

**ROLE OF FOLK THEATRE AS A MEDIUM OF  
COMMUNICATION IN SOCIAL CHANGE: AN  
EVALUATIVE STUDY OF EDUCATIONAL  
DEVELOPMENT IN JAMMU REGION**

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**DOCTOR OF PHILOSOPHY**  
in  
**Journalism and Mass Communication**

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**2024**

## **DECLARATION**

I, hereby declared that the presented work in the thesis entitled “**Role of Folk Theatre as a Medium of Communication in Social Change: An Evaluative Study of Educational Development in Jammu Region**” in fulfilment of degree of **Doctor of Philosophy (Ph. D.)** is outcome of research work carried out by me under the supervision of **Dr. Jitendra Singh**, working as **Associate Professor and HOD** in the **Journalism and Mass Communication Department** of Lovely Professional University, Punjab, India. In keeping with general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of other investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.



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## CERTIFICATE

This is to certify that the work reported in the Ph. D. thesis entitled “**Role of Folk Theatre as a Medium of Communication in Social Change: An Evaluative Study of Educational Development in Jammu Region**” submitted in fulfillment of the requirement for the award of degree of **Doctor of Philosophy (Ph.D.)** in the Department of Journalism and Mass Communication is a research work carried out by **Ramiyan Bhardwaj** Registration No. **12021123**, is bonafide record of her original work carried out under my supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.



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## **ABSTRACT**

Theatre is an extremely responsive and effective tool to foster the growth of development procedure. Theatre is important because of its flexible and supportive environment. It act as a medium of communication and aware/educate the public. In Indian theatre, themes like agriculture, literacy, social cohesion, child labour, gender discrimination, religious tolerance, women's empowerment, etc. are emphasised. Theatre plays a key and significant part in settling various conflicts, identifying various cultures, establishing community, social protest, and raising widespread public awareness of various social issues.

Theatre for Development has proven to be one of the most effective ways to use theatre to disseminate development messages, especially in areas where issues with health and hygiene, education, modernization, and mass media access and media literacy are prevalent. Theatre is a form of participatory communication because it creates a dialogue between actors and audience members. It makes the audience think and urges personal and societal improvement. Theatre is more than just entertainment; it is a type of all-encompassing emotional expression that increases audiences' receptivity to messages concerning social issues.

Theatre can be used to inspire people to work for social change and show off its potential. Theatre is typically utilised to show off the capacity of motivating people to effect social change in society. By using theatre to reach out to many viewpoints, one might approach social change in this way. Theatre can be used as a model for demonstrating how society can grow and for raising social awareness among the general public about the numerous social changes and problems that are taking place in society.

In India, folk theatre in all of its manifestations is a traditional form of expression that has the power to communicate ideas. The distribution of messages for social and economic improvement could be accomplished through the use of folk communication techniques. The use of folk music, folk dance, folk theatre, and other traditional forms of

expression by society and its members for social, political, health, and family welfare campaigns as well as for local development efforts. Outside the doors is Indian society.

In Jammu and Kashmir, which served as the foundation for the manifestation of regional modern theatre activity, a significant theatrical heritage was established in the early 19th century. This heritage comprised the long-standing folk theatrical forms of Haran, Bhagtaan, and Jagrana as well as the presence of Naqaals, Bhands, and Miraasis. The traditional (folk) arts of Jammu and Kashmir are rich in content, bringing daily entertainment and education to the local community.

The vast Duggar land (Jammu region) is covered in vast quantities of folk art treasure. Folk art is an impromptu and vibrant picture of the common people, their unshakeable faith in their religion and deities, and, above all, their natural aesthetic approach to life that is full of vigour and brightness. To celebrate important religious holidays, they gather together, eat, and dance while demonstrating their ardent devotion to their gods. They meet together on like occasions to share their joy and sadness, laughing and tears.

The study uses diffusion of innovation theory put forth by Everett Rogers in 1962. In a particular society or social system, it looks at how communication through time describes or spreads a concept. A new thought gradually becomes ingrained in a social system as a result of its dissemination. The term "adoption" refers to when someone modifies their former behaviours. This idea looks at how innovation-driven societal challenges have been presented on stage. It illustrates how theatre combines entertainment and education into a kind of art and tracks the flow of spread of innovation in the form of human communications bringing about a societal changes.

The study hypotheses include the relationship between folk theatre and social change in Jammu region difference between journalists' using social media for professional development. It also includes the significant relationship between the folk

theatre and educational development of Jammu region and lastly, it consists of the relationship between folk theatre and audience.

The study's major goal is to understand the relationship between folk theatre and societal transformation, as well as the impact of educational advancement on folk theatre and audience. As the study examined the impact of theatre on the residents of the Jammu region. Since there isn't much of an audience for Jammu theatre due to the lack of interest in Jammu, the researcher presented two plays with distinct social issues i.e. child marriage and female infanticide in order to collect data. The researcher collaborated with Jammu's "Natraj Natya Kunj" folk theatre company. The "Haran" folk form was used.

The study is approached quantitative i.e. experimental analysis. Questionnaire was used as tool for collection of data from theatre audience and public of Jammu region. A questionnaire had three sections designed to collect audience's responses of Jammu region. The data was gathered from groups (two) i.e. control as well as experimental group. Pre post-test was applied in the experimental group.

Statistical techniques applied in this research includes, cross tabulations to know about the association with independent variables, Chi-Square and Wilcoxon Signed Ranks Test to establish the significance of difference and to substantiate hypotheses. Correlation and regression score analysis was to clarify relationship among factors and in order to associate each variable, ANOVA is used to test differences between two or more means to infer results.

The data was cross tabulated for age, gender, area, occupation and educational qualification and organization with folk theatre and social change, folk theatre and educational development and folk theatre and audience. The questions were based on the role of folk theatre in social change, educational development i.e. educating and awaring the masses and folk theatre and audience for knowing the effect of folk theatre on audience and how the audience adapt the messages.

It is clear that all the findings have a connection to one another and are significant. Additionally, it demonstrates how audience perception can be altered. There are variations in the pre- and post-test results. The post-test responses were more current, demonstrating how audience thinking is influenced by awareness and educational advancement. The post-test revealed a large portion of the influence.

The study has found that theatre in Jammu plays a role in educating the general populace. Through theatre, people can engage with current societal issues and explore their underlying causes, serving as a tool for grassroots development. Folk theatre, an ancient form of communication in India, facilitates the dissemination of messages about social, economic, and cultural growth, all of which contribute to the country's overall progress.

The plays addressing societal issues such as female infanticide and child marriage, presented during the data collection, have highlighted the challenges girls face in society. They also emphasize the difficulties girls encounter in improving their social standing. Data collected from theatregoers and the general population in Jammu indicate that theatre does not significantly impact scholastic advancement. This may be due to younger people more frequently accessing social media platforms. Despite their rich content, the traditional (folk) forms of entertainment and instruction in Jammu and Kashmir are rarely or only partially received on a daily basis by the populace.

Governments and non-governmental organizations are working diligently to educate the next generation about the rich cultural heritage through various media channels. These efforts expose young people to the traditional (folk) forms, which are rich in content and provide daily entertainment and education to the people of Jammu and Kashmir.

The majority of survey participants believed that theatre might be a beneficial educational tool. Similar to this, some people only partially or do not think that theatre may improve Jammu's educational system.

According to the research above and the data gathered, it is critically needed to promote theatrical productions in order to inform the general public, as theatre has primarily influenced the audience.



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## **CHAPTER-1**

### **INTRODUCTION**

One of the most vital source of communication is theatre. Humans have a built-in instinct for theatre and learn things from the theatre. The five senses that the human body uses to gather sensory data are sight, hearing, smell, touch, and taste. Similarly, theatre stands for knowledge and education. Theatrical performances encourage audience participation in pressing topics and encourage conversation among individuals regarding a critical knowledge of many societal challenges and problems, as well as approaches to solving them. People's self-confidence is boosted by theatre, enabling them to stand up for themselves.

The word "theatre" derives from the Greek word "theatron" which means "a place for looking' (Balme). A theatre is primarily a setting where various artistic endeavours are carried out. The study of theatre encompasses a wide range of disciplines and points of view. Theatrical productions often reflect their period, culture, and aesthetics. Dramatic texts and their adaptations, like Macbeth and Othello, have been increasingly central to the study of theatre in recent years.

Folk theatre has been extensively utilised to communicate vital messages regarding social, political, and cultural issues in order to raise public awareness (Das, 2013). Being an indigenous form, it transcends any formal limitations on human interaction and speaks to the populace directly. Theatre has a profound impact on how people are perceived. It helps in educating individuals about life's realities. A group of artists from various communities and ages come together to produce a theatrical production and share their experiences with the audience. Since art incorporates our culture and life experiences, it is one of the most important parts of human society. Sir Erin Hurley explains the Theatre in the following words:

*“Theatre allows for and offers vicarious experience: the experience of someone else experiencing something... We know that witnessing another’s actions and emotional experiences can create the same neurological imprint as doing or feeling them oneself. The theatre is a port of entry into another’s life and another kind of living” (Erin Hurley, 2010)*

Drama is described as "literature written in dialogue form and intended for the theatre" by NTC'S Dictionary of Theatre and Drama. Plays can be read for entertainment and education, but performances on stage bring them to life the best, according to Patricia Mobley. Theatre is described as the complete creative experience of drama, whether by the presenter or the audience. A venue for plays is also included (Mobley, 1992). Drama and theatre are employed to bring about social change because of the emotional impact they have on audiences. Theatrical productions are popular because of the profound effect they have on the minds and hearts of audience members.

Theatre presents a variety of societal and cultural themes and expressions. Theatre has the potential to delight audiences as well as serve as a vehicle for conveying important social themes. As a result, theatre serves as a crucial infotainment medium through which we can get messages as well as entertainment. People can more easily absorb the messages since it makes the theatre more captivating and appealing to the general audience.

Examining the various cultural, historical, and social forces that define folk theatre in different places is crucial when examining the global context of folk theatre. Being a native kind of artistic expression, folk theatre frequently mirrors regional customs, festivals, and social mores. But it has also been impacted by colonial interactions, international trade, and current events.

Early human communities were the origins of folk theatre, where storytelling and religious rituals were entwined with performances. Folk theatre has a long and rich history in parts

of the world such South Asia, Europe, and Africa (Richmond, 1990). In India, for instance, genres such as Kathakali, Yakshagana, and Bhavai reflect the social systems and mythology of the region. A forerunner of contemporary theatrical forms in Europe, Commedia dell'arte in Italy influenced performance styles all over the world (Rudlin, 1994).

As indigenous forms came into contact with Western aesthetics and techniques throughout the colonial era, folk theatre underwent considerable alterations (Gikandi, 2002). During the Meiji Restoration, for example, Western influences had an impact on Japanese Noh and Kabuki theatre. Similarly, throughout colonial authority, African folk theatre changed, absorbing European languages and theatrical styles but keeping its own themes (Brandon, 1992).

Folk theatre has changed and evolved with the onset of globalisation. Migration, the media, and travel have all resulted in cross-cultural interactions that have produced hybrid forms that combine traditional and contemporary themes (Schechner, 1990). African performance arts that blend narrative with contemporary dance and music, Latin American folk theatre influenced by social realism, and contemporary Indian street theatre which is frequently political all demonstrate this (Carlson, 1993).

Folk theatre has traditionally served as a platform for social criticism and resistance, giving voice to under-represented groups (Boal, 2000). For example, folk theatre in Southeast Asia helps to maintain cultural history in the face of contemporary issues, whereas in Latin America it frequently addresses social justice issues. Folk theatre continues to be a potent medium for bringing attention to political, cultural, and environmental issues on a global scale (Conquergood, 2004).

Folk theatre has been further impacted by the digital era, which has expanded its audience and given traditional performances new venues (Auslander, 1999). Folk theatre can be

preserved and innovated through online platforms, where artists can create digital archives that document dwindling art forms or modify traditional stories for online audiences (McLuhan, 1994).

Examining folk theatre's beginnings, modifications, and continuous changes in a multicultural and linked globe is the focus of global context. Both the distinctive qualities of local folk traditions and their function in representing universal human issues are emphasised by the global viewpoint.

## **1.1 Overview of Performing Arts**

India has a diverse culture, a long history, and many long-lasting customs and beliefs. Many different religions and spiritual practices have thrived for centuries in this country. Throughout the year, Indians celebrate a wide variety of religious and national holidays, which plays an important role in maintaining these pillars of Indian heritage. This nation also has a variety of ceremonies, traditions, cultures, and folk performing arts. Art, music, dance, and drama, according to Dr. A.P.J. Abdul Kalam, "give connectivity to the multiple variants in the society" (Shevtekar, 2015). Music helps ease stress and is instrumental in releasing tension. Dramas might help people forget about their everyday concerns and ponder. A world of meditation can be reached through dance. A world of meditation can be reached through dance.

Religion is like opium and people are devoted to it, thus it naturally emerges the feeling of dedication to performing arts as well. The primary goal of the performing arts is to raise public awareness of various religious beliefs and societal issues. The performing arts entertain and educate the public in addition to providing information. Performing arts encompass things like theatre, drama, dance, music, and movies. In essence, studying social processes, culture, emotions, society, and traditions is what performing arts are all about. The socioeconomic structure of many communities is communicated through performing arts as a medium.

The appeal of performing arts is that they transcend politics and culture. It is a form of art that calls attention to the root issues that lead to societal conflict. A powerful connection exists between the artist and the audience during a theatrical performance. It enables the general population to participate in the societal evolution. The most significant components of performing arts that have an impact on people are ideas and thoughts. Artists can explore and confront barriers between the audience and various religions or groups through performing arts. To add interest and attraction to the performance, many expressions are employed to convey the feeling of a particular character. From the act of emotion and feelings, the audience can understand and experience the message. Artists can explore and confront barriers between the audience and various religions or groups through performing arts. To add interest and attraction to the performance, many expressions are employed to convey the feeling of a particular character. From the act of emotion and feelings, the audience can understand and experience the message. According to Becker:

*“All artistic work, like all human activity, involves the joint activity of a number, often a large number of people. Through their cooperation, the artwork we eventually see or hear comes to be and continues to be. The work always shows signs of that cooperation” (Becker, 1982).*

As a live, uninterrupted performance, theatre is also referred to as visual performance art. The performing arts are categorized into several artistic genres. There are official and casual performing arts. Our lives, our communication, and our ability to express ourselves are all significantly influenced by the performing arts.

A piece of music, a play, or choreography can be experienced, studied, watched, or performed as part of this artistic performance. It has become essential to disseminate important information through the performing arts. For performing arts to continue to be respected by the public in the future, it is important that the rich cultural and traditional

performing arts, together with diverse viewpoints, are passed down from generation to generation.

## 1.2 Natyashastra

Penned by Bharat Muni in Sanskrit, “Natyashastra” is a well-known, extensive discourse on performing arts from antiquity that has inspired Indian dance, music, and literary traditions. Natyashastra praises the dramatic arts as a thorough tool for teaching virtue, appropriate conduct, moral fortitude, bravery, love, and devotion to the holy (Singh, 2019). Understanding performance art, artists, and audiences, as well as their close relationship during a performance, is the goal of the Natyashastra. It combines mythology about Hindu gods and goddesses with aesthetic expression, axiology, and explanation of art. Natyashastra's primary strategy combines entertainment with education about people's values and reality. It is well-known for its creative "Rasa" theory, which asserts that the primary function of performance arts is to amuse audiences by influencing their awareness of their own consciousness, spirituality, and moral ideals. The Natyashastra is an old, authentic Indian text on performance arts that also covers stage design.

Even though the latter doesn't have a clear connotation, the link between abhinaya and nritta is not one of irrelevance or non-relevance (Thirumalai, 2001). There is a purpose that has been determined, and this purpose is derived from the impact that Nritta makes on the audience. The realisation that there may be numerous fascinating correlations between the nonverbal communicating acts themselves, just as there are several relationships proposed between verbal and nonverbal communicative acts, intrigues me the most. It's not required for a gesture-like action to always convey some sort of meaning. Such a deed can end up serving as the character or event's identifier.

**Drama:** Bharatmuni explains the rules and regulations of Indian theatre in Natyashastra. Drama is a component of a country's growth since every member of the cast exhibits the

same traits and behaviours. Rasas, Bhava, acting styles used by different types of actors, or emotions that define both human life and the arts (Samal, 2022).

**Song and Dance in Arts:** There are both Vedic and non-Vedic songs in the Natyashastra. The right musical equipment is crucial for any song. The reader or listener feels a sense of Euphoria after reading or hearing the perfect poem. It immerses the audience in a creative universe, changes their inner condition, and raises their degree of consciousness. These tunes make us feel good and liberate us to experience divine joy.

**Music and musical instruments:** Since the time of the Vedic civilization, music has been a vital component of performance art, according to Natyashastra. The string, hollow, solid, and covered instruments are the four aural principles into which the musical instruments of the ancient Indian tradition are divided.

**Actors:** Bhava and rasa are the causes of interactions between co-actors. “Bhava” signifies “to become”. Bhava is an emotional or mental condition, while Rasa is the resulting taste in one's aesthetics. Without the Rasa, the Bhava has no significance. Rasa, then, encompasses the many expressions of Bhava that may be felt via the senses of taste, emotion, and pleasure.

The perfect actor encourages one's own personal development. Acting is a form of expression that conveys ideas by utilising feelings and emotions. Rasa is, in other words, a process of mutual co-creation where “actions are immediately understood without explicit awareness” as a result of the audience-actor relationship (Chavda, 2020).

**The goals of art:** The primary goal of performance art is to enable the audience to comprehend their own realisation, assess and experience the divine values ingrained in them, and reach the highest level of realisation. Connecting the audience to their own incredible experience of the eternal world is the primary goal of the playwright, the actors,



and the director. Dramatic performances, a distinctive idea that permeates South Asian aesthetics, are thoroughly explained in the *Natyashastra*.

According to the *Natyashastra*, the drama presents the three domains in their current state. It is a representation of human behaviour that encompasses a variety of emotions and scenarios. The *Natyashastra*, which is the *rasa* theory's most trustworthy source, will be used to interpret and examine it in this study (Pallur, 2021). There have been many treatises created to explain the *rasa* theory. The Kashmiri philosopher and artist Abhinavagupta gave the concept of *rasa* a theoretical grounding in his work *Abhinavabharati*. Thus, the development of performing arts practice and theory in India has had a solid foundation and framework provided by the ancient discourse on Indian theatre known as *Natyashastra*.

