



# The Concept of Street Theater and the Extent of the Impact of Society

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## ABSTRACT

*Street theater came into advancement in the mid twentieth century as a device to free the regular workers and brace unrest against the developed control. Its experience began in India in the midst of the period of against hostile to pioneer fight, essentially by the left-wing theater activists. In spite of the way that street theater, as a shape, bears close association together with the folk theater, it's much more a social correspondence process with a participatory approach, than a clear imaginative articulation. In a down to earth feeling of the term, street theater is a type of gathering dramatization that is played in open air, for the most part on the street, in school or college grounds, railroad station, showcase or in ghettos, where the gathering of artists can connect with a wide segment of groups of onlookers specifically, with the end goal of not just engage but rather to trigger activism. While the street plays are liable to meet certain aesthetical parameters similarly as different types of mainstream theater, it's essentially determined by the purpose of scattering messages of improvement, social liberation, and political change, frequently as a major aspect of a more extensive social and patriot development. Utilization of everyday dialects that are joined with tunes, move and folk expressions, least utilization of props or ensemble and no showy set-up are the key aesthetical components of street plays. The*

*endeavor is made to keep the frame clear of any exaggeration and flush, however the tone set to electric with a trial approach. This paper attempts to examine the part and capacity of street theater as a gathering advancement instrument that goes for bringing a social transformation.*

*Keywords – street theater, Indian People's Theater Association, Social communication, proscenium theater, folk theater, anti-colonial struggle, community development tool*

## INTRODUCTION

Street theater is a type of dramatic execution and introduction in outside open spaces without a particular paying gathering of people. These spaces can be wherever, including shopping centers, auto parks, recreational stores and road corners. Sensatialisatation of social and political issues, commonly established outside, or on the street or in an recreation center. A country that is the home to right around 33% of the world's poorest people (Nelson, 2013) and up 'til now endeavoring to meet the world typical preparing rate to ensure training for all (UNESCO, 2013), after 66 years of its flexibility, can barely dream of using print media or mechanical movements for talking with the mass. Regardless, stories of gatherings ought to be told loud and clear, facts that impact them (or can) ought to be discussed in open exchange, learning ought to be shared and correspondence should be



given key criticalness for thorough social improvement.

Street theater, as a specific kind of performing art the technique of social change by using the visual shape, expressive depiction, straightforward assembling and clears a way for participatory communication.

The term 'street theater' has been characterized in various routes by the specialists and artists, as they take a gander at the shape in substitute or diverse perspectives. While Simon Murray and John Keefe (2007) take a gander at street plays from the viewpoint of street stimulation, as a bit of the hypotheses of execution articulations and physical theater, joining the segments of "jamboree aptitudes, establishments, execution articulations (and fabrications", Jan Cohen-Cruz (1998) portrayed theater on the street as an overflowing of dynamic political and nationalist change that attract its get-togethers of spectators, and has a noteworthy added part to play in social change.

#### **DEFINITION OF STREET THEATER**

"A Street theater is a show managing dubious social and political issues that is normally performed outside."

#### **THE PERIOD OF EMERGENCE:**

Like its birthplace in Russia, which was later spread in the USA, Cuba, Sweden, Spain, Africa and all over the Latin America, street theater in India, too, was born in response of the political tension at home. IPTA was originally came in operation to raise public support for anti-colonial struggle, which – after independence – became more concentrated on bringing social and

economical transformation for the citizens of new India.

#### **THE THEATER OF PROTEST AND POLITICAL ALLIANCE:**

“By its very definition, street theater has to be ideologically deep rooted. And politically, it has to be Left wing.” Invariably as a political wing of the communist party, street theater was born at the first place. “So street theater is a theater of protest, which must always be on the left. It has to be always anti-establishment. We have in our country by and large a right wing establishment – a capitalist regime. In varying degrees we have always had it right from inception. So right wing forces dominate the country in so far as governance is concerned. If you sell your theater to these forces, which also enjoy money power, being endowed with most of the national wealth, then you can't be doing theater of protest, which constitutes the very nature of street theater.”(Deshpande, 2007, p. 64)

Proscenium, in theater, the casing or curve isolating the phase from the auditorium, through which the activity of a play is seen. In the old Greek theater, the proscenium (Greek: proskēnion) initially alluded to a line of corridors, supporting a raised acting stage (logeion), and a while later to the whole acting zone. Its fundamental reason for existing was to give environment and a feeling of exhibition, and scene changes were still done in perspective of the gathering of people. It was not until the eighteenth century that the stage window ornament was generally utilized as a methods for concealing scene changes. The proscenium theater, however still prominent in the twentieth century (particularly for vast



assembly rooms), was supplemented by different sorts of theaters intended for more full communication amongst performing artist and group of onlookers.

