it was much better.

They practice a back and forth dialogue.

JT: can you hear me?

Kids: YES JT.

7) They are back to their theatre groups from yesterday.



GROUP 2:

JT is talking to them about things they can change and alter in their play. He has a cut out of an article (Bangalore Mirror) about Bellandur Lake. They are all nodding in response and saying “Yes Sir!”

“Read the article and change the beginning of the play. Add bacteria. I won’t tell you what to do this is your story. I’m not ‘Sir’ I’m JT. “

One girl volunteers to read the article, she asks him where to start. She starts reading and she is loud because I could hear her voice when I was sitting at the back . She passes the paper to the girl sitting next to her. They want to know if they need to read the entire article or just underline parts. While she’s reading the previous reader and the boy sitting next to her are helping out with words without being asked. The other children are leaning towards the reader. The first and the second reader take turns to read. They figure this out on their own without JT’s assistance.

Unpacking the article. They are asked questions which they are able to answer(based on the article) JT then re-explains the article with reference to their play and gives them certain possibilities. They volunteer information between JT’s explanation.

“Where did they get the money from?”

“In the bank Sir”

“So if they could have had the money earlier he would have survived.”

“He is poor Sir”

TASK- Figure out where he lives and what makes him sick.

There is a very vocal discussion in English and Kannada. They all have suggestions about what the answer could be. One boy is seen shushing the rest and starts talking. (Maybe summing up what the rest have been saying) The rest cut him off and start talking. Their hand gestures are increasing. They are trying to decide and everyone is participating.

JT comes back and asks questions. We see that they have thought of details.

“Where does he live?”

“Near the lake.”

“Who does he live with?”

“His two friends...NO! his sister”

“Where are his parents?”

“They are dead!”

He asks them to act out the first part which is new. (practice) They arrange props which is a table, money and chairs. They are busy discussing and running around looking for things. Shifting throw papers in the room. They find paper and come and ask me for a pen and then scribble something on the paper. It is revealed to be a prop later.

Girl: Listen you have to talk loud ok! (to two members in her team.)

Two of them are discussing their lines.

“Listen what we’ll do is...”

They finish practicing and stand in a huddle. After which they start rearranging the props.

A lot more props have been added by Group 2 since yesterday. Group 1 also has props today, they had none yesterday.

“There are 2 things that they need to work on. Staging (it’s working like a film. This isn’t a film, this is onstage.) Your backs can not be facing the audience.

After break they have to perform on stage and as soon as the other group can not see ,hear or understand a part it will have to be changed.

BREAK

During the break one group is seen still discussing something in one corner. Their gestures suggest that they are still discussing the play.

GROUP 2- JT explaining stage right, left and center. Helping them create their own set on stage.

JT(earlier during the break) They don't know about theatre they've designed it like a film. The kids have been restricted to 4 chairs and a table. They are figuring out the important scenes and props requirements for each. Setting the stage.

While explaining to Group2, Group 1 is sitting in the audience.

JT is talking to the audience while giving instructions to Group 2 on the stage so that both groups can hear. He keeps coming to the front of the stage while giving directions and goes back to then move around the props and help the kids with their positions. JT is using Group 2 as a way of explaining to both the groups the different rules of theatre. Don't face your back to the audience, make sure you're not hidden behind someone, etc. While also teaching group 1 how to articulate, talk louder and help them develop with the play. Group 1 is supposed to raise their hands if they cannot hear Group 2 on stage. They raise their hands and even shout, "Sir!" to catch JT's attention or even say "We cannot hear!"

"Sir he is no more."

JT starts howling. Audience bursts out laughing. They were paying attention.

RS is now doing the same for Group 1. She is explaining the specifics of the play (direction, staging, audience, etc) to Group 1, but general info like the fact that setting should be done in a way that there is least movement for a character is shared with both groups.

Basics of Theatre is being explained but using their plays to give context to the children. The end session in the explanation spot, they were asked to assign responsibilities for themselves. Writers, Directors and Stage Managers before the closing the session. During the closing session JT explains the need to finish before the 18th of November. Writers have to write down the script and submit it to their teachers who will then mail it to Jagriti.

END OF SESSION 2, next meeting on the 18th.

VNS WORKSHOP 1 SESSION 1

AR introduces the team and asks the children why they're here.

"Micro-biology"

"Bacteria"

"Antibiotics"

Science through theatre- children have to come up with their own theatrical team.

NCBS Presentation-(SHANNON)

"I don't like talking too much so I will be asking a lot of questions. What are the different types of bugs? Bacteria, virus and protozoa. I'll be talking specially about parasites. Can someone define it for me?"

There are a few volunteers, she asks one child who didn't volunteer.

She then defines it.

Process- She asks questions and then further explains it. She has a presentation, there are diagrams which she is using to explain what she is saying.

Question- what does it mean to be smart? Is it a bacteria smarter than a grasshopper even though they don't have a brain?

Using her cat to introduce a part of the story to make it relatable.

"If you were a rat would you rather go to the cat or a rabbit?"

"RABBIT" (everyone)

"Yeah, I mean a Rabbit eats veggies, so obviously. But if the rat is infected it will go towards the cat." She is using photographs, videos and graphs. Then asking questions. Now the children are all answering together using scenarios from nature to explain how parasites, bacteria and fungi work.

"How are bugs so smart without a brains?"

"They adjust themselves to their surroundings."

"But how? Is it in their DNA?"

The kids are now guessing voluntarily.

She then explains the concept of adaptation and ties her presentation together.

She asks the kids to stand up. The ones with a dog are asked to stand while the rest sit. She then asks them to touch the person next to them and they stand up thus explaining next generation adaptation. "This is how AMR works. Do you have any questions?"

"So what is the brain of the microbe?"

"They don't have a brain but have a form of intelligence in their DNA. Anymore questions?"

The children shake their heads.

WARM UP SESSION

What usually happens in a theatre workshop?
A few children suggest possible answers.
Rub your palms. Close your eyes. Feel the tip of your nose and now your neck and back to your eyes. Now open your eyes, everyone move around and when one person stops you can feel that person stop and the rest have to stop. Now you can choose any action and once one person changes the action the rest have to too. Now the action has to become faster or slower.

“This is great. It really takes time to figure it out, but you guys have great concentration”
RS

JT’S SESSION

“Do not call me sir, I will get angry. I have a problem with authority.”
Kids burst out laughing.
“If you cannot understand my accent raise your hand and I will repeat myself.”

Bacteria Game

“I have conducted this workshop nine times in Bangalore and no one could walk in a straight line. (which is the rule) I don’t know why”. Children burst out laughing.
The children are being made to move around through different activities. One child voluntarily asks a clarifying question. There is a fixed spot for group discussion. If you don’t have a red plasmid you die. The children lie down on the floor some making dying sounds, same during red plasmids.
Dramatic dying. “When the super bug is revealed, the rest cheer and clap”
JT- clap for yourself for walking in a straight line.

ZIP ZAP GAME

RS explains the game and then introduces the element of ‘boing’
“You can’t be doing boing, boing, boing.”
Children burst out laughing.
“What if the ‘boing’ goes to the wrong person” cries out one kid.
“More energy” says RS
One more round- The children laugh every time someone makes a mistake. They can be heard.
“You guys might give us a run for our money.”

Explaining DNA

Hold hands because you are DNA. The children are made to use their body to crunch up. JT then explains DNA. “How many chromosomes are there?”
Once again the kids answer together. Now we will talk about jeans. (cracks genes not jeans joke)

The ‘start-make-some-thing-stop’ game.
The children are asked who wants to volunteer and they all do. So five are picked.
They are loud when they speak.

Explanation-Discussion Session

Children go back to their sitting space, introducing New Delhi Metallo Betalactamase .
The process- He asks questions and then explains them. He introduces Microbial Resistance. “good” and “bad” bacteria .What do bacteria do? Do they decompose organic matter ? and where is organic matter decomposing? The children whisper amongst themselves and then answer. They are all trying to answer and multiple voices can be heard simultaneously. Using Bangalore to give examples and explain the general concept (specific –general)
Scientific, social, political and economic- explaining both scenarios separately and then showing the relationship.
A lot more information is being given to the school as compared to K.K. (Go do research using computers)
Look at the source you are using so that it is legitimate information and not science fiction.

GROUP 1

They are sitting in a group, there are three main speakers as one suggests the rest are asked for their opinions either for or against the suggestions.
They are trying to work on a script. There are a few arguments about what the play is on, figuring out the different characters.
There are three children who are assigning characters based on the others opinions. They are trying to look at the topic breaking it into scenes and deconstructing the scenes. While also looking at what is essential and what is not.
Figuring out dialogues, what language can they use, what is the beginning and the solution.
“Remember no back to the audience. Only one person talks at a time...exaggerate”
One child (performances) has been recorded.
GR’s suggestion- The children are sitting around him all sitting on chairs, he talks about a case study and a story based in Chennai.
“To have an effective and not perfect system”
He spoke about the positives and asked if certain parts were required. The audience (other groups) gave suggestions.

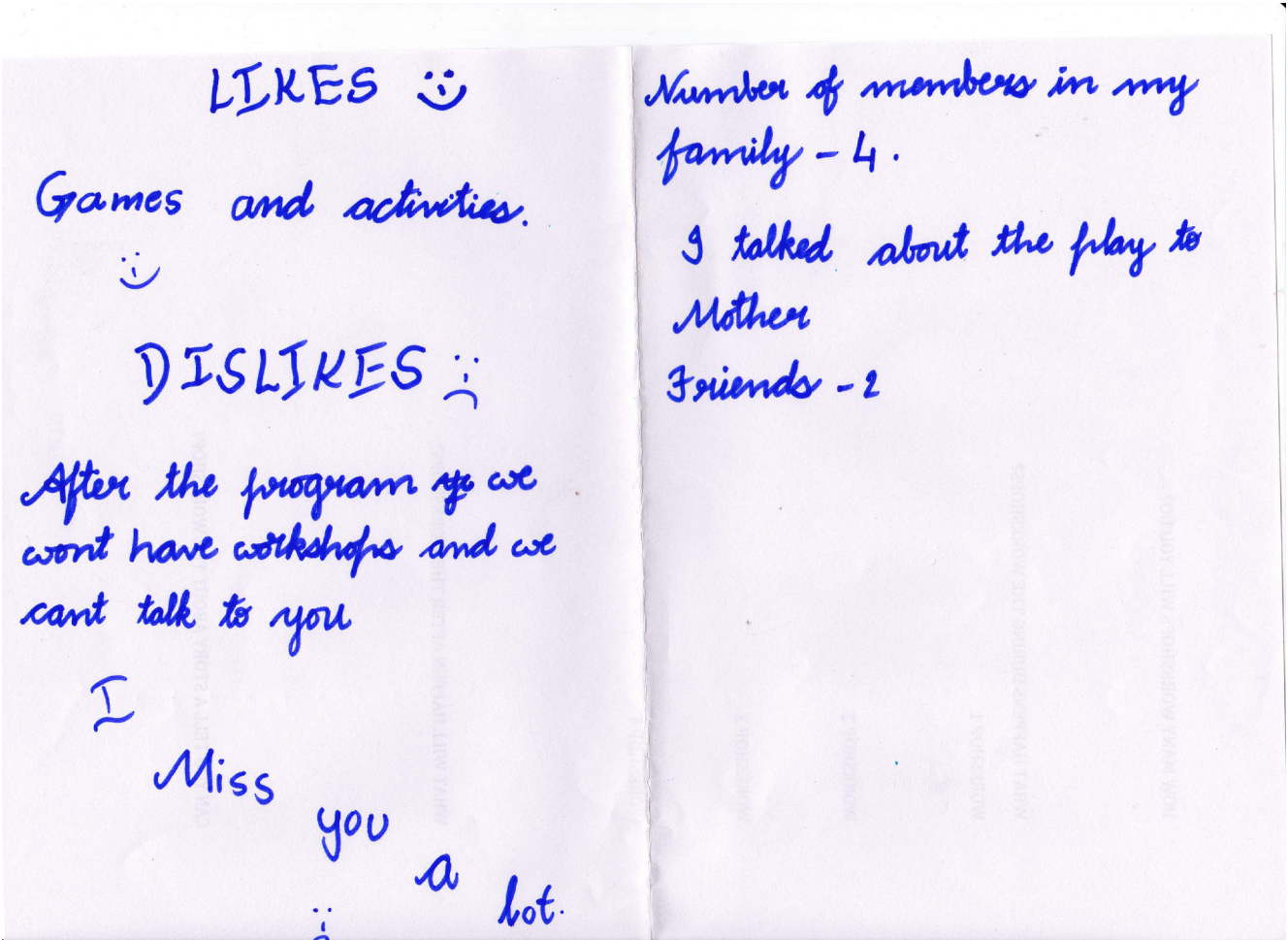
JT’S CLOSING SESSION

“You guys are the best group I’ve ever worked with, so give your selves a round of applause.”

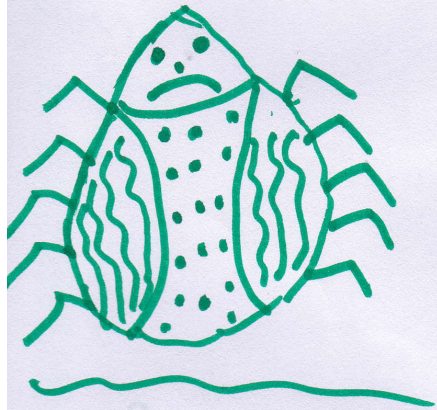
Workshop Session II to Session IV
Conducted by the Jagriti Team

KK Modern English School,
Varthur
Day 1 – Alternate Perspective

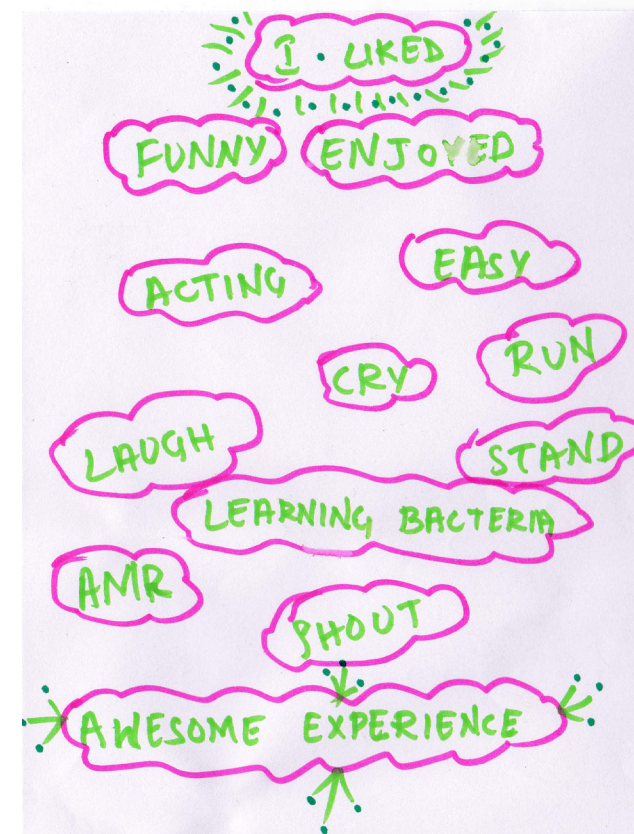
AR expresses during the break “KK school is very different from other schools, they are not used to being asked questions and speaking and thinking independently. But they were able to reproduce the definition of prokaryote and eukaryote so easily. So it is going to be difficult to get into the details of the genetic transfer. What is going to be emphasized is the social aspect of the diseases. Especially the epidemics since it is also something that affects them”.



A Super Bug



- ⊕ A Super bug is very dangerous to our health.
- ⊕ A bug which is very powerful than the Simple bug.
- ⊕ The Simple bug will makes to fever but the Super bug Spoils the whole body which is healthful. It makes us healthless body.
- ⊕ by using the antibiotics of wrong timings
- ⊕ The Super bug gets the Advantage of being in our health.
- ⊕ So one thing is Super bug is dangerous, harmful, etc.



There are 6 in our family.
 I spoke about it with 2 of my family.
 4 of my friends.
 2 of my neighbours.

In the drama class we had more fun and playing with them.



Nayana.S.L.

In your family there are 18 members I said to my father, mother, brother, sister, Grandmother and my friends. and what happened in the work shop I was telling to my friends like. playing games. Maam teach.

Sociological side to AMR

JT briefs the students about the problems of AMR- the causes and consequences from a sociological point of view such as poor sanitation, unmonitored intake of anti-biotic, nexus between the doctors and the pharmaceutical companies and overuse of anti-biotics. They were told about the “New Delhi Bacteria”. JT senses that the students have been quiet and not been interactive while he has been talking. So he decided to ask them a series of questions for which the students responded by raising their hands. The questions seemed to be directed towards getting a sense of what is extent of prior awareness that the students have about Antibiotics.

JT: How many of you have ever fallen ill?

Students: All

JT: Who all have taken medicines?

Students: All

JT: Who felt better always after taking medicines?

Students: Very Few.

JT: How come? Who goes to the chemist directly?

Students: None. (They all say, they go with parents).

JT: How many of you have taken injections?

Students: All

JT: Did the injection make you better? How many of you think so?

Students: All

This exchange between JT and students seemed to reflect on the students lives and their thoughts and engagement with medicines. It worked as a rough baselining activity.

After this exchange, JT, for the first time introduces the students to the idea of a ‘good bacteria’. He tells them that not all bacteria is harmful. If there is good bacteria in our body, where is the bad bacteria? Where do we fall sick from?

The token exchange

The next activity was a game that is meant to exemplify the reaction and relationship between good bacteria, bad bacteria and antibiotics. The bacteria become immune to antibiotics by exchanging DNA material called plasmids through horizontal gene transfer that humans are not capable of doing. These plasmids are represented by differently coloured plastic coins. The students were supposed behave like bacteria and exchange the token (Another instance of personification and even embodiment). The bacterium that gets the coin/ plasmid which makes them resistant to antibiotic become “superbugs” while the bacteria that that ends up not getting the resistant coin/ plasmid remain susceptible to be affected and killed by antibiotic. With every pause in the game, the non-resistant bacteria affected by anti-biotic die while the bacteria which has become a super bug continue to live. Towards the end of the game fewer and fewer bacteria die because most of them would have become resistant “Superbugs”, not affected by the antibiotic.

Introduction to the theatre project

After playing the token exchange game, the students are asked to move to the briefing zone again. AR takes the discussion on anti-biotics further focusing on why do we end up not taking the full course of antibiotic? Why do the doctors continue to prescribe anti-biotics eventhough there is no need for them. She tells the students that based on their understanding of the different aspects of Anti-Microbial Resistance and Superbugs, they have to build a play around it. They are asked to make a 5 minute play and are divided into two groups of 10 each.

Preparation time

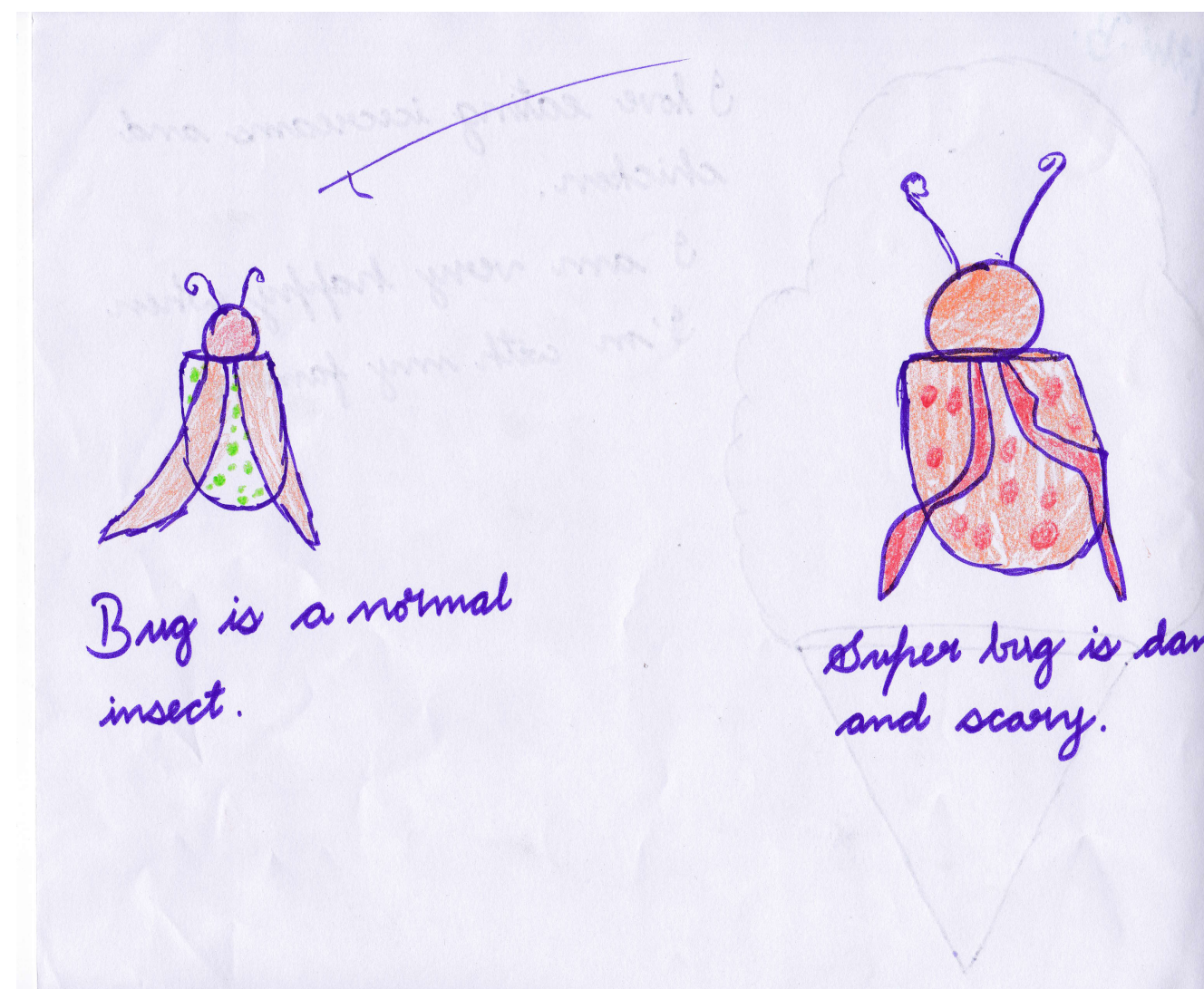
While the students are off for making the story the facilitators take some time off and indulge in casual conversations reflecting on the experiences they have had since morning. VP tells me that “This school has been very different. We have kept the scientific aspects of the issue at bay and concentrated on the simpler activities. The kids are however very receptive and they need to be channelized in the right direction. We had to change our initial plan for the workshop a little bit because we could not have done the same things we did in Greenwood High. For example – we could not have asked these kids to go and do research because they are not familiar with working that way.” I ask Gautham about his role in this project and his presence in schools. He says that he will be writing a play on the issue of AMR and has written two plays before this for theatre science projects. However, he says “There is no direct connection between his play and the workshops. I come here being open to influence.” His play is set in a rural hospital.