### **1.3 Types of Performing Arts**

We perform dance, drama and music for audiences; these activities are referred to as performing arts. To make still or static art, creative materials like paints, canvases, art objects, etc. are needed. Performing art does not include visual art. For theatre productions combining drama, music, and dance that will be presented live in front of viewers, performing arts adhere to specific conventions and guidelines.

Object projection, folk theatre, music, and dance are examples of human traditions. The majority of performing arts are done so professionally. Performances can be seen in theatres, opera houses, outdoor stages during festivals, indoor stages at circuses, and on the street.

The audience is entertained by live performances. Following are the three types of performing arts.

**Theatre:** In India's vibrant culture, theatre is a traditional medium of communication. Folk or traditional theatre is an art form that encompasses visual and plastic arts, dance, theatre, music, and religious elements. For centuries, India's traditional theatre has been used to convey important social, political, and cultural issues to the general public through human

messages. A theatre is a venue where theatrical performances, acting, and sometimes other acts like musical performances are produced. An "opera house" is a specific type of theatre that hosts entertainment events. Theatres are designed to define performance and spectator areas, typically providing spaces for the audience, technical team, and performers. Theatre is a well-known form of mass communication in India, reaching a vast and diverse audience and serving as a traditional and essential method of mass communication.

**Dance:** Dance is human movement accompanied by music and rhythm and is done to amuse onlookers. Art, culture, and society all influence dance. Any folk or contemporary form of dance is acceptable. Dance requires intricate body movements, as well as gestures and facial expressions that are coordinated with the music and mood. The two key ideas in dance are that it is a skillfully composed art form that is mostly performed by an expert and that it is a prevailing desire.

**Music:** One of the most significant components of performing arts is music, which is a part of every culture, ritual, celebration, event, and tradition. It is essentially the varied intangible cultural legacy of the society. There are many distinct forms of music, including classical, folk, jazz, pop, hip-hop, and traditional. Music can also be considered a form of drama as it aids in dramatic presentation. It enhances the beauty and emotion of the scenes, feelings, and cultural ceremonies. In the theatre, music improves the actors' performances. Different sounds can be produced using various musical instruments. Santoor, for instance, is used in Kashmiri folk music and dance. Music plays an essential role in not just history but also in the promotion of cultural understanding and creative endeavors. The performing arts have evolved into a global source of entertainment. The three main pillars of rich Indian culture have been music, dance, and theatre from the dawn of time. In the past, these arts—which included music and dance—were employed as a means of promoting social change and religious reform all through the Ancient to the Medieval eras.

## 1.4 Origin and Development of Theatre in India

Indian theatre dates back 5000 years and was the first form, emerging in the second century BC which further expanded. (Tsakos, 2019). Soon after, the theatre was prohibited and forced to leave owing to Islamic invasions and rule. Later, nukkad nataks, or village theatre, were promoted to reassert indigenous values and ideals, and they appeared in a great variety of regional languages between the 15th and 19th centuries. During the time of British control, modern Indian theatre was founded. The classical, traditional, and modern eras of Indian theatre are all distinct periods.

Early theatrical performances were frequently descriptive and featured singing, dance, and narration. Bharata Muni, the author of the 36 books that make up the *Natyashastra*, was the person who first became involved with Indian theatre (study.com, n.d.). A notion of dramatic performance based on elegance and fluidity is described in the *Natyashastra*. The *Natyashastra* and Sanskrit dramas ruled the old era. Since plays were based on well-known tales from antiquity, folklore, and epics, they strongly included physical components and programmes into their performances. Known as the Indian Shakespeare, Kalidasa is regarded as the greatest Sanskrit playwright.

The well-known works of Kalidasa are *Malavikagnimitra*, *Vikramorvashiya*, and *Abhijnanashakuntala*, which recount legends and royal histories from ancient India. The famous ancient Indian epic poem "*Mahabharata*," as well as several complete plays, were written by Bhasa, the earliest playwright to use Sanskrit. Additionally, Shudraka was a dramatist active in the fifth or sixth centuries famous for his *Mricchakatika* style of Sanskrit humour. A production of this play was created in New York in 1924, and the 1984 film *Utsav* was based on it (study.com, n.d.).

Local languages and improvisation were featured in Indian theatre during its ancient era. Instead of reading from written scripts, the dramas were performed verbally. Customs and levels were approved verbally during this period, and the theatre made this idea clear. The drama of the usual era often included descriptive recitation and singing. On the other hand,

Western drama and the proscenium stage have a strong influence on the modern era. The spectators observe the play's act through a picture frame as the stage is divided from them by an arch in a proscenium platform. With the arrival of the British, Western theatrical genres like realism and everyday life were integrated into Indian folktale theatre.

The long history of Indian theatre demonstrates the idea that theatre has always played a key role in the rich Indian culture and tradition and still does. Indian theatre has recently taken on more modern characteristics to meet the voguish needs of Indian culture.

Indian theatres started using lifts in their practices in the latter half of the 19th century. Following India's independence in 1947, theatres became popular entertainment venues across the country. India's theatre is diverse and multi-cultural, hence it cannot be categorised under a single, recognisable style.

## **1.5 Different forms of Theatre in India**

- 1. Traditional Indian Theatre:** Abstractions are not allowed in the language or design of traditional Indian theatre. No matter how simple the scene, it must depict something specific to make sense. Gestures and narration reveal space. This is one of the most significant things modern theatre has absorbed from the conventional. These ideas may be seen in the majority of contemporary Indian products. Then there is the matter of the audience. A mutual interchange of imagination between the audience and the performer produces the locale and place in traditional theatre. The majority of secular theatre styles don't use props for the performance. On the other hand, the realistic theatre has historically resorted to illustrational realism, employing the stage for elaborate sets (Gargi, 1966).
- 2. Parsi/Urdu/Hindustani Theatre:** Hindus, Muslims, Christians, Parsis, and other non-Parsi people who started theatre companies, built theatres, supported classical music, became actors, popularised acting, wrote countless plays in Gujarati, Hindi, and Urdu, composed music, and wrote about the Parsi stage and related subjects (Hasen, 2001).

3. **Indian Puppet Theatre:** Puppetry is one of the classic arts that is used as a potent medium of entertainment and communication. It is a sort of art that not only offers enjoyment but also a deep and practical message. The list of the Major Puppetry Traditions of Indian States is provided on this page.

India is the home of almost every kind of puppet. Throughout history, puppetry has played a significant role in traditional entertainment. Similar to traditional theatre, the majority of puppet theatre topics are drawn from epics and tales. All of the country's puppets have unique personalities. They exhibit regional representational painting and sculpture styles. Students with emotional and physical disabilities might be encouraged to improve their mental and physical skills using puppetry (Dash, 2021).

4. **Indian Street Theatre: Jana Natya Manch:** Street theatre, one of the affected theatre subgenres, has emerged as a catalyst for social change. By questioning, arguing, and discussing these important problems, this theatre genre has been used to bring about revolutionary changes. This type of theatre, unlike other types, performs in front of powerful individuals on street corners. A key theme of Jana Natya Manch's performances was about women, their social identity, challenges, and struggles, as well as their social existence in society, In addition to other social, political, and economic issues. Due to its rich history in the latter half of the 20th century, JANAM made a significant contribution to raising social awareness through its street performances. These performances not only demonstrated compassion but also had a significant societal impact (Basa, 2019).

5. **Mobile Theatre:** Most frequently found in Assam are mobile theatres, a sort of well-liked theatre. Theatre companies travel to other locations with their casts, musicians, dancers, and complete crew to perform their productions. They even bring their own tent and chairs for the audience. One of the oldest types of theatre is Indian theatre, which features intricate textual, sculptural, and dramatic elements.

In Assam, mobile theatre has grown in popularity as a form of entertainment and as a component of the state's culture. Currently, around 60 theatrical companies present their shows across the state, making mobile theatres very well-known and visible (Patgiri, 2019).

## **1.6 Role of Theatre in Society**

The process of putting on a show on stage involves a lot of collaboration from many different people. Theatre enables us to view the world from a viewpoint other than our own (Patterson, n.d.) We demonstrate aging, psychology, motivations, experience, and resolve. We get to watch the journey of those other than ourselves as observers.

People are reminded that we are not alone by theatre. We distribute the involvement with other audience members as well as the space and understanding with the performers that are performing. The familiarity and sense of connection are not the same in films and television. Theatre is immediate, growing, and constantly evolving. The act is always excellent, even though the plot might be the same every night. No two acts are ever the same. Every participant has special knowledge that can never be concealed in this manner.

The arts promote learning and literacy. According to studies, students who participate in theatre activities perform better academically.

***The interaction between artists and spectators on a human level, which is thrilling since anything can happen!! Linda Gillum (Patterson, n.d.)***

Critics of the performing arts grew increasingly pessimistic about their ability to survive in the final years of the 20th century. Many believed that the emergence of television and the early Internet would cause the performing arts to gradually become obsolete. According to the critics, the performing arts will eventually become outmoded and barely used by society, becoming as relevant to 21st-century society as string quartets were to their day (ICMT, 2016). Despite these dire forecasts, the performing arts have not declined as was predicted; rather, they are

persevering to draw in new talent and knowledge. The performing arts are still essential to contemporary society for a variety of reasons.

In addition to encouraging self-expression, performing arts also promote self-awareness and understanding among the general audience. Through theatre and other performing arts, society is told about itself to highlight the perspectives and mentalities of the time. It could be a tool for educating individuals about their current circumstances.

Being artistic or creative is what the performing arts are all about. A civilization may become all but dead within without a creative viewpoint, and a society devoid of imagination is more likely to be oppressive and authoritarian than a force for good. There is no denying the importance of having individuals who can express themselves artistically in society.

### **1.7 Theatre as a traditional form of Communication**

One of the earliest kinds of social interaction is theatre. The exchange of ideas or information via various media is referred to as communication. It has been employed for a variety of reasons throughout history, including religious, political, and social ones. Its regional flair and vernacular speech add to its distinctiveness and value and quickly enchant the heart and mind. In India, various peer groups continue to primarily acknowledge theatre in all fields. The majority of people continue to find it to be more reliable and conversant. Due to its clear traditional principles, it is exclusive in actual communication. Folk theatre refers to the various traditional styles of theatre that exist in various cultures. Tamasha, Powada Bhavai, Nautanki, Jatra, Therukoothu, and other well-known forms are a few of these (Sultana, 2017). These classic theatres offer a variety of entertainment staples, including song, dance, theatre, music, etc. Traditional theatre has a much wider audience than other forms of modern media and is deeply rooted in tradition and culture.

Local distinctiveness and societal values are entrenched with Indigenous culture-based traditional theatre. Additionally, it benefits Indian society as traditional means of inter-personal, inter-group, and inter-village communication all of the time in addition to being a source of mass entertainment. In India, the traditional theatre has been extensively used to disseminate important social, political, and cultural topics through theatrical messages that aim to raise public awareness. It breaks down all kinds of social barriers because it is a natural form and appeals to the general public.

### **1.8 Folk Theatre in Jammu and Kashmir**

**Origin:** Early 19th-century folk theatrical traditions including Haran, Bhagtaan, and Jagrana, as well as the presence of Naqaals, Bhands, and Miraasis, laid the groundwork for Jammu's expression of regional modern theatre activity (Gupta, 2012). Thanks to the progressive social, religious, and educational policies of the Dogra rulers, visits by Ramlila troupes from Ayodhya, Mathura, and Brindavan were encouraged. In response to the demands of the political elite and the Maharaja's close associates, the Raghunath Theatre Company was established, and the first stage theatre was built on the grounds of Jammu's renowned Raghunath Temple. The Raghunath Theatre Company, overseen by the Unprofessional Theatre Company, produced legendary plays along with English and Urdu tragedies. During this time, performances by K. L. Saigal and Om Prakash took place on the Deewan Mandir stage, and there were also performances at the Prithvi Theatre.

The State Cultural Academy was established in 1958, although it did not begin hosting an annual theatrical festival until 1965-1966. In the 1960s, Jammu audiences flocked to see ticketed performances and enjoyed plays by Badal Sarkar, Mohan Rakesh, and Vijay Tendulkar. During the 1970s and 1980s, theatrical activity flourished with the participation of groups such as Ajayaka, Duggar Manch, Natrang, Rangyug, IPTA, Natshala, and the Amateur Theatre



Group. Performances were held at venues like Gulab Bhavan and the newly built Abhinav Theatre.

The development of Rangyug's "Lekha Bhai Da" and Natrang's "Baba Jitto" exemplifies the successful integration of regional traditional elements into modern Dogri theatre. These plays were showcased at regional and national theatre festivals, becoming representative of contemporary Dogri theatre. The National Sangeet Natak Akademy's "Assistance to Young Directors Scheme" enabled several exceptional young local directors to experiment with form and craft, creating an idiom rooted in the native culture.

## **1.9 Popular Folk Theatre and Dance forms of Jammu and Kashmir**

- 1. Rouf:** The Rouf dance has its roots in Kashmir's Muslim neighbourhood. Everyone in the valley began to use it gradually. Visitors are unable to take their eyes off the performance because it is so exquisite. Everyone likes to bask in the allure and tranquil music of the stunning valley. The primary purpose of Rouf is to commemorate the springtime harvest. Farmers celebrate the harvest season as a unique occasion with synchronised dancing by the women (Agrawal, n.d.). An expression of gratitude to nature is the Rouf dance. It's a musical expression of appreciation for bringing Kashmir's valleys the joy of spring. Rouf is straightforward, and you may dance along and take pleasure in the beats. Recall to visit Kashmir in the spring and enjoy Rouf's fascinating footwork.
- 2. Bhand Pathar:** Bhand Pather is an imitation, exaggeration, and melodrama-heavy act or performance. The main elements of Bhand Pather include singing, dancing, and acting. The Surnai, Dhol, Nagara, and Thalij are the musical instruments employed. Pather begins with the beating of the drum or Nagara. After the Nagara comes. Dhol to make the music louder. A bamboo stick and a whip are two essential items for every Pather, and these are employed as a decorative element to bolster the narrative with dramatic pictures that would symbolise societal oppression. The

acts primarily speak Kashmiri, Punjabi, Persian, Gujjari, Dogri, and English. The tradition of Bhand Pather is passed down from father to son and is hereditary. Bhand Pather has a broad appeal and covers a wide range of topics, including political, social, and economic ones (Pandit, 2021).

3. **Dumhal Dance:** One of the most well-known and well-liked ceremonial dance traditions of Jammu and Kashmir is Dhamali, often known as Raas Dhamali or even Dumhal. It is the dance form of the Watal tribe in which men participate. The dancers invoke the Lord's blessings while wearing colourful costumes that include "salwars" (loose trousers), long gown-style blouses, jackets, and turbans, or the "kullah" (tall conical cap) embellished with beads and shells. The dancers move in a circle while performing martial arts moves while holding sticks in their hands. The cycle of life is symbolised by this kind of dance performed in a circle, while the fixed pole denotes fertility and ongoing life (Kumari, 2014).

4. **Hafiza Nagma/ Bacha Nagma:** It is based on Kashmiri classical music, which features the Santoor. It also goes by the name Sufyana Kalam. The Afghans of Kabul were principally responsible for the introduction of Bacha Nagma, a reimagining of the ancient Hafiza Nagma folk dance with Sufi roots. Young male dancers in "Bacha Nagma" dress up as Hafiza dancers to pass for women or to succumb to the socially internalised cultural norms that define a woman's very experience (Dhar, 2021).

5. **Kud:** The Kud dance is essentially a rite to respect the Lok Devatas or the Gods of the people, and is done by the locals of Jammu's middle mountain ranges. The Gods are also frequently known as Gramdevatas, or Gods of the village. The flute is used in this form and it consists of 20-30 participants. Whatever name the gods are given, their true purpose is to give thanks to the omnipotent force that has preserved human life as well as that of their children, cattle, and crops. Therefore, those who take part in this rite are mostly farmers who give thanks to God for shielding them from various natural disasters. As a result, this rite is also performed

to commemorate the successful harvest of crops, particularly maize (Culture in Jammu and Kashmir, n.d.).

6. **Haran:** A traditional style of folk theatre called Haran is presented during the Lohri festival. It is mostly practised by the Dogra community in Jammu's hilly districts, particularly Duggar Pradesh. The word "Haran" comes from the Hindi word "Hiran," which means "deer." The cast of Haran consists of 10 to 15 people who play a variety of characters and entertain the audience while emphasizing crucial themes about social and political wrongdoings. Hiran is portrayed by two performers as a decked deer with Ghungrus fastened to its feet. As Lamberdar and Chowkidar, two anchors perform; other anchors assist them by playing old women such as Narad, Sadhu, Patwari, Gujjar, Gujjari, Maskhara, etc. The situations may cause the characters to shift (Indian Culture, n.d.).
7. **Gwatri:** It combines singing and dancing, with singers narrating some text that is performed by Gwatri dancers. It is a symbol of the rich cultural and historical legacy of this breathtakingly gorgeous valley in Kashmir. Gwatri is a combination of both a dance move and a musical raga.
8. **Benthe:** The Gujjars and Bakarwals take part in singing and dancing known as Benthe. 5-7 performers sing as the rest of the group dances. This type of folk expression is thus somewhat unique to the Gujjar and Bakarwal tribal communities.
9. **Fumene and Jagarana:** It is a typical example of Duggar folk theatre, which is crucial from both a traditional and a security perspective. When all of the male family members travel to the house of a bride in the form of a Barat to execute a religious ritual regarding marriage, this is carried out there. In order to create a type of folk theatre that night, all the women dance joyfully and engage in traditional folk discussions with one another while using the simple musical instruments Dolki and Rora (Mahajan, 2023).

To communicate, share, and transmit the significance of the information to the recipient, communication is crucial. Different types of folk theatre are a historic means of communication in India and can serve as a platform for spreading messages about social, economic, and cultural development, all of which contribute to the country's overall development. Folk communication techniques offer a potential channel for the dissemination of messages for social and economic advancement. Folk music, folk dance, folk theatre, and other traditional forms of expression are used by society and its members for social, political, health, and family welfare campaigns, as well as for local developmental initiatives.