Consequently the restoration of other, more private types of theater, for example, the open stage and the theater-in-the-round. (Reference book Britannica)

In London from 1500 (and some time before) to 1642, street theater — including the city's real lanes and including among those the waterway Thames — was a noteworthy piece of urban life for most of the city's occupants: in its real indications excitement as well as a participatory custom of municipal assertion, and additionally of national governmental issues entwined with city investment in universal exchange and tact. In the cutting edge period, an association has been set up in the name "Yellow Earth" which was set up in 1995 to grow new theater work by British East Asian (BEA) artists and to connect with gatherings of people from all foundations in this work through open readings and visiting creations. It wires eastern and western performing customs to commend the meeting of various societies and presents creations in London and on visit, alongside programs creating and advancing new BEA essayists, chiefs and entertainers. The organization has a broad instruction and effort program, working with group bunches and schools and universities. (Lancashire, 2012)

The Walnut Street Theater at Walnut Street in Philadelphia is the most prepared reliably working theater in the English-speaking world and the most prepared in the United States. The setting is worked by the Walnut Street Theater Company, a non-benefit association, and has three phases: the Main-arrange, for the organization's essential and bigger

creations, the Independent Studio, a studio for littler preparations, and the Studio which is leased for free creations. The Walnut Street Theater was worked by the Circus of Pepin and Breschard, which went to the United States from 1807 until 1815. Pepin and Breschard created different scenes in urban regions along the East Coast of the United States, which habitually included, close by shows of their bazaar, conventional plays and furthermore horse/hippo dramatizations.(wikipedia free reference book, 2013)

What started as a plan to express political viewpoints and emotions, a tiny bit at a time balanced as a device for instructing the country and in reverse masses in the midst of Russian Revolution. Right when the World War II broke out, theater on the street started speaking to unfriendly to war improvement and the perspective for announcing liberal socio-political transformation continued and accomplished progress in different parts of America and England, where street plays were conveyed for freeing ladies from social limitations, racial partition, development of understudies and against Vietnam war. India, also, was not particularly behind from investigating distinctive roads with respect to playing on street uninhibitedly for the larger part. Regardless of the way that different expressive arts have been there since ages as society theater in remote zones, fundamentally for energy, it was at the season of the fight for opportunity when street theater took an unmistakable shape for propelling patriotism and setting off the spurt for patriotism.

As per Downing, other than the established expressions and show, Indian street theater has been propelled, as it were, by crafted by



Bertolt Brecht, Augusto Boal, Utpal Dutt and Badal Sircar. The element that has made the frame famous in past couple of times is its portability. Not at all like customary theaters, the artists require not to sit tight in the corridor for their groups of onlookers to come, neither does the gathering of people of street plays need to remain in line for ticket. In street theater, theater goes to the crowd, and not the other way around. The plays on street are basically group based, short long and permit the extent of discussion with the gathering of people after it gets over, not at all like the customary method of communication that either utilizes a medium between the communicator and the collector or get rid of the degree for input. In this association John P. McHale (2004) alludes to an association amongst street and guerrilla theater and contend for its adequacy for backing communication.

There has been an overwhelming support of street theater action in India in the nineties. As per the study the number of Theaters in India are 7,000 street theater groups in different parts of the country according to reports stated there are Large number of Theaters in West Bengal, Andhra Pradesh, Tamil Nadu and Kerala. The fundamental gatherings associated with this kind of prevalent theater action are 'social activity gatherings', well-being and agrarian augmentation laborers, understudy activists, political gatherings, religious reformers and ladies' association. The formal source of India Street Theater can be followed to the radical political theater in the 'forties in Kolkata'. It developed not from folk or conventional theater yet rather from the custom of Indian adjustments of Western Proscenium theater, mainstream at the time in urban focuses. Regardless, it was Marxist-motivated. It was in a manner of speaking

headed to the street since theaters would not stage such political plays which were characterized by distinctive (Producing intense emotions or solid, clear pictures in the brain: "striking recollections") depiction of genuine occasions, well-known dialect, and insignificant props. It was the Bengal starvation that first activated such action.