Showing the play

Both the groups come up with very similar storylines and focus on how the pharma companies cheat the lay man. JT thinks that the stories were good but ofcourse this is only a beginning. He is baffled by how the sense of “acting” these people have is only cinematic. The imagination of acting is as if there is a camera shooting them act. There is no notion of an audience or theatricality.



DNA chain



Rebecca introduces Zip Zap



Voice Exercises

Moving back to activities, JT engages the students in voice exercises that focuses on loud and clear articulation. The students were asked to explore various linguistic pronunciations like tcha, ga, na, tha, ta, pa by repeating them in different volumes and speeds. He drew attention to the position of the tongue, lips and shape of the mouth while pronouncing the sounds. He also described the difference between rough accent, soft accent and rich accent.



Reading the script

The students from both the groups have come with their scripts ready. RS and JT ask them to read their script aloud while sticking to the characters. The students read the script, they are louder than what they were on the second day but needed to be much louder than this. The facilitators felt that both the scripts needed a lot of clarity and correction especially with regard to the nexus between the doctors and the pharmacists. While one team's focus seemed (vaguely) to be doctors making profit, the other team's focus seemed to be the pharmacist making profit.

RS works on clarity of the script. She explains the role of a narrator and suggests that a narrator might help the audience keep track of the story clearly. She breaks the plot down and scrutinizes every line. She asks them questions like "Where are you saying this line? Who are you saying it to? Why is this line important?"

She asks them to visualize every scene on the stage. "What is the most important event in the scene?" The students reply, "Yashwant is dead." RS, "How does the audience know? Audience doesn't know anything that you assume. Audience can know only what you tell them either through narration, dialogue or action." Prompting them to think in this manner RS shuffles the order of scenes in the plot. The students seem to understand and respond to her. One aspect that she helps them work on is making the play more realistic.

RS: How do you connect your play with the workshop?"

Students: Overuse of drugs.

RS: How can we clearly bring out this point of "Overuse of Drugs" in Yashwanth's story.

Students: Yashwant dies due to overuse.

RS: Would it help to keep Yashwant alive? Yashwant shouldn't die. Hence the story is not about catching the doctor. To communicate the message we can show Yashwant repetitively falling sick.



Jeff strains to hear th

The new edited version that emerged from this interaction focused on the wrong use of Anti-biotics, which also became the title of the play. Yashwant, the sick protagonist who lives near the Bellandur lake repetitively falls sick with the same cold. (Sarjapur Road and Bellandur Lake are the two localities that find their presence in the play). He runs out of medicine due to strong dosage intake the first time. The group rewrites the script. Sreemoyi documented the other group's discussion and work.

Explaining the Jagriti Stage

The students are ushered inside the class room again. Sketching a diagram of the Jagriti stage on the black board, RS explained the Jagriti stage from a performance point of view. She marked the most visible to the least visible parts of the stage to the audience (including the back stage). This was done so that henceforth when they practice they could mark out their positions and movements with an imagination of the stage. There would be a stage rehearsal before the final performance.

The groups are asked to make a list of props that they might need. They were also asked to work on their scripts and submit the final versions with the title.



Enacting affected bacteria

Mallya Aditi School
Day 1

AR, JT, VP, RS, Gautham, MT

AR gives an introductory briefing on the Theatre Science project. She introduces the students to different organizations involved and all the people who were present to facilitate and observe the workshop. Many of the students present were already familiar with Jagriti and some of them had also visited Jagriti before to watch plays or attend workshops. Only one student had heard about NCBS. However, this is their first experience with the theatre science programme.

MT, scientist from NCBS gave an introduction to the scientific perspective on Anti Microbial resistance using drawings, verbal explanations, questions and puzzles. None of the students have heard about AMR before.

The students show a prior knowledge about DNA transfer in humans and about reproduction in unicellular organisms. After getting a sense of how much they know about the topic, MT begins explaining the two kinds of transfer of the genetic material – horizontal and vertical.

After briefing them, MT does a quick question-answer session to get a feedback to how much has been understood. The students were very responsive and show a good understanding about the scientific aspect of AMR.

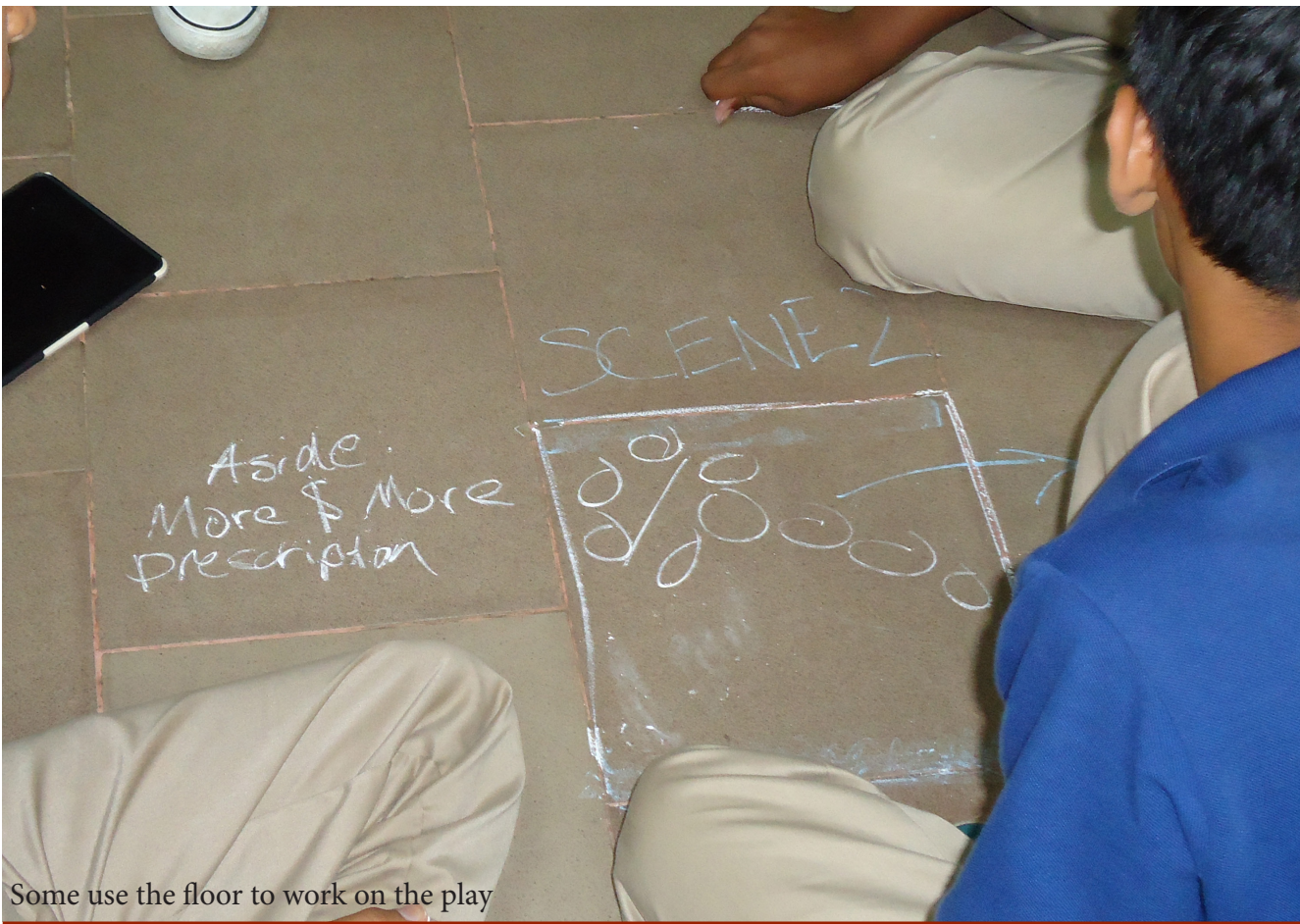
Games
DNA Structure
Farmer can we cross the field?



Aditi Introduction to AMR



DNA chain



Some use the floor to work on the play

Token Game

Discussion

The students were asked to settle down for a discussion on the sociological side of the issue of AMR. The discussion revolved around “Why is AMR present in such large quantities in India?” The students gave many suggestions and elaborated on some like poor sanitation, high population and poor hygiene. Some of the responses were not directly causal to AMR. While touching the sociological aspect JT also spoke about the nexus between the pharmaceutical companies and doctors. He also touched upon the political angle of the issue – as to why the government would not be interested in intervening enough to stop AMR.

Discussion after Research

Some of the points shared by the students included: lack of awareness, no new antibiotics have been made since 1990, irresponsible medicine intake, prescription of wrong dosages, antibiotics pumped into plants and animals, healthcare budget reduced by 34%, insufficient vaccination.

Play

The students are divided into two groups and are asked to come up with a short play on AMR based on the research they conducted. They could chose to focus on any of the points in list they came up with. The groups are left to themselves. Both the plays focus on the nexus between the doctors and the pharma companies and both stories unfold in doctor’s clinic/hospital. They know that they are performing for an audience. They are loud and clear. These students have done drama before as a part of their curriculum.



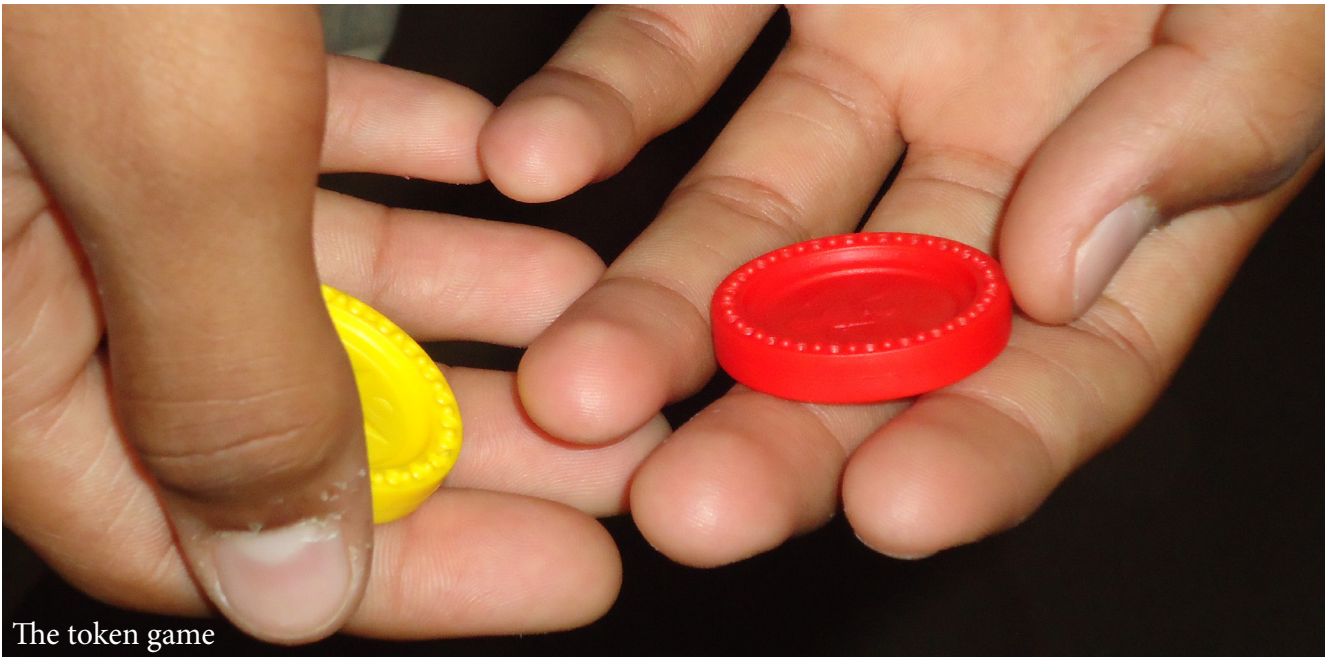
Discussing the play

Feedback

Gautham tells them that the play was really funny but they had to get much more clarity on what they wanted to convey. AR seconds this opinion. According to her, play was only about well acted characters but it is important that the message does not get muffled in the play. JT also mentioned that the plays had great characters, they were very funny and indulgent but “naturalistic improvisation” would not be enough. Overall the facilitators pushed for greater clarity in communicating the message.



Storyboarding on tab



The token game

Batch 2 (Afternoon)

AR starts with her introduction to the project. She asks the students what they have been told about the workshop by the school. They had been told that this is a theatre workshop that people from Jagriti would be facilitating. Many of the students had heard about Jagriti before. None of them had heard about NCBS.

Theatre Games

MT, scientist is running late and is not back for the session. However, the since the batch of students also appeared low on energy the facilitators decided to take them through a series of theatre exercises to pump some energy into them. RS starts with the warm ups. These warm-ups are new and were not done for either the KK students or for the previous workshops. The students were asked to stand in a circle. The first warm up was a flop down exercise. Keeping the legs slightly apart, one should flop down as if something snaps at the spine and stay in the position for a while before straightening up. The second game was a pretend tug of war where the two teams would pull an imaginary rope. The girls giggle a lot and few people are actually pretending to pull the imaginary rope. Nobody really won the tug of war. In the next game, RS asked the students to think of different objects and take the shape of the object. Most of the students use their hands to demonstrate the imagined object such as Flower and water. Taking the same exercise further, the students were asked to do the same in groups of three. Some of the objects they came up with were ceiling fan, peacock and tea cup. This time the students used their whole bodies for example – in one group the three girls became the blades of the fan, in another group one became the handle of the teapot, the other became a stout and the third one became the pot itself.

Scientist's session

Mukund has arrived before RS finishes her warm-ups. Soon as the warm-ups are over, the students are settling down for a session by the scientist. Mukund gives them a brief about how bacteria becomes resistant to antibiotics and how the horizontal genetic transfer converts the non-resistant bacteria into resistant one. Using the same example from the Matrix and the drawing the same diagram on the board.

Token exchange

JT engages them in the token exchange game. With this batch of students JT did not have to draw the connection between the Token and AMR. The students were very clued in and made the connection that the tokens represent the plasmids.

Research and Discussion

The students are given time to conduct research on their own. This batch also is seen using their tabs in groups of two and three, doing the research. In the discussion, the students share whatever new they find about AMR on the internet. They come up with similar responses – lack of sanitation, overdose of antibiotics, lack of governmental support for research and development of new antibiotics. However, most of the responses are given by only few students and hence not covering the breadth of the topic.

Preparation and Sharing

The students are given half an hour to work on a play related to AMR based on the research they did. They are given a choice to pick one of the responses that they came up with. One play was based on the overdose/ unprescribed intake of anti-biotics while the other play was about how prescribing antibiotics to make money costs a life. What was common to both the plays was the presence of a narrator.

Feedback

Gautham and JT appreciated the narration in the plays. AR advised that the play needed to reach a certain resolution if not a conclusion. Both the plays did not seem to have a clear idea of an ending. She also drew attention to the incorrect positioning of the setting in the play and mentioned that it is important to be absolutely aware of the space, their positioning and surroundings while performing. JT asked both the groups to describe their plays in a phrase so that they could bring a certain focus to the story. One group described they play as “Unnecessary overdose of medicine” while the other group described their play as “Money thrills but kills”. Most of the students are sitting and listening. Some of them are seen taking notes.

Activity

JT takes the students through an activity focused on developing spatial awareness. It was the same position based activity he conducted in KK. However, in the process, he introduced them to the physical and kinesthetic memory and how this game provokes them to make use of the two. The memory of movement prompts them to recognize and move similarly again.



Batch 1

Warm ups

The day begins with VP taking the students through a series of warm-up activities.

1.Tag and Untag

2.Walking without bumping, was the next activity that VP introduced to them. The first part of this activity was to simply walk at a normal pace without bumping into one another. Numbering the everyday walking pace as 5, VP gradually decreased the pace to 1. The students would walk very slowly being very introspective and aware of the weight shifts in their own body each time they change the leg. She increased the pace to 5 and continued increasing till they reached 10. With increasing speed it became more and more difficult to walking without bumping into the other. The fast speed walking seemed less introspective but more dramatic to see. It worked on their alertness- to step away quickly when somebody is about to bump. Bringing the students back to the pace 5, they were let to walk at a comfortable pace for a while.

3.She added the new dimension of imagination to the activity of walking. They were asked to imagine different situations in which they walk – like walking in drizzle, walking while listening to music, finding somebody familiar on the road and so on.

4.VP repeats the “Flop Down” exercise.

JT asks if everybody is warmed up enough to take him on. Everybody seems energized and respond in a collective “Yes!”

Breathing Exercises

JT writes voice, volume, diction, intention and clarity in capital letters on the board. He tells the students that breathing is central to work on all of the elements mentioned on the board. Beginning with voice and volume he explains a little bit about how sound is caused by movement of the air which is basically breath in humans. Breath gives voice, it is also known as prana, chi or energy. One can use breath to create volume and modulation of volume which involves varying it as well as keeping it stable. He asks them to repeat some sounds (esp. vowels) in varying volumes as well as in one stable volume to draw attention to the movement of breath while working on the volume. He uses a lot of verbal explanation to contextualize the exercises and explains the use of the exercises for the play.



Explaining the Cob game

How to rehearse?

Moving on from voice exercises, JT explains that they will now be breaking the play into many elements and look at BEATS in each play. Beat, he says, refers to a particular moment in a performance. In this exercise, they would examine every beat and transition from one beat to another in their plays. This is done in order to achieve a certain clarity in each moment of the play.

They begin working with the first group. As they begin, JT brings in a deeper awareness and imagination of the performance space. While rehearsing the first beat, he also infuses the performance with more action. The idea is to shift the performance from being conversation centric to action centric. While he works on the first group, he is constantly addressing the other group which is keenly observing the changes that he is making to the play. JT is putting every dialogue and action in a particular beat to examination and scrutinizing whether it takes the story further or whether it is a distracting element or a gap filler. His attempt is to remove the gap-fillers and craft the performance and keeping and adding dialogues which are absolutely necessary.

In this specific play which revolved around the nexus between the pharma company and the doctor JT instructs the students to remove the lines elaborating on how a particular patient met with an accident and instead add an action and a line that shows the financial transaction between the two. He also adds a small bit to highlight the price of the medicine.

Having shown how one must work on the piece with the first two beats, he asks the first group to stop and watch while he facilitates a the same exercise for the second group. He gives them the same instructions but focuses a little more on the characterization.



Zerin the Convertible Group

Sharing

After rehearsing by themselves for half hour, both the groups presented their plays. Both the groups had incorporated JT's specific suggestions of removing certain distracting lines and adding relevant lines. Both the groups had incorporated conversations that highlighted the pricing of the antibiotics. The first group also gave mock names to the anti-biotics. They replaced "Crocina with Lamella". JT also felt that the play was certainly clearer than what it was before. Both the teams have come up with titles for their play. The first team titles their play "Lamella – The Antibiotic" and the second team calls their play "Untested". The facilitators gave both the teams specific feedback as well.

For both the plays, JT suggests that they have to work more on the structure of the plot. The plot needs to escalate. This is when he speaks about Super Objective/Super-Intention/Pay-off in a theatre performance. Though each beat has an intention of its own the performance has a whole has a larger intention towards which each of the beats should gravitate. This larger intention of the whole plot is called Super objective/intention/payoff.

He explains that both the plays need to be expanded a lot more so that they begin looking different from each other. JT and VP remind the students of the long list of issues around AMR that they had come up with in the first workshop. JT draws links to the specific issues that their plays resonate with and asks them to develop on those issues further.