Contrary to cinema, theatre is a live form of communication where people congregate, chat, and move about. The energy and topic of contemporary Indian theatre have been lost (Paul, 1991). Instead of combining Hindi Theatre, regional folk theatre is arising, which promotes the success of local artists. The actual aesthetics of a particular location, its people, and its culture are brought out by regional theatre.

Since ancient times, theatre has played a significant role in Jammu and Kashmiri culture. Its origins in Kashmir can be dated to the 12th century, when works like Kalhana's *Rajtarangini* and the *Nilmata Purana* exhibited the splendour of that era's theatre genre. By presenting traditional dramatic traditions in fresh, contemporary ways, theatre seeks to capture the interest of young people. Its communication approach draws a lot of interest. In Jammu and Kashmir, however, theatre still has a long way to go before it can reclaim its timeless beauty (Archana Kumari, 2014).

The manifestation of regional modern theatre practise in Jammu and Kashmir is founded on the strong foundation of theatre that was established during the early 19th century alongside timeless folk theatre forms like Haran, Bhagtaan, and Jagrana as well as the existence of Naqaals, Bhands, and Miraasis (Gupta, 2012).

The people of Jammu and Kashmir receive a daily serving of amusement and education from their traditional (folk) forms, which are rich in content.

### **1.10 Operational Definitions**

**Folk Theatre:** In India, folk theatre is a rich, hybrid art form that blends elements of dance, music, pantomime, verse, epic recitations, ballads, visual and performing arts, religion, and festival celebrations. Rooted in native culture, folk theatre is deeply woven into the social values and local identities of communities.

**Social Change:** Social Change in this study refers to the development of society through awareness in which theatre acts as a medium of communication.

**Educational Development:** Educational development in this study means public awareness and educating masses regarding various social issues such as women empowerment, female infanticide, child marriage, health issues, drug addiction and educational policies. The study is focused on how people perceive the concept of education, knowledge, and information that helps them in their development, as well as in the development of society.

**Development communication:** Folk theatre has been used as a tool for protest, social awareness, and transformation. Theatre is more than just entertainment; it is a kind of holistic emotional expression that makes audiences more sensitive to messages about social issues. Folk communication techniques offer a potential channel for the dissemination of messages for social and economic advancement.

### **1.11 Brief History of Haran folk theatre form**

Haran is the folk theatre form of Jammu region and is used in this study. "Haran" is the name of a particular theatrical genre that has been practiced in Jammu for the past 200 years. The popularity and performance of "Haran" over the ages, as well as any novelty or stereotypical elements that came to be connected with the genre over time. It reveals the nuances involved in the presentation of this theatrical style. "Haran," a folk theatrical tradition that is in harmony with society and nature. The most discussed and talked-about dramatic genre in the Jammu region is "Haran," a distinctive and well-liked folk drama. The area, especially during the winter, appears to be eagerly anticipating the performance of "Haran," which would provide the locals a glimpse into the realm of "make believe." "Haran" is a culturally and historically significant theatrical form that draws audiences of all ages to its performances.

Haran's usage of masks is a significant aspect that contributes to its uniqueness. In reality, the play's name, Haran, came about because the actor wears a mask that looks like a deer during the performance. It received the name Haran due to the use of a deer mask. Since ancient times, masks have been associated with drama all across the world. To understand the importance and significance of the mask in Haran, it is necessary to provide a quick overview of the use of mask in folk play across India. The custom of mimicking an animal's motions dates back to the days when people hunted and collected food. At that time in human history, man was totally reliant on the environment, including the nearby animals and birds (Sharma, 2018).

## 1.12 Research Gap

The following study gaps are identified by the thorough analysis of Indian theatrical literature, with a particular emphasis on its function in social change, cultural expression, and communication:

- 1. Limited Experimental Data on the Impact of Theatre:** The contribution of Indian theatre to social consciousness, and cultural preservation has been the subject of much qualitative research, but experimental investigations are noticeably lacking. The literature currently in publication emphasises theatre's capacity to effect societal change, but it does not provide empirical support for causality. By utilising experimental research approaches to investigate the causal relationship between theatre communication and social change results, this study seeks to close this gap and offer more robust, empirically supported findings.
- 2. Theatre Audience engagement:** Although theatre is acknowledged as a transformational medium, little is known about the function and effects of audience engagement, especially when it comes to social change. The majority of the literature that is currently available concentrates on the performativity and content elements of theatre, ignoring the impact that audience participation has on attitudes, beliefs, and actions. The purpose of this study is to close this gap by examining how audience engagement in theatre, particularly in the Jammu region, influences audience reactions and promotes social change.
- 3. Regional Context and Representation:** While the literature on Indian theatre often looks at more general cultural and social themes, it under-represents Jammu's unique context and its unique cultural practices and challenges. This research fills this regional gap by examining how Jammu's folk theatre forms contribute to community engagement and cultural preservation, which gives the study a nuanced

understanding of the role of theatre in regional identity and social change within Jammu.

By examining these gaps, the research will offer new insights into how theatre as a medium of communication influences social change, with a focus on audience engagement and the unique cultural context in Jammu.

### **1.13. Utility of the Study**

Numerous research findings will offer empirical support for the use of folk theatre as a communication tool for social change. It will also understand how folk theatre is used as the medium of communication in educational development of Jammu region. It establishes the uses and gratification derived by public and the impact of folk theatre on the educational outlook of public in Jammu region. Also, the study will design specific messages on various issues related to educational development as a part of experimental manipulation.

### **1.14. Theoretical Base**

**Diffusion of Innovation:** This study is based on the diffusion of innovation theory proposed by Everett Rogers (1962). In a certain demographic or social system, it explains how communication through time characterises or disseminates a concept. As a result of this propagation, individuals gradually incorporate a new notion into their social system. When someone makes a change from their prior behaviour, that is what is meant by adoption. This theory examines how innovation-driven societal issues have been communicated in the theatre. It traces the flow of diffusion of innovation in the form of human messages bringing about a social change and shows how theatre blends entertainment and education into an art form.

An innovation is an idea, technique, or undertaking that an individual or other unit of adoption perceives as novel, according to Everett Rogers. For some people, an



innovation that has been around for a while yet seems innovative because of how they understand it. Knowledge, persuasion, and decision are the three steps in the innovation-choice process, and they are more closely related to an adoption's newness attribute (James W. Dearing, 2018).

This study shows that there is a potential to influence social change among the populace using theatre dramas. Diffusion is a sort of communication that is concerned with the dissemination of ideas that are directly or indirectly founded in frameworks and are frequently interpreted as novel suggestions for social system change. The characteristics of an innovation, as perceived by the people of the society, define its rate of adoption.

**Selective Exposure Theory:** The theory suggests that individuals prefer information that aligns with their pre-existing beliefs and attitudes. Folk theatre can effectively promote social change by tailoring its messages to the audience's specific beliefs and values, reinforcing positive norms, and introducing social change gradually without causing resistance. Folk theatre plays a significant role in educational development through literacy and learning, cultural preservation and education, critical thinking and problem-solving, and interactive learning. It connects with the audience emotionally through familiar language, humour, and relatable characters, making the messages more impactful. It fosters community cohesion by fostering unity and shared identity, and can influence behavioural change by presenting the consequences of certain actions and promoting desirable behaviours.

Over time, repeated exposure to certain themes and messages in folk theatre can lead to a shift in attitudes, such as changing community perceptions and attitudes towards gender equality. Additionally, folk theatre can empower marginalized groups by giving them a voice and representing their experiences and struggles, boosting their confidence and motivating them to advocate for their rights and interests.

Therefore, selective exposure theory helps in understanding how folk theatre can

promote social change by aligning its messages with the audience's existing beliefs. It significantly contributes to educational development by providing accessible, engaging, and culturally relevant learning experiences.

**Cognitive Dissonance Theory:** Cognitive Dissonance Theory, formulated by Leon Festinger, posits that individuals experience psychological discomfort when they hold conflicting beliefs, attitudes, or behaviours. This theory can be applied to folk theatre, which addresses social issues and challenges prevailing norms. By presenting conflicting ideas or narratives, audiences may re-evaluate their beliefs and become more open to social change. Characters in folk theatre often embody progressive values or behaviours, leading to a shift in personal attitudes and behaviours to align more closely with the ideals presented.

Folk theatre can also serve as a catalyst for community dialogues, creating collective cognitive dissonance, encouraging group reflection and potential shifts in communal norms and values. Educational messages in folk theatre often present conflicts between traditional and modern values or ignorance and knowledge, prompting deeper engagement with the content and learning. Critical thinking is encouraged by presenting complex issues and moral dilemmas, and behavioural change is aimed at changing behaviours.

Empathy and identification can lead to a re-evaluation of attitudes and behaviours towards people from different backgrounds or experiences. Folk theatre often combines entertainment with persuasive messages, making audiences more receptive to new ideas and more likely to experience and resolve cognitive dissonance by changing their views. Narrative persuasion in folk theatre can create immersive experiences, leading to persuasion and attitude change as audiences seek to resolve discomfort caused by conflicting information.

**Uses and Gratifications Theory:** The Uses and Gratifications Theory is a framework that explains how individuals seek out specific media and content to fulfil their needs and desires. Folk theatre, when applied to this theory, can reveal its role in social change, educational development, and audience influence. Folk theatre addresses social issues, empowering communities to reflect on and challenge societal norms. It fosters community discussions, encouraging problem-solving and the dissemination of alternative perspectives.

Folk theatre also serves as an informal educational tool, conveying historical, cultural, and ethical lessons through storytelling, music, and dance. It is particularly effective in rural areas with limited access to formal schooling. Folk theatre promotes literacy and critical thinking by dramatizing moral dilemmas and social narratives, enhancing understanding of the world and fostering critical thinking skills. Folk theatre also provides entertainment and escapism, providing emotional release and diversion from daily stressors. It reinforces cultural identity by preserving and promoting traditional narratives, customs, and languages, helping communities maintain a sense of continuity and belonging. Audiences seek out folk theatre to connect with their cultural roots and strengthen their sense of belonging. Also, folk theatre can subtly influence audience behaviour by modelling positive actions and attitudes. This theoretical framework underscores the active role of audiences in seeking out and engaging with folk theatre to meet their personal and communal needs.

### **1.15. Objectives of the Study**

1. To understand the role of folk theatre as a medium of communication in social change in Jammu region.
2. To evaluate how folk theatre is used as the medium of communication in the educational development of Jammu region.

3. To analyze the impact of folk theatre on the educational outlook of the public in Jammu region.

### **1.16. Hypotheses**

**H01-** There is no significant relation between folk theatre and social change in Jammu region.

**Ha1-** There is a significant relationship between folk theatre and social change in Jammu region.

**H02-** There is no significant relation between folk theatre and educational development in Jammu region.

**Ha2-** There is a significant relationship between folk theatre and educational development in Jammu region.

**H03-** There is no significant relation between folk theatre and the audience.

**Ha3-** There is a significant relationship between folk theatre and the audience.

These hypotheses investigate the possible relationships between folk theatre and a range of societal factors in the Jammu area, including as audience participation, educational advancement, and social change. An explanation and a fair analysis of each set of hypotheses are provided here:

#### **Social Change**

**The Null Hypothesis, H01:** There is no significant relationship between folk theatre and social change in the Jammu region."

This implies that folk theatre might not have a significant impact on or reflect societal

shifts within the neighbourhood. According to this hypotheses, folk theatre would continue to exist despite changes in local social norms, values, or behaviours.

**The Alternative Hypothesis (Ha1):** "Folk theatre and social change in the Jammu region have a significant relationship."

This presupposes that Jammu folk theatre serves as a channel for societal reflection or transformation and has a quantifiable impact on social dynamics. Folk theatre has the potential to facilitate social change by raising awareness of social concerns, influencing community opinions, or fostering a sense of communal identity.

### **Educational Development**

**The Null Hypothesis (H02):** "There is no significant relationship between folk theatre and educational development in the Jammu region."

This theory suggests that folk theatre has little to no effect on the educational environment, which means it doesn't make a big difference in the community's educational development or information sharing.

**The Alternative Hypothesis (Ha2):** "There is a significant relationship between folk theatre and educational development in the Jammu region."

It is suggested here that folk theatre has a significant impact on education, either by promoting awareness, imparting moral principles, or even supporting official educational programs. Therefore, folk performances may be a useful teaching and learning tool in the community.

### **Audience Engagement**

**The Null Hypothesis (H03):** "There is no significant relationship between folk theatre and audience engagement in the Jammu region."

Due to a lack of reliability, interest, or other engagement criteria, folk theatre may not be able to effectively engage audiences or generate participatory experiences.

**The Alternative Hypothesis (Ha3):** "There is a significant relationship between folk theatre and audience engagement in the Jammu region."

Folk theatre, according to this concept, has a strong relationship with audience involvement, capturing and involving them through pertinent subjects, relatable narrative, and immersive performances. This interaction has the potential to make folk theatre a powerful medium for expressing messages and establishing community relationships.

Balancing the hypotheses entails carefully reviewing evidence to determine whether folk theatre has an impact in these areas and under what conditions. Research looks into audience demographics, specific themes conveyed in performances, and the cultural relevance of folk theatre in Jammu today.

### **1.17. Importance of the Study**

- Audience behaviour provides insights into how audiences perceive, and respond to social issues presented through folk theatre.
- Understanding Dogri Folk Theatre, Explores the role of Dogri Folk Theatre, in addressing and raising awareness of public issues in the Jammu region.
- Educational Development Assesses, the impact of folk theatre on the educational development of the public in the Jammu region highlighting its potential, as spreading awareness and an educating tool.
- Diffusion of Innovation Framework Utilizes the Diffusion, of Innovation theory to understand how ideas and social messages propagated, through theatre can lead to social change.
- Empowering Local Communities Demonstrates, how folk theatre can be an effective medium for empowering local communities by addressing relevant social issues.
- Bridging Communication Gaps Highlights, the unique ability of folk theatre to overcome formal barriers of communication, making it accessible and relatable to diverse audiences.
- Promoting Social Change illustrates the potential of folk theatre as a catalyst for social change, encouraging dialogue and action on critical societal issues.

- Enhancing Public Engagement Shows how interactive and participatory nature of folk theatre, can enhance public engagement and involvement in social reforms.

## **CHAPTER-2**

### **REVIEW OF LITERATURE**

In India's vibrant culture, theatre has long been a traditional medium of communication. Folk or traditional theatre is an art form that encompasses visual and plastic arts, dance, theatre, music, and religious elements. In ancient India, theatre served as a vital tool for communication. Renowned dramatists such as Kalidasa and Bhasa created numerous plays that resonated deeply with Indian audiences, establishing their prominence in the cultural landscape. Richard Salomon remarked that we can find references to play in the literary inscriptions when he was talking about his typological examination of inscribed objects in Indian epigraphy (Chattopadhyay, 2013). This demonstrates that theatre was well-known in historic India.

In India, theatre is the renowned medium of mass communication. It is an ancient and most significant form of mass communication because it communicates to the mass or large audience. It first emerged between the second century BC and the first century AD, reaching its peak between the first and tenth centuries AD, a time of relative peace in India's history when hundreds of plays were produced (Priyadarshini, 2017). Sanskrit was the original language used in Indian theatre, dating back to the earliest forms of social communication.

A theatre is a building where theatrical performances, acting, and possibly other acts like musical performances, are produced. The term "opera house" refers to a theatre that hosts entertainment events. The setting for the performance and the audience is a theatre. It is customarily designed to provide support areas for the audience, technical staff, and artists.

According to Sri Ramkrishna Paramhansadeb. A large portion of society can be impacted through theatre. It spreads important information and influences man's behavior. "Theatre can capable of communicating information and increasing awareness about human rights,



positive health issues to specific target audience” (Karmakar, 2013). Theatre is a living art form in which actors perform live on stage in front of an audience.

Theatre provides an environment, where communication can easily take place between actor and audience by taking into consideration fictional or realistic situations. Folk theatre has been used as a tool for protest, social awareness, and transformation (Gupta, 2013). Theatre plays a vital role in educational and organizational process. It brings people of different cultures and religion together.

In Asia's developing societies, using theatre to promote social change and awareness is a common activity. Indian and Bangladeshi modern theatres are important for raising public consciousness and promoting social change. From ancient Greek theatre to modern theatre, communication has been facilitated by this extremely potent medium. Popular or street theatre is regarded as a dynamic form of expression that can both entertain and convey messages intended to reshape and effect change in civilizations all over the world. More than 40 years ago, theatre has been used as a tool for social development and transformation throughout the world. The growing societies in Asia and Africa, however, show it more clearly. Since the 1980s, emerging developing nations have followed the worldwide trend of embracing theatre media as a vehicle for social change. It is clear that theatrical media is significantly more effective for bringing about change at the level of the community, despite the fact that there are many alternative media, such as information and communication technologies (ICTs), that also provide development communication at the community level (Khan, 2006). Theatrical has been proven to be a powerful tool for achieving social and political change thanks to the current theatrical movements in Bangladesh and India. In addition, development organizations employ theatre media to inform and raise community understanding of their rights.

One of the most important creation of Classical Indian Literature and Indian Kavya is Indian Drama. The importance of the puppet show over theatre in India appears to have been established, in contrast to the alleged chronological evolution of drama method

(Steiner, 1999). Drama is regarded as the best literary genre of all because the majority of Indian dramas are based on various ideologies.

Drama acts as a medium or clue of representing thoughts through actions. Rasa is a crucial word in Indian culture that communicates a wealth of meaning, from taste to absolute beatitude (Raghavan, 1958). Rasa involves the emotions portrayed by the artist during drama and the impact and feedback of the spectators on that drama. Whatever the emotion (sorrow, happiness, love etc.), it should successfully trigger the heart of the audience.

The main element of drama is honesty. Instead of showing manipulative mythical reality one should show the original reality of the life and society. Indian playwrights and directors have had years of changing influences (Karnad, 1989). Every theatre is engrained in its own cultural language. The aesthetic of every theatre lies in its folk rituals and music and how different emotions of violence, love and happiness are portrayed through these traditional cultural folks.