In 1944, Bijon Bhattacharya, an originator of Indian People's Theater Association (IPTA) masterminded the primary street play. It was called "Nibanna", and recounted the misuse of laborers by Bengali land proprietors. IPTA propelled the street corner play in the mid fifties in the midst of the Bandimukti Andolan. Other politically awakened groups similarly took to the edge in the eighties to amass the limited social affairs. The killing of the IPTA dissident, Safdar Hashmi, amid a street execution in Delhi in mid 1989 prompted the frame being given wide scope in the national press. The most compelling defender of the Indian Street Theater has been Badal Sircar who has contended for a 'theater of duty'. He has been thusly, extensively affected by Grotowski's 'poor theater' and Schechner. Sircar's work emerges for his underline on non-verbal communication, on discourse coordinated straight in the gathering of people and on the inclusion of the group of onlookers. It is to be noticed that street plays are social particular and utilize neighborhood folk theater frames, nearby tunes and moves and the neighborhood tongue. Womens' gathering in Delhi, Mumbai and in rustic Andhra, Kerala and Maharashtra have utilized street theater to raise social cognizance on issues like endowment, sex segregations in training and work, exploitative publicizing and prejudicial laws of legacy and separation. In Kerala, the Kerala Shastra Sahitya Parishat



(KSSP) has utilized street theater to promote science and education. (Kumar, 2003)

As per Downing, other than the established Classical arts and drama, Indian street theater has been motivated, all things considered, by works done by Bertolt Brecht, Augusto Boal, Utpal Dutt and Badal Sircar. The component that has made the shape mainstream in past couple of times is its versatility. Not at all like customary theaters, the specialists require not to sit tight in the lobby for their crowds to come, neither does the gathering of people of street plays need to remain in queue for ticket. In street theater, theater goes to the gathering of people, and not the other way around. The plays on street are primarily community based, short in length and allow the scope of conversation with the audience after it gets over, unlike the traditional mode of communication that either uses a medium between the communicator and the receiver or do away with the scope for feedback. In this association John P. McHale (2004) alludes to an association amongst street and guerrilla theater and contend for its effectiveness for promotion communication.

"Nonconventional open structures, for example, street theater are accessible to advocates. One advocate, Joan, who as often as possible took part in such theater, battled that the frame was extremely viable for conveying advocacy messages:

"I think it is amazingly powerful. For example, with street theater, we call it guerrilla theater, since we utilize it as a guerrilla strategy. We would not admonish before declarations of our exhibitions. What is a guerrilla strategy? You don't declare it. Since any individual who needed to stop that activity would have the capacity to. Something else with doing theater as

guerrilla theater is that it boosts disturbance of the divider. We as a whole run around with these dividers around us and its simple to shut something out. Be that as it may, in the event that we have an extremely solid kick to it and something as surprising as 5 seeing theater or verse being performed in an open place opens individuals, you don't expect that. It can greaterly affect getting through individuals' dividers." (McHale, 2004, p. 91) In spite of the fact that street theater frequently was conceived as a requirement for rebelling against the out of line political condition and split far from the oppression, it doesn't really lose its importance notwithstanding when the constraint is gone, as meant by Kanika Batra (2010). Jana Natya Manch in India or Ajoka in Pakistan are such illustrations. Their dramatization on the streets kept on pulling in gatherings of people and didn't lose affect notwithstanding when the political condition at home was lightened. By alluding to the diary Theater and Drama Review Batra stated that, as a type of 'social theater' the street theater in Asia transcendently raises dialog and conclusion for training for all, building mindfulness and social change. "Social theater, as indicated by the supporters, incorporates, yet is not limited to, regular workers, women's activist situated and college associated theater bunches working in urban metropolitan areas in India, Bangladesh, Pakistan and different parts of South-Asia." (Batra, 2010, p. 71)

### **THEATER FOR THE OPPRESSED – A CONCEPTUAL FRAMEWORK:**

From Latin America to Philippines, street theaters are utilized as an apparatus for raising well known conclusion on wellbeing, business and women rights, primarily in view of the dramatic theatrical form names





'Theater for the Oppressed' as created by Augusto Boal, basically affected by crafted by Paulo Freire. At the point when in 1968 Freire illustrated his hypothesis – Pedagogy of the Oppressed – to fundamentally scrutinize the customary scholastic framework and turn around the best down approach of training into a participatory procedure, another type of social instruction and improvement for the minimized and by the underestimated came to fruition and got worldwide acknowledgment (Saxon & Vitzthum, 2012).