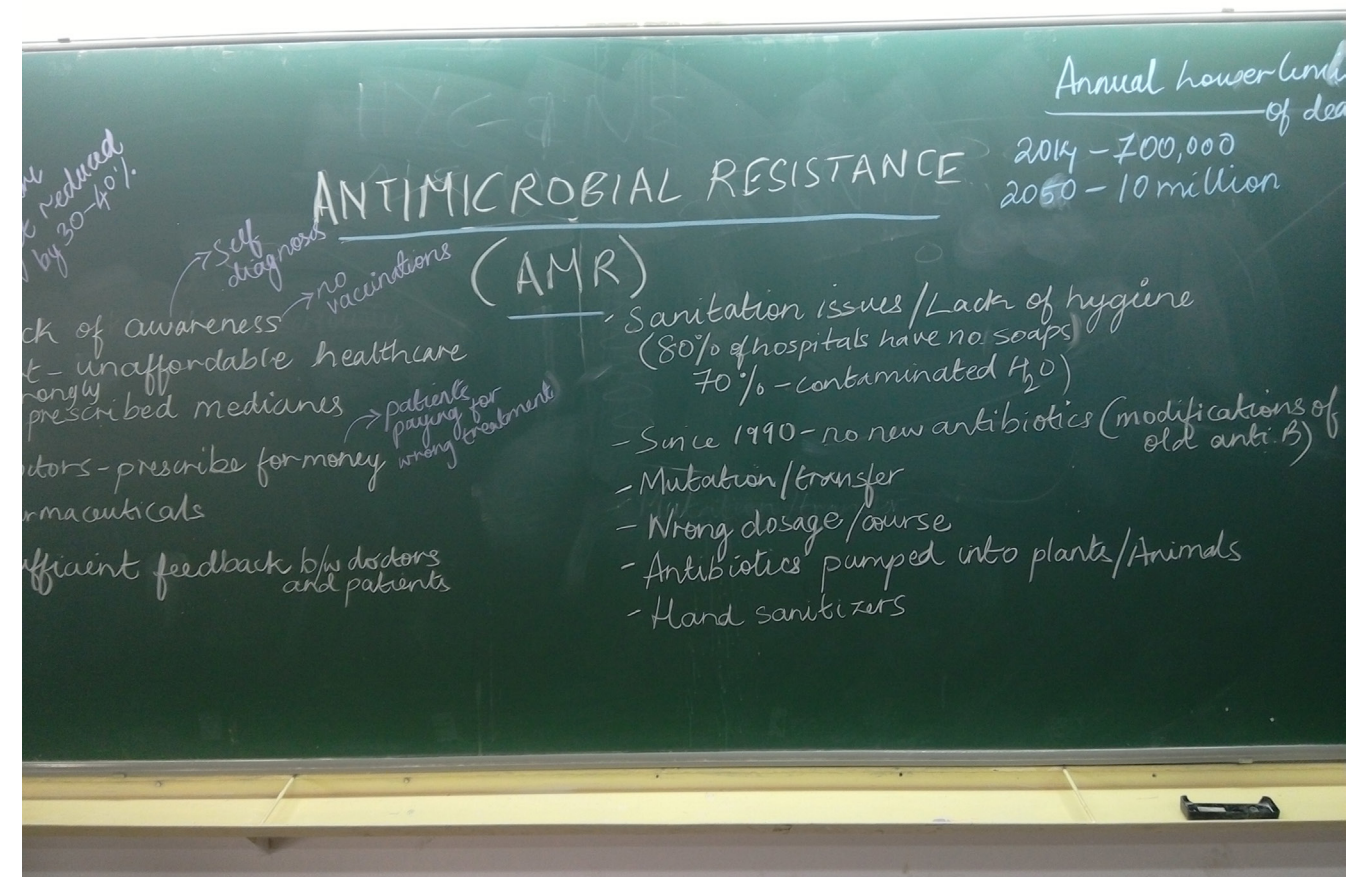
VP speaks about the different roles that people in theatre assume. Like actor, director, scriptwriter, stage manager and so on. She speaks about appointing roles among themselves. The workshop ends with briefing the students about the different techniques in theatre that they could use to enhance their play like music, humour, props, movement and mime.



Presenting the Play



Enacting the Play



Research material presented by students

Voice Exercises

JT continues the workshop with his voice activities. It is a repetition of the exercises he conducted for the first batch.

JT: What is voice?

Student: Sound

JT: How is it produced.

Student: When air moves out of the mouth.

JT explains the physical mechanism of how voice requires more than just mouth to be produced. He also briefs them about the role of breath in creating voice and volume. He says that most people only use upper portion 15% of the total lung capacity that we have.

JT makes them do deep breathing exercises to make them aware of the capacity of their lung – inhaling, pushing out the chest fully and exhaling in one go. The students do this a few times. One of them says that he became aware of the deeper areas of the lung.

Diction, JT explains again, is sounding the words or enunciating the words. It is important to enunciate the words clearly even though one might have their own culturally specific pronunciations and accents. He explains that clear enunciation does not imply that one has to learn a culturally superior accent. There are certain accents that are considered superior in the society, but his own accent, JT explains is considered the accent of a poor man in England. But in theatre what one needs is to speak clearly.

He asks them to say “THE YELLOW FIELD IS FULL OF GOLDEN CORN”. Then the students are asked to repeat the phrase loudly and clearly.

Rehearsal with JT

JT explains what it means to break a play into “Beats” and tells them that he would show them how to work on the play on a beat-by-beat basis.

Presentation

JT shifts the focus away from Traffic scene in both the plays because the traffic or pollution does not directly cause AMR. If one were to focus on environment then the organic waste on the road, the bacteria in the lake and sky causes pollution.



Rehearsal again

After having given them the feedback, JT gets involved in helping them straighten their script. JT changes their dialogues, helps them decide the set-up and the positions in which action should unfold. VP observes a general sloppiness in their dialogue deliveries as well as actions and postures. She explains that each actor needs to be aware of his/her orientation on the stage with respect to the audience as well as to the other actors simultaneously. She engages them in some quick exercises to eliminate the sloppiness and infuse some tension in their postures.

Reworking on topics

They are divided back into their groups and are asked to settle down on the floor. He makes a list of issues relating to AMR on the board that could resonate with the plays that the two groups are working with. This is done so that there is a clarity of the topic that each group should address in their play. The groups are encouraged to take up issues related to sanitation, garbage, water pollution and hygiene. Finally, the two groups change their titles to “Sick Girl” and “Under the Weather”.

Game

The day ends with VP facilitating a game called “Eye contact, throw, follow”. An object (in this case a bottle) is thrown towards a person after making an eye contact. The person who catches the bottle is supposed to make an eye contact with another person in the circle and throw the bottle towards her. The rule is to not use verbal conversation to communicate.



Evaluation Focus Groups

At 3 schools

The primary intention of evaluating using focus groups was to have an understanding of the depth and extent of transformation that the students have undergone during the process of the “Theatre Science” workshops. Using medium of doodling – drawing, word clouds, mind maps, conversations and acting we assessed transformations in their:

- Knowledge and awareness about AMR
 - Their feelings towards the performative processes, AMR and the workshops.
 - Their engagement with the issue and their performance outside the workshop space
- There was no set template that we fixed to conduct the focus group evaluation. However, we roughly followed the following methodology:
- 1.Representing themselves – draw/doodle/ word-cloud/ write
 - 2.Represent Bug
 - 3.Represent Super-Bug
 - 4.Present the play
 - 5.Represent Bug and Super Bug/ relationship between them while keeping the context of the play and the workshop in mind.
 - 6.Feedback – What was the problem? What was the cause of the problem? Likes and Dislikes about the Workshop.



KK

the students were asked to draw a bug and a super bug. Surprisingly, none of the students made the association with AMR. Most representations of “super-bugs” are of insects – butterflies, grasshoppers, flies, lady bug. Some adjectives that were used to describe super bugs are dangerous, beautiful, powerful, happy, scary, harmful, powerful insect that is harmful, can achieve anything, love it.

The students, divided into the two teams, enacted the play. The Bellandur lake had a big presence in the play. There were some instances of misinformation in the play – in terms of duration and dosage of the medicine and there was a mention that TB was caused by pollution. Many generalizations were made about AMR and bugs that were expressed in the play as well. Both plays made the doctor a good guy and the chemist a bad guy.

□After having enacted they were asked to draw bug and super bug keeping the context of the play in mind. There was a distinct collective “AHA” moment and they had now related bugs and super bugs to AMR.

- Most of them had not shared with their parents any information about the workshop. Some had not even mentioned that they were participating in a workshop.
- All of them enjoyed the workshop.
- Many (mostly girls) did not enjoy the games.
- They found explanations too elaborate.
- JT’s accent was difficult to follow (19 out of 20 students).
- They found it was easy to follow when board was used.
- Sometimes practicing the play by themselves was difficult.

□The session ended with a small game where the students were asked to enact a bug and a super-bug in pairs. Most of them showed that super-bugs attack the bugs. On being asked, they replied that this is what they had understood from the Token-exchange game.



Playing the AMR game

Mallya Aditi

□Representation of Self: I-pads, phones, ear-phones, TV, Cameras, pizza, novel, instagram, middle firestone, coca cola, subway, video game, cycling.

□On being asked to draw a bug, without mentioning Super-bug, they drew bees, butterflies, lady bugs and other insects, Volkswagon Beetle, Beatles Band. Some wrote a name of a classmate, playing on the meaning of “bugging” someone. Words associated with bug were yuck, scary, disgusting, creepy.

□Some words that were associated with community – service, friends, sticking together, helping, socializing, mainstream, religion, people, fund raiser, party, bake sales. Figure representations involved a house, human chain through stick figures.

□Superbug: The connection with the workshop was not made on asking them to represent this word on paper. Words associated with superbug – super annoying person, no idea who, hero, unknown, super man, flash, elixir cure, computer virus, on the way to save the world. These students did not associate it with the previous word “Bug”. One student drew insects with a crown and a weapon.

□Theatre: Curtains, Popcorn, Gold-class, Acting, Showing emotions, PVR-Mantri-Orion, stage, Drama, Broadway, New York City- London, Lion King, Script, Acting, Lighting, Sound. Some drew proscenium stage.

The Evaluator: How did you build your material for the play?

Students: Most of the material we built the play on, was sourced from the talk given by the scientist on the first workshop. The scientist spoke about AMR – the biological processes as well as the sociological and ecological reasons that lead to AMR especially in India. One of the sociological aspect discussed in detail that informed their plays was unprescribed buying of medicine.

The Evaluator: Could you make the play only based on the scientists talk? What else helped you?¹

Students: Games and JT. They found JT’s mentoring very helpful in giving their play a shape.



Talking about Sociological side of AMR

Enacting the Play

The students were asked to represent bug, super-bug and the relationship between them, keeping in mind the context of the play that they had just enacted. Finally, the association of bug and super-bug with the workshop and AMR was made and more relevant responses were given. One student drew an equation between bug and antibiotic and super-bug and antibiotic. This drawing depicted that bugs are killed on taking antibiotics while superbugs remain unaffected by them. Some responses were:

BUGS = You can kill them, less resistant to antibiotic, harmful destructible, sickness

SUPERBUGS = They kill you, super resistant to anti-biotic, chaotic, massacre, invincible

However, this sample reflects a majority but not the entire class. Though the association with AMR was made by all the students. There were still few who did not have clarity about AMR.

One of the students wrote “AMR- Killer infection, Bugs cause Super Bugs.”

Dislikes/difficulties – script writing, working in a group: too many ideas, not enough time, rewriting the script again and again, understanding the difference between bug-superbug, research, editing, missed classes.

Likes – Games, had fun, learning, acting, intuition, learning about AMR, JT.



Batch 1 – Morning Batch

☐Represent yourself: Candles, Cupcakes, Pizza, Sport items, Guitar, Abstract designs, Tea, Taco Bell, Wattpad, Art, Floyd, Photography, Sky, Instagram, Tumblr, Rude, Rule –Breaker, Standing outside

☐Draw/Represent bug: No association was made with AMR. (this was 10 mins after having gone through the workshop). Family, Society and People was associated with bug. There were man drawings of insects. Some common words associated with bug included disgusting, hate, friends, creepy-crawly, slow wifi, positivity

☐Community: Words associated were; Anti-social, judgmental, don’t like people, friends, the TV show, Help each other, Our people.

☐Theatre: Drama Queen, Stage Fright, Broadway, Disney, Not-my-cup-of-tea, Shakespeare, Greek, Emotions, Actors, Movies, Youtube, Scream Queens, Filming, Beauty, People, Miming, Skill

☐Super-Bug: Some made connection with drugs but AMR was largely out of the picture. The associated words included – Super-drug, London, names of some classmates, super heroes,

☐Resistance: Knife, Gun, Starwars, Jedi, AMR, Junk Food, Work-out, Tablets, Withstand, Drama, Play.

☐Workshop: Fun, Drama, Little Souls, Lamena, Calligraphy, AMR, Intuition, Art, Wonderful, Create- Destroy, Doctor, School, Jump

☐Infection: Safety, Health, Pills and Potions, Bacteria, Medicine, Epidemic, Pass it on, Sadness, Hospitals, History, Disease, Grey’s Anatomy, Preventions.

Due to inclusion of words like infection, workshop and resistance, this particular group had managed to bring the issue of AMR into focus before the enactment of the play. The interactive session on the process of the creation of the play resumed after this word association.

[Interactive Session](#)

The Evaluator: How did you write the script?

Students: Met up and typed out.

The Evaluator: Did you get any help?

Students: Yes! Feedback in general from Jagriti people.

The Evaluator: How did you first come across AMR? Did you get to know about it before you wrote the script?

Students: Yes. The scientist spoke to us using metaphor of blue and pink pills. JT made us play games.

The Evaluator: How does AMR happen? What causes AMR?

Students: Wrong prescriptions, Unprescribed intake of medicine, poor sanitation and many other things. We had put down a list after basic internet research on the first of workshop.

The Evaluator: Tell me how you came up with the play and worked on it?

Students: On the first day of the workshop we came up with the play and we developed and worked on it across the next three workshops. We also had some chance to work on the play outside of the workshop as well.

The Evaluator: Was the process easy or difficult?

Students: It was a different experience. But there were difficulties in structuring the play. We went overboard with the comedy. There were also many unnecessary bit that needed to be cleared. At the same time, even if we remove the comedy, we don’t want it to be preachy and didactic.

The Evaluator: Did doing the play have an impact on you?

Students: Yes for some of them and No for others. Some of them feel more cautious. Before they thought that they were not at risk or threat of AMR.

The Evaluator: So is it only you who is at risk?

Students: 11 out of 20 of them got the message that improper intake of medicine puts not just themselves but also the community at risk. So proper intake of anti-biotics is a personal as well as public responsibility.

Reading the Script

They were not entirely in agreement with removing or reducing the comic element from their play to a minimum though they did understand where the Jagriti mentors came from and why they were suggesting it. The students expressed their confusion with respect to what was expected of them because first they were asked to add what they were now asked to remove. They honestly preferred the previous version better as they felt that the purpose of the play is lost after the alteration. They also felt that there is very little time to work on the script after this latest alteration and they might not be able to do a good job of it. They felt there was a distinct progress from first day to second day of the workshop but after the third and fourth day they are back to square one with the script.

[Word Association Repeat and Feedback](#)

☐The students were asked to represent bug and super-bug again keeping the play and the whole process on mind. Though the connection with AMR was established for all of them there was a lot of misinformation that still prevailed.

BUG: Normal creep-crawlies like insects, can use anti-biotics on them,

SUPER-BUG: Bugs that can resist anti-biotics, immunity, AMR, death, anti-biotics are use-less on them, passes resistant DNA to bugs

☐Because of this feedback received about the process in the interactive session, we felt that asking them to draw a storyboard while connecting the problem of AMR to its cause within the story would help facilitate achieve a clarity in a plot.

☐The students were asked to list out their dislikes/difficulties and likes about the workshop.

Likes: Warm-ups, working as a group, learning about AMR, Mr.Singh, Half days, Games, JT’s accent, trying out something new, AMR Research, everything, play, characterizing, going home early

Dislikes/Difficulties: Script changing, cutting the scenes, stage fright, no comedy in script anymore, missing out football staybacks, stressing to finish on time, memorizing lines, Anaya, re-characterizing.

Vidya Niketan School

The plan for this school was to adopt more interactive and discussion-oriented modes to evaluate their engagement with the workshop. These students were not shy to share and express in words and often did it very clearly.

□Self-Representation: Some of the words used were – Pragmatist, Good Spatial Awareness, Overthink, Can get Over-Confident, Self-Induced Stress, Can't do without friends, Music keeps me cheerful, respectful, leader, animal-lover, good balance of seriousness and fun

□Theatre: Helps culture move from generation to generation, induces emotions, portrayal of emotions, gives freedom, way to let off steam, means to livelihood-not only economic but emotional or mental, deals with a lot of things like voice and body language, form of expression, you need not be an expert in it to enjoy it, It's jagriti time, grateful for opportunity with Jagriti,

□Bug: Many wrote detailed sentences giving scientific explanation about Bug. Some of them drew insects. But most of them had made the association with AMR.

□Community: Good to have a community you can depend on, Help each other, share their problems, One of the responses is as follows

"A community, in my opinion is comprised of all the people whom you hold dear to you. It is meant to be a haven and not a place where you are judged but in Indian culture, more and more people are being judged." "I feel, a community should be willing to support you no matter what."

□Super-bug and where did you hear about it?: Certain bugs that have adapted themselves to anti-biotics. Force us to use older medication methods like amputation, first heard about it in Jagriti – they spoke of the New Delhi Super-Bug, first heard it from JT, disease causing, evolved, clever, intelligent, finds a way to survive, over prescription of drugs, unprescribed buying of drugs, diseases become incurable.



Pulling the imaginary rope

Interaction

The Evaluator: How did you find the games? Did the games confuse you?

Students: No, the games were not confusing. We found the games interesting. We understood how a bug becomes a superbug through the token exchange game.

The Evaluator: What gets exchanged? What do those tokens stand for?

Students: Plasmids...like DNA that contain genetic information.

The Evaluator: What is the process called?

Students:.....

The Evaluator: We are not doing this interaction to say that the workshop was great or horrible. We know that everyone learns differently, some learn through reading books, some through Powerpoint Presentations and some like to listen stories to understand. So was there anything that you found difficult? You won't be judged. This is to assess teaching and learning and to improve it.

The Evaluator: So first day was a two min play.

Student: yes.

The Evaluator: Did you guys get any other instruction apart from this?

Students: Yes. JT saw the play we made and gave us feedback and asked us to make changes. JT also told us about Anti-biotics and how it makes bacteria very resistant than kill it. Many respiratory diseases are caused by Virus, not Bacteria.

The Evaluator: How many of you got that? That, respiratory diseases are caused by Virus and not Bacteria. (All seemed to have understood it). This was also the main information based on which we built our plays. He also told us about the New Delhi Bug, about how the system works, the overuse of Antibiotics.

The Evaluator: What happened in between the workshops? Were you given time by your school?

Students: Yes we were. We also used our free hours and Yoga hours and split the work among ourselves.

The Evaluator: Did you get any help from your teachers?

Students: No, we didn't really ask for it.

The Evaluator: Did you work outside school/school hours?

Students: The base of the play, the story we made at home. We built on it during free hours.

The Evaluator: How did you do it?

Students: One would write and pass it on to the next person.

The Evaluator: Are you all from the same section?

Students: No, that was a bit difficult to co-ordinate.

The Evaluator: How did you overcome this challenge?

Students: Mostly through Social Media. Besides, the breaks are similar to all sections. Yoga was at the same time for all three sections.

The Evaluator: Group 1, what is your script called?

Students: Indian Hospital. It took us one evening. We did not meet up and write. One person wrote, started circulating until we came up with one script.

The Evaluator: Did you have a system where you decided A sends to B sends to C etc?

Students: Yes.

The Evaluator: Who came up with this system?

Students: We all did. We all could see changes made to the script by the other person.

The Evaluator: What was the material you used?

Students: From the first day of the workshop, we had hygiene and corruption as two themes. Also we had to build on our one minute script. They told us to do this. They questioned each line of the script – whether it was practical or not.

The Evaluator: Was it useful?

Students: Very useful.

The Evaluator: When did you finalize your themes?

Students: Almost immediately. In fifteen minutes to half hour that we had for our one minute play we did. Our one minute play already had a vague theme. Maybe if they had mentioned it before hand to us that we would have to stick to the theme in one minute play, we could have thought of something else.

They also asked us to think about the play from the audience point of view.

The Evaluator: How many of you have acted in a play before?

Students: (All raise their hands. Few of them had also written the script)

The Evaluator: Did you all use some of that experience in this?

Students: Yes we did.

The Evaluator: Was your process very similar? Was there anything different. Tell me the experience of your first workshop.

Students: It was almost the same. We just tried to put more humour into our play.

The Evaluator: Whose choice was it?

Students: All of us. We basically wanted to cover three aspects – wrong prescription/ unprescribed intake, people on the road not caring about hygiene and how pharma head does not want to make more antibiotics. Basically, we wanted to have three themes in one script.

The main characters go through these problems and find solutions to them.

The Evaluator: So you wanted a combination of funny and giving solutions. What happened in workshop 2 and 3?

Students: We perfected and polished our script. Our baseline of the script remained the same. We did many rehearsals between 2 and 3.

The Evaluator: How long did it take for you to write the script?

Students: It took us two to three evenings. We all had specific tasks and we had divided the work among us which we shared through “Hangouts” and e-mail.

The Evaluator: Did you take special permission from school for rehearsals?

Students: Yes we had to. It was easy to get. Our principal was very supportive.

The Evaluator: Did you take this play outside of your classroom?

Students: Yes. Principal has asked us to do it at the assembly.

The Evaluator: What are the things you have told them about your play?

Students: We told them about AMR. Other students were curious as to why only 20 students were chosen for this, why not them etc. Most friends wanted to know what the play is about. Some found it interesting, some looked puzzled.

The Evaluator: What was your biggest challenge?

Students: Trying to communicate with everyone, giving everybody an equal part. Another aspect was that we were stuck to the first idea. We did not have enough time to come up with the first idea and then we were stuck to it across four workshops.

It was also a little hard to juggle school work and Jagriti work.

Feedback

After the enactment of the play, the students were asked to list out their likes and dislikes about the workshop. All the dislikes and difficulties that they mentioned refer to the ones they spoke about during the interactive session. The only new aspect mentioned was that one of the groups working on three themes in one script found it difficult to connect the three themes in the plot. Apart from this, everybody really enjoyed the workshops a lot and found the whole process very interesting.

They were also asked “Why was it important that everybody acted? Was it an instruction they got from Jagriti?”

They felt that stage was a space of recognition and everyone who works deserves to be on stage and get recognition. So all of them have more or less equal quantity of lines to be delivered on stage. They were not really told by anyone that everyone needs to be involved. They even showed their work to the teachers.

They mentioned that the Biology teacher knows everything about the play but there have been some teachers who would come and ask about it.



Vandana and Jeff give headlines and lay out the timeline

On the Day of the Performance

On the 27th and 28th of Janurary, 2016 the series of workshops conducted across five schools culminated into final public sharing where the plays prepared by students from each school staged their plays at Jagriti for an audience (mostly comprised of parents, participant-students and classmates who were not involved in the workshops). A group-wise interactive session was conducted with the students from the three schools where the process was being documented – Mallya Aditi, KK and VNS. These sessions were intended to evaluate the nature and extent of developments that had taken place in the duration between the day of previous evaluation and the day of performance as well as hear their reflections on the entire journey.

