



AAGAAZ THEATRE TRUST

# AJABGAJAB!

*This document acquaints the reader with what a collaboration with Aagaaz entails— possibilities, outcomes, performances, learnings— all bound up within the experience of drama.*

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# A B O U T U S

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**Aagaaz Theatre Trust** is an arts based organisation dedicated to creating inclusive learning spaces that nurture curiosity and critical thought while creating safe spaces for dialogue, in an attempt to weave a more equitable urban fabric. Engaging children and young adults across social and geographical boundaries, we relentlessly question **'what is'** to probe **'what could and should be'** to learn ways to act and perform beyond just the stage.

In 2015 we registered ourselves as an independent community arts organisation under the Trusts Act. Aagaaz performs stories that raise contextual questions and create dialogue amongst diverse audiences. At the core are the 13 adolescents from Hazrat Nizamuddin Basti who are growing into arts practitioners, theatre makers, and facilitators.



# 'DRAMA FOR LEARNING'

## *Our Methodology*

Etymologically drama comes from the Greek word for 'to do'. Extending it further to how the word is understood at present, drama creates a space for us to **think, feel and do**. Aagaaz's applied drama practice creates possibilities of thinking, feeling and taking action even beyond the rehearsal and performance spaces.

At the heart of drama is the **need to tell and listen to stories** – a universal human need. Our pedagogy is informed by **the need to replace single stories with the possibilities of being conscious to multiple stories**.



We work to build the **ability to think critically** by hinging on **each child's inherent curiosity** and **ability to imagine**.

By creating a **space to explore and dialogue**, single stories are revealed as what they are - one perspective in the gamut of many possible perspectives.

The crux of all our engagements lies in tying together the *multiplicity* inherent in our imaginative capabilities, relying on the children who **build the space of storytelling from scratch** with the assistance of our facilitators.

# OUR APPROACH

*What can you hope to discover with a collaboration with Aagaaz?*

We always design our programmes according to the needs and considerations of the project in question— What *themes* would you, as an institution, want to explore with the children? Upon breaching this discussion, **we will propose a detailed module based upon our understanding of you.** While a long-term engagement is best suited to our process-based methodology, possibilities are:

1. **A large-scale annual production (a musical or a play)**
2. **A long-term intensive engagement** with weekly drama-based sessions according to a suitable schedule
3. **A short-term intensive engagement** with daily concept-specific, drama-based sessions

Any theme-centric exploration will be executed with the **purpose of sharing a performance with a specified audience**— fellow peers, parents and teachers or even the larger public. We believe that the process of creating a performance and showcasing it to spectators is **transformative in itself**, allowing one to challenge their notions of 'self' and their own capabilities.

# WHAT YOU CAN EXPECT FROM US

*What can you hope to discover with a collaboration with Aagaaz?*

1. A **comprehensive session-by-session documentation** of processes, experiences, outcomes and themes explored with the children
2. A **monthly or weekly report** to consolidate information and reflect upon ongoing engagements
3. A **10:1 children to facilitator ratio** (preferred)
4. **Regular reporting** in the midst of a collaboration to ensure that possibilities are uncovered mutually

# OUR PEDAGOGY

*Our methodology allows us to weave into the process, elements of music, visual arts, and movement to inevitably 'create'.*

Drama, being true to its ability to explore multiplicities, also allows for the exploration of other art forms within it.

**We engage with the world through the lens of stories** and that's what defines our pedagogy. The sessions as well the journey will be structured in a three step format—

**Tune In => Engagement => Sharing-Reflection-Closure.**

# TUNE IN

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*The beginning of the story—  
it's the setting of the scene and  
tone of what's to follow, both, in  
each individual session as well as  
the larger journey of the project.*

**The tune-in for each session will  
focus on creating readiness for the  
engagement of the day.**

For example, if we are going to  
focusing on creating non-verbal  
images in particular session, we will  
map the skills the group will need in  
order to create these. One big need  
is to be able remain silent and still.  
The tune will revolve around playful  
exercises that will help build that skill  
- an exercise like 'Statue!' might be  
used.



In individual sessions, the engagement might be around the core areas depending on where we are in our journey.

For example, during the 'Tune-in' part of the journey engagements could revolve around creating soundscapes while working on voice, or improv theatre while working on developing habits for collaboration.

# ENGAGEMENT

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*It's the activity that meets the primary objective of the session or that of the entire journey.*

*50% of the total sessions or time allotted to each session will be dedicated to this part of the process.*



For example, the engagement of the project journey might be based around exploring a **text** (such as a poem, play or narrative form) or even an **idea** (discussions around gender, justice, belonging-ness or 'ownership' come to mind).

The engagement will also revolve around responding to these explorations through **theatrical expression.**

# SHARING | REFLECTION | CLOSURE

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*25% of the time in each session and in the journey will be spent on this section.*

*We hope to build in the ability to reflect on the self, the others, and the world through this section.*

## *SHARING*

*In each session we will create space for the group to be seen by each other and give and receive feedback and coaching. In the larger journey this will be the performance.*

## *REFLECTION*

*This will create the possibility of connecting and articulating the self at the end of each session as well at the end of the journey.*

## *CLOSURE*

*Imagined as circle, the closure will allow the group to feel resolved at the end of each session as well as at the end of the journey.*

# DESIRED OUTCOMES— IDEAS AND POSSIBILITIES

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*The outcome is open to multiple possibilities.*

It could be in the form of a **production-style play**, an **immersive experience** facilitated by the students, or even a **collection of short-pieces** which contextualise the experiences of the participants and the core of their work.

*At the heart of all of this is the process of it all, and how children have experienced 'drama' to share, reflect and create together— upheavals, realisations, learnings, successes and difficulties all in tow.*

# OUR COLLABORATIONS