"No teaching method which is really freeing can stay far off from the persecuted by regarding them as unfortunates and by exhibiting for their imitating models from among the oppressors. The persecuted must be their own case in the battle for their reclamatio (Freire, 1970, p. 54).

After demanding that genuine learning need not be injected into individuals, for they as of now exist in them, Freire trusted that the world can't be changed by keeping data into the mistreated, however just through dialogic trade, basic considering, love for humankind, praxis and activity. Affected by Marxism and against expansionism, Freire trusted training can't be seen outside the influence of political considering.

He declared that in somehow the way student are educated and furthermore the subject of the instructing are not free from any political plan. In this way a fundamental comprehension of the governmental issues is essential for both the educators and the understudies. The point of instruction, as Freire accepted, is to go for freeing the mistreated and to do as such, the persecuted themselves need to assume a dynamic part in their liberation.

“Libertarian activity must perceive this dependence a feeble point and should endeavor through reflection and activity to change it into autonomy. Be that as it may, not even the best-intentioned initiative can give autonomy as a blessing. The freedom of the persecuted is a freedom of ladies and men, not things. In like manner, while nobody frees himself by his own endeavors alone, nor is he freed by others. Freedom, a human wonder, can't be accomplished by semihumans.

Any endeavor to regard individuals as semihumans just dehumanizes them.” (Freire, 1970) It's with an inspiration from his words, for the most part, Boal – a globally acknowledged theatrical practitioner and activist from Brazil – developed his widely influential theory – Theater for the Oppressed, which was first applied in Brazil, then in Europe and gradually in Asia.

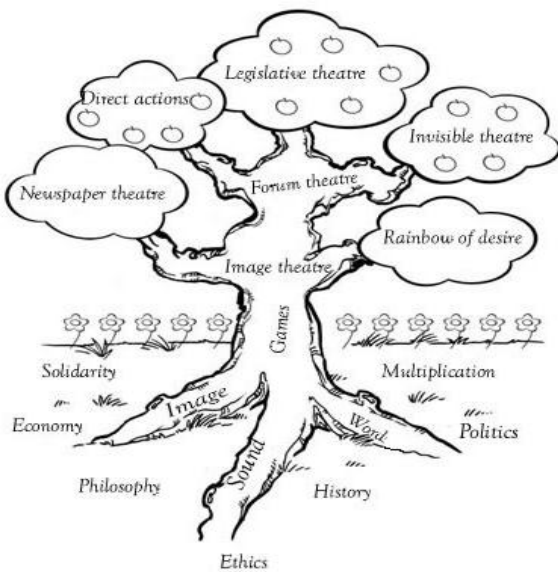
Like Freire, Boal too believed the people or audiences of his plays are not mere action-less spectators, but they are the entire 'theater' in themselves – the actor and the views embodied in one. He said, “The Theatre of the Oppressed is theatre in this most archaic application of the word. In this use, every single person are Actors (they act!) and Spectators (they observe!)”. According to his hypothesis, we - the general population - by experiencing the encounters of seeing ourselves in various activities, can change and correct our own particular activities and of the world.

Theater of the Oppressed flips the mode of one-way theatrical presentation and made popular theater a tool for social communication, by engaging the audiences

in critical thinking, dialogic exchange and discovery for liberation. Among the number of tools and techniques the actors can use to elevate the audiences from oppression and instigate development through their dramas have changed through the years, but the key tools have remained consistent (Project, 2011).

assessment about any council being referred to. Undetectable Theater, as the name recommends, is a bit of dramatization that shows up out of the blue in the street, shock the crowd to pull in their consideration without earlier notice and exhibited as a genuine occasion. Daily paper Theater is a showy generation of daily paper articles or other non-sensational pieces. Rainbow Theater utilizes both Image and Forum strategies as a treatment to push the groups of onlookers to concentrate on disguised issues that reason mistreatment (Wikipedia, 2013). Boal's perspective of theater in light of it is by investigating, appearing and dissecting the issues of persecution, by urging the gatherings of people to encourage their own course of transformation, that the general public can change for better.