As Greek Theatre, Indian Theatre emerged from religious teachings and observance. Indian Theatre is legendary as it is extraordinary and classic. There are roughly three main elements in theatre today: the traditional dances, the professional theatre and the semi-professional theatre (Gilder, 1957). Classical or Traditional dance is the most potent and living art of Indian Theatre. The performing art of Indian Theatre was known more outside than India.

Folk theatre has been used as a tool for protest, social reform, and awareness (Gupta K. K., 2013). Theatre is more than mere entertainment; it is a form of holistic emotional expression that heightens audiences' sensitivity to social issues. Folk communication techniques provide a valuable channel for conveying messages aimed at social and economic progress.

Natyashastra praises dramatic arts as a comprehensive tool for the study of virtue, appropriate behaviour, ethical and moral fortitude, courage, love, and devotion of the holy, according to Susan L. Schwartz (Singh, 2019). The Natyashastra includes acting by both

men and women, as well as theatre, dance, song, and music. The Natyashastra's major goal is to inspire and persuade the audience that crucial realities and supreme values are genuine and important. The Natyashastra presents us with a lavish and unique idea of a theatrical performance that incorporates South Asian art.

Dr. Keith embraces the belief that dramatical spectacles, religious in appeal, were well acknowledged to the people. A.L. Basham has rightly observed that, “They loved music and played the flute with accompaniment of cymbals and drums.” (Khurana, 1992) Whereas, in Ancient Greece, the theatre has accomplished singing and dancing as well as acting.

Folk theatre in India first came into being in oral tradition, where real human lives were narrated in the form of stories. In terms of history, the folk theatre made a significant impact on several locations during the 15th and 16th centuries (Deswal, 2018). Also, it is found that every theatre form has is unique in its own way and is totally based on its local costumes. Various theatre forms differ in their performances, make-up, styling and acting but still there are some similarities.

The social ideals and regional identity are entrenched with folk theatre, which has its roots in native culture. It has long provided Indian civilization with a means of inter-personal, inter-group, and inter-village communication in addition to providing public entertainment. To enhance public awareness of significant social, political, and cultural concerns, folk theatre has been frequently utilized in India. Due to the fact that it is an indigenous form, it transcends all institutional restrictions on human interaction and communicates to the general public (Das, 2013).

During Colonial period, Theatre and Sangeet Natak Academies used to get support from the government. Various folk theatre forms of different states were developed and performed by the western scholars. Urban theatre was perceived more by the western people while the rural theatre was referred as Indigenous theatre. The main role of theatre

during that time was to aware the audience about the injustices committed against the common man (Hansen, 1983).

“Theatre is a very effective & responsive tool for foster the growth of development procedure” (Thakur, 2013). Theatre is always significant for its contributive and flexible environment. Themes like farming, literacy, social harmony, child work, gender discrimination, religious tolerance, women's empowerment, etc. are highlighted in Indian theatre. In resolving various conflicts, identifying various cultures, fostering community, social protest, and raising widespread public knowledge of various social issues, theatre plays a crucial and significant role.

In the beginning every art was presented in an unorganized form (Shevtakar, 2015). Though, when it attained the logical practice, the correct image came to the front. The journey of acts matters most while accepting the flexibility of Indian folk performances. These performances are important for understanding the flexibility of Indian folk theatre art. Hundreds of performances exist today. They are portrayed in their folk form, according to their customary. With the acceptance of Western Culture i.e. modernization and globalization, performing art has been commercialized.

Indian traditional theatre is broadly classified into two types i.e. religious and secular theatre. 'Ritual Theatre' and 'Theatre of Entertainment' are examples of traditional or folk theatre in India, respectively (Traditional or Folk Theatre in India). The two categories increased together and equally swayed each other. Some of these traditional theatre rituals have many characteristics of a typical theatre. The traditional theatre forms can be narrative or vocal, i.e. singing and narration-based theatre forms like ‘Bhand’, ‘Wang’ and ‘Nautanki’, without any difficult movements.

Folk or Traditional theatre provides the spirit of the nativeness (India). The top Indian dramatists of the 1970s overcame the limitations of the native tongue and produced a number of outstanding plays that were performed all over the country. Written by Vijay Tendulkar, “Ghasiram Kotwal is also a different and more important play in balancing

tradition and modern in the history of Indian theatre” (Chatterjee, 2013). The majority of their experimental works focused on incorporating Indian traditional theater's act customs or aesthetic elements with modern theatre.

Traditionally used for social messaging, it has helped to promote issues such as widow remarriage, girls' education, and freedom. The present mismatch between spectators and folk performances, suggesting changes for revitalisation (Kumar,2016).

A comparative investigation of numerous Indian folk theatrical traditions, including Ramlila, Bhavai, Tamasha, and Nautanki. Each is unique in its cultural environment, reflecting regional languages, music, and even local social issues. Tamasha and Nautanki theatre forms are adapting yet suffering against the influence of modern entertainment (Social Research Foundation, n.d.).

Raaslila, Jatra, and Yakshagana are examples of folk theatre genres that blend religious and mythological elements into their narratives. The ceremonial components that still draw audiences and investigates how these forms maintain relevance in modern times by blending traditional music, dance, and community participation (IJISSHR, 2015).

Theatre for Development, in Dale Byam's words, is a progression from "less interactive styles of popular theatre." It also aims to "encourage the spectator in an analysis of the social environment through dialogue." That is, "theatre forms whose purpose is to spread development messages or to educate communities about their real-world social and political circumstances." In the literature, Theatre for Development is frequently seen as a sort of critique of Popular Theatre (Nogueira, 2010).

In developing nations like India, where 65 percent of the population still lives in rural areas and mainstream media has a limited audience, the use of theatre for developmental issues and activities is very much relevant and crucial (Manukonda, 2013). Theatre for Development goes beyond merely creating and staging plays. It empowers members of the

target group, who typically create and perform the plays, to share their own stories and address issues important to them. This approach exemplifies a participatory method, allowing people to engage, observe, and openly discuss social taboos prevalent in society. Popular theatre seeks to elevate the average person by raising knowledge and fostering a critical consciousness of the causes that are responsible for social evils, poverty, and all other social and developmental issues in society. It also aims to change people's behaviour for the betterment of themselves. Theatre has been utilised by a number of organisations and initiatives as a development tool for a variety of purposes, including therapy, behavioural change communication, education, propaganda, and participatory or experimental processes. The employment of theatre as a medium for successful communication in the process of development and social change is critically evaluated in this research.

As a result of the porous and superficial distinctions between the numerous performance genres, this study broadly defines theatre to include aesthetic performance expressions and forms such as dramatised poetry, dances, storytelling, puppetry, and plays. The way that various cultures react to artistic forms of communication varies, though. In fact, Theatre for Development typically seeks to act as the means through which the society's aesthetics and philosophy would be most effectively and efficiently communicated.. Therefore, these aesthetic forms have the best potential and opportunities for both enjoyment and instruction within them. The best way to define Theatre for Development is through its functions because it is process-oriented (Joseph, 2004).

Not "goods," but rather people, are where development begins. It covers everything that improves their wellbeing and creates for a happy existence, such as education, empowerment, the preservation of people's cultural identities, and more. Using theatre for development as a strategic communication strategy can increase the likelihood that development programmes will be successful. It aims to influence behaviour rather than just disseminate information, educate, or raise awareness of examining and perhaps contesting conventional theories and conceptions of development in which the top-down model of development is replaced with the bottom-up model in an effort to give the intended

development's target recipients control over the process. In this scenario, the recipients become active participants in the process—"spec actors" rather than "spectators"—and they—the people—determine how and when development occurs (Jonathan, 2014).

The extensive survival of street theater in India reveals a number of aspects of the country's theatrical culture. It is an essentially more contemporary form of post-Independence theater that is different from the many seasonal and itinerant folk performances that rely on Indian epics or Puranic stories, such as those performed by traveling acrobats and singers. Because street theatre is a political genre and a conscientisation tool in India, it occasionally uses these tactics, but it does so in a completely different way (Sengupta, 2014). During performance, the play may be written, devised, improvised, or scripted. Plays are portable, often simply using symbolic props and costumes, and have minimal or no sets. Even though the stories sometimes use a legendary or traditional framework, the themes are always present. Additionally, organizations made up of numerous, often urban-educated persons, perform them outside for free. This wide variety of theatre, which has developed such an advanced idiom for its own depiction, is partly due to India's lack of suitable, affordable, and accessible theatre space.

Theatre for Development has proven to be an effective method for disseminating development messages, especially in areas facing challenges related to health and hygiene, education, modernization, and limited access to mass media and media literacy. This form of theatre fosters participatory communication through the interaction between actors and audience members (Sourav Gupta, 2019). It prompts the audience to reflect and encourages both personal and societal transformation. Theatre transcends mere entertainment, serving as a holistic form of emotional expression that heightens audience awareness of social issues.

Theatre can be used to demonstrate the potential of social change and motivate people to work for it (Hageman, 2017). Theatre is mostly used to the potential of inspiring people so that they can bring out the social change in society. This is how one can approach social change by using theatre to communicate with different perspectives of people. Theatre can

be used as an ideal to show how we can develop our society and can make public socially aware about the various social changes and issues happening in the society.

After India gained independence in 1947, its theatre faced the challenge of defining itself, caught between its rich creative heritage and its recent colonial legacy. This struggle led to the creation of hybrid forms of theatre. Many theatre artists of the time aimed to express the aspirations of the newly liberated nation by exploring the roots of India's classical and folk traditions, thereby uncovering the essence of modern Indian theatre. According to Anuparna Mukherjee, "Roots Theatre in its nuanced complexities went beyond (or at least it intended to go beyond) the simplistic binary of tradition and modernity, urban and rural, to create a platform for experimenting with various performance forms" (Mukherjee, 2013).

Protests through theatre plays an important role in the social and political change. It helped to build Nationalism in India during the time of British Rule. Protest theatre attracts most of the audiences, producers and writers as it brings out the ideologies of politics and social issues of society. The Dalit theatre remains as yet the only example of *suo moto* protest by the oppressed (Sundar, 1989). Theatre is the platform to raise voice for the various social and political issues as one can easily speak well about the Indian democracy.

Indian Theatre embodies the nation's diversity, multiculturalism, color, and ethnicity, reflecting both the homeland and its diaspora. The interplay of "longing" and "belonging" that often characterizes diaspora relations can misrepresent both the diaspora experience and the concept of the nation as home (Dharwadker, 1998). This keeps the people psychologically and historically united. It also lead to the political, economic, cultural and social development of the nation.

Emotions plays a vital role in theatre as it influences the audience. The performing arts of India have strongly emphasized the role of emotions in the compositions of a dramatic step, in the staging process (Ganser, 2007). Many technical methods are also involved to bring out the emotional results in audience. Theatre build the perception of people through



dramas (abhinaya). Every element of the drama-costumes, dance, text, gestures, language and dance becomes expressive in theatre.

A completely new theatrical genre known as "theatre by the people and theatre for the people" was born in India as a result of the development of street theatre as an artistic medium to represent the emotions of regular people (Chauhan, 2015). Due to the complicated social structure in Indian society, which includes numerous castes, classes, creeds, and tribes. The high percentage of illiteracy in India has made it significantly harder for the mass media to reach those who reside in rural areas. To engage people in the nation's development and progress, street theatre has been utilized. Indian street theatres have evolved into a powerful tool for education and awareness.

Folk theatre, in its various forms, is a traditional mode of communication in India with the ability to convey messages about social, economic, and cultural development, all of which contribute to overall national progress (Das, 2013). Folk communication techniques provide a valuable means for disseminating messages aimed at social and economic advancement. Society and its members utilize folk music, folk dance, folk theatre, and other traditional forms of expression for social, political, health, and family welfare campaigns, as well as for local development initiatives. Indian society right outside its doors.

Folk media in the twenty-first century, when quicker methods of communication are available, as well as knowledge of Kashmiri youth's cultural past (Shahi Shaika, 2020). The people of Jammu and Kashmir enjoy a daily blend of entertainment and education through their rich traditional (folk) forms. Various government and non-government media outlets are striving to introduce the next generation to this vibrant cultural heritage.

Appropriating folk culture by Guru Charan Behera examines different aspects of folk culture are used to depict the current situation in plays written in Indian languages after independence. This movement began as a response to the dominance of western culture and the demand for the use of local knowledge systems. To investigate the multilingual,

multicultural mosaic of India and to project the essential diversity of Indian society, it discusses thirty-two plays by twenty-five playwrights from various regions and languages. It adopts an interdisciplinary strategy to culture studies and aims to integrate literature, performance, and folklore studies (Behera, 2008).

Theatre is not like Cinema, it is the live medium of communication where people assemble, gossip and travel together. Contemporary Indian Theatre has lost its verve and theme (Paul, 1991). Regional folk theatre is emerging instead of merging the Hindi Theatre which helps the regional talent to become popular. Regional Theatre brings out the real aesthetics of the particular region, its people and culture.

It is crucial to remember that growth can only be meaningful and long-lasting if it is driven by people, taking into account their actual needs and including them in the process of achieving them. Thus, community theatre can be useful since it has the capacity to bring people together to talk about issues that disempower them and suggest collaborative solutions to the drawbacks. It is possible to use community theatre to engage both rural and urban residents, but mostly the majority-disempowered rural residents. Community theatre is a means of participatory communication for bringing about social change as a result.

Calcutta, Madras, and Bombay were colonial cities established by the British as commercial ports where modern theatre in India first appeared (Mee, 1997). During this era, theatre copied British Drama and named it as Western Drama. Modern Theatre emphasized on Proscenium and Theatre as a commodity, making it available for all groups of people. After 1947, most of the theatres started following Indian Theatre more than British Drama to increase the feeling of Nationalism and Patriotism among Indians.

The character of contemporary Indian theatre has changed as a result of the arrival of western influence during the colonial and postcolonial eras, which is frequently reflected in the theater. The experimental theatre, an interdisciplinary theater that draws inspiration from both classical and folk/tribal theater, makes up the majority of the Indian theater community. Such theater includes elements like music, dance, acrobatics, and emotional

gesticulation. The term "artistic crossovers" in the performing arts refers to interactions among various creative fields as well. A discipline that interacts interdisciplinary with other disciplines, like education or the applied sciences, is art (Gupta T. , 2017). Additionally, there are numerous discussions that take place between art and already interdisciplinary topics like feminism, faith, the environment, and others. Many artists are inspired by the conversations surrounding these issues to experiment with form-mashing in modern Indian theater. The collection offers a wide-ranging global perspective of these creative fusions.

The literature in sociology and development studies opposes viewing performance as political action, indicative and formative of material realities, democracy, citizenship, or historical change, places little weight on political theatre. Despite the fact that rural culture is rooted in the past and tradition, rural political theatre is an outlier that still survives. Analysis of rural cultural practises in general, and political theatre in particular, is still uncommon when trying to comprehend political action and resource conflicts in rural areas. Politics on the stage must be acknowledged as meaningful work that is productive, resists epistemic closure, and historically specific. Public, institutionally valued, and normative ways of counting the available meanings and practises. The fact that labour produces and fortifies histories of power, ways of life, and social formations that are disregarded or deprived of significance and legitimacy within the context of capitalist history makes it possible to consider labour to be productive (Costa, 2015).

The individuals who are affected by social and developmental difficulties are completely involved in the process of proposing answers to their concerns, which makes Theatre an effective medium for communicating these topics. Through theatre productions, communities may effect change on their own. The local community's music, dances, and theatre all work together to successfully convey the message. Since Theatre for Development integrates research and education via entertainment, it has an impact on both the emotional and intellectual sides of human life. This encourages audiences to reflect on their own lives and take constructive action. With the aim of achieving outcomes and addressing community needs, Theatre for Development provides people a voice and gives

them hope to tackle the social and developmental concerns presented in the plays. Theatre for Development helps people develop new routines and alter their behavior. It aims for culturally suitable characters, techniques, and style. Rural communities are encouraged to participate in identifying their own issues and offering answers through collaborative study, analysis, and discussion. It has an interactive feel to it (Ngozi Theresa Ekwunife, 2020).

All of these fields of endeavour are thought to operate dialectically. Such theatre operates within government policy and does not strive to question the social and political status quo, despite the fact that it is intended to benefit both the person and the community. It may be susceptible to political manipulation by government agencies working through influential community members who are more articulate, better organised, and speak with traditional authority like a chief, traditional ruler, or a member of the community's executive council. When theatre is used to educate people, they frequently come to recognise that problems are being distorted or that questions are being posed. Once the self-education discussion has begun, it might be challenging to stop embarrassing questions from coming up. There have been instances where literacy clubs have outgrown their roles and used their work to spread the new understanding among their fellow community members. In this regard, Theatre practitioners must take on a significant supervisory role to make sure the program's vision is never dashed. In order to prevent the misuse of this project and its opportunities, proper guidance and advice should be guaranteed through education and empowerment. In order to address this, practitioners must repeatedly emphasise during the workshop that they are not offering answers but rather are addressing options and tactics that the community may use to address its issues. However, for some of the organisations to be successful, they must go after and influence the community's respected opinion and base group leaders, as well as the members of the community who serve as the centre of the movement (Umenyilorah, 2014).

Initiating and supporting the process of social transformation towards a just and equitable society is the main goal of theatre for social change. It also aims to resist and oppose

injustice and dominance in society. The people must comprehend the reasons for their dominance and oppression, as well as how these reasons relate to the social, political, economic, and cultural systems of society, in order to effectuate such social transformation. Additionally, the populace needs to figure out how to unite and take action to alter the social structures that sustain dominance and oppression. As a result, TSC aids in mobilising the oppressed to take action against their oppression in addition to enlightening and educating them about the reasons behind their dominance and oppression (Hundal, 2002).

Theatre has been an integral part of Jammu and Kashmiri culture since ancient times. Its roots in Kashmir trace back to the 12th century, as evidenced by works like Kalhana's *Rajtarangini* and the *Nilmata Purana*, which celebrated the glory of the theatre genre of that era (Archana Kumari, 2014). Theatre tries to draw youngsters attention by presenting the folk theatrical forms in new innovative ways. Its communication style attracts many people. Still, theatre has to go a long way in Jammu Kashmir in order to recover its age old beauty.

The early 19th century saw the establishment of a strong theatrical tradition in Jammu and Kashmir, which served as the basis for the expression of regional modern theatre practise. This tradition included time-honored folk theatre genres like Haran, Bhagtaan, and Jagrana, as well as the existence of Naqaals, Bhands, and Miraasis (Gupta L. , 2012). Jammu and Kashmir's traditional (folk) arts are full of rich substance and provide everyday enjoyment and education to the local populace.

The huge expanse of Duggar land (Jammu region) is littered with the fathoms of the folk art treasury. Folk art is a spontaneous and vivacious portrayal of the common people, their natural aesthetic approach to life that is full of vitality and vibrancy, and, above all, their unwavering confidence in their religion and deities. They join together to commemorate significant religious holidays, dine, and dance, expressing their fervent faith in their gods. They also get together on similar occasions to share their happiness and sorrow, their laughter and their tears. Consequently, folklore is created. Folk art is the consequence of "strong religious faith", a love of beauty, and a magnificent imagination, all of which are

undoubtedly present among tribal people. The history of folk art dates back to the formation of tribes. They are infused with a powerful force and a special vigour by the limitless joy they experience after representing a tree as a tribal god and a mount as the divine figure. They are inspired by this energy to sing and dance in adoration (Jerath, 1999).

Duggar Folk art is extremely varied. Folk dances enthral art aficionados, and folk music are intriguing. The particular quality of these traditional dances and music touches people's emotions. In addition to these, several pieces focus on what our culture promotes for everyone, not just Jammu residents. The important pieces have been written in an engaging manner that not only engages the reader but also provokes thought. This ambitious book appears to have been written with a focus on showcasing local cultural history and mother tongue Dogri ('Raju', 2021).

Jammu has a complex cultural legacy that includes the Jammu Dogras, Paharis, Gujjars, and other ethnic groups. The subtleties of Kashmiri culture are also mentioned. The cultural history of this region of the country has long been disregarded and neglected by previous governments, and it is time for the state administration, the Indian government, and UNESCO to finally pay it the attention it deserves. By making a connection to Ramanya, where Jambhava teaches self-belief and helps Hanumana regain his lost powers, one can understand the self-belief and inner self-confidence of dogras. The Jammu region's folk theatres, music, and songs, specifically Bhagtan, Jagarna, Haran, and Jattar. Mostly forgotten, yet badly needed to be restored because they represent our magnificent history. The folk dances preserve our traditions and serve as an effective vehicle for passing down artistic knowledge from one generation to the next (Sudhir Mahajan, 2022).

The folk heritage of any nation or state embodies not only the numerous artistic and literary endeavours but also the overall philosophy of that nation or state. India has 80% of its inhabitants living in rural areas, who uphold and promote their native culture, values, tradition, and rituals to create a vibrant mosaic of Indian culture and its singularity.

Folk theatre is present in all rural spaces and connects all religions, castes, and communities from the Vedic era to the present. We cannot tell with certainty when Indian folk theatre

first gained notoriety, but we can state that it has carved out a unique place for itself in the current sociocultural landscape. Folk theatre depicts the people in their authentic setting, complete with all of their contrasts and diverse pursuits. Additionally, it provides a glimpse into their way of speaking, dancing, singing, and dressing. Inherent in their social life are humour, wit, knowledge, and idiom. The themes from our epics like Ramyana and Mahabhartar are a rich source of inspiration for Indian folk theatre, which is a complete portrayal of dominance and rivalry. Indian folk theatre is a distinctive expression of human thought through tragedy, comedic farce, etc. because it is vibrant and varied in its forms in different ideals of our country, creating a whole representation of Indian heritage in different languages, idioms, and presentation. Folk theatre should primarily be experienced in its natural environment, free from proscenium theatre intrusions; individuals who do so are harming the genre's evolution and should be identified and cautioned not to tamper with its native mornings. Folk actors seldom ever use props. A mere word or action on stage can change any location into another. By using the sorcery of this art, folk actors create locations, rivers, forests, battle scenes, aeroplanes, and rails (Mahajan, 2015).

The Basohli Paintings of Jammu and Kashmir are renowned across the world. Recently, the heritage of Kashmir's tiny paintings has also been rediscovered. The vibrant traditions of painting in this region of the country are alive and well in the frescoes of Ramnagar (Jammu) and Alchi Gompa (Leh). However, it was deemed necessary to create programmes for the benefit of local artists in order to enable them to keep up with their counterparts in the rest of the globe in order to keep up with the modern world of art. The most skilled Kashmiri folk performance art is called "Bhand Pather." Following independence, it suffered a setback as a result of a number of causes, and its fall began. In order to stop this decline, Academy intervened with a plan to give the Kashmir Bhagat Theatre in Akingam, Kashmir, a subsidy. The plan stipulates that the theatre will develop at least one new play each year and present "Bhand Jashan" 12 times a year at locations determined by the academy. The promise that this theatre displayed drew in a large number of people. As a result, the fading heritage was revived, and today there are over 32 theatre organisations dedicated to the enhancement and growth of this most cherished folk art.

The modern theatre was in its infancy in the towns of Jammu and Srinagar until the 1960s, despite Ram Leela, Bhagtan, and Haran folk theatrical forms being common in Jammu and Bhand Pather in Kashmir. 'Theatre Festivals' were organised by the Academy to promote the production of contemporary plays and the advancement of theatre. This practise was initially restricted to the cities of Jammu and Srinagar, but it was eventually expanded to all of the State's districts. Scholars from the Academy were sent to the National School of Drama in New Delhi to receive dramatics instruction. These NSD-trained theatrical professionals organised the theatrical Festivals and gave young and aspiring theatre professionals the guidance they sorely needed.



## **CHAPTER-3**

### **RESEARCH METHODOLOGY**

To approach the research problem carefully, one can employ research methodology. It is regarded as a field of study that teaches the management of scientific investigation. The scholar must be acquainted with both the strategy and the research approaches. Researchers must be able to design detailed tests or tables, calculate mean, median, mode, standard deviation, chi-square and use particular research methods. They must also comprehend the implications, indications, and justifications of each approach or technique, as well as which ones are pertinent and which ones are not. Researchers must also be aware of the fundamental presumptions of different methods along with the standards through which they can select the methods and techniques that are really appropriate for a particular issue. This shows that the scholar needs to develop the methodology individually for the problem because they could be different (Mimansha Patel, 2019).

This study's objective is to assess the value of folk theatre as a communication instrument for social change and educational development, as well as the extent to which theatre has an impact on the general audience. The study will be conducted using an experimental research design with randomized subjects in experimental and control groups.

#### **3.1 Pilot Study**

Before starting the research, the researcher conducted a pilot study “Effectiveness of Folk Theatre in highlighting educational development in Jammu: An evaluative study”. The study's aim was to evaluate how well Jammu's folk theatre highlights the city's educational advancement. According to this study, fundamental elements of educational development include raising public awareness of various societal concerns

and educating the general public about them. The study investigates how individuals perceive education, information, and knowledge as resources for personal and societal advancement. It highlights the role of theatre in teaching and increasing public awareness, employing an empirical research design with both controlled and uncontrolled (experimental group) settings. In the experimental group, plays were presented and audience feedback was collected, while in the control group, no plays were shown, yet audience feedback was still gathered. The drama, performed in the Jammu folk theatrical style known as "Haran," focused on women empowerment.

The main focus of the paper is on the audience at theatres and their influence on educational progress. Data collected from students in schools, colleges, and universities provided insights into how theatre occasionally contributes to educational advancement. The essay underscores theatre's critical role as a communication tool for raising awareness among Jammu residents and promoting educational development.

The researcher's conclusion, drawn from the study and data analysis, suggests that theatre currently plays a limited role in educating the masses in Jammu. However, the findings underscore the urgent need to promote theatrical performances to enhance public education. Subsequently, the researcher published these findings in a research paper.

### **3.2 Research Design**

Research is a meticulous, scholarly, and systematic investigation aimed at uncovering facts, addressing questions, and finding solutions. The term "research design" pertains to crafting a preliminary blueprint and strategy for conducting research, encompassing the organization and methodology necessary for rigorous inquiry. It establishes guidelines and procedures to ensure the execution of relevant, high-quality research. Essentially, it serves as a methodical and coherent framework for collecting, measuring, and analyzing data in a research study (Peniel, 2016)

When a positive outcome is eventually achieved, experimental research can occasionally cost more than the potential benefits or profits that can be realized. It adheres to the researcher's stringent guidelines. Scientific research, social sciences, medical science, and other fields frequently use this form of research design. Instead of theoretical research, this is more likely field study. There are several of them. The researcher is required to develop a research question, a testable hypothesis, intervention conditions, a sample from the population to place in the experimental settings, and the empirical measures to be used. The experimental design, the kind of data collected, and the statistical approach that will be applied to analyse the data are typically closely related and essential (Zubair, 2022).

The experimental study design entails systematically modifying one or more variables to examine their effects on a dependent variable, which allows researchers to infer causation. This strategy is commonly used in psychology, medicine, and the social sciences to establish cause-and-effect links. Experimental study design involves manipulating the independent variable to examine its effect on the dependent variable. This manipulation helps to establish a causal relationship.

#### **Control and Experimental Group:**

The experimental group is subjected to the treatment or independent variable.

The control group is not given the treatment and serves as a baseline for comparing the effect of the manipulation.

**Random Assignment:** Randomly allocating participants to experimental or control groups reduces bias and assures that each group is comparable from the start.

Randomisation improves internal validity since it reduces the possibility of confounding variables.

#### **Types of experimental designs:**

**Pretest-Posttest Design:** Participants are evaluated before and after therapy to assess changes.

**Posttest-Only Design:** Participants are evaluated only after their therapy.

**Factorial Design:** Looks at more than one independent variable and allows researchers to investigate interactions between factors.

**Repeated Measures Design:** The same participants are utilised in all situations, increasing sensitivity to detect effects while lowering individual variability.

**Validity and reliability:**

**Internal validity** ensures that the observed effects are due to manipulation of the independent variable rather than other causes.

**External validity** assesses the findings' generalizability to various situations or populations.

**Reliability:** Ensures that the outcomes are consistent and repeatable under similar situations.

**Ethical Concerns:** Experimental research frequently involves human subjects, necessitating ethical issues such as informed consent, confidentiality, and the right to withdraw.

Experimental research is a method for learning more about a topic through observation in controlled and experimental circumstances. Empirical research is a sort of comparative study in which the scholar examines two or more variables while observing a cluster under a definite state or groups under other situations. Finding associations among the applied variables and their influence on each group is useful.

For the sake of the study, the following research design was used. Data analysis and interpretation was done using the appropriate statistical techniques.

Pre and post-test groups were chosen at random from two groups.

Experimental Methodology	Pre-test	Treatment applied	Post-test
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Uncontrolled/Experimental group	0	Message through play	0
Controlled group	0		0

### 3.3 Research Tools

To achieve the three research objectives—examining the role of folk theatre as a medium for social change and educational development, and analyzing its impact on audiences in Jammu and Kashmir—a questionnaire was employed as the primary data collection tool during field research. The questionnaire was designed and administered to both experimental and controlled groups.

In the experimental group, a folk theatre performance was presented to the audience, and their feedback was collected using a pre-test and post-test method—gathering responses before and after the play. In contrast, the controlled group did not view any performance, yet their feedback was similarly collected for comparative analysis.

### 3.4 Questionnaire Design

The researcher created a questionnaire with closed-ended questions while keeping in mind the research objectives. Each aim was followed by a three-part questionnaire that was intended to elicit feedback from spectators in order to find out the effect of theatre on the general population.

For both the experimental and control groups, there were a total 17 questions in the feedback form (questionnaire).

The demographic profile of the spectators was given in the questionnaire's first part. Seventeen questions made up the second section, and questions 1 through 6 were based on Objective 1; questions 7 through 11 are shown below. With regard to Objective 3,

Objective 2 and Questions 12 to 17 were connected. The researcher created the demographic profile and the questions. A Likert scale with five points was used to score each item.

### **3.5 Sampling Design**

The sampling strategy is determined by the research topic and goals. Sampling is the process of selecting a section from a large group in order to further a specific research objective. Sampling has a number of benefits and disadvantages. We could periodically ask oneself, "Why is sampling required?" Because polling the entire population would be very costly and time-consuming, sampling is used in research projects (Bhardwaj, 2019).

The approach of convenience sampling was employed for the investigation. This sort of sampling is not based on probability. Convenience sampling focuses on collecting data from subjects (the sample) who are 'convenient' to access. Selecting people for this sampling entails looking for those who are available frequently. Scholars typically like convenience sampling technique over other sampling approaches as it is more reasonable and applied. Convenience sampling can support scholars to overcome a diversity of tasks (Taherdoost, 2016).

Since the study involved studying influence of theatre on people of Jammu region. Since, the reach of Jammu theatre is not much due to less interest of people in Jammu, so the researcher showcased two plays based on two different social issues i.e. child marriage and female infanticide to gather the data. The researcher collaborated with the folk theatre group of Jammu "Natraj Natya Kunj". The folk form used was "Haran".

According to the 2011 Census, the Jammu region's population was 1,529,958. The researcher calculated the sample size for the entire population of the Jammu region using from Raosoft, Inc an accessible software ([Sample Size Calculator by Raosoft, Inc.](#)

) so that size of the sample can be confirmed. The researcher rounded up the sample size from 385 to 400.

Of the 400 participants in the Jammu sample, 200 were in the experimental group (pre- and post-tests were administered to the same audience before and after the theatre performance), and the other 200 were in the control group (no treatment was given).

### 3.6 Analysis Design

The instrument dependability in published scientific education studies is described by the Cronbach's alpha statistic. It is called as "one of the most important and pervasive statistics" in study concerning the change and usage of tests, to the extent that its practice in research comprising several-item methods are taken for granted. The development of scales intended to evaluate attitudes and other affective characteristics is typically credited to the usage of alpha. Cronbach's alpha, however, is also mentioned in reports of the improvement of student knowledge and understanding assessments as a sign of instrument quality (Taber, 2018).

The study is intended to produce quantitative findings. Chi square analysis of the association between Independent and Dependent variables was done for quantitative results. in order to evaluate the survey's dependability. When the 17 questionnaire items were subjected to the Cronbach's alpha test, the results showed 0.778 reliability for the control group and 0.877 reliability for the experimental group.

<b>Reliability Test</b>		
Group	Cronbach's Alpha	N of Items
Control	.778	17
Experiment	.877	17

### 3.6.1 Independent Variables

S. No.	Variables
1	Age
2	Gender
3	Area
4	Occupation
5	Educational Qualification

**Age:** Based on the respondents' minimum and maximum ages, the age categories were determined as follows:

Below 18, 18-28, 29-39, 40-50 and Above 50

**Gender:** The respondents' genders were categorised as follows:

Male, Female and Other

**Area:** Based on area, respondents were grouped into two categories:

Rural and Urban

**Occupation:** Occupation of respondents was categorised as:

Nil, Self-employed, Government employee and Private employee

**Educational Qualification:** Educational Qualification of the respondents was classified as

Nil, School, Graduation, Masters and Above Masters



### 3.6.2 Other Variables

S.No.	Variables	
1.	Independent variable	Social Change and Educational development (Operational concept in Chapter 1)
2.	Dependent variable	Audience (Operational concept in Chapter 1)

### 3.7 Data Gathering and Tests Applied

In order to know the effectiveness of folk theatre as a communication tool, data from audiences who watched two plays about child marriage and female infanticide in the Jammu region's folk theatrical form, "Haran," was gathered.

**3.7.1. Chi-Square Test:** It is needed to know the relationship between non-numerical variables that are commonly used in quantitative studies. It was Karl Pearson who first developed the justification for hypothesis testing. The advantage of employing Pearson's Chi-square test is that arithmeticians can analyse data without regard to the normal distribution and still interpret the results. The importance of the Chi-square test is established by selecting the proper significance level, Chi-square table and degree of freedom (Turhan, 2020).

**3.7.2. Wilcoxon Signed Ranks test:** To relate the pre-test and post-test outcomes in the uncontrolled group, the Wilcoxon test was used. The Wilcoxon Signed Ranks test, also known as signed rank test, which is a nonparametric quantitative test which relates two matched groups. The tests fundamentally compute the change between pairs of groups and look at this difference to see if it is statistically significant (Hayes, 2023).

**3.7.3. Authenticity Test:** To check the authenticity of data mean, standard deviation, Skewness, Kurtosis and Range were analysed.

**a) Mean:** The term "mean" refers to the average of the overall number of values by dividing the total number of numbers by the sum of the given numbers.

**b) Standard Deviation:** It refers to a computation of the variance from the mean of provided data. Low or less standard deviation means that the data are assembled around the mean, whereas a high or large standard deviation says that the data is more extensive.

**c) Skewness:** Skewness illustrates how the symmetrical on both sides normal distribution of statistical data deviates from reality. Think about a skewed distribution that is neither symmetrical nor regular. It designates a frequency distribution that is left- or right-skew. Skewness can either be beneficial or harmful. It shows the degree to which the data set deviates from the predicted distribution. The data set shows that the distribution is adversely skewed by a large negative value. Additionally, a sizable portion of the data set is positive, indicating a favourable distribution. It is a fantastic statistical technique for predicting investor distribution returns, too (Waingankar, n.d.).

**d) Kurtosis:** A distribution's peakiness is measured by kurtosis. The more kurtosis should be 0 for a effortlessly normal distribution. Positive kurtosis refers to great peaks in leptokurtic circulations, whereas negative kurtosis denotes a flat top on a curve in platykurtic distributions, which are both characterised by high peaks (Kim H.-Y. , 2013).

#### **3.7.4 Analysis of Control and Experimental Group (Pre and Post Test)**

**a) t-value:** Statistics is used to relate the means of two groups using a t test. One of the most popular statistical hypothesis tests is this one. Statistical reasoning can be divided into two primary categories: parametric and nonparametric techniques. To describe the probability distribution of probability variables and arrive at assumptions regarding the distribution's parameters, researcher uses a statistical method known as parametric methods. Nonparametric methods are used when it is hard to describe the probability distribution (Kim T. K., 2015).

**b) p-value:** Application and understanding of statistical evaluation of relationships are necessary for experimental study. P value is a statistical tool for demonstrating connections. The standard significance value,  $P=0.05$ , has evolved in addition to statistical interpretation, multiple analysis modification factors, and recognition of statistical significance for  $P>0.05$  for complicated interactions such as impact modification. Small sample size, bias, and random error might have a negative impact on the conventional level of significance,  $P=0.05$  (Matthew S. Thiese, 2016).

### **3.7.5 Correlations of Control and Experimental Group (Pre and Post Test)**

**Pearson's Correlation:** It denotes population from which the sample was taken, and the symbol  $r$  is the Pearson correlation coefficient. The coefficient might vary from -1 through 0 to +1 on a scale without units. The scatter plot's points would have all been in a straight line if there had been a perfect connection. An unrelated pair of variables would have a correlation value of 0, implying there is no linear relationship between them. (Sedgwick, 2012).

### **3.7.6 Regression Score of Control and Experimental Group (Pre and Post Test)**

**a) Regression:** Regression analysis is one of the research techniques that is most frequently applied. Regression analysis allows for the investigation of relationships between a single independent and dependent variable. It can demonstrate if independent variables and dependent variables have a significant relationship, which is one of its key benefits. In addition, it predicts outcomes and illustrates the relative strength of the effects that distinct independent factors have on a dependent variable (Mooi, 2014).

**b) ANOVA:** The statistical method known as analysis of variance is used to relate the means of many samples. In terms of two independent samples, it can be thought of as a multi-group application of the t-test. To determine whether there are any noticeable discrepancies in class means, the variances are analysed. The ANOVA test of the hypothesis compares two different estimates of the population variance. When examining

experimental data and determining how specific components affect other processing parameters, this method is highly useful in delivering important information (Ostertag, 2013).

**c) Standardized Regression Coefficients:** The change in the dependent variable, expressed in terms of standard deviations for a change in the associated standardized independent variable of one standard deviation, is represented by standardized regression coefficients, also known as beta coefficients. They assist evaluate the impact of predictors while taking into account variations in scale and units and enable direct comparison of the relative relevance of various variables. When independent variables or predictor variables for a specific model are expressed in different units, the notion of standardization or standard coefficients is employed in data science (Goyal, 2021).

**c) Unstandardized Regression Coefficients:** Unstandardized regression coefficients, commonly referred to as raw coefficients, show how the dependent variable changes when the corresponding independent variable moves by one unit while keeping the values of the other variables constant (Goyal, 2021).

By applying all these tests and the data collected was analysed and hypotheses was tested to prove folk theatre as a medium of communication and how it influences the audience or public of Jammu region.

## CHAPTER-4

### DATA ANALYSIS AND INTERPRETATION

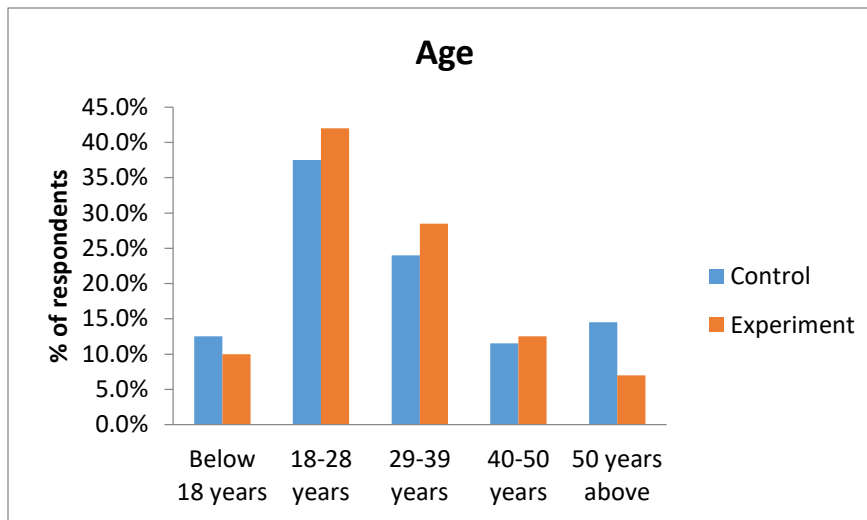
The results of research summarize the findings from the experimental and controlled group analysis of folk theatre audience in Jammu region. The results are obtained from the questionnaire analysis completed by the audience who watched folk theatre play and audience who didn't watched any play.

The statistical test and the chi-square test were applied to examine the quantitative data collected.

#### Analysis of Demographic Profile

**Table 4.1: Age-wise distribution of audience**

		Group						Chi-Square	p-value
		Control		Experimental		Total			
Age	Below 18 years	25	12.5%	20	10.0%	45	11.3%	7.152	.128
	18-28 years	75	37.5%	84	42.0%	159	39.8%		
	29-39 years	48	24.0%	57	28.5%	105	26.3%		
	40-50 years	23	11.5%	25	12.5%	48	12.0%		
	50 years above	29	14.5%	14	7.0%	43	10.8%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 1: Age-wise distribution of audience**

**Control Group:** The table above shows age-wise distribution in the sample. The sample consisted of 200 participants. The participation of Below 18 years was 25 having 12.5 percent of the sample. The age range of 18 to 28 years had the highest involvement, with up to 75 respondents making up 37.5 percent of the sample, followed by the age range of 29 to 39 years, with 48 respondents making up 24 percent. 23 respondents, or 11.5 percent of the sample, were in the 40–50 year age range, followed by 29 respondents, or 14.5 percent of the sample, who were in the 50–and-up age range.

**Experimental Group:** The sample consisted of 200 participants. The participation of Below 18 years was 20 having 10 percent of the sample. Maximum participation was observed in the age range of 18 to 28 years, where 84 respondents made up 42 percent of the sample, and was followed by 57 respondents in the age range of 29 to 39 years, who made up 28.5 percent. 25 respondents, or 12.5% of the sample, were in the 40–50 year age range. Following them, 14 respondents, or a tiny percentage of the sample, were in the 50–plus year range, making up 7% of the sample.

**Total:** The overall sample consisted of 400 participants. The participation of Below 18 years was 45 having 11.3 percent of the sample. Maximum involvement was observed in the age range of 18 to 28 years, where 159 respondents made up 39.8 percent of the sample,

and was followed by 105 respondents in the age range of 29 to 39 years, who made up 26.3 percent. 48 respondents, or 12.0%, were in the 40–50 year age range. Following closely behind, 43 respondents, or a minor percentage of the sample, were in the 50–plus year range, making up 10.8% of the entire sample.

The age group distribution's overall chi-square value is 7.152, and the p-value is 0.128.

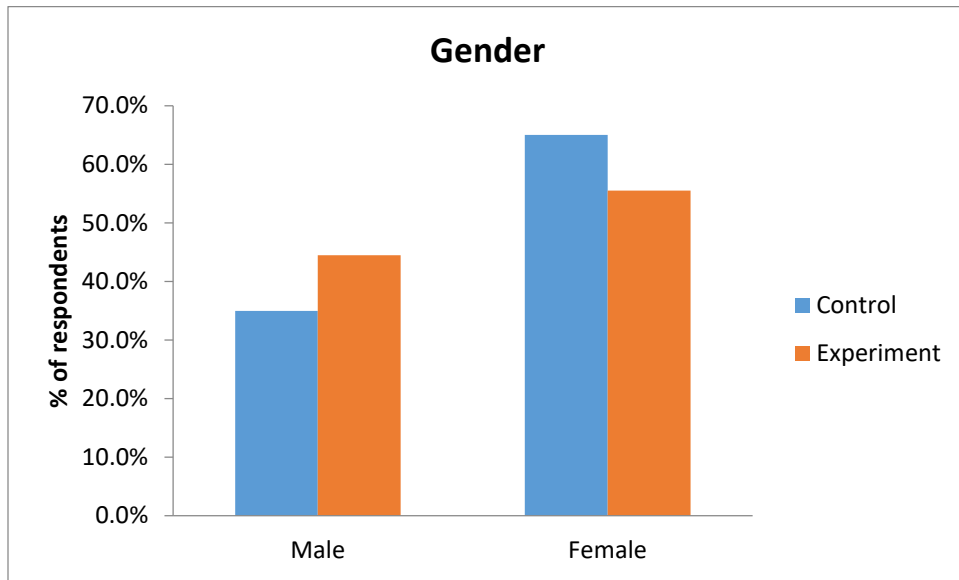
**Key Findings:** Theatre is popular among young adults aged 18-28 as compared to other age groups due to various factors. These include cultural exploration, social interaction and educational value, relevance of themes, accessibility, digital influence, and cultural trends. Theatre offers a unique and immersive experience, addressing issues like identity, social justice, relationships, and personal growth. Young adults are also more likely to appreciate the educational aspects of theatre productions. Initiatives to make theatre more accessible and popularize it within their communities can further attract younger audiences. Overall, theatre-going is a compelling choice for young adults aged 18-28.

**Feedback from Respondents:** Some of the respondents said that they do not get time from their professional life to attend such activities reasons, including time constraints, work-life balance, convenience and accessibility, and the availability of digital media. Theatre venues may not be easily accessible, and fixed schedules may not align with busy professionals' availability. Alternative entertainment options like streaming services offer flexibility and can be more affordable. Financial considerations, such as high ticket prices deter people who are already balancing tight budgets. Cultural and personal interests may also influence respondent presence.

**Table 4.2: Gender wise distribution of audience**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
Gender	Male	70	35.0%	89	44.5%	159	39.8%	3.768	.052
	Female	130	65.0%	111	55.5%	241	60.3%		

	Total	200	100.0%	200	100.0%	400	100.0%		
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*Figure 2: Gender-wise distribution of audience*

**Control Group:** Out of the 200 respondents, 70 were males constituting 35 percent and 130 females constituting 60 percent of the sample.

**Experimental Group:** Out of the 200 respondents, 89 were males constituting 44.5 percent and 111 females constituting 55.5 percent of the sample.

**Total:** Out of the 400 respondents, 159 were males constituting 39.8 percent and 241 females constituting 60.3 percent of the total sample. Therefore, female respondents were more overall than male respondents.

The overall chi-square value of the gender wise distribution is 3.762 and the p-value is 0.052.

**Key Findings:** The data indicates that 60.3% of females watch theatre plays, compared to 39.8% of males. Women tend to have a stronger cultural interest in folk theatre, valuing its preservation and continuation. They often engage in community activities and

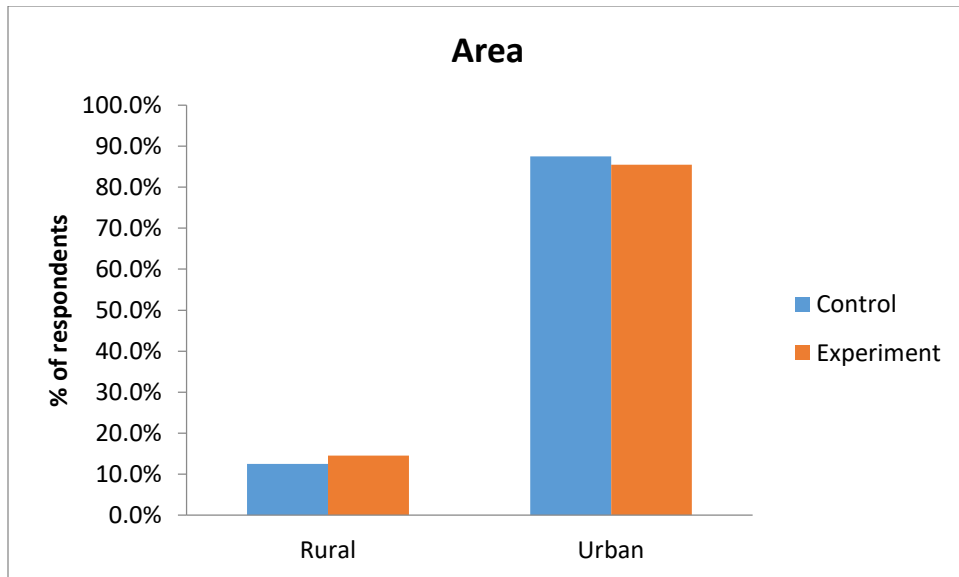


are more likely to attend events that promote social bonding. The content and themes of folk theatre, such as family, relationships, and social issues, resonate more with female audiences. Accessibility and opportunities for females to attend these events may be more prevalent in certain communities. Additionally, women may prioritize folk theatre as a leisure activity, reflecting broader cultural, social, and personal factors.

**Feedback of Audience:** Some of the males said that they watch folk theatre less frequently than females due to various cultural, social, economic, and personal interest-related reasons. These factors include traditional gender norms, historical context, peer influence, work commitments, disposable income, personal interest and preferences, psychological and emotional factors, and marketing and accessibility. Traditional gender norms may discourage men from engaging in activities that require open emotional expression, while historical precedents may make certain types of entertainment more associated with women. Social circles and peer groups can also impact interests and activities, and men may have stronger preferences for alternative entertainment. Cultural norms about masculinity can discourage men from engaging in activities that require open emotional expression.

**Table 4.3: Area wise distribution of audience**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
Area	Rural	25	12.5%	29	14.5%	54	13.5%	.343	.558
	Urban	175	87.5%	171	85.5%	346	86.5%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 3: Area-wise distribution of audience**

**Control Group:** Out of the 200 respondents, 25 belonged to rural area constituting 12.5 percent and 175 from urban area constituting 87.5 percent of the sample.

**Experimental Group:** Out of the 200 respondents, 29 were from rural area constituting 14.5 percent and 171 from urban area constituting 85.5 percent of the sample.

**Total:** Out of the 400 respondents, 54 belonged to rural area constituting 13.5 percent and 346 from urban area constituting 86.5 percent of the total sample. Therefore, respondents of urban area were more overall than respondents of rural area.

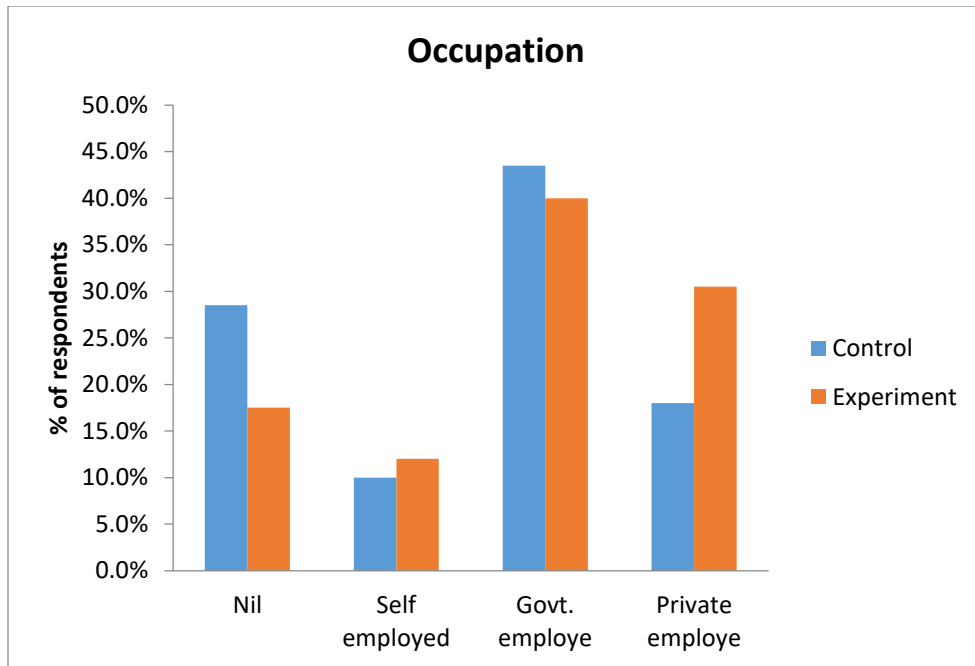
The overall chi-square value of the area wise distribution is 0.343 and the p-value is 0.558.

**Key Findings:** The data indicates that urban residents are more likely to attend theatre performances as compared to people from rural areas due to accessibility, cultural exposure, higher disposable income, education, marketing resources, and social trends. Cities have more theatre and cultural venues, making it easier for residents to attend performances. Higher education levels in urban areas also contribute to a greater appreciation for arts, including theatre. Additionally, urban theatres have more resources to promote their shows, reaching a wider audience and increasing attendance rates.

**Feedback of Respondents:** Some respondents from rural areas said that they avoid watching folk theatre due to various reasons, including economic constraints, accessibility issues, lack of transportation, cultural shifts, changing preferences, social stigma, cultural displacement, and busy schedules. Economic priorities, admission costs, geographical barriers, and lack of transportation can make it difficult for rural residents to attend. Modern entertainment, changing preferences, and social dislocation can also impact interest in traditional folk theatre.

**Table 4.4: Occupation wise distribution of audience**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
Occupation	Nil	57	28.5%	35	17.5%	92	23.0%	12.361	.006**
	Self employed	20	10.0%	24	12.0%	44	11.0%		
	<b>Govt. employee</b>	<b>87</b>	<b>43.5%</b>	<b>80</b>	<b>40.0%</b>	<b>167</b>	<b>41.8%</b>		
	Private employee	36	18.0%	61	30.5%	97	24.3%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4: Occupation-wise distribution of audience**

**Control Group:** The table above shows occupation-wise distribution in the sample. The sample consisted of 200 participants. The participation of respondents who are not employed (students, housewives etc.) with nil occupation was 57 with 28.5 percent of the sample. The least participation was seen in the category of self-employed (businessmen etc.) with 20 respondents constituting 10 percent. The maximum participation was seen in the category of Government employee (on duty and after retirement) with maximum of 87 respondents constituting 43.5 percent, followed by 36 respondents in the group of private employee (corporate workers, labourers etc.) with 18 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The participation of respondents who are not employed (students, housewives etc.) with nil occupation was 35 with 17.5 percent of the sample. The least participation was seen in the category of self-employed (businessmen etc.) with 24 respondents constituting 12 percent. The maximum participation was seen in the category of Government employee (on duty and after retirement) with maximum of 80 respondents constituting 40 percent, followed by 61

respondents in the group of private employee (corporate workers, labourers etc.) with 30.5 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The participation of respondents who are not employed (students, housewives etc.) with nil occupation was 92 with 23 percent of the sample. The least participation was seen in the category of self-employed (businessmen etc.) with 44 respondents constituting 11 percent. Maximum 167 respondents representing 41.8 percent of the sample fell into the category of government employees (both active duty and retired), followed by 97 respondents representing 24.2 percent of the sample from the private employee group (business employees, labourers, etc.).

The occupation-wise distribution's total chi-square value is 12.361, and the p-value is 0.006.

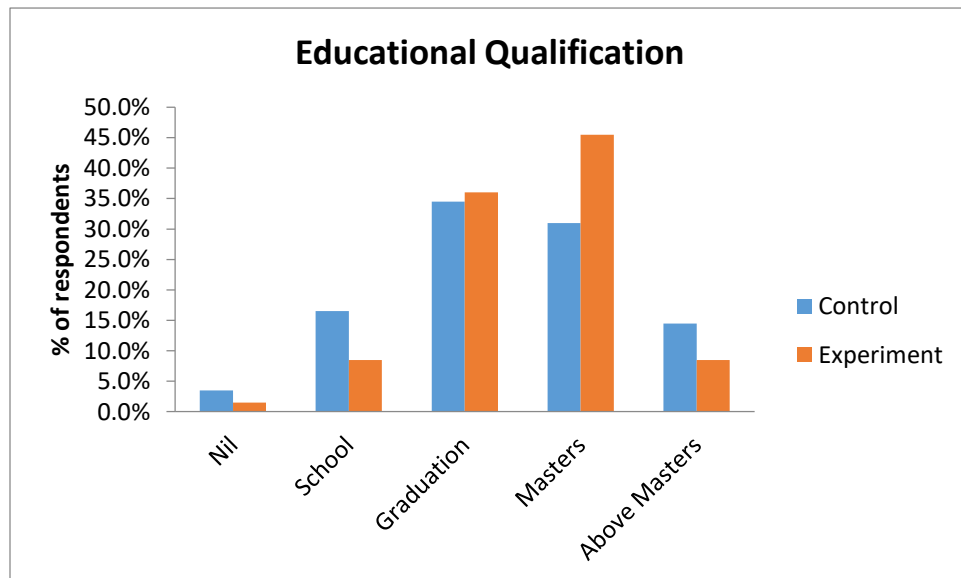
**Key Findings:** The data indicates that 43.5% of government employees watch theatre plays, compared to 40.0% of non-government employees. Government employees are more likely to watch theatre plays than non-government employees, possibly due to factors such as their education, work-life balance, financial stability, community involvement, availability of discounts and incentives, proximity to theatres, and professional networks. These factors contribute to the higher percentage of government employees attending theatre plays, as they often have a strong emphasis on cultural activities and are more likely to engage in leisure activities like watching theatre plays. Additionally, the availability of discounts and incentives in theatres can make theatre more accessible to government employees.

**Feedback of Respondents:** Some of the non-government employees said that theatre presence among them is influenced by various factors. Economic factors like ticket costs, work schedules, limited leisure time, cultural factors like lack of exposure, alternative entertainment, and perceived elitism can make theatre less appealing. Social factors like community influence and family commitments can also affect attendance. Practical factors like geographical accessibility and lack of effective promotion can also contribute to lower attendance. Psychological factors like preference for passive entertainment and social

comfort can also impact attendance. To address these issues, it is crucial to make theatre more affordable, accessible, and relatable to a broader audience.

**Table 4.5: Educational Qualification wise distribution of audience**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
Educational Qualification	Nil	7	3.5%	3	1.5%	10	2.5%	15.411	.004**
	School	33	16.5%	17	8.5%	50	12.5%		
	Graduation	69	34.5%	72	36.0%	141	35.3%		
	Masters	62	31.0%	91	45.5%	153	38.3%		
	Above Masters	29	14.5%	17	8.5%	46	11.5%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 5: Educational Qualification-wise distribution of audience**

**Control Group:** The table above shows educational qualification-wise distribution in the sample. The sample consisted of 200 participants. The very little participation of respondents with nil qualification (illiterate, uneducated etc.) was 7 having 3.5 percent of the sample, followed by 33 respondents from school with 16.5 percent of the sample. The maximum participation was seen in the graduation doing and graduated category with maximum of 69 respondents constituting 34.5 percent of the sample. 31 percent with 62 respondents were in the category of masters (pursuing and completed masters) followed by 29 respondents in the group of above masters constituting 14.5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little participation of respondents with nil qualification (illiterate, uneducated etc.) was 3 having 1.5 percent of the sample, followed by 17 respondents from school with 8.5 percent of the sample. The participation of graduation doing and graduated category includes 72 respondents constituting 36 percent of the sample. The maximum participation of 45.5 percent with 91 respondents was in the category of masters (pursuing and completed masters) followed by 17 respondents in the group of above masters constituting 8.5 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little participation of respondents with nil qualification (illiterate, uneducated etc.) was 10 having 2.5 percent of the sample, followed by 50 respondents from school with 12.5 percent of the sample. The participation of graduation doing and graduated category includes 141 respondents constituting 35.2 percent of the sample. In the category of masters (currently pursuing and completed masters), 153 respondents made up the largest participation rate of 38.2 percent, followed by 46 respondents in the group of masters and above, who made up 11.5 percent of the entire sample.

The educational qualification-wise distribution's total chi-square value is 15.411 with a p-value of 0.004.

**Key Findings:** The statistics provided indicate that a significant percentage of graduation students, compared to those of other educational levels, watch folk theatre. Graduation

students are more likely to watch folk theatre than other students due to various reasons. These include the cultural curriculum in humanities and social sciences, increased awareness of cultural events, appreciation of diverse art forms, research projects related to their field, social and recreational activities, and a stronger sense of cultural identity. Students may value folk theatre for its cultural significance, storytelling, and artistic expression. Additionally, attending folk theatre can enhance their university experience and help preserve cultural traditions.

**Feedback of Respondents:** Some of the students pursuing other degrees than graduation said that they are not watching folk theatre due to various reasons like academic and personal priorities, cultural and personal interests, geographical constraints, scheduling conflicts, economic factors, technological preferences, social and peer influences, and lack of awareness and education. Academic work, career preparation, cultural interests, and lack of exposure to folk theatre can all contribute to students' disinterest in folk theatre. Accessibility and availability may be limited due to geographical constraints, scheduling conflicts, and cost of attendance. Technological preferences, such as streaming services and interactive entertainment, may also influence students' preferences. Lack of awareness and education about folk theatre can also contribute to students' disinterest.

**Objective 1:** To understand the role of folk theatre as a medium of communication in social change in Jammu region.

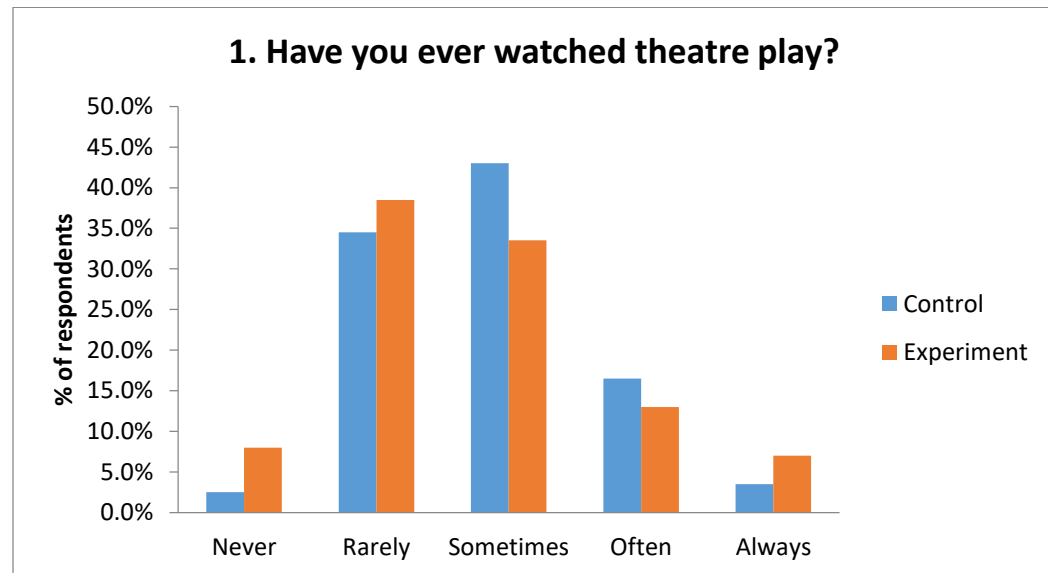
### Control and Experimental Group Analysis (% of respondents)

**Table 4.6: Have you ever watched theatre play? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
1. Have you ever watched	Never	5	2.5%	16	8.0%	21	5.3%	11.724	.020*
	Rarely	69	34.5%	77	38.5%	146	36.5%		
	Sometimes	86	43.0%	67	33.5%	<b>153</b>	<b>38.3%</b>		



theatre play?	Often	33	16.5%	26	13.0%	59	14.8%		
	Always	7	3.5%	14	7.0%	21	5.3%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.6: Have you ever watched theatre play? (Control and Experimental Group)**

**Ha-** People watches theatre play.

**Ho-** People does not watches theatre play.

**Control Group:** The sample consisted of 200 participants. The very little respondents never watched theatre play were 5 with 2.5 percent of the sample, followed by 69 respondents who rarely watched theatre play with 34.5 percent of the sample. The maximum participation was seen with maximum of 86 respondents constituting 43 percent of the sample who watched the theatre play sometimes. 16.5 percent with 33 respondents watched the theatre play often, followed by 7 respondents who always watch theatre play constituting 3.5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The respondents never watched theatre play were 16 with 8 percent of the sample, followed by maximum

participation of 77 respondents who rarely watched theatre play with 38.5 percent of the sample. 67 respondents constituting 33.5 percent of the sample watched the theatre play sometimes. 13 percent with 26 respondents watched the theatre play often, followed by minimum participation of 14 respondents who always watch theatre play constituting 7 percent of the sample.

**Total:** The sample consisted of 400 participants. The respondents who never watched theatre play were 21 with 5.2 percent of the sample, followed by 146 respondents who rarely watched theatre play with 36.5 percent of the sample. The maximum participation was seen with maximum of 153 respondents constituting 38.2 percent of the sample who watched the theatre play sometimes. 21 respondents, or 5.2 percent of the sample, always watch theatre plays, which is followed by 14.5 percent with 59 respondents who saw the play frequently.

The respondents who never, seldom, sometimes, frequently, or always viewed the theatre play had an overall chi-square value of 11.724, and the p-value is 0.020.

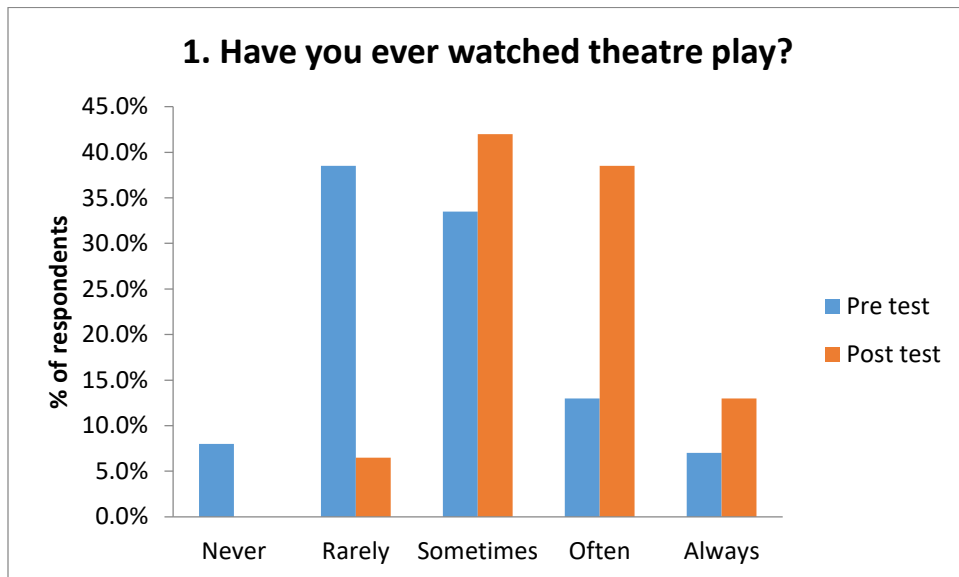
The null hypothesis is dropped since the p-value is slighter than significance level 0.05, and the alternative hypothesis—that respondents watched a play—is accepted.

## Experimental Group (Pre and Post Test Analysis)

**Table 4.7: Have you ever watched theatre play? (Experimental Group)**

		Experiment				Wilcoxon	p-value
		Pre-Test		Post-Test		Signed	
		N	%	N	%	Ranks	
1. Have you ever watched	Never	16	8.0%	0	0.0%	9.875	.0001**
	Rarely	77	38.5%	13	6.5%		
	Sometimes	67	33.5%	84	42.0%		
	Often	26	13.0%	77	38.5%		
	Always	14	7.0%	26	13.0%		

theatre	Total	200	100.0%	200	100.0%		
play?	Weight Mean	2.725		3.58			



**Figure 4.7: Have you ever watched theatre play? (Pre and Post Test -Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The respondents who never watched theatre play were 16 with 8 percent of the sample, followed by maximum participation of 77 respondents who rarely watched theatre play with 38.5 percent of the sample. 67 respondents constituting 33.5 percent of the sample watched the theatre play sometimes, further 13 percent with 26 respondents watched the theatre play often, followed by least 14 respondents who always watch theatre play constituting 7 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The respondents who never watched theatre play were 0 with 0 percent of the sample, followed by 13 respondents who rarely watched theatre play with 6.5 percent of the sample. The maximum participation was seen with maximum of 84 respondents constituting 42 percent of the sample who watched the theatre play sometimes. 38.5 percent with 77 respondents watched the theatre

play often, followed by 26 respondents who always watch theatre play constituting 13 percent of the sample.

The Wilcoxon Signed Ranks for the respondents who never, seldom, sometimes, frequently, or always watched the theatre performance are 9.875 and the p-value is 0.0001 for the pre-test and post-test.

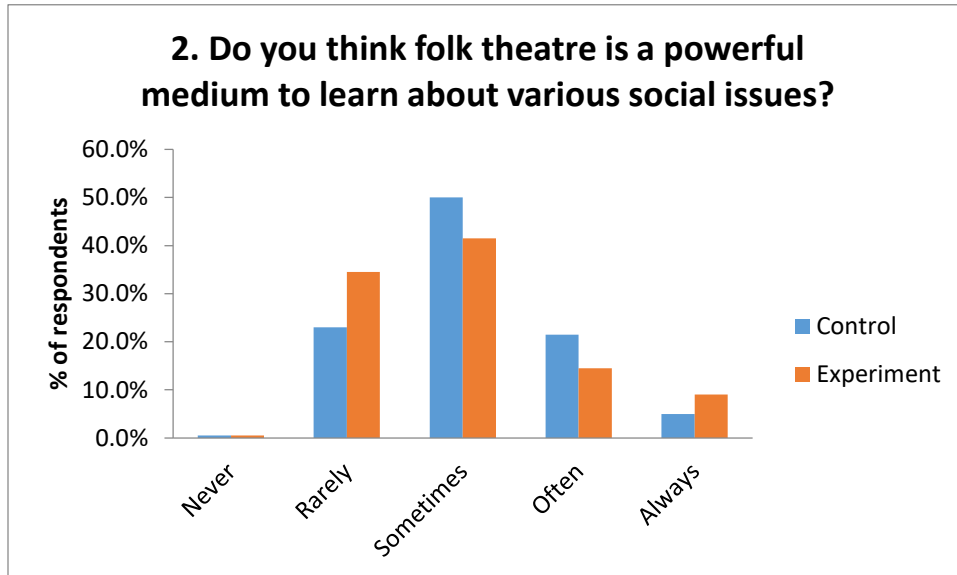
The null hypothesis is dropped since the p-value is slighter than significance level 0.05, and the alternative hypothesis—that respondents watched a play—is accepted. The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 2.725, while the post-test weight mean was 3.58. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

### Control and Experimental Group Analysis (% of respondents)

**Table 4.8: Do you think folk theatre is a powerful medium to learn about various social issues? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
2. Do you think folk theatre is a powerful medium to learn about various social issues?	Never	1	.5%	1	.5%	2	.5%	11.187	.025*
	Rarely	46	23.0%	69	34.5%	115	28.8%		
	Sometimes	100	50.0%	83	41.5%	183	45.8%		
	Often	43	21.5%	29	14.5%	72	18.0%		
	Always	10	5.0%	18	9.0%	28	7.0%		
	Total								
		200	100.0%	200	100.0%	400	100.0%		



**Figure 4.8: Do you think folk theatre is a powerful medium to learn about various social issues? (Control and Experimental Group)**

**Ha** – Folk theatre is a powerful medium to learn about various social issues.

**Ho** – Folk theatre is not a powerful medium to learn about various social issues.

**Control Group:** The sample consisted of 200 participants. The very little respondent who never thought folk theatre is a powerful medium to learn about various social issues was 1 with 0.5 percent of the sample, followed by 46 respondents who rarely thought folk theatre is a powerful medium to learn about various social issues with 23 percent of the sample. The maximum participation was seen with maximum of 100 respondents constituting 50 percent of the sample who thought folk theatre is a powerful medium to learn about various social issues sometimes. 21.5 percent with 43 respondents who thought folk theatre is a powerful medium to learn about various social issues often, followed by 10 respondents who always thought folk theatre is a powerful medium to learn about various social issues watch theatre play constituting 5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondent who never thought folk theatre is a powerful medium to learn about various social issues

was 1 with 0.5 percent of the sample, followed by 69 respondents who rarely thought folk theatre is a powerful medium to learn about various social issues with 34.5 percent of the sample. The maximum participation was seen with maximum of 83 respondents constituting 41.5 percent of the sample who thought folk theatre is a powerful medium to learn about various social issues sometimes. 14.5 percent with 29 respondents who thought folk theatre is a powerful medium to learn about various social issues often, followed by 18 respondents who always thought folk theatre is a powerful medium to learn about various social issues watch theatre play constituting 9 percent of the sample.