Mallya Aditi 27th January – Day 1 Zerin for the Convertible

The Evaluator: What’s happened since we met last?

Students: We memorized lines, changed the script.

The Evaluator: Did you change a lot?

Students: No, not much. Some changes that the Jagriti guys suggested. We were told not to use the name of a real drug.

The Evaluator: What are the most important things you learnt during the course of this workshop?

Students: Not to trust doctors, don’t take to many Anti-biotics, learnt about AMR and why it is such a big problem in India. We learnt some performative aspects as well like what to do when you don’t have lines on stage.

The Evaluator: How is this process different from learning in class?

Students:

-I would sleep if AMR was done in class.

-We had to understand better because we had to put up a play about it.

-It is a better way of remembering.

-When you act, you know that you are “acting” but you also know it has a real life possibility

The Evaluator: You had to go through many stages in this process. What did you feel was the most important stage?

Students: Research, because it helped us from saying wrong things.

The Evaluator: Who made sure that you did not make up stuff?

Students: Director, when they direct. We thought it worked well for us that all of us directed.

We took turns to direct. For example- somebody who is not acting in a specific scene would direct. The same person when acting in some other scene would not direct.

The Evaluator: Would it have been same if you were not helped by Jagriti?

Students: No. We wouldn’t have been same if we were not helped.

The Evaluator: If you were to do a workshop on AMR in some other school, how would you do it? Would keep it same?

Students: If we were to do this workshop in some other school, we would give more support to the students. We ourselves needed more time with the mentors.

The Evaluator: Did you speak to people about AMR and what you guys are doing outside of the workshop?

Students: We haven’t spoken to people in school but we did speak to some people outside school. We all spoke to our own families.

The Evaluator: What do you think is the best way to prevent AMR?

Students: We should try our best to avoid anti biotic. We also feel like more people, especially young people should know about AMR.

The Evaluator: How to get young people to know about AMR?

Students: Theatre, Social Media. We could start a page or a blog. Mayve we should have scientists going to more schools.

The Evaluator: Have you put anything on social media so far?

Students: No we haven’t. We don’t feel we are ready yet. We are afraid people might judge us.

Lamena

The Evaluator: Last time you seemed disappointed. Have things changed now?

Students: Yes! Lots. Last time the humour was gone, now we got it back. We even added a few things to the script. All edited. In the beginning we decided only few would write the script but eventually we all contributed.

The Evaluator: What was the most important thing you learnt? Not just about AMR but about acting.

Students: Apart from learning about AMR and its consequences, we learnt how to work as a team. At one point we all had a lot of ego and attitude, but it wasn’t working and so we all consequently learnt to work together. We also learnt that ignorance could be bliss, but ignorance has a lot of consequences.

The Evaluator: What were your expectations of the play? Did it change during the course of the workshops?

Students: We all had different expectations but in the end we are all happy with it.

The Evaluator: If you had learnt about AMR as a subject, would it have been different?

Students: If we had learnt it as a subject we would not have paid attention to it. Biology text books keep mentioning many things to be very dangerous but only by acting it out we realize that actual impact of it. We actually put ourselves in the situation.

The Evaluator: What was the most important part in the process?

Students: Scripting and directing – we learnt the most in these two stages. We realized the most about AMR. During acting we are too focused on our lines. We learnt to improvise lines.

We learnt it because we learnt to forgive the other if they forgot lines and focused on getting the plot further. We were more focused on conveying the message.

The Evaluator: If you were to do this in some other school, how would you do this?

Students:

-We would have had the same mentor across all the workshops. Each mentor would say different things and then it became about meeting the expectations of the mentors.

-We would have given more time to create the base script. 5 mins was too less.

-We would have liked more time with the scientist as well as with Jagriti guys.

-The time gap between the sessions was too much.

-They could have given us specific different topics to each group. Now we feel like we have copied each other. If we saw AMR through one lens the other groups could have seen it through other lens. We saw it from the doctors’ lens but there is so much more to AMR than irresponsible doctors and patients.

The Evaluator: Do you feel like you want to take it forward?

Students: yes! But we are not so sure f performing in school. We don’t have time in school.

We have been talking about this to family. We also spoke to some strangers in the café.

The Evaluator: Do you feel like people might not listen to you if you communicate?

Students: People may or may not listen to us depending on how we present the topic to them.

If we sound disinterested they won’t show any interest either. We do have an important or a powerful voice as children. Adults will feel driven if the children themselves are showing interest. Theatre is one medium which we feel everyone gets. Not just theatre but other art medium to communicate would be useful. For example- Music.

Sick Girl

This was the most hesitant group of the four groups and barely spoke. Humour seemed to have been the most popular mode to communicate and catch attention. This group was utterly dejected because they perceived their play to be very dry without humour. They did seem to have considered evoking emotions through tragedy even though AMR seems to be such a serious topic to work on.

The Evaluator: What have you been upto?
Students: Rehearsed many times and we changed the script.

The Evaluator: Are you guys happy?
Students: No! Its not funny. The humour is not there.

The Evaluator: Why do you feel this way?
Students: When we see the other groups we laughed a lot. But when they see our play they just sit with blank faces. We know we are not funny.

The Evaluator: You’ve had many stages of learning – scripting, researching, directing, acting. What do you think was the most important part? In which stage did you learn the most?
Students: We learnt a lot from the scientist. While writing the script we took everybody’s ideas and brought it together. Acting was also important.

The Evaluator: What would you change if you were to do the same in some other school? Was this workshop perfect?
Students (taking very long to answer): We could have had more time with Jagriti. More help with rehearsals was needed.

The Evaluator: If I were to go to a school down the road, what should be the first thing I do?
Students: Little more orientation to the whole project in the beginning.

The Evaluator: Is your play saying something about AMR?
Students: Yes. One should not take unprescribed antibiotics and be responsible.

The Evaluator: What were you expecting? What expectations have not been met?
Students: The play is not funny. We have the message but we are unable to catch the attention.

The Evaluator: There are three groups with the same message. Only one group – you all have the most important message, that individual responsibility is at the root of AMR. It is not easy to be funny about it.

The Evaluator: How many of you spoke about the play to your family and friends?
Students: No we did not.



Vanana explains Zip Zap

Under the Weather

The Evaluator: How many rehearsals since the last workshop?
Students: We rehearsed and practiced a lot. We had more practices with the drama teacher. Even our script changed a lot.

The Evaluator: Who wrote the script?
Students: We all did everything.

The Evaluator: What was the most important stage during the course of this workshop? Acting? Scripting? Research?
Students: Acting. Because while acting we understand how AMR gets implemented in real life. You can feel what you are doing develop into your real life.

The Evaluator: What is the most important message you are taking from this?
Students: Research by yourself and take antibiotics very carefully.

The Evaluator: What is the key message of your play?
Students: Be aware of your surroundings eg. One must know if there are sanitation issues. We also learnt to not believe blindly as unnecessary use of Anti-biotics could be promoted by Pharma companies for profit.

The Evaluator: Was this a good way of learning about AMR?
Students: Maybe, some things could be different.

-We couldn’t take the ownership of the script. Although we did come up with it we felt what it turned out to be finally was not ours.

-We learnt a lot about acting but not enough about AMR.

-The content about AMR that was given to us was not clear.

-It is only when we began acting that we got clarity.

The Evaluator: If you were to do this workshop in an other school, what would you do differently?
Students: It depends on which school.

-We wouldn’t have changed the script. Even they could have changed the lines but not the concept behind it.

-We liked what was changed but it did not come from us.

-We had to write the script when we barely knew anything about AMR. So we would give more time for research. More than half hour.

-They could have given us a very small plot line. We could built on it.

The Evaluator: Do you now feel more socially responsible for AMR? Have you spoken to people about it?
Students: Yes, we feel responsible. But we have spoken to only first circle people. We can speak to our friends. Advice them but we are not ready to put up posters about AMR.

The Evaluator: What kind of people are your friends? What kind of people would you like to engage with?
Students: Not older people because they don’t want to change. Young people and families, yes, we can engage with them. Also, school friends we would like to speak to.

The Evaluator: Would you use social media to talk about this?
Students: We could, but people don’t want to see that kind of stuff on social media. Or it has to be really dramatic to get people to read.



KK Modern English School 28th January – Day 2
Wrong Use of Anti-biotics

Evaluator: Have you made changes to the play since we met last?
Students: Yes
Evaluator: Tell me about your play after you have made changes?
Students: Silence
Evaluator: Where have you made changes – in the dialogues, story, stage positions?
Students: Yes we made changes with the dialogues. We have made it more funny.
Evaluator: Why have you made it more funny?
Students: Little funny is good we felt.
Evaluator: When did you take this decision?
Students: Yesterday.
Evaluator: Was it after watching the plays from the other schools?
Students: Yes. They were really funny. So he (pointing at one student) suggested that we should also be funny.
Evaluator: Do you think a good play has to be funny or could it also be sad or serious.
Students: It should be both. Little funny, little serious. Ours was only serious.
Evaluator: So when did you practice? Did you get permission to practice during class hours?
Students: Yes. We got permission from the teachers to practice during class time itself.
Evaluator: What was the most important thing that you learnt in the whole process?
Students: AMR
Evaluator: Other than that? Did you learn anything about drama?
Students: We learnt facial expressions and also how to get into our character.
Evaluator: The process was broken into many parts – acting, directing, scriptwriting, research – which do you think was the most important?
Students: The first workshop- with the scientist learning about AMR. Acting was also important.
Evaluator: Did you do any other research? Apart from what the scientist told you, to know more about AMR.
Student (A girl raising her hand): I got help from my aunt. My aunt is a doctor.
Evaluator: Anybody else who sought help from family members?
Students (pointing at one boy): He took help from his brother for understanding AMR.
Evaluator: You guys felt that acting was important. Why was acting so important?
Students: Because it is the final product, the only thing people will see.
Evaluator: If you had to do the same workshop in another school, what would you do differently?
Students: We needed more help so we would have given more help.
Evaluator: Did you need more time with the scientist?
Students: Yes.
Evaluator: With JT and RS?
Students: Yes, with more time with them, the play would have been even better.
Evaluator: How different would it have been if you were to learn about AMR in a biology class?
Students: Very boring. We learnt more like this and it was also more interesting.
Evaluator: So acting made you understand better.
Students: In acting we feel more connected to character so we learn more. We also learnt while script writing.
Evaluator: Now you know so much about AMR, you also know how to tell about AMR to people who don't know. Do you want to do something about it?
Students: We would like to do a performance for our school.
Evaluator: Who all have you spoken to about this?

Students: Our whole class. They are also here for performance. We also spoke to our principal.
Evaluator: Did you take anyone's help from the school?
Students: Not students but teachers helped. Alli Rani ma'am helped.
Evaluator: What did your principal tell you?
Students: He told us to get involved in our character and perform.



Enacting on the KK stage is a different experience

Group 2 – AMR

Evaluator: Tell me about the play briefly:

Students give a detailed plotline with stage directions.

Evaluator: So what is the message?

Students: Use of Anti-biotics correctly, maintain personal hygiene and cleanliness.

Evaluator: When did you finalize this script?

Students: Third workshop.

Evaluator: Did you feel like you should make changes after the third workshop?

Students: No. We did not.

Evaluator: Did you rehearse in school or outside school?

Students: In school. We got permission to rehearse.

Evaluator: What did you learn through the process?

Students: Effects and causes of AMR.

Evaluator: In terms of drama, what did you learn?

Students: How to act as different characters, to write the script and direct.

Evaluator: What was the most important stage in the process, in which stage did you learn the most?

Students: Script writing, getting the information and acting like in films.

Evaluator: Do you think there is a difference in acting for stage and acting for film?

Students: Yes.

Evaluator: Did you learn everything about AMR from scientist? Or did you learn more about it later as well?

Students: We learnt about AMR during script writing also. (Pointing at a boy), his brother helped him to know more about AMR.

Evaluator: Did you know what message you wanted to convey before writing the script or it became clear as you wrote it?

Students: Became clear as we wrote. We knew little bit what we wanted to say before but fully we developed as we wrote the script.

Evaluator: What were your expectations from the play? Did they change?

Students: We wanted to be funny but later we thought the play should be serious.

Evaluator: Why should it be serious?

Students: Silence?

Evaluator: Is it because AMR is a serious issue?

Students: Yes.

Evaluator: You learnt about AMR through drama, how different would it be if you had learnt it in a class?

Students: Acting helped us to understand better, even the games helped.

Evaluator: If you were asked to do a workshop in another school about AMR, what would you do differently? Would you keep it the same?

Students: We would have added more sessions and given more time. We would have liked more comedy, because comedy doesn't bore people and will also make them understand better.

Evaluator: Should it be only funny or should it also be serious.

Students: It should also be serious.

Evaluator: You now know how to tell people about AMR through drama. Would you like to do something about it? Will you be taking this forward?

Students: We will perform in school. We have also spoken to parents and friends about it?

Evaluator: Any of you who likes to use social media? Like Facebook or Twitter to speak about AMR?

Students (only two of them – boys - are on social media. They use facebook): Yes we will use.

Evaluator: Are your parents coming to watch the play?

Students: No. We did not know if we could call them. Some of us asked but parents did not agree to come. They had work.



Students enact the play



Their sense of acting is more cinematic than theatrical

VNS
Indian Hospitals

Evaluator: What changes have you made since we met last?
Students: We made a lot of voice changes, positioning, entry-exits. We also added a lot of comedy.
Evaluator: What do you mean by voice changes?
Students: We felt many of us had to work on our voice modulation. So we worked mostly on sounding louder.
Evaluator: Did you all rehearse a lot?
Students: We rehearsed everyday during the free hours.
Evaluator: Which was the most important stage in this process – scripting, acting, researching?
Students: Scripting and keeping the focus on the plot without deviating from what we wanted to convey. It was also the most time consuming. We had to give each of us equal share of lines.
Evaluator: Did you expect anything from your play? Have your expectations changed?
Students: We had a vision in the beginning but the final product is much better than what we expected.
Evaluator: Was humour very important to you guys?
Students: Yes, initially it was. But we reduced humour in order to focus on the plot.
Evaluator: Did this come from the feedback.
Students: Yes but we felt it was true. We worked on the play scene by scene.
Evaluator: Was there a learning curve about AMR across the process?
Students: Hugely. We learnt a lot through the process.
Evaluator: Did you have any misconceptions about AMR after the first workshop that got cleared later?
Students: Yes. Which is why we had to keep making changes to the play. But the plot line still remained the same.
Evaluator: How different was it to learn about AMR through drama compared to a bio class on it?
Students: We had fun learning also we will remember AMR for long. The experience was also very memorable.
Evaluator: If you were to do the same workshop in another school, what would you do differently?
Students: We would have liked to have a choice to change the base story. We felt too bound to it and were given more time to do it. At least we would have liked to be informed that this one minute script would be the main story we would have to stick to.
Evaluator: What would you have done differently if you were given the choice to change and work more on the base plot?
Students: Actually, we are not sure. We would have come up with more or less the same thing.
Evaluator: Would you have liked more help or support from the mentors or scientists? Or more sessions?
Students: No. We had sufficient time with them.
Evaluator: Now that you know so much about AMR, how would you like to take things forward? Would you be interested?
Students: Yes! We will be performing this in the assembly in front of the whole school.
Student (One girl, lifting her hand): I have spoken about doing this play in this other personality development class I go to called Buoyancee. We are thinking of recreating the play there.

Local Indians

Evaluator: What has changed since we met last time?
Students: Our knowledge, our confidence. We don't feel shy anymore. We actually feel big. Since we are from different sections, we got to know each other better.
Evaluator: Did you have any conflicts with each other? Problems you had to resolve together?
Students: No.
Students: Also, Our entries and exits changed after stage rehearsal because we did not know the stage as well.
Evaluator: Did the stage rehearsal help?
Students: Yes. Immensely. We understood our positions and blocking of lights.
Evaluator: Did you make many changes to the script?
Students: Yes. We cut a lot of lines. Because it was becoming boring and lecture like.
Evaluator: Have you tried to make everything more humorous?
Students: Yes. But we're just trying to be ourselves.
Evaluator: What was the most important stage of learning in the process of researching, scripting, acting, directing?
Students: Writing the script. We were constantly think of what was more important and what wasn't. It became the most central thing.
Evaluator: Did you have misconceptions about AMR that got cleared during the course of making the play?
Students: Not really.
Evaluator: If you were to do the workshop for some other school, what changes would you make?
Students: We should have been able to change the base play if we wanted from the one minute play we made. We would have done something different than this. It might have been useful to see similar plays or at least videos of similar plays to get an idea of how it is to be done.
Evaluator: Did you feel like you had enough time with the mentors and with the scientist?
Students: Yes.
Evaluator: Would you have liked to visit NCBS or seen bugs through microscope?
Students: Yes.
Evaluator: Why do you think it would have helped you?
Students: Right now, we have only heard and read about bugs and superbugs. It would have given us clearer scientific idea about it.
Evaluator: Are you guys interested in taking this experience forward?
Students: We would use facebook. Actually, if we could get video of the play we are performing today we could put it up on youtube. Apart from this we are going to perform in our school.

Defining the dimension of value

Learning to know	what do we expect participants to learn from being involved	Examples of statements that indicate this learning
Learning to do	<p>what we expect and want participants in community theatre to do but they may know and do other things..</p> <p>the focus on learning to do also then offers us the opportunity to look at participant's actions and activities in a different way, thinking not simply about what we expect and want, but actually what it is that they are doing</p>	<p>"Being a performer, I thought of everything from that perspective but everything was already fixed which I think lead to some loss or lacking in the performance aspect. Also, we went to each school with a fixed project which did not work especially in KK where I facilitated. It was easier to get across the science than the theatre. But I felt it was reverse when I watched the performance." – Rebecca</p> <p>"They (students) did feel a lot of ownership on the work they were asked to do because they were doing everything. Eventhough some of you felt that they could have been asked to do less or engage with only a part of the process like script or acting." – Aparna, Lead Evaluator</p>

Learning to know	what do we expect participants to learn from being involved	Examples of statements that indicate this learning
Learning to live together	<p>(empathy and responsibility toward the community)</p> <p>more than simply about team work and making group decisions, more than getting on well with people, more than breaking down barriers, more perhaps even than citizenship</p>	<p>" I was impressed and moved by the interest, engagement and involvement of children in the work. The applause that I heard made me feel like it was the physical expression of their involvement." – JR</p> <p>"We learnt to improvise lines. We learnt it because we learnt to forgive the other if they forgot lines and focused on getting the plot further. We were more focused on conveying the message." – Student, Mallya Aditi</p> <p>"At one point we all had a lot of ego and attitude, but it wasn't working and so we all consequently learnt to work together. We learnt that ignorance could be bliss, but ignorance has a lot of consequences." – Student, Mallya Aditi</p> <p>"We will perform this in school in front of all the teachers and students" – Student, KK</p>

Learning to know	what do we expect participants to learn from being involved	Examples of statements that indicate this learning
Learning to be	(wholeness of the individual) the sense of personal change/empowerment	<p>"Our knowledge, our confidence has changed. We don't feel shy anymore. We actually feel big." – VNS student</p> <p>"I value the entire process, the opportunity it gave, the conversations it sparked, the impact we had and the learning about AMR" – Pooja, Actor</p> <p>"To see Jagriti with these kids gave me a sense of achievement. It was nice to see children not so self conscious but self possessed. I also felt hope, that we are leaving the world in good hands and there was envy thinking why we did not have this as children." – Jagadish Raja</p> <p>"Overall it was a good learning. If I had clarity in terms of my role as a facilitator much earlier I could have done much better. It was good to meet Jeff. I did well as a co-ordinator. I wanted to meet SEE, HEAR children in schools." - Vandana</p>

HIGHLIGHTS

The evaluation session evoked very varied responses about the Theatre Science workshop from the participants from three schools – Mallya Aditi, KK Modern English School and Vidyaniketan School. The differences in the responses are not isolated responses about the workshop itself but reflect the different contexts that they are embedded in. The word association activity brought out many perceptions of the students’ identity as an individual and as an individual living in a community.

These perceptions of their own identity is very telling of the roles they imagine themselves playing in addressing the issue of AMR as AMR is not only a scientific issue but occurs in the context of community and society. The issue itself needs to be addressed at a behavioural level by inducing a sense of responsibility for self and community.

The comic element seemed to be very important for students of this school to not only communicate but also be accepted among the peers.