**Tree of the Theatre of the Oppressed**



In Image Theater, the members for the most part utilize nonverbal articulation and shape their own particular and other members' bodies into unmoving physical pictures that can express something theoretical or solid issue or feeling. The focal thought in Forum Theater is the performing artist who introduces an issue of mistreatment and urges the observer to end up "spect-performer" with a dynamic voice and make a move on that, to change the circumstance and advances group exchange through plays. Legislative Theater is about a more law-driven way to deal with dramatic creation i.e. in light of free dialogic talk between the performing artists and the "spect-on-screen characters" to urge the last to express their

### EMERGENCE OF INDIAN STREET THEATER:

It was amid the 1940s, when various understood theater executives and lovers started think outside the conventional settings and conveyed theater nearer to the average citizens. They went to the remote groups to perform without being under the spotlight. Theater professionals like Bansi Kaul, M.K Raina and Prasanna were the main names in the attempt (Rubin, Pong, Chaturvedi, Majumdar, Tanokura, and Brisbane, 1998). Not at all like the customary type of theater, street theater rose with an arrangement of various style and transformed into a weapon of social transformation. It talked about the normal folks, for the regular folks. The street theater mirrored the turmoil of pre-free India and depicted the financial states of the time. As a one of a kind craftsmanship, Indian street theater soon turned into a prevalent type of communication with the majority. From the in abundance of amusement for the elites,

street theater moved past the utilization of symphony and enormous stage and talked about the consuming mutual, social, conservative and political issues. Taken after by the freedom, street theater formed into a prominent type of brief and intimate theatrical expression.

The street theater development of India started with an unmistakable socio-political motivation and worked eagerly on issues of freedom and improvement. Utpal Dutt was one of the unmistakable chiefs who worked towards it. Since the season of its commencement and during that time of improvement, street theater used to draw in extensive number of gatherings of people, since the plays talked their stories, in their dialect and charged no cost for being a piece of the experience. One of the most punctual street theater preparations was 'Chargesheet', which was being played in the street of Calcutta for the gathering of people of about a thousand specialists and later performed at different parts of West Bengal (Anonymous, 2012). The developing force of political unrest of the turbulent 1970s was likewise felt in the development of street theater. Various such preparations were performed in the streets of India, by artistactivists. Badal Sircar, was one such imperative names of the time who disposed of the standard theater and transformed into outdoors preparations to convey to his groups of onlookers specifically and with wide force.

### **STAGES OF PLAY**

There are 6 steps in organizing a street play. They are:

- Developing the theme
- Visualization
- Scripting
- Rehearsal
- Demonstration
- Evaluation

Street theater is a fun approach to get all the neighboring group together. Its extemporaneous nature and free-for-all association enable people of numerous abilities to have a go. The Stages involved in a Street Play are:

- **Decide on a decent time of year.** The best time is the point at which it's warm and the night remain light for more. Summer and late-summer/pre-winter are perfect circumstances.
- **Decide on the event.** You don't generally require a reason other than to get your group on the street together yet you may jump at the chance to likewise transform it into an event for a street party or even to fund-raise for a philanthropy worry that everybody in the street believes is advantageous. In the event that there is a nearby catastrophe occasion, you may jump at the chance to fund-raise to help people who are enduring the outcomes of the debacle.
- **Get the community together.** Place flyers in everybody's letter box to ask them to a general meeting to talk about having a street theater event (and maybe a gathering going with it) and that you'd like people who are quick to go along. Tell them that you're searching for: People to enable set to up and gather up,



People to play out a wide range of street theater, People to get ready sustenance and drink, People to go along.

- **Decide who will be doing what** At the meeting, begin arranging when you have sufficient assentation from everybody to partake and to help the occasion. Work out how you will control activity on the street that day. You may require nearby specialist consent to cut off the street and you will require all neighbors to be in understanding about not moving their vehicles about in the territory picked. Another path is to call it street theater yet to pick an expansive garden space or a recreation center instead of holding up a street. Speak at an opportune time about coordinations, for example, setting up a phase, trapeze artist ranges, gear, cooking offices, and so on in the event that you expect people from different streets to tag along. Examine subsidizing and regardless of whether this is required. It may be that everybody can give all that is required, in addition to their opportunity and ability.
- **Keep the definition of street theater broad.** You will need to support however many people as could reasonably be expected to take an interest, so permit the same number of sorts of "theater" as conceivable to frame a piece of this occasion. A few thoughts include: Acting exhibitions, Singing, melodic, Acrobatics, Improvisation, Comedy acts, productions, Tricks, enchantment, body, question, and so forth., Animal exhibitions (pets just, and just welfare-consistent things), Activist

theater (clarifying an imperative issue by acting - make certain to receive a topic if this is your purpose behind the street theater), Puppetry, Making things, Marching band, Bands of any sort Miming and so on.