**Total:** The sample consisted of 400 participants. The very little respondents who never thought folk theatre is a powerful medium to learn about various social issues was 2 with 0.5 percent of the sample, followed by 115 respondents who rarely thought folk theatre is a powerful medium to learn about various social issues with 28.7 percent of the sample. The maximum participation was seen with maximum of 183 respondents constituting 45.8 percent of the sample who thought folk theatre is a powerful medium to learn about various social issues sometimes. 72 respondents, or 18% of the sample, believed that folk theater is a powerful medium for learning about various social issues frequently. Following them, 28 respondents, or 7% of the sample, believed that folk theatre is a powerful medium for learning about various social issues always.

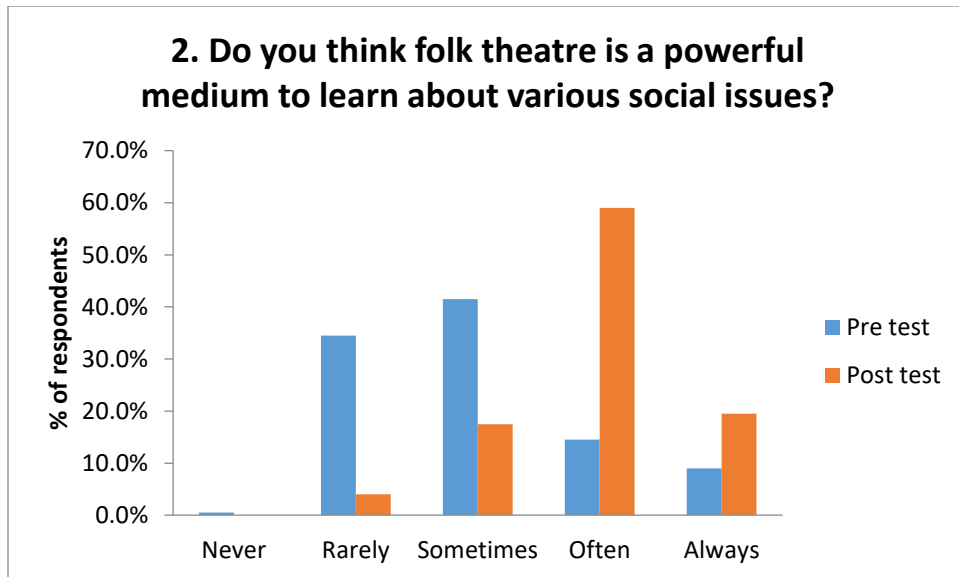
Folk theatre is a potent medium to learn about various social concerns, according to respondents who never, rarely, sometimes, often, or always believed so. The overall chi-square value of these respondents is 15.724, and the p-value is 0.020.

The null hypothesis is dropped because the p-value is slighter than the significance level of 0.05, and the alternative hypothesis, that folk theatre is an effective way to learn about diverse social issues, is accepted.

## Experimental Group (Pre and Post Test Analysis)

**Table 4.9: Do you think folk theatre is a powerful medium to learn about various social issues? (Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre-test		Post-test			
		N	%	N	%		
2. Do you think folk theatre is a powerful medium to learn about various social issues?	Never	1	.5%	0	0.0%	10.322	.0001**
	Rarely	69	34.5%	8	4.0%		
	Sometimes	83	41.5%	35	17.5%		
	Often	29	14.5%	118	59.0%		
	Always	18	9.0%	39	19.5%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	2.97		3.94			



**Figure 4.9: Do you think folk theatre is a powerful medium to learn about various social issues? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondent who never thought folk theatre is a powerful medium to learn about various social issues was 1 with 0.5 percent of the sample, followed by 69 respondents who rarely thought folk theatre is a powerful medium to learn about various social issues with 34.5 percent of the sample. The maximum participation was seen with maximum of 83 respondents constituting 41.5 percent of the sample who thought folk theatre is a powerful medium to learn about various social issues sometimes. 29 percent with 14.5 respondents who thought folk theatre is a powerful medium to learn about various social issues often, followed by 18 respondents who always thought folk theatre is a powerful medium to learn about various social issues watch theatre play constituting 9 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The very little respondent who never thought folk theatre is a powerful medium to learn about various social issues was 0 with 0 percent of the sample, followed by 8 respondents who rarely thought folk theatre is a powerful medium to learn about various social issues with 4 percent of the sample. 35 respondents constituting 17.5 percent of the sample thought folk theatre is a powerful medium to learn about various social issues sometimes. The maximum participation was



seen with maximum of 118 percent with 59 respondents who thought folk theatre is a powerful medium to learn about various social issues often, followed by 39 respondents who always thought folk theatre is a powerful medium to learn about various social issues watch theatre play constituting 19.5 percent of the sample.

For respondents who never, seldom, sometimes, frequently, or always believed folk theatre is an effective medium to learn about various social concerns, the Wilcoxon Signed Ranks for the pre-test and post-test are 10.322 and the p-value is 0.0001\*\*.

The null hypothesis is dropped because the p-value is slighter than the significance level of 0.05, and the alternative hypothesis, that folk theatre is an effective way to learn about diverse social issues, is accepted.

The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

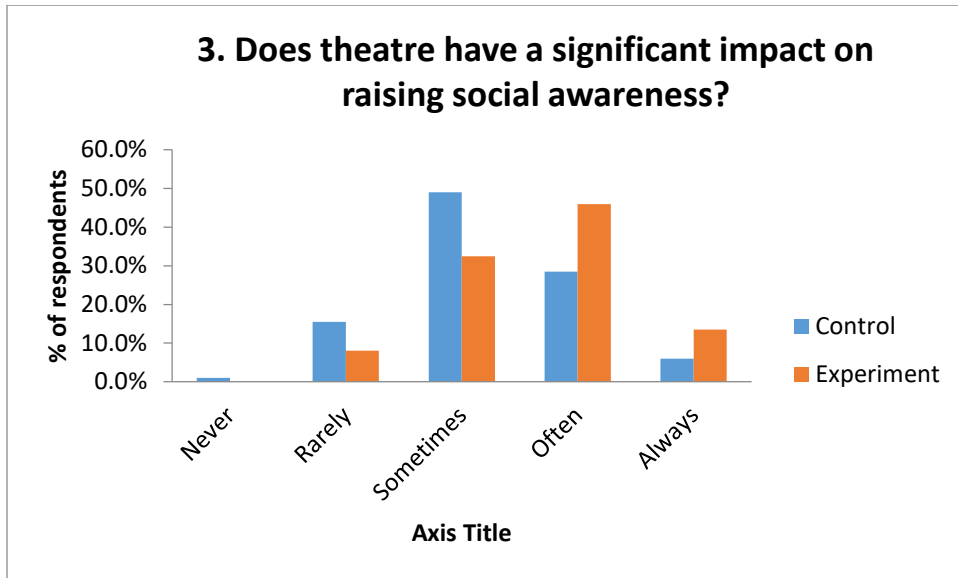
The pre-test weight mean was 2.97, while the post-test weight mean was 3.94. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

### **Control and Experimental Group Analysis (% of respondents)**

**Table 4.10: Does theatre have a significant impact on raising social awareness? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
3. Does theatre have a significant impact on raising social	Never	2	1.0%	0	0.0%	2	.5%	27.459	.0001**
	Rarely	31	15.5%	16	8.0%	47	11.8%		
	Sometimes	98	49.0%	65	32.5%	163	40.8%		
	Often	57	28.5%	92	46.0%	149	37.3%		

awareness	Always	12	6.0%	27	13.5%	39	9.8%		
?	Total	20	100.0	20	100.0	40	100.0		
		0	%	0	%	0	%		



**Figure 4.10: Does theatre have a significant impact on raising social awareness? (Control and Experimental Group)**

**Ha-** Theatre have a significant impact on raising social awareness.

**Ho-** Theatre does not have a significant impact on raising social awareness.

**Control Group:** The sample consisted of 200 participants. The very little respondents who never thought theatre have a significant impact on raising social awareness were 2 with 1 percent of the sample, followed by 31 respondents who rarely thought theatre have a significant impact on raising social awareness with 15.5 percent of the sample. The maximum participation was seen with maximum of 98 respondents constituting 49 percent of the sample who thought theatre have a significant impact on raising social awareness sometimes. 28.5 percent with 57 respondents who thought theatre have a significant impact on raising social awareness often, followed by 12 respondents who always thought theatre have a significant impact on raising social awareness constituting 6 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents who never thought theatre have a significant impact on raising social awareness were 0 with 0 percent of the sample, followed by 16 respondents who rarely thought theatre have a significant impact on raising social awareness with 8 percent of the sample. 65 respondents constituting 32.5 percent of the sample who thought theatre have a significant impact on raising social awareness sometimes. The maximum participation was seen with maximum of 46 percent with 92 respondents who thought theatre have a significant impact on raising social awareness often, followed by 27 respondents who always thought theatre have a significant impact on raising social awareness constituting 13.5 percent of the sample.

**Total:** The sample consisted of 400 participants. The very little respondents who never thought theatre have a significant impact on raising social awareness were 2 with 0.5 percent of the sample, followed by 47 respondents who rarely thought theatre have a significant impact on raising social awareness with 11.8 percent of the sample. The maximum participation was seen with maximum of 163 respondents constituting 40.8 percent of the sample who thought theatre have a significant impact on raising social awareness sometimes. 37.2 percent with 149 respondents who thought theatre have a significant impact on raising social awareness often, followed by 39 respondents who always thought theatre have a significant impact on raising social awareness constituting 9.8 percent of the overall sample.

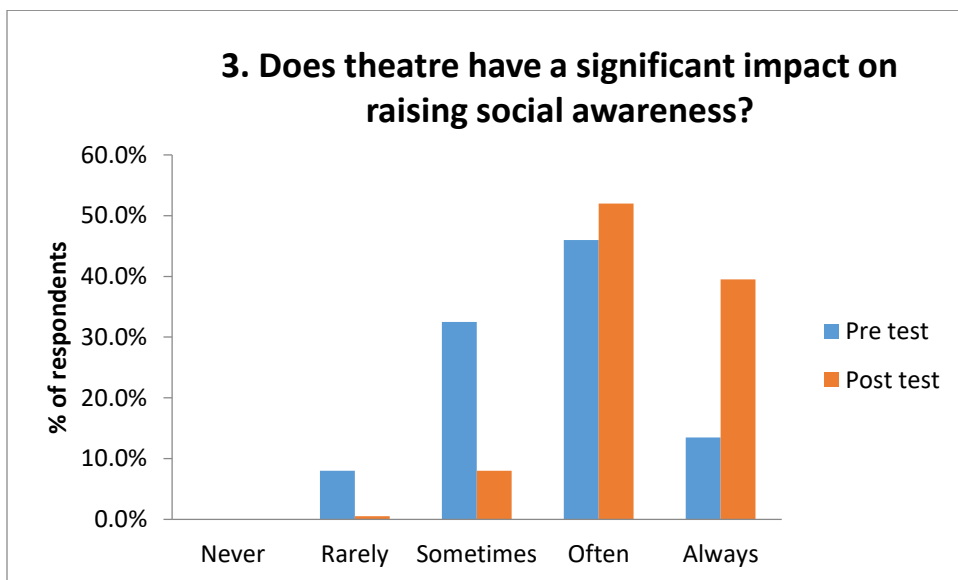
The respondents' combined chi-square value is 27.459, with a p-value of 0.0001\*\*, and they believed theatre had a significant role in advancing social consciousness either never, rarely, occasionally, frequently, or always.

Theatre plays a significant role in promoting awareness in society, which is why the null hypothesis is rejected because the p-value is less than significance threshold 0.05.

### Experimental Group (Pre and Post Test Analysis)

**Table 4.11: Does theatre have a significant impact on raising social awareness?? (Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre-test		Post-test			
		N	%	N	%		
3. Does theatre have a significant impact on raising social awareness?	Never	0	0.0%	0	0.0%	7.659	.0001**
	Rarely	16	8.0%	1	.5%		
	Sometimes	65	32.5%	16	8.0%		
	Often	92	46.0%	104	52.0%		
	Always	27	13.5%	79	39.5%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.65		4.305			



**Figure 4.11: Does theatre have a significant impact on raising social awareness? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondents who never thought theatre have a significant impact on raising social awareness were 0 with 0 percent of the sample, followed by 16 respondents who rarely thought theatre have a significant

impact on raising social awareness with 8 percent of the sample. 65 respondents constituting 32.5 percent of the sample who thought theatre have a significant impact on raising social awareness sometimes. The maximum participation was seen with maximum of 46 percent with 92 respondents who thought theatre have a significant impact on raising social awareness often, followed by 27 respondents who always thought theatre have a significant impact on raising social awareness constituting 13.5 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The very little respondents who never thought theatre have a significant impact on raising social awareness were 0 with 0 percent of the sample, followed by 1 respondent who rarely thought theatre have a significant impact on raising social awareness with 0.5 percent of the sample. 16 respondents constituting 8 percent of the sample who thought theatre have a significant impact on raising social awareness sometimes. The maximum participation was seen with maximum of 52 percent with 104 respondents who thought theatre have a significant impact on raising social awareness often, followed by 79 respondents who always thought theatre have a significant impact on raising social awareness constituting 39.5 percent of the sample.

The Wilcoxon Signed Ranks for the respondents who never, seldom, sometimes, frequently, or always believed theatre have a significant impact on raising social awareness are 7.659 and the p-value is 0.0001\*\* for the pre and post-test.

Theatre have a significant impact on raising social awareness that is why the null hypothesis is rejected because the p-value is less than significance threshold 0.05.

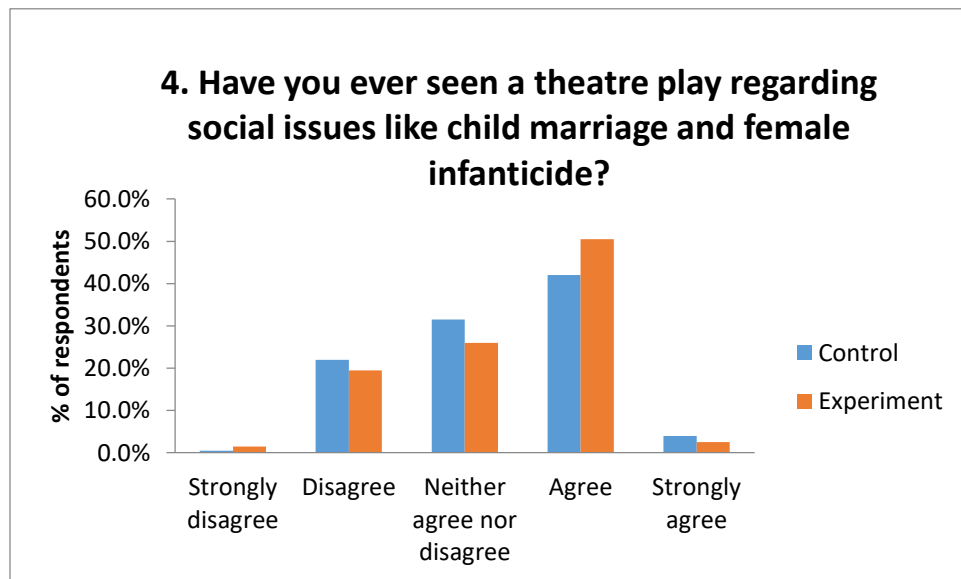
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.65, while the post-test weight mean was 4.305. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

## Control and Experimental Group Analysis (% of respondents)

**Table 4.12: Have you ever seen a theatre play regarding social issues like child marriage and female infanticide? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
4. Have you ever seen a theatre play regarding social issues like child marriage and female infanticide?	Strongly disagree	1	.5%	3	1.5%	4	1.0%	4.608	0.33
	Disagree	44	22.0%	39	19.5%	83	20.8%		
	Neither agree nor disagree	63	31.5%	52	26.0%	115	28.8%		
	Agree	84	42.0%	101	50.5%	185	46.3%		
	Strongly agree	8	4.0%	5	2.5%	13	3.3%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.12: Have you ever seen a theatre play regarding social issues like child marriage and female infanticide? (Control and Experimental Group)**

**Ha-** Most people watch theatre play regarding social issues like child marriage and female infanticide.

**Ho-** Not many people watch theatre play regarding social issues like child marriage and female infanticide.

**Control Group:** The sample consisted of 200 participants. The very little respondent strongly disagree that they saw theatre play regarding social issues like child marriage and female infanticide were 1 with 0.5 percent of the sample, followed by 44 respondents who disagree that they saw theatre play regarding social issues like child marriage and female infanticide with 22 percent of the sample. 63 respondents constituting 31.5 percent of the sample who neither agree nor disagree that they saw theatre play regarding social issues like child marriage and female infanticide. The maximum participation was seen with maximum of 42 percent with 84 respondents who agree that they saw theatre play regarding social issues like child marriage and female infanticide, followed by 8 respondents who strongly agree that they saw theatre play regarding social issues like child marriage and female infanticide constituting 4 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents strongly disagree that they saw theatre play regarding social issues like child marriage and female infanticide were 3 with 1.5 percent of the sample, followed by 39 respondents who disagree that they saw theatre play regarding social issues like child marriage and female infanticide with 19.5 percent of the sample. 52 respondents constituting 26 percent of the sample who neither agree nor disagree that they saw theatre play regarding social issues like child marriage and female infanticide. The maximum participation was seen with maximum of 50.5 percent with 101 respondents who agree that they saw theatre play regarding social issues like child marriage and female infanticide, followed by 5 respondents who strongly agree that they saw theatre play regarding social issues like child marriage and female infanticide constituting 2.5 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondent strongly disagree that they saw theatre play regarding social issues like child marriage and female infanticide were 4 with 1 percent of the sample, followed by 83 respondents who disagree that they saw theatre play regarding social issues like child marriage and female infanticide

with 20.8 percent of the sample. 115 respondents constituting 28.7 percent of the sample who neither agree nor disagree that they saw theatre play regarding social issues like child marriage and female infanticide. The maximum participation was seen with maximum of 46.3 percent with 185 respondents who agree that they saw theatre play regarding social issues like child marriage and female infanticide, followed by 13 respondents who strongly agree that they saw theatre play regarding social issues like child marriage and female infanticide constituting 3.2 percent of the sample.

In terms of seeing a play about societal issues like child marriage and female infanticide