The question of asking a response to the word “community” never arose in KK as there seemed to be an inherent sense of being a part of one. The sense of community is so deeply embodied in them that it reflected in their response about themselves as individuals. Many have mentioned that they liked their teachers, friends and some other people from their lives to describe themselves. Their plays also had a presence of families and people who were related to each other. The doctor from play was also a familiar member to the others in the community. This feeling towards the community is central is inducing a sense of social and public responsibility. These students also probably reflect the schools attitude towards public engagement. The principal and the faculty themselves encourage many activities related to environmental responsibility in the school

6

Core Team Reflective Session and Focus Group



Aparna arranges post its on the wall

Core team – AR, RS, VP, JR

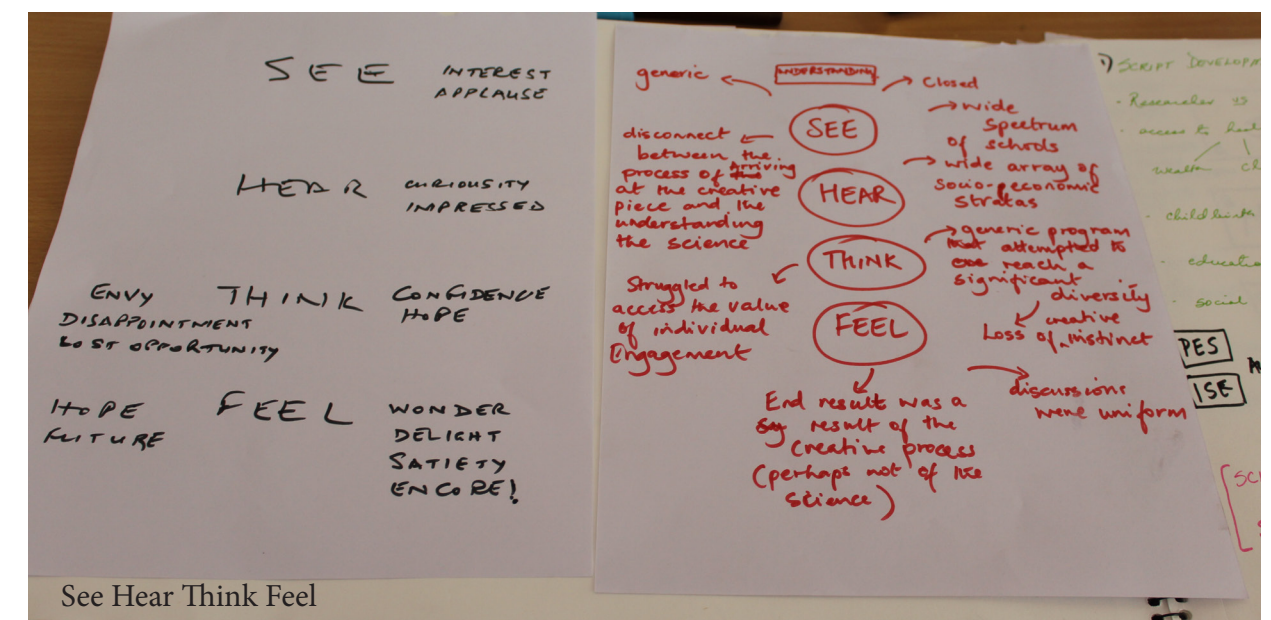
The evaluator begins the sessions with the purpose of this evaluation. She explains that as opposed to an evaluation based on distributing questionnaires, this intensive evaluation session will engage with the multiple processes that unfold during the course of the theatre science project and the roles that each of the participant played in it.

We expected out of this session:

- An understanding of what we value in the process
- Identifying questions related to planning, context, choice of school etc.,
- Suggesting ideas for the next step based on the learnings of this project.
- To step out of the roles that one played in order to identify gaps as well as strengths and help reflect.

Having introduced the group for a session, the Evaluator distributes post-it notes and pens of different colours. The colour of the post-it notes remains constant for each participant through out the session.

They are asked to respond to the questions that the evaluator asks them in phrases and write them down on the post-its given to them.



See Hear Think Feel

Q1. Take time to express your roles in this project. Obvious roles like your job positions and not so obvious roles like the disruptions in the process that might have made you push your limits.

Response:
AR - Author of the overall programme + approach, co-ordinator, facilitator, observer.
JR- Spur Youth, Enlarge Jagriti.
RS - Facilitator, Observer, Teacher, Mediator between kids and teaching team, actor/artist, insider to the process.
VP – Co-ordinator, planner, drama teacher, multi-tasker, mentor, observer, student.

Q2. What were the qualities (personal ones as well) that you used in playing these roles effectively?

Response:
AR – Rapport with children, dramatic ability to assess scripts and performance, multitasking therefore organization, working with actual facilitators and letting it go on.

JR – Absorbent, involvement, evangelize.

RS- Socio-political interest □ in steering discussion, listening , creative □ finding creative solutions, organizing, teaching □ relating to the learning process.

VP – Desire to excel, responsible, energy to work with children, perseverance.
Once they had put down the responses on the post its, they were asked to read their responses aloud.
(The participants shared their responses and handed them over to The Evaluator who arranged them on the wall)

Q3. In the next exercise, the participants were given a list of 4 words – SEE, HEAR, THINK, FEEL and were asked to respond to these words.

Response: JR – It is a process.
VP – They are senses, they could be disconnected, sometimes associated with prejudice as in I could think and see what I want to see, hear, think and feel.
RS – They are responses to the way we relate to things around us, they connect us, they could be political and informed by other things, they need not always be instinctive, think and feel happens after we see and hear and they inform each other. AR – sees all four together, they are processes as well as responses, they are personal accumulated responses.

The Evaluator probes them further on this question “Where would you locate understanding?”

For AR, understanding would fall somewhere between think and feel. It is also possible for think and feel to be interchangeable.
VP on the other hand associates feeling with lack of understanding while thinking often is connected to understanding. Dwelling more on this thought, she elaborates that it is further linked with familiarity and lack of familiarity. “In a familiar situation, I say, I know that’s when I imply I think, I understand. When I am put in an unknown situation, I use my gut. Feelings become the tool in unknown spaces while thinking becomes a tool in known spaces”.

Have said it feels like you have discovered the theatre in your own process. All the responses came from being rooted in feelings of responsibility and insecurity for doing the right thing.

The tensions between the known and unknown remain.

Q4. If we step out of the roles of being “givers” or “facilitators” and think of ourselves as “recipients” of a programme then how will you respond to these words? Recipients need not necessarily mean students.

They did not quite comprehend the question. VP and AR expressed that it is not clear to them. The Evaluator explains that as recipients of this process of theatre science projects, they must respond to the words.

Response: VP - “HEAR came first, I heard about this project and about GR’s play. Then came FEELING excited, especially about going to schools. It also reminded me about SOHO – the previous theatre science project. SEEING, I saw the documentation of AMR being done. But my role in terms of seeing was not clear. Seeing came much later after JT would get here. I couldn’t see the project but I was willing to trust the programme leader. The planning meeting was key which helped me see. I didn’t see myself as a facilitator much later, this decision brought a lot of comfort. Till then I was a co-ordinator. THINKING in retrospect. Overall it was a good learning. If I had clarity in terms of my role as a facilitator much earlier I could have done much better. It was good to meet JT. I did well as a co-ordinator. I wanted to meet SEE, HEAR children in schools.”
With VP’s response the mood seemed to have shifted into something more reflective and deep. The responses given the other three participants cannot be clearly categorized into the four terms but they expressed their feelings about the journey and their roles.

AR- “ the four things worked together. As a founder of Jagriti I was constantly worried about whether the money came through or not, and when it came even though it looked like a lot on the surface, it was still not fully enough. I was also worried about whether the programme worked for performance. I was unclear as an educator or teacher. What I was imagining as an educator did not work. I was also merging my theatre background and science background.”

RS – “I jumped into the workshop by default and did not question my purpose in the workshop. I pursued clarity on the project before it began. Being a performer, I thought of everything from that perspective but everything was already fixed which I think lead to some loss or lacking in the performance aspect. Also, we went to each school with a fixed project which did not work especially in KK where I facilitated. It was easier to get across the science than the theatre. But I felt it was reverse when I watched the performance.”

JR – “ I was impressed and moved by the interest, engagement and involvement of children in the work. The applause that I heard made me feel like it was the physical expression of their involvement. To see Jagriti with these kids gave me a sense of achievement. It was nice to see children not so self conscious but self possessed. I also felt hope, that we are leaving the world in good hands and there was envy thinking why we did not have this as children.”

The Evaluator: Theatre is an engaged process of seeing, thinking, hearing and feeling. From what you all have said it feels like you have discovered theatre in your own process. All the responses came from being rooted in feelings of responsibility and insecurity for doing the right thing.

Q5. It is a project of public engagement. Public engagement projects generally have a message. Could you reflect on the words “message” and “engagement”.
The Evaluator distributed their responses under new categories that seemed to have emerged in through the responses – message, process and outcome.

MESSAGE

AR – The real problem of AMR how can we go about increasing awareness of it. Theatre is a great way to do this.
VP – Understanding AMR and our personal responsibility in raising awareness using theatre.
RS – AMR, social personal responsibility, awareness, urgent, important, every effort matters.
JR – The root word of educate is educe, more on cause than effect.

ENGAGEMENT

The Evaluator: You could write about what worked well and what did not work in this whole process like token game, humour, social responsibility.

AR – with young people to bring about a topic and a process, more info on ability of kids in KK before including them, decision to get kids to only write or only perform based on information and dramatic process, uniformity in imparting the scientific information, dramatic approach to getting a message across. We couldn’t communicate info on AMR in a succinct way. Too many things were asked from children between understanding theatre and science.

VP – Interact, meet observe, facilitate, connect, impart, understood childrens’ interests and backgrounds, clear unified approach to teaching science, defined the goal or expected outcome for the play/performance, token game, improvisation and humour.

VP also mentioned that JT being involved in only in the first three workshops had an impact on the process. Though they got his message they could not internalize it more. Towards the end it became about “Lets get the science right”.
JR – More dramatic stuff could have been made based on the scientific process of AMR.

RS - Personal, informative, memorable and revealing.

The Evaluator: Everybody has responded by being very rooted in the role. VP and RS have responded as facilitators who worked with kids, AR reflected on the approaches while JR was very philosophical which he was able to be because he was not an insider to the process the way the rest of you are.
It is evident that in this project you have made a very clear shift from “OUT REACH” to “ENGAGEMENT”. The project was not merely reaching out to people (one way) it was more discursive and involved engagement from all locations.
We also spoke to the students and they seemed to resonate more with JR’s response. They did feel a lot of ownership on the work they were asked to do because they were doing everything. Even though some of you felt that they could have been asked to do less or engage with only a part of the process like script or acting.

AR : In this case, the timing could have been better. We could have given them more time and workshops to work on everything.

Q6. The play they performed finally was not an output but an outcome of the process. Outcome is more ephemeral. You cannot necessarily quantify. Give us some words on “Outcome” differentiating it from “Output”

Response:
AR – Awareness, Public Health

VP – Social context matters, experience

RS: Inculcate the ability to question, discovery of process as outcome

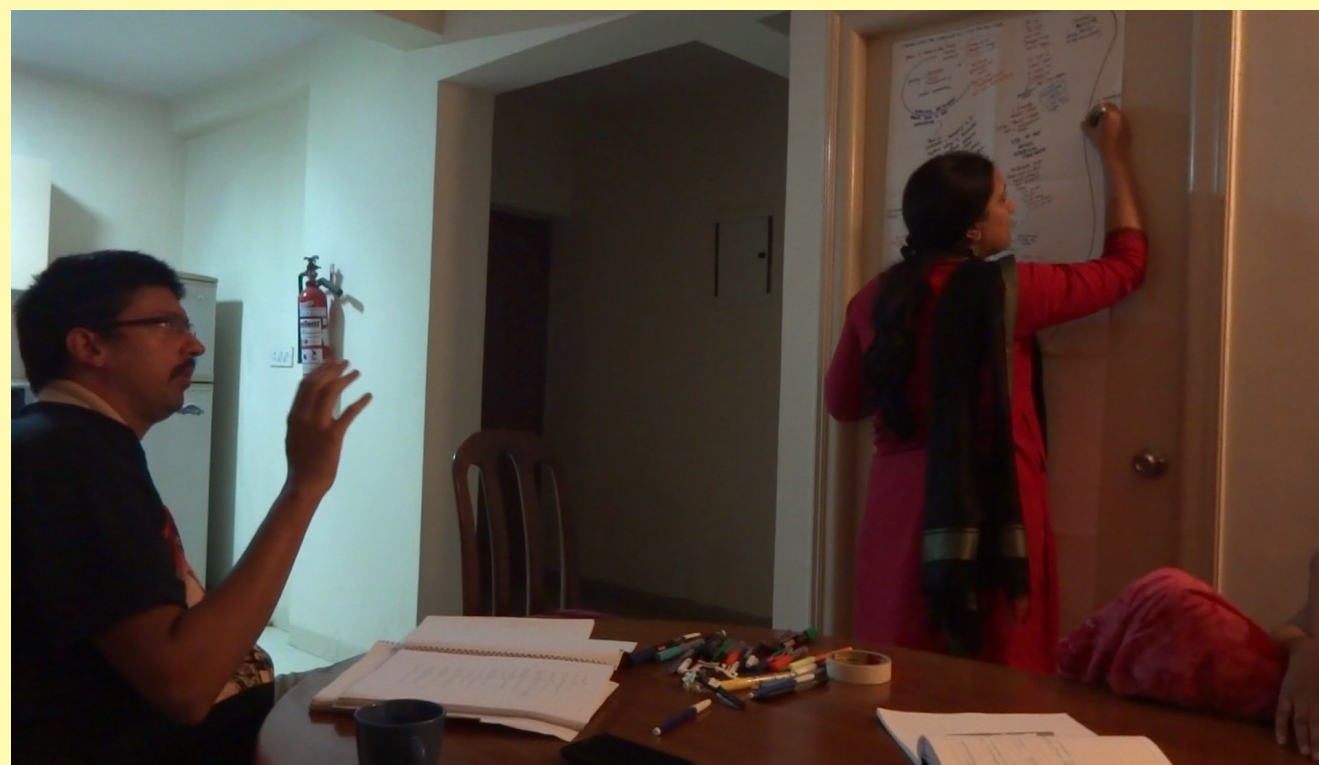
JR: How to replicate the process in other spaces

The Evaluator: Wellcome Trust Grant is very open to the understanding that there is a process of art making. They are not so much about quantification like they might not ask if 80% of the schools know about AMR. Outcome is about how it changes the person involved. Shift is in the way you locate ownership. So defining outcomes in a very process oriented way you have been able to make this shift in a very clear way. You have been able to get across the process in a huge way.
After this reflection on the process and some discussions on dates for other evaluation sessions, the session dispersed.



7

The Vaidya's Oath Making of the Play



The Playwright's Journey

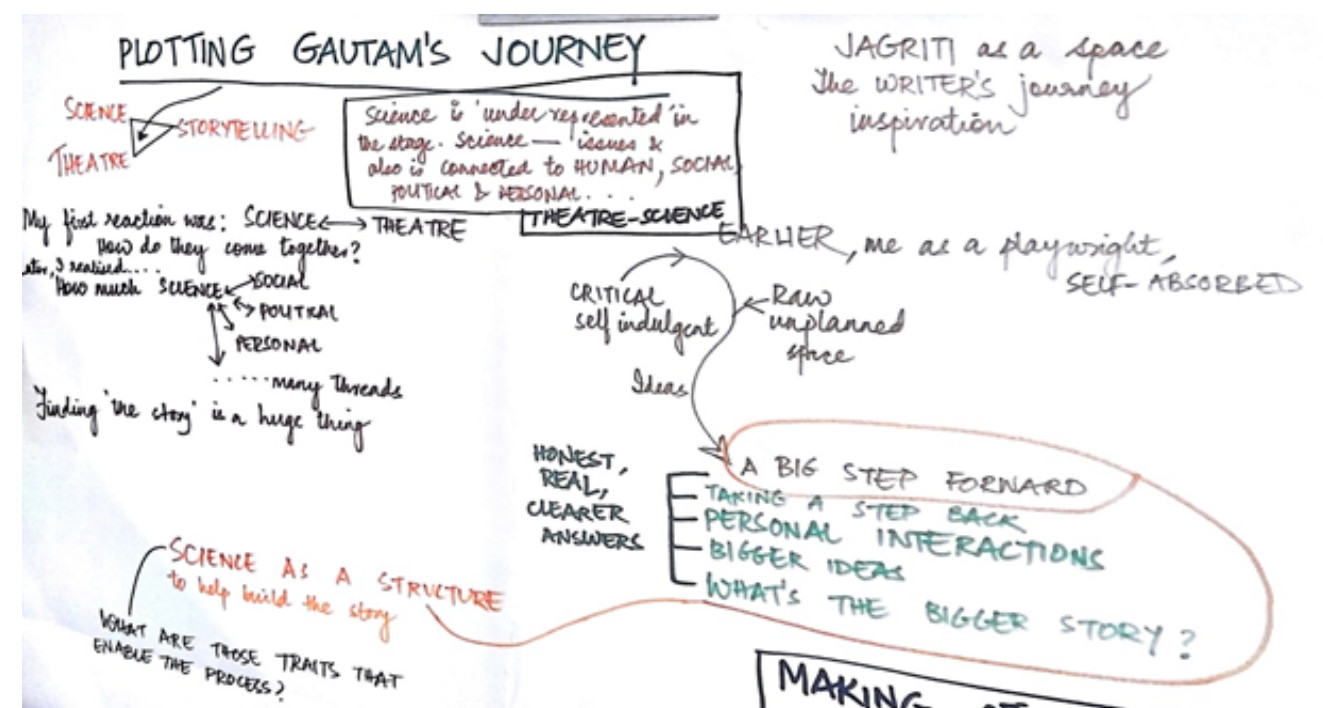
THE INTERFACES OF SCIENCE, THEATRE AND STORYTELLING

"My first reaction was: Science and theatre: How do they come together? Later I realized how much science is related to social, political, personal and many other threads. Science is 'under represented' in the stage. Science has many issues and they are also connected to human, social, political and persona. In the middle of all these, "the story" is a huge thing."

“

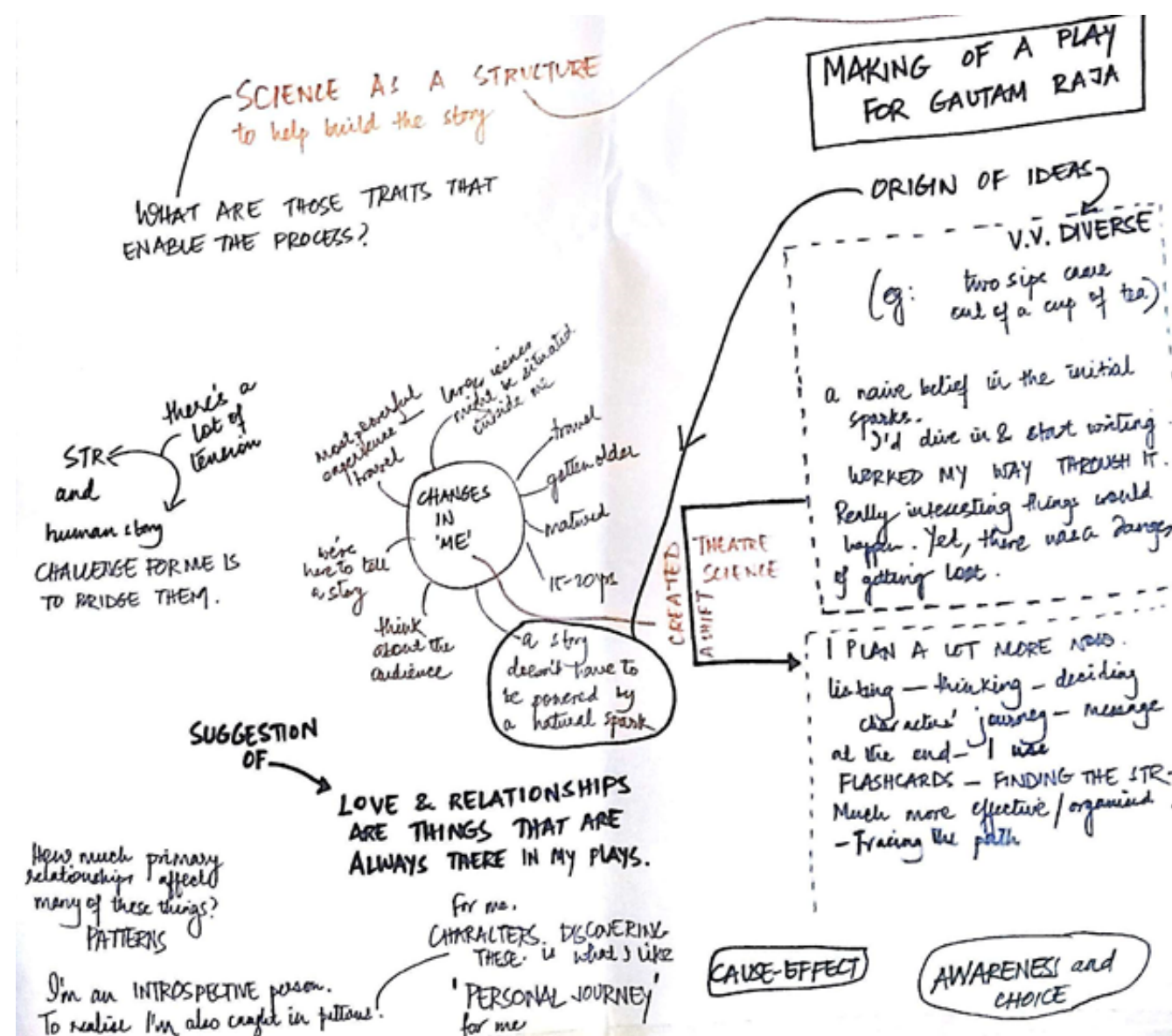
FROM A PLAYWRIGHT, WHO WAS "SELF-ABSORBED", TO A BIG STEP FORWARD, USING SCIENCE AS A STRUCTURE TO HELP BUILD THE STORY

So from a critical, self indulgent space to raw unplanned space, to taking a step back, having personal interactions, looking for bigger ideas and therefore finding the bigger story is the journey.



”

HOW IS MAKING OF A PLAY FOR GAUTAM RAJA?



There is a lot of tension between the structures and a human story. The challenge for me as a playwright was to bridge them.

Earlier the origin of ideas would be very diverse. Example, an earlier play came out of a cup of tea. There was a naïve belief in the initial sparks. I would dive in and start writing. I worked my way through it. Really interesting things would happen but there was a danger of getting lost.

Theatre science created a shift. I see a lot of changes in “me”. I realize I plan a lot more now.

It is a process of listing, thinking, deciding characters’ journey, message at the end. I use flashcards, find structure and trace the path. I have become much more effective and organized now.

This is my realization:
“A story does not have to be powered by a natural spark”

“Suggestion of love and relationships are things that are always there in my plays”
How much primary relationships affect many of these things? I realized there is a pattern to it. I am an introspective person.

To realize that I am also caught in patterns is a personal journey.

And in this play the characters discovering this about them is what I like.

So it is about cause and effect, awareness and choice, everybody having a pattern and then realizing that, is what the journey is all about.

CHOICE OF THEMES : CONTENTMENT WITH UNCERTAINTY

The first day at NCBS was fascinating—to focus on one particular thing. Very often things that we do and say, there is no reason. Everything has underlying reasons, which you can go back and work on. Now seeing and understanding this pattern makes you go free of a pattern.

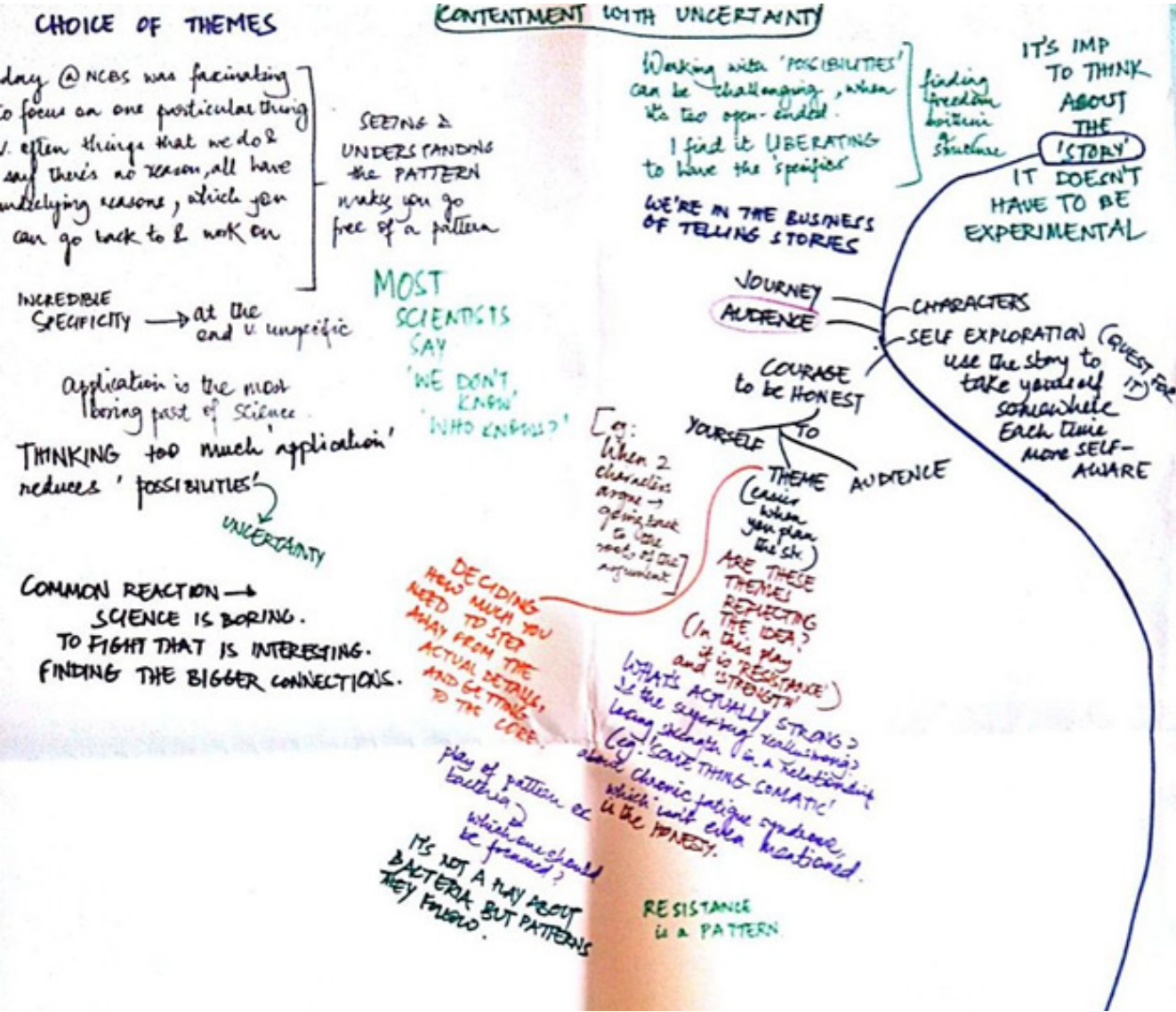
What I found intriguing about scientists was most scientists say “We do not know” or “Who knows?”
So it is a shift from incredible specificity to the end where it is very unspecific.

I feel application is the most boring part of science. Thinking too much “application” reduces “possibilities”(uncertainty)

A common reaction is that science is boring. To fight that is interesting.

Finding the bigger connections is therefore necessary.

Working with possibilities can be challenging, when it is too open ended. I find it “liberating” to find the specifics. It is about finding freedom within a structure. We are in the business of telling stories. It is important to think about the “story”. It does not have to be experimental.



A story is about the audience, the characters, the journey, the self-exploration or the quest for it. It is about using the story to take yourself somewhere, which makes you self-aware each time.

A story is about the courage to be honest. Honest to yourself. Honest to the theme. Honest to the audience.

Deciding how much you need to step away from the actual details, getting to the core, is something which is connected to the honesty to the theme.

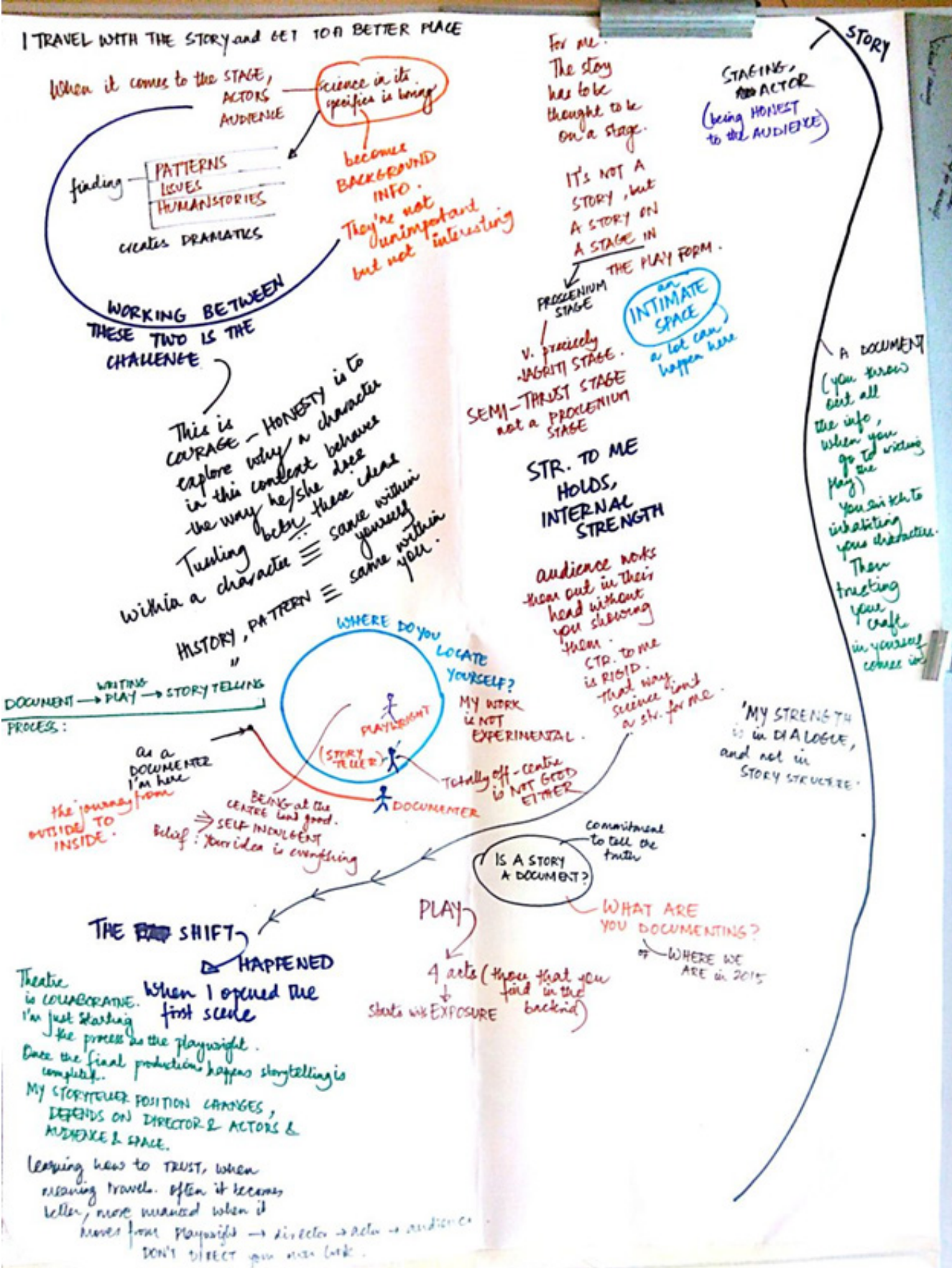
“In this play the themes are resistance and strength”

“WHAT IS ACTUALLY STRONG? Is the super bug really strong? Or is it about losing strength in a relationship?”

“IT IS NOT A PLAY ABOUT BACTERIA BUT PATTERNS THEY FOLLOW”

“Resistance is a pattern”
So I travel with the story and get to a better place.

THE CHALLENGE



Science in its specifics is boring. The specifics become background information. They are not unimportant, but they are not interesting. A story is a document too. You throw out all the information, when you go to writing the play. You switch to inhabiting your characters. Then trusting your craft, trusting yourself comes in.

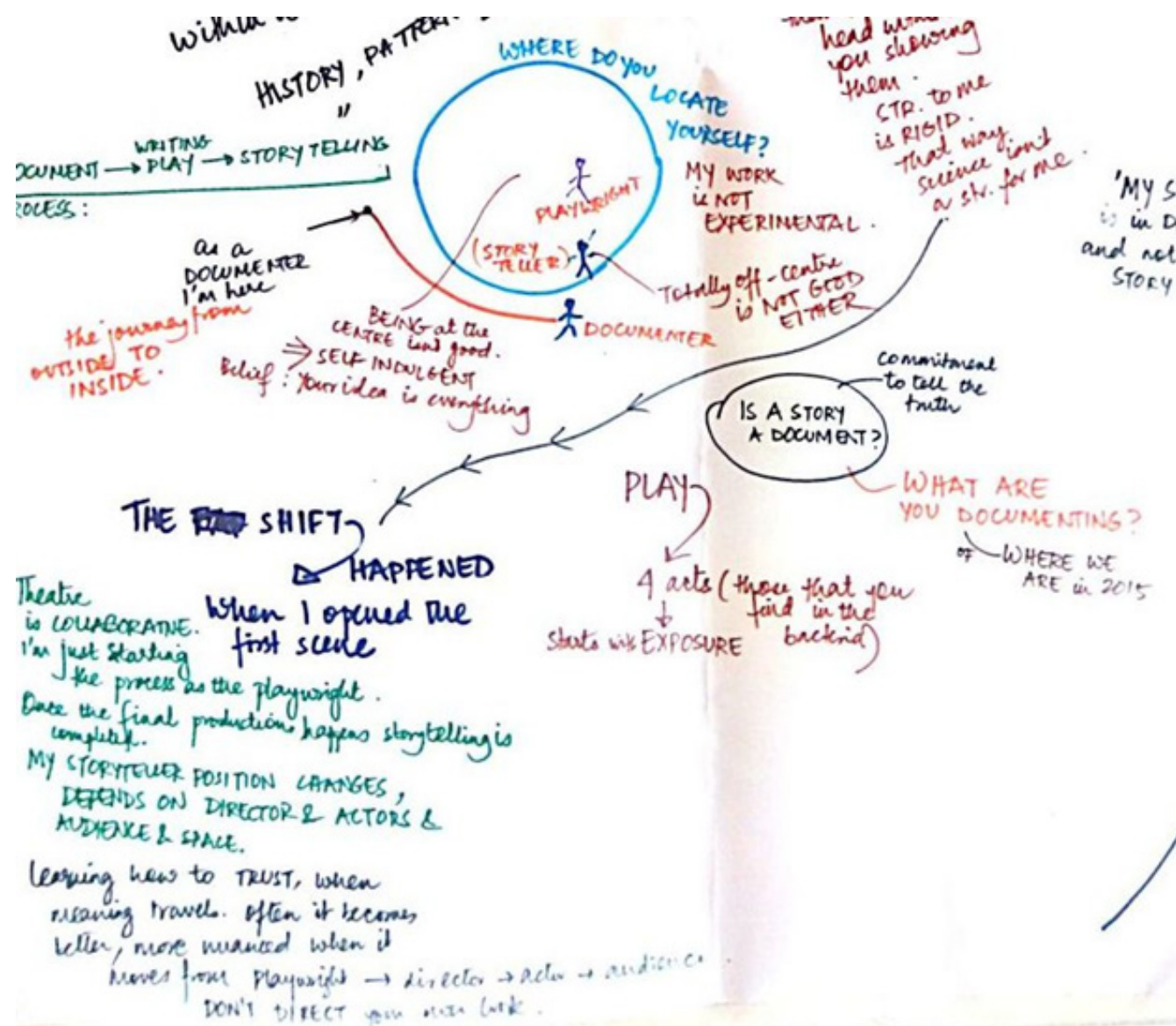
When it comes to the stage, it is about the actors and the audience too. Working between these two is the challenge. So one has to create dramatics by finding patterns, issues, human stories. This is courage to me. The honesty lies in exploring why a character in this context behaves the way s/he does. Tussling between these ideas within a character is the tussle within yourself. The history of it, the patterns are the same within yourself.

For me the story has to be thought to be on a stage. The stage is very precisely the Jagriti stage for me, a semi thrust one and not a proscenium one, one that creates intimacy. Staging an actor is about being honest to the audience.

Structure to me holds internal strength. The audience works them out in their head without you showing them. Structure to me is rigid. That way science is not a structure for me.

My strength is in dialogue, and not in the story structure.

SO ARE YOU A DOCUMENTER OR A PLAYWRIGHT?



So it is a process of moving from being a documenter to a playwright to a storyteller, a journey from outside to inside.

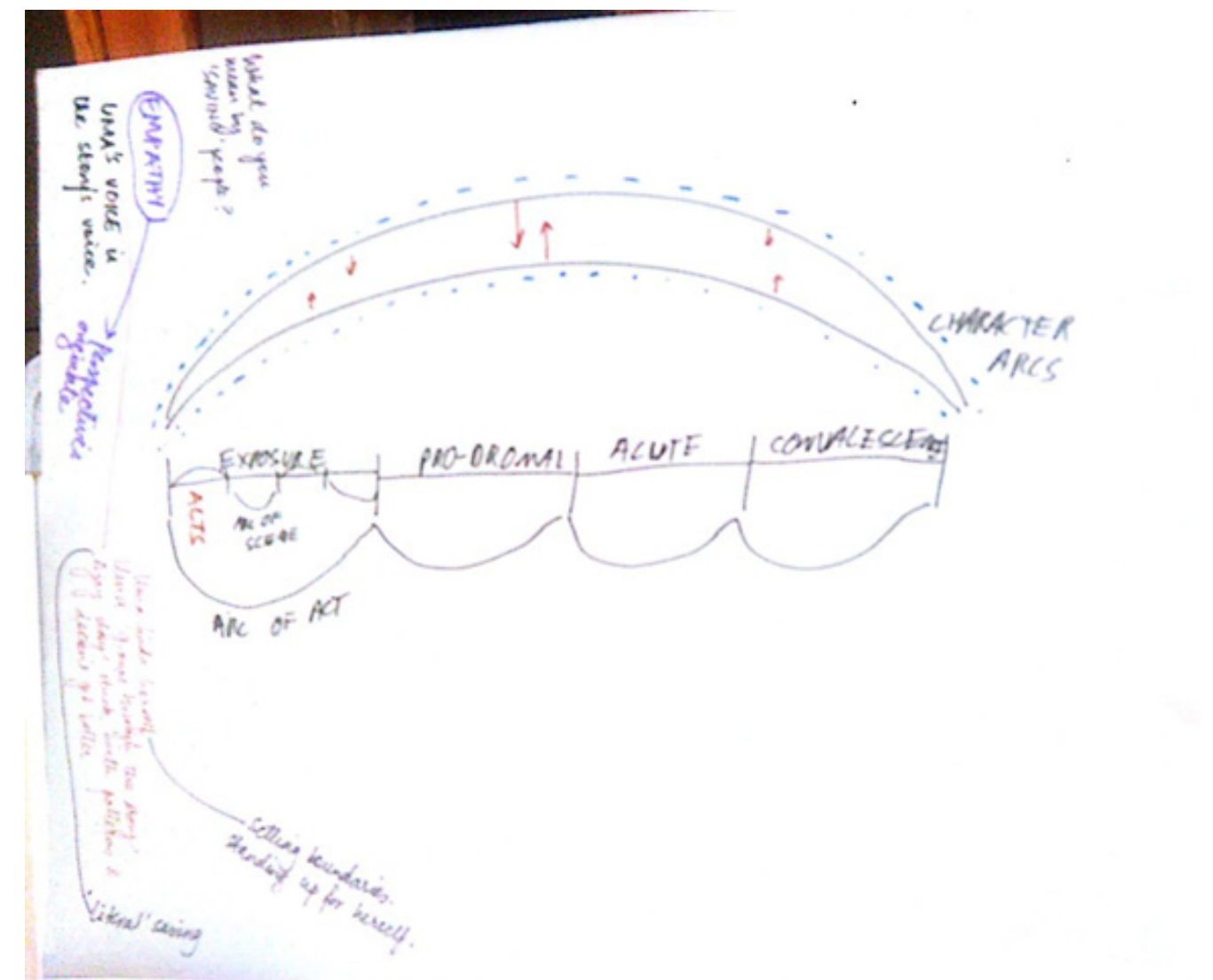
BEING AT THE CENTRE IS NOT GOOD. IT IMPLIES YOU ARE SELF INDULGENT, BELIEVING THAT YOUR IDEA IS EVERYTHING. ON THE OTHER HAND TOTALLY OFF CENTRE IS NOT GOOD EITHER. I need to locate myself somewhere in between.

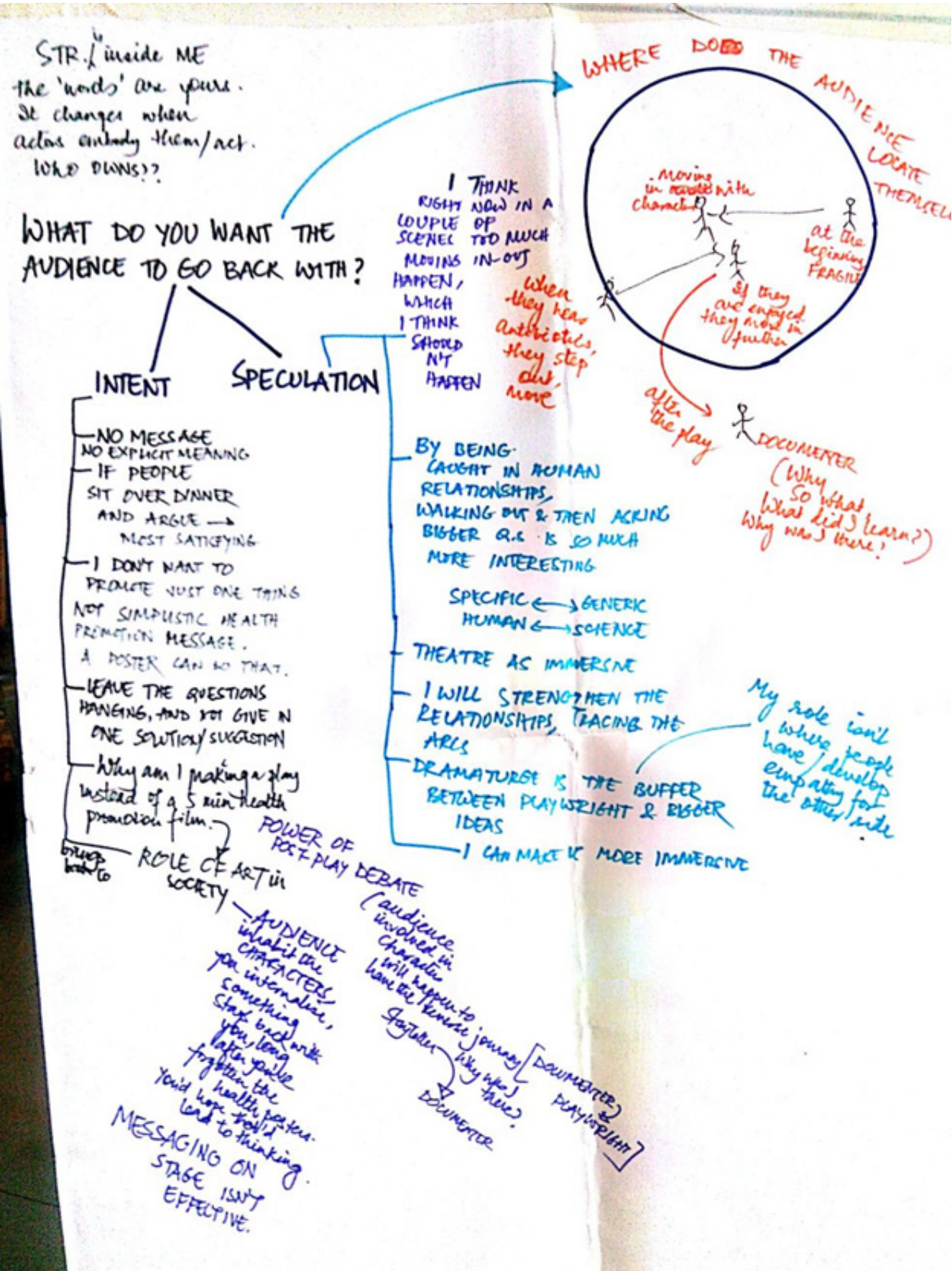
Theatre is a collaborative act. I am just starting the process as the playwright. Once the final production happens storytelling is completed.

My storyteller position changes depending on director, actors, audience and space.

Learning how to trust when meaning travels is very important. Often it becomes better, more nuanced when it moves from the playwright to director to the actors and to the audience.

That's why I believe one should not direct one's own work. Structure is inside "me". It changes when actors embody them. So who really owns the play?





Jeff Teare 'As he saw it'

In a 3 hour long semi-structured interview with the Jeff Teare, the director and theatre facilitator at the school workshops, the evaluator engaged in a reflective session, where JT responded to questions about:

- his role in the project
- his conceptual frameworks on the science and theatre interaction
- challenges faced in the project overall and particularly moving from the global to regional in the communication of AMR
- the process of dramatization or 'standing up' the play

Working with students in the schools

Jeff saw his role as someone who 'taught' the process of script development, while the Jagriti team members Rebecca and Vandana worked on the drama and warm-up. Jeff was present at the first of the four sessions at the schools and actively engaged in voice/drama and warm up exercises.

•Working on this project, Jeff felt that the key difference was that there was minimal involvement from teachers in the school, which would not be legally permissible in the UK (for a workshop to function without the presence of the teacher). It did allow a great deal of freedom with which the workshop sessions were held.

•He felt that the number of sessions were restricted and a programme with 6 to 8 sessions (as opposed to 4 sessions) would have ensured a better delivery of this program (as an exception, KK School did have some remedial sessions).

•The involvement of the scientists from NCBS was limited. Jeff did feel that there could have been greater consistency of science input.

•This was a challenge since each school was starting at a different baseline in both the field of Theatre/Drama as well as in the knowledge of science needed to understand AMR.

•Since each scientist presented a different way of approaching the understanding of AMR, the codifying of science input, which was Jeff's primary role was challenging. This could have been facilitated by having a briefing session with the scientists.

•As the students scripts were being developed, Jeff was in touch with the team about the script through e-mail. In retrospect he realizes that these were 'costs' that are not factored in to the programming (not financially but in terms of the 'flow' of how script development should occur)

•Jeff sees himself as playing an active role in structure – dramatics of the play. The main gap in the process that he experienced was the lack of support by teachers. Once it was written, it is very hard to change (but if its wrong (factually) then you have to say NO!)

•In most schools entertainment became the tool for communication.

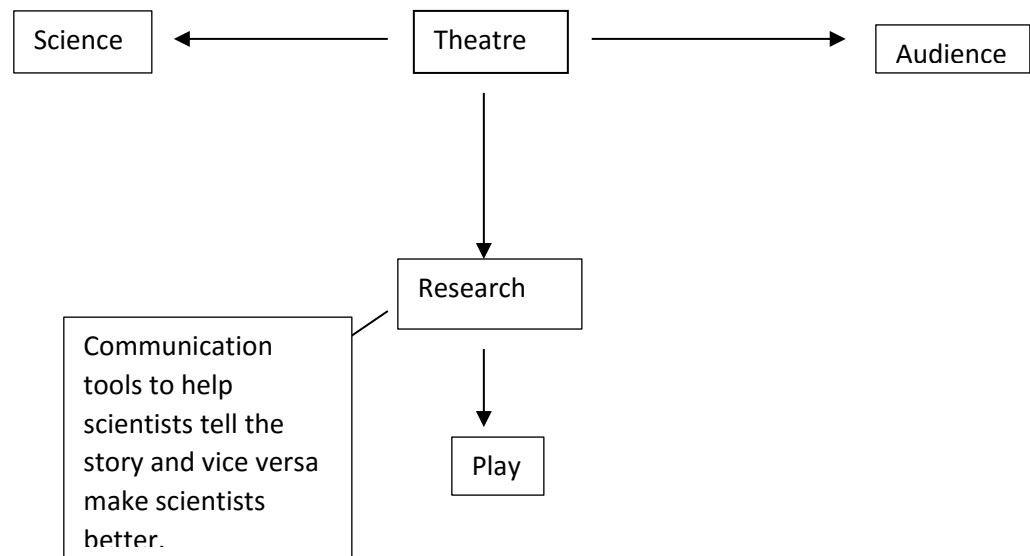
•There were significant behavioral differences between the schools – how does one do the workshops "right" in a context like this?

•After a broad range of possibilities, the outcome of the workshop was positive. For example, Jeff noticed that there was peer exchange not just within groups in the school, but also some exchange between different schools (e.g. KK school and Greenwood High)

•Most 'science communication' was done through games in the school workshops.

•There were problems in communicating with scientist from the children's perspective and the games and role-play were key to bridge the divide, and develop a sense of being 'natural communicators'.

RELATIONSHIPS BETWEEN THE DIFFERENT COMPONENTS OF THE PROGRAM AS SEEN BY JEFF



PLAY

Script :

- Input from Jeff began once the script was ready, 2 scenes were finished by summer and the third draft was finalized by October.
- Working long distance with the email as the main communication tool was a challenge in the development of the script and the staging of the play.
- Jeff recognizes that artistically there is a tension between the scripts – the one you are meant to write (which is directed by the message you want to convey) and the play that your subconscious wants to write.
- Jeff’s role as a dramaturge was to balance the way in which both the message and the medium were treated with equal care.
- The Challenge of Staging

(Selective Audience)

Thematic Relationship – it would not work on stage because it confused the issue so much.

(Dramaturge)

Until you stand it up, you don’t know. Role of acting it out to understand.

Not having the writer involved in rehearsals led to some challenges

- Time difference as the writer was in Caliifornia
 - Decisions in rehearsals were delayed sometimes as email is not ideal when there are disagreements over scripts.
 - As a director, Jeff felt that he could cut but not rewrite.
 - Some dialogues were removed – there is always a question of how far you are taking it away, but this is always challenging as the script depends on the experiences of the writer.
- There are four parts to the play
- Science and Politics of AMR □ Chennai declaration □ Stand up
 - UP woman whose baby has sepsis □ Baby and Mother
 - Doctor treating baby and mother □ connected to previous play
 - Miscarriage and Assisstant doctor □the baby they never had.
- Jeff’s concern was that:
1. The son they never had was in danger of taking over the play.
 2. Also the characters played by the same person was not necessarily working.
 3. Confusing the audience is a trick but this is where the artistic need to express things in a certain way and the mandate to get across a ‘message’ (AMR) is mostly strongly identified.
- One always struggles with whether the reference to AMR is oblique, does it need to be more obvious?

Rehearsals and Standing ‘it’ up

- There is a constant struggle with not being sure enough that it would work until it is fully staged.
- As you rehearse, the play evolves away from where you started.
- Actors never give what you write for them.
- As Jeff gets to work on the play, he felt that juxtaposing of semi rural UP and Bangalore becomes a key moment in the making of the play.
- The conception of the set by the designer was key to bringing this ‘key moment’ across – the designer thought of it as 2 Indias – Stage left –UP and Stage Right – Bangalore
- The ‘Audience’ was something that Jeff did not directly concern himself with as Jagriti has its audience.

Interacting with scientific research and clinical spaces was important sources

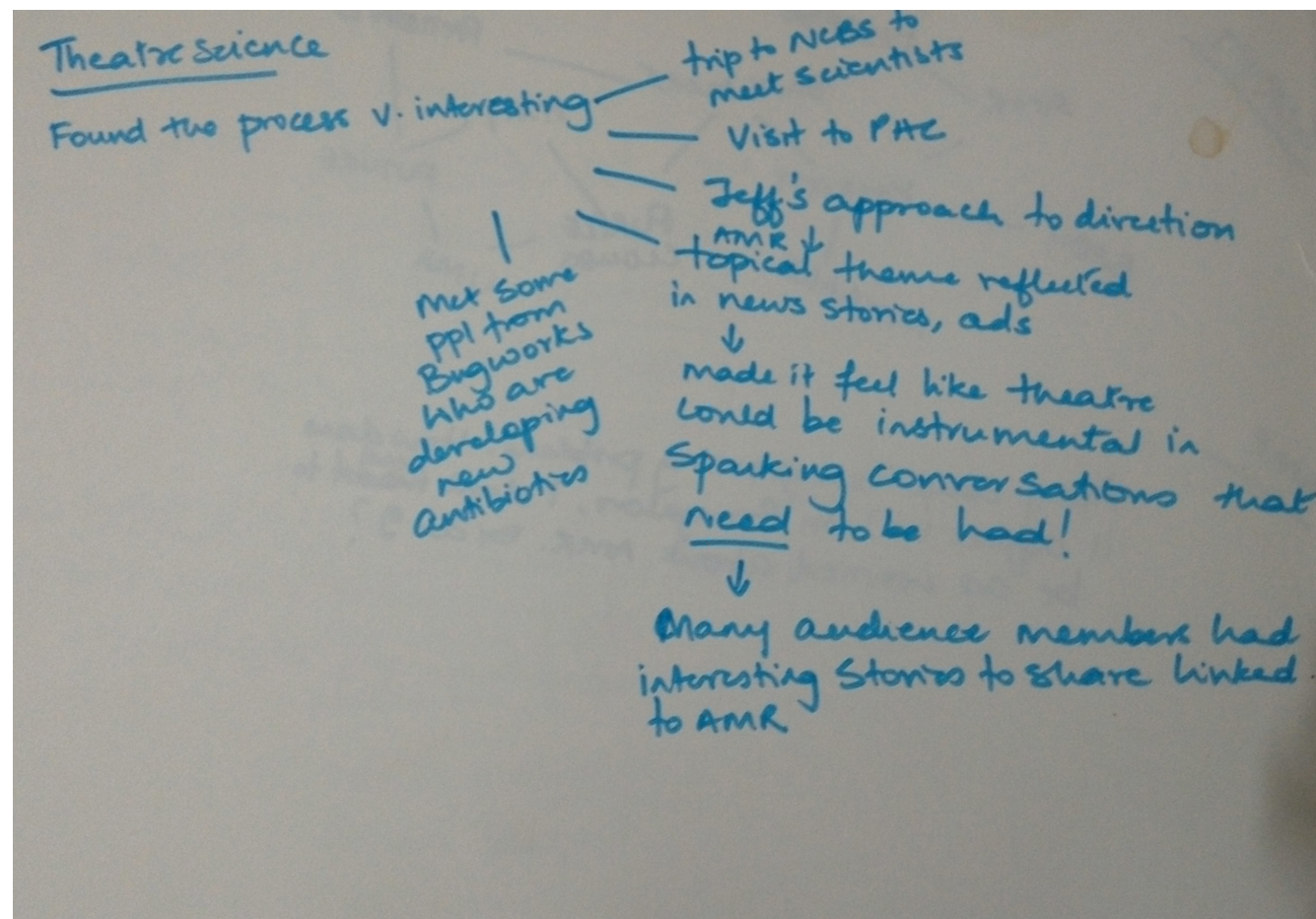
- Tim Welsh (Cardiff) NDM – 1
- NY Times articles
- Chennai Declaration – Big Pharma and Government.
- Indian Initiative for management of antibiotics
- ‘pipette –hand’ – term picked up at NCBS
- Actors to understand what they are talking about – a visit to PHC (Primary Health Centre)
- Putting actors in touch with spaces and people
- PHC experience – emotively shocking – affective
- Gloomy experience in the PHC – 4 beds, baby
- PHC pressure – the visit changes the script. The rules change in the way Dr. Ajay wants place to work.
- PHC pharmacist (AMR??) – did not seem to know what it was.
- Inflating the pharma incident goes into the script. Ajay – ‘Set up a fake lab’.

Actors' play



POOJA SHANKAR (as UMA)

- ① Audition - Got an email from Runar
- ② Audition Call — Jagriti Production
Synopsis
Role
- ③ 6 — Excited. Curious. How would the process work? ^{Interesting!}
British Director would bring another perspective — ^{Interesting!}
Waiting to know the whole story of the play.
Hadn't worked with Pritham on stage before — only actor
Had seen Invisible River in 2012 — great opp to play Uma. ^{I knew at that time.}
- ④ The journey of a relationship b 2 ppl from coming from 2 different places/mindsets.
- ⑤ I drew parallels with my own life. — been a big pill popper (OTC drugs)
— to be married shortly ^{vk going 2 a doctor}
— going from the city to a smaller town



PUSHKAR GARG (STAGE MANAGER)

- 1) NO AUDITION. WALKED IN AND
- 2) LOOKING FOR WORK
- 3) INTRIGUING, ENGLISH DIRECTOR, SCIENCE PRODUCTION, COMPLEMENTARY DRAMA, CONSEQUENCES, RELEVANCE
- 4) THE RELEVANCE OF MEDICINE IN PRESENT TIMES
- 5) WORKING FOR THE DIRECTOR. THE DIFFERENCE IN THE METHODOLOGY FOR THEATRE IN DIFFERENT COUNTRIES.

VIEW THE TOPIC OF THE PRODUCTION
QUESTION THE REALITY PERTAINING TO THE PROJECT
SUGGEST A BETTER MARKETING PROCESS FOR THE
AWARENESS OF ANTIMICROBIAL RESISTANCE

NEXT STEP:

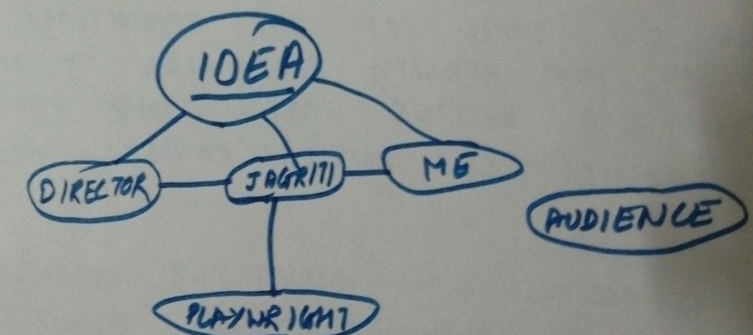
AMR IS OBVIOUSLY AN INEVITABLE ISSUE. AWARENESS IN ANY FORM IS GOOD. ALTHOUGH, THERE MIGHT NOT BE DIRECT OPPORTUNITIES TO TALK TO THE AUDIENCE EXCEPT FOR FUTURE PLAYS, I SHOULD KEEP AMR & SIMILAR ISSUES IN MIND WHENEVER DEALING IN SCIENCE

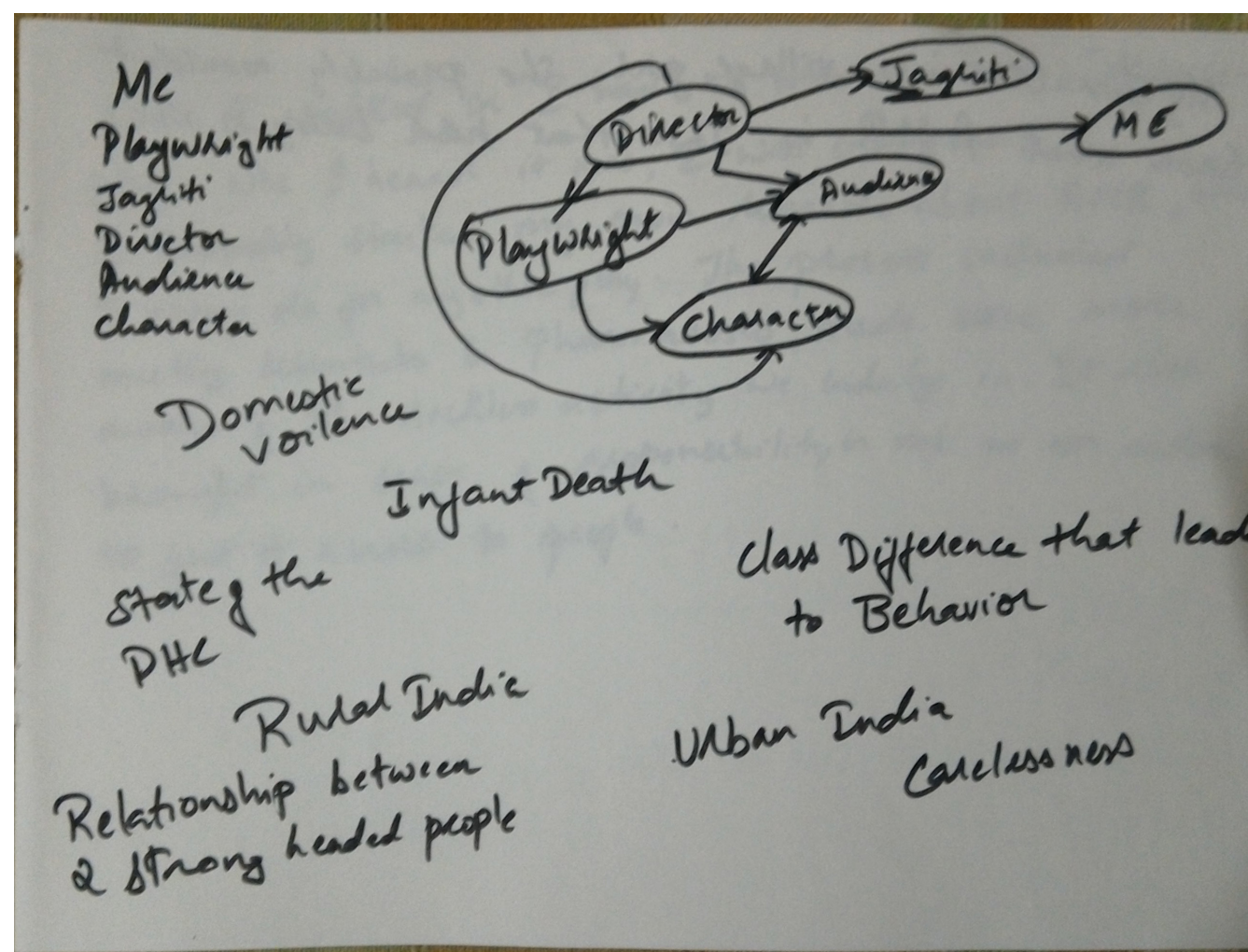
CHALLENGING:
FIRST PROJECT AS A STAGE MANAGER.
DIFFERENT CITY, DIFFERENT AUDIENCE.
WORKING FOR PRODUCTION TOGETHER WITH STAGE MGMT.
ALSO, ASSISTING THE DIRECTOR.

WHY AM I HERE?

THE MUNDANE ACTIVITIES OF THEATRE. PERHAPS, WHEN I WAS SUPPOSED TO HANDLE PRODUCTION. BUT, THAT'S UNIVERSALLY APPLICABLE, I SUPPOSE.

ME
PLAYWRITER
JAG
DIRECTOR
AUDIENCE
CHARACTER





Personally, having to sit there on stage without saying a word, and not look bored or stage conscious, I had seen the play a 100 times already was challenging.

During rehearsals been through the "Why am I here?" question a zillion times. Cause of the character that I was playing. It was just extremely frustrating to have no lines to express yourself through the entire play, specially during rehearsals when you had to sit through some scenes over & over again.

THEATRE SCIENCE

- Takes time and effort to completely understand the 'Science' and the gravity/complexities of the issues that are portrayed.
- Essential to have a Director who understands both ~~and~~, which worked very well in this play thanks to Jeff.
- Engagement was different as there was a lot of ground-work that was to be done to understand the underlining theme of the play. The play was ^{the most} more complex I have done so far.
- The most challenging aspect was the initial phase of reading and trying to understand the theme, the science and characters.

Audience liked the post play discussions. They thought the play was engaging and different.

VALUE → Valued the process and working with Jeff.
I QUESTION → I question the ~~re-imbursements~~ and pay to the actors for the amount of effort put in.
I SUGGEST → I suggest that the producers engage themselves more in the play and discuss the issues together.

I think we have a great project at our hands ~~and~~ which works well as an awareness program and a theatre piece. With a little more funding to the actors, this play could go far in achieving what it's set out to.

The next step should be to get as many shows and perform in front of audiences that can drive change.

ACTORS

Evaluation of the journey of three actors and a stage manager.

None of the actors were aware of AMR before the opportunity for acting in this play came through.

The primary reason that drew them towards the play was the opportunity to perform/work in Jagriti.

Three of them had qualms regarding the marketing of the show – both with the quality and the reach of the marketing material. One of them was concerned about the saffron colour used in the marketing material due to the colour being symbolic of political affiliations.

While they researched on the topic on their own they felt the visit to Public Health Centre was most useful in getting a clear picture what they are supposed to do.

None of them were interested in the opportunity for the sake of raising awareness of the issue before they began working, however after having finished the performance they do feel the need to inform people about it.

During the rehearsals they were concerned that the actors and directors were not on the same page as the producers. They suggested having more dialogues and discussions with the actors.

Though there were some challenges, they all feel pleased about having performed in the play. They feel far more deeply about the issue of AMR in India and wish to raise awareness about it.

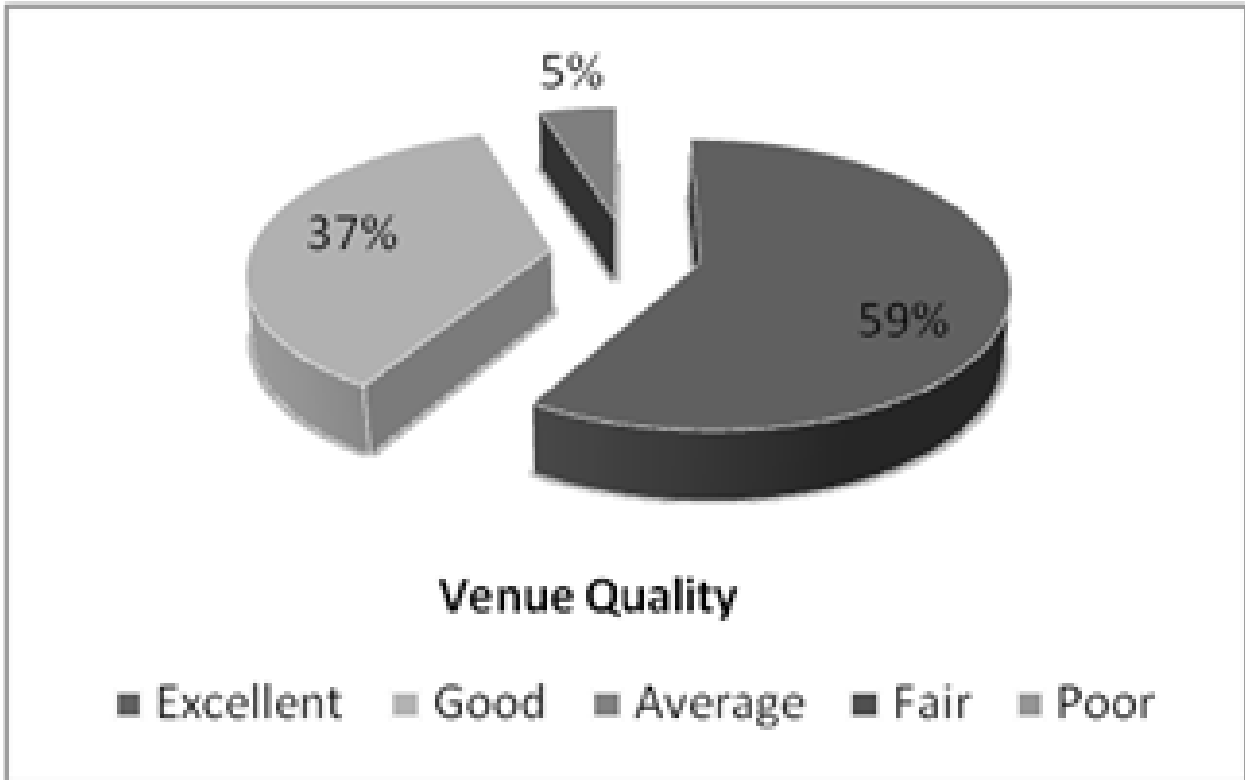
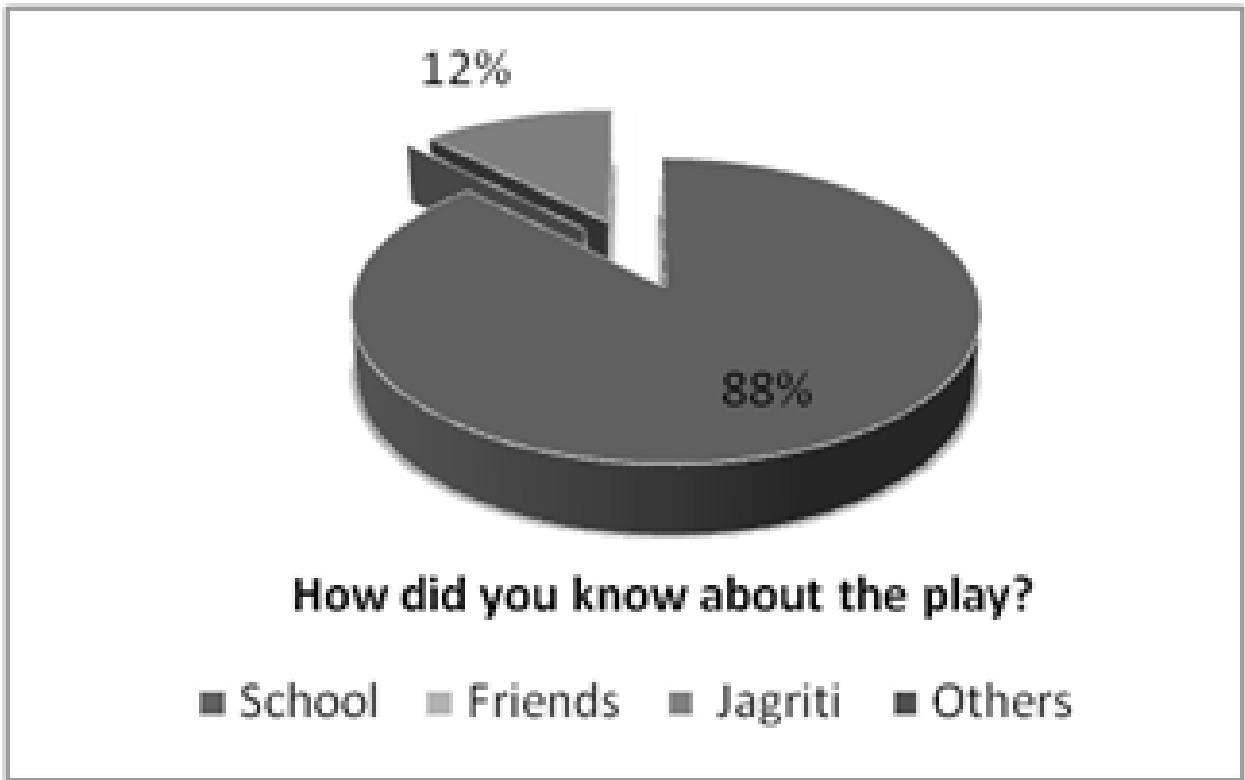
Audience response

AUDIENCE RESPONSE FOR SCHOOL PERFORMANCES

- The audience for the school performance was largely composed of parents, teachers, school mates and friends of the student performers.
- 35 out of 41 of them had heard about the performance through the schools. 5 out of 41 had heard about the performance through Jagriti.
- 25 out of 41 people rated the performance as good while 16 of them rated the performance to be excellent.
- 24 out of 41 people rated Jagriti as an excellent venue for performance while 16 of them rated it as good and 1 as average.
- 21 out of 41 people said that they had a background in science while 20 out of 41 said they did not have any background in science.
- Most of them found the experience of watching students perform plays endearing – especially to find them aware of the issue at such a young age.
- Most of the audience appears to have understood that the plays were about AMR and inappropriate intake of antibiotics.
- Many people were unaware about AMR until they watched the plays. Many were aware but were not informed about it at a policy level especially Chennai Declaration.
- There were two peculiar responses (Play is about Swachch Bharat and Play is about Virus) reflecting that the message was not understood by the audience.
- Most people in the audience suggested that Jagriti should take this work (workshops and plays) forward to more schools and in different regions. One of them suggested that the plays should also be staged in different languages.

AUDIENCE RESPONSE FOR THE VAIDYA’S OATH PERFORMANCES

- Most of the audience that had come on the third day of the performance were friends, relatives and colleagues of the actors/ scientists/ scriptwriter. There were some who were general theatre enthusiasts in the city some of whom were Jagriti regulars and others who were coming to Jagriti for the first time.
- Most of them had heard about the performance through different people involved. People from NCBS had heard mostly through the e-mail that was circulated to them through Mukund (scientist).
- Many of the interviewed audience were scientists and doctors and were hence well informed about AMR before watching the performance.
- Many of them received the play positively because the play enabled them to engage with the issue of AMR very differently (sociologically) compared to how they would have in their respective professions (medically or scientifically).
- They all thought it was important for doctors and scientists to watch such plays because they also ought to know about the diverse effects of AMR.
- One of them (a doctor in Narayana Hrudayala) was keen on taking the play to the medical college where he works. He was also very keen to know the people behind the project as he is interested in collaborating arts with science.



Audience Interviews – Pre and Post Show The Vaidya’s oath

Pre show:

Audience 1: I’m 23 yrs old. I am working at ABB, so basically I’m an engineer. My friend is acting in the play. I’m not much into plays and have not heard about AMR before. I’ll be watching something about it for the first time. (Primarily here to watch his friend but expects to become more aware about AMR. However he has spent sometime reading about AMR before coming to watch the play in the brochure. From the material he has gathered that AMR is about the bacteria that people are really not concerned about but which has slowly infested our lives).

Audience 2: Dr. Sharath - I am 30 yrs old and I am a physiologist and I generally frequent the other theatre spaces in the city like Ranga Sankara and Alliance Francais. I haven’t come here before because it is really far. Since I’ve heard a lot about the place and the play is happening only here and not in other places, my friend called me here saying that her colleagues were acting in the play.
Expectations: I am more interested in the people behind it because the people presenting it should have a reasonably good understanding of what Antibiotic resistance is all about. Since this is about marrying science to art, I am looking for people who are preaching about breaking the barrier between science and art. I’ve seen a lot of people in the science and I have seen people in the art I am looking for people who are now merging the two. I want to see how this is presented on the stage.

Audience 3: Heard about the play through Gautham. Gautham is my neighbor so I often come to Jagriti whenever he calls. I have no Public health or science background and I have not heard about AMR before.

Audience 4: I’m here because of Mukund (the NCBS scientist), who is my son. I got to know little bit about AMR through him. But this is not the first time Mukund has been involved with theatre projects.
Audience 5: Swathi - I am 27 and I work at a start up as a product manager. One of our friends told us, we keep going for plays at other theatres.
Expectations: I haven’t come to Jagriti as much, but we heard that its about Antibiotics and stuff which excited me.
Prior knowledge about AMR: I haven’t heard about AMR before.

Audience 6: I am 28 yrs old and I work as a consultant.
How did you hear about the play?: One of my friends has a friend here. We check out Jagriti events regularly. We usually go for a lot of plays.
Prior knowledge about AMR: I have heard about AMR before. But I don’t know anything about the play.

Audience 7: I came for the play because my niece is acting in the play – Pooja Shankar and I am 69 and I am a doc. So, that’s the main reason why I came here.
Prior knowledge about AMR: I’m a doctor so ofcourse I have.
Expectation: I have a lot of expectations.

Post Show:

Audience	Where did you hear it from?	Background: whether you have a medical/health background or not?	Take away. Theatre as a medium	Role you think Jagriti can play
ONE	from a friend		<p>A friend's mom died under similar conditions. There was a hepatitis c condition which could not be detected earlier and she was treated for almost a year for some allergy. When it got detected they said it was AMR, and her body was resistant to the drugs. That is somewhere I connected. I could understand it now. It is scary that at such a micro-level it happens and it is a hard thing to spot.</p> <p>Awareness helps and now it will bring me to that level where now I will start reading more about AMR.</p>	Bangalore is all about corporates. Jagriti can play a role in taking this play to them. HAVING SOME PROGRAMMES THAT people will attend and out of their own interest
TWO	From NCBS. PhD student. Heard from Mukund.	medical background have prior knowledge	<p>An issue like AMR can be reached out to public. I personally had trouble in explaining it to public. There are ways of doing it and this is an innovative way of doing it.</p> <p>It should be made more approachable to the public by not using jargon, as someone said.</p> <p>We can have things like this. May be radio broadcast is the next step. Giving people an overview of what we are trying to talk about and what are the ways of averting it. It is very simple. Take the prescribed dose.</p>	<p>I love the play, love the acting, and I want to see more of this going.</p> <p>This is a good start. What is amiss right now is a lot of scientists are not here, I see. Like my peer don't seem to be here. A good way of bringing them together may be that people from the arts call their peer and we call our peer and have a debate.</p>
THREE	from a friend	Microbiology background.	It has a good message. I have never gone to a play before. I am a part of a research institute. We still have miles to go before we reach this fight. Pharmacy should not give the medication without prescription, so that the drug and its usage are more regulated.	<p>Jagriti is a very good platform. There should be more of this. Along with layman and people having had side effects should be there, so that there is more closeness between them and either group should not be felt out of place.</p> <p>A play is a good way of communication.</p>

Audience	Where did you hear it from?	Background: whether you have a medical/health background or not?	Take away. Theatre as a medium	Role you think Jagriti can play
FOUR	A very close friend is Rahul , bhabik Bhandari	Have doctors in the family. Also Mother is a rheumatoid arthritis patient and she has been taking such strong drugs that now developed a resistance towards the medication for things like cold and cough.	<p>We shouldn't stop the antibiotics in between. In terms of take away, I guess it is fear.</p> <p>We take the antibiotics so easily. We never think about it. We never go to a doctor and consult.</p>	Urban crowd upper middle class: we think we know a lot. But we don't. Jagriti as a place has a big role to play for people like us. Though plays like these, they can create awareness.
FIVE	Husband works at ncbs.	I am a Research scientist. Of late interested in bacterial matters, mainly because this is a very important topic, AMR that is.	<p>Global problem. Curious to know how to explain science through common man's terminology or through theatre.</p> <p>I should finish my dosage. I am a scientist and yet just because I don't like meds, I sometimes do not finish my course. Also the fact that I can affect others through this is a take away for me. It is not just that I am going to be affected. Others will be too.</p> <p>Communication between scientist and public is very important. We as scientists many times are aloof, out of touch with people.</p> <p>Make your science more relevant to society and understandable by society.</p>	<p>Family values were depicted well. Whether it is a rural village or urban, the issues in families are the same. May be what is visible is different. What is at the ground level may be different. But the actual problems between husbands and wives are the same. Came out subtly.</p> <p>Can play an imp role. To outline importance of fundamental research. I have seen generally people who are into fundamental research are out of sync with others. More application oriented science is needed.</p> <p>Hurry and race design proposals that dint have application. Short fixes are there. Long term application is required.</p>

AUDIENCE	Where did you hear it from?	Background: Do you have a background in Medical/Public Health?	Takeaway. Theatre as a Medium	Role you think Jagriti can play in Public Engagement.
SIX	My friend is acting in the play.	I'm 23 yrs old. I am working at ABB, so basically I'm an engineer.	Primarily here to watch his friend but expects to become more aware about AMR. However he has spent sometime reading about AMR before coming to watch the play in the brochure. From the material he has gathered that AMR is about the bacteria that people are really not concerned about but which has slowly infested our lives.	
SEVEN	I seek out for such plays.	Dr. Sharath - I am 30 yrs old and I am a physiologist	<p>I am more interested in the people behind it because the people presenting it should have a reasonably good understanding of what Antibiotic resistance is all about. Since this is about marrying science to art, I am looking for people who are preaching about breaking the barrier between science and art. I've seen a lot of people in the science and I have seen people in the art I am looking for people who are now merging the two. I want to see how this is presented on the stage.</p> <p>Post Show: I was more interested in the people behind the play because I wanted to see how they project such a complex issue. I did ask a question during the play, they said they were focusing on how the play was and how the actors acted in the play rather than sending across a message as in what the moral of the story is.</p> <p>They acted great. They went straight into the heart of the matter.</p> <p>. Maybe I would give them a three by five if they were trying to send a message to the audience, telling people what AMR is all</p>	It's a lovely space, they have a good stage and everything but people are not looking to travel so far to watch a play that sends a message. Most people or techies who live in the centre of town actually just want to watch an entertaining play. But there will be some audience like me who are looking for plays with a message, who will be willing to travel far to watch a play like this. But if you don't have people it's difficult, you can't have discussions around it. If they could attract more people, tell more people about it then may be it could have a role to play.

			about. But then since they clarified towards the end of the play that it was more of an art piece than an educative piece so..	
EIGHT	Heard about the play through Gautham. Gautham is my neighbor so I often comes to Jagriti whenever he calls.	I have no Public health or science background and I have not heard about AMR before.		
NINE	I'm here because of Mukund (the NCBS scientist), who is my son.	I don't have medical background but I got to know little bit about AMR through my son.		

TEN	One of our friends told us, we keep going for plays at other theatres .	I am 27 and I work at a start up as a product manager.	I haven't come to Jagriti as much, but we heard that its about Antibiotics and stuff which excited me. I haven't heard about AMR before.	
ELEVEN	One of my friends has a friend here. We check out Jagriti events regularly. We usually go for a lot of plays.	I am 28 yrs old and I work as a consultant. I have heard about AMR before. But I don't know anything about the play.		
TWELVE	I came for the play because my niece is acting in the play – Pooja Shankar	I am 69 and I am a doc. So, that's the main reason why I came here.	I have a lot of expectations.	

THIRTEEN	Got to know about the play through e-mail circulated by Mukund .	I work at NCBS. I did not really tell people around me because everybody knew it already due to the mail circulation or hear-say.	<p>Theatre as a medium is good but I think, atleast in India, making a movie would have a far wider reach. Amitabh Bachan says something then people come and listen. They might only come for entertainment but a Bollywood movie could take the issue to a global level.</p> <p>The play was a much more generalized version of AMR because we know it much more in depth. The perspective was very different and I enjoyed engaging with it differently. We never think about how bacteria could have such diverse effect on life.</p>	I am new to Bangalore and hence I do not know many art spaces. But I don't think there are any theatre groups which are this willing to engage with scientists and scientific issues. Jagriti in this sense has a long way to go and I am sure it will develop.
FOURTEEN	I got to know about it because actually my sister is acting in the play, Pooja – she plays the role of doctors wife.	I don't have a medical or a Public health background. I had heard a little bit about AMR before. I had read some articles and also the write up on the brochure.	<p>One is respect your body and be aware of the drugs you put into it. And when you go to a doctor and he gives you medicines you should ask about it.</p> <p>I did not have any expectations because I did not know what to expect. But it was a nice feeling.</p> <p>The play was a bit heavy but I guess the topic needed that kind of seriousness. Also, I think the Bhavik character really helped to keep things lighter and his way of talking was more fun. But all in all it was very engaging.</p>	This was great. They could engage with more such serious topics and put it in a lighter format.
FIFTEEN	Pranay – I got to know about the play through a friend who is		<p>I knew that we should take complete dosages of medicine and antibiotic but what happens when we don't take is something that we did not know about. I got to know about the sociological consequences of it as well.</p> <p>Theatre is a great means of communication and it would be really helpful to get the</p>	It's really great!

	acting in it.		<p>point across to a large number of people. They might still come looking for entertainment but gotten the point.</p> <p>I was kind of expecting the satire and everything but there were quite a few things that took me by surprise like the deep rooted ideas about the bacterium and all. The play covered a lot of things. It is something we all have at the back of our head, I wouldn't say that people are not aware of it. But, once they start getting better while taking medicines they think it's okay to stop. It's nice that they have brought it out in such a good way.</p>	
SIXTEEN	Babu – I got to know about the play through NCBS.	I work for NCBS even though for mechanical department. But I still think anti biotics is a very important issue.	<p>One important message I think is that whether you are far away from an urban space or in an urban space you end up being affected by AMR. Another important point is that we are running out of antibiotics not just in India but everywhere.</p> <p>It was very beautifully shown and explained in the play as a story involving many things especially family. I think family was the most critical thing. Without the family aspect, it would have been flat or they would have had to do it in just some hospital setting or something.</p>	It is very important. Often scientists work on their things in labs but it is not heard by the public. They don't talk to each other. Scientists are busy in their labs but outreach is a very critical thing. There are some efforts but we need something more consistent and critical.

SEVENTEEN	I came because I know somebody who is acting in the play.	I have no medical background. I know basic things about AMR. I know whatever comes in the newspaper about it.	<p>It was a very nice story. Even without AMR, stand-alone it was a very nice play showing us how relationships could be affected by job environment. There was too much of technical stuff, even though I could understand everything because I like biology and stuff.</p> <p>I did not see the message coming out very strong. There was that one lady (in the play) whose child was not being influenced by any medicine but that was kind of sidelined. So people might not get that exact take away about AMR from the play itself if your objective is to talk about Anti Microbial Resistance. Because I knew about AMR I could get it otherwise if you bring in a random person to watch a play they may not appreciate it.</p> <p>To some extent theatre is effective but as a medium it does not reach to the masses.</p>	I come here for entertainment, I like theatre. But I don't know how it can reach masses. But once in a while if there are courses or hobby classes for science it might help.
EIGHTEEN	I came here because my niece is acting in the play – Pooja Shankar	<p>I do not have a Public health background but I am really interested in medicine and I always wanted to do it but I couldn't. My sister is a doctor.</p> <p>I do know that because of overdose of</p>	<p>The message is quite clear that there is a resistance to antibiotics. And about the play, it shows the stresses and strains that people go through... especially doctors in village and rural areas and that almost breaks up the marriage.</p> <p>Ofcourse it is effective! Because in theatre you are acting it out and not just telling the person, you feel it's real. It makes people think and discuss the problem. Maybe for days after watching it. Even doctors should be aware that they shouldn't over prescribe medicines.</p>	Definitely! It has a really intelligent audience and it is one of the nice ways of spreading love.

		antibiotics and because doctors prescribe it so randomly, especially for people who are so ignorant it leads to Anti Microbial Resistance. Its nice to know that people are at least thinking about it.		
--	--	---	--	--

8

Next Steps

The Vaidya's Oath as a play and the school workshops on AMR provided ample opportunity for public engagement on a crucial biomedical issue.

In evaluating this program, we conclude that this project's attempt to meet its objective through multiple means was ambitious but well conceived. The school engagement would have benefitted from the following:

- Including clinician's perspective
- Better preparation for the scientist engagement
- Increasing the number of workshops/ interactions with the students (Jeff Teare suggested 6 to 8 instead of 4)
- Working more closely with teachers in the schools to ensure a deeper engagement within schools (which could have converted what were now secondary audiences into primary audiences)

The Vaidya's Oath as a play emerged as a well written and staged play and was very successful as a theatrical work. It provided a forum for wide ranging discussion in an audience that would not otherwise have engaged with the issue of AMR. The play had multiple showings and there are requests more performances, which, however, need financial support.

As documentors and evaluators for this project – we identified the following areas for future work:

- Clearer articulation of both normative and formative program goals during the planning stages
- Laying out short term, mid-term and long term goals in the design phase of the program
- Engaging with educators to incorporate appropriate pedagogic models and a deeper understanding of age-appropriate messaging
- Making the most of partnerships through early engagement
- Creation of an accompanying education resource, which along with the performance, would allow for deeper learning of the issue.

The project invested in detailed documentation for the duration of the grant period. The data collected and the methodologies used have helped identify some unique challenges for public engagement.

In the regional context, there is great scope for theatre-in-education programs to be developed for India and South Asia specific biomedical issues, that are culturally sensitive and relevant. Jagriti as the key partner in this project has the potential to play a pioneering role in this field.

We recommend the following to further the work done in this project:

- In partnership with pedagogy design partners, develop a workshop guide/training manual as a resource for theatre-in-education for biomedical issues.
- The rich documentation material that has emerged from this project can serve as case studies that can be used to initiate this process.
- The primary data collected during this project, with extensive field notes, reflective sessions and focus groups, provide ample material to contribute scholarly publications that will be of interest to professionals and practitioners in arts/theatre based education, pedagogic theory and practice through arts integration and biomedicine.
- The rich material available through the documentation with a focus on process as outcome, can serve as a resource for research and reflection on the multiple challenges that arise while addressing a complex science and society issue.



Evaluation, documentation and communication design :

ANTARA COLLECTIVE (www.antaracollective.in)

The team members :

Aparna Uppaluri (Lead - Evaluation)

Sudebi Thakurata (Lead - Documentation & Communication Design)

Sammitha Sreevathsa

Probal Banerjee

The contributors:

Anushka, Natasha, Sreemoyee and Tanvi