- **Ask everyone to prepare their act.** Create a timetable if you're having more than one event, so that everyone gets to watch and be watched at different times.
- **Check that everyone has all they need by way of props and costumes.** It might be a good idea to supply a makeshift changing room for people who need to make costume changes, etc.
- **Have some people involved in monitoring everyone's well-being on the day.** You will need people to run around doing all sorts of errands. Make sure they have cell phones in case of emergencies.
- **Spread the word.** Put up posters, send out flyers, and even advertise in the local paper and radio if you want more people to come and see what your street is doing.
- **Enjoy the event.** On the day, get out there and soak up the atmosphere, have a lot of fun and don't take it too seriously. (Flickety)

### **IMPLICATIONS OF STREET THEATRE IN SOCIAL WORK AND IMPACT ON THE SOCIETY**

Utilizing street theater to grandstand social issues-On the commence that influencing people to consider a social issue or an evil is



more critical than finding or giving arrangements, the street theater development is picking up force among social specialists and social work students. Schools, universities and non-Governmental associations are changing street theater into a powerful device to connect with the grassroots and furthermore to the urban poor. While many are developing approaches to shape the plays as per their capacities, there are some that are going the formal route by connecting with experts to prepare their students.

- Political Theater and Social Work-In, there is history of theater tending to issues of current events and fundamental to society itself, empowering cognizance and social change. The political parody performed by the comic artists and the poets at the theaters had extensive impact on general feeling.
- Street Theater and Anti-Corruption developments The part of street theater in creating open attention to the people about corruption is particularly irrefutable. The fundamental part is to enable the people in abused groups to interest for their rights and to interest for responsibility from their pioneers. (Madada, 1999)
- Street Theater as a Tool to bring Social Change-Street theater as a type of communication as of late has been utilized to spread social messages and to make a mindfulness among the majority

with respect to basic issues. Street theater breaks the formal hindrances and methodologies the people specifically. This is a methods for contacting people of all strata and making an attention to occasions around them, calling them to change what they accept are the social afflictions. (Mangattuthazhe, 2010) In a Street theater, the group will Act out a short play, In an open area to teach gatherings of people about the gathering's work, Drawing considerations to a particular issue, to the Members of a particular gathering. With street theater the preparatory point is not an endeavor to move the general population towards something, however to work towards a full insightful and look of what is happening and the center social esteems. (Allen) .

- Street Theater for Development-Methods like street theater, seen by people going by appears like a genuine circumstance to the gathering of people, which essentially works as an interesting drive to the people who watch the circumstance. Each sort of Theater for Development-program confides in the quality of the verbal exchange by means of people who confront the circumstance, are a piece of a venture or watch a basic play. In the streets, it contacts people who wouldn't go to a workshop or watch a play, in this manner the scope of tended to people can be much higher and social change is another bit nearer. It includes a talked word show or satire, a music, singing as



well as move generation, a creation with development yet no solid (emulate), participatory or improvisational procedures utilizing any or these. (Computerized Media, 2013)

### CONCLUSION – THE POTENTIAL TO BRING CHANGE:

Street theater is the most effortlessly open methods of communication which achieves social change. It has a long conventional and cultural foundation which is starting from the grounds of Greece, spreading over the globe. It is a people driven type of media which includes the people on the phase as on-screen characters and supporters and people off the phase as crowd. In spite of the fact that the quintessence of street theater development dependably been Leftcentric, key to their craft development is to get a social change the life of the individuals who are discouraged – the normal mass. To accomplish that, it is basic to consolidate "dynamic group advancement" process and "prominent instruction" together. As a procedure of well known theater, street plays intend to make a participatory procedure that is in order of the "cultural structures" of the intended interest group. In contrast with the proscenium theater, street plays are the place on-screen characters connect their political and social esteems with proficient and aesthetic interests. In any case, to utilize its ability to the perfect and have an impact in the overall population, the emotional method should be mixed with whole deal developmental orchestrating (Prentki and Selman, 2000). For this, the street theater should know its gathering, perceive the issues of concern, interlace the common enunciation with delight, welcome social occasion of individuals support and call for action.

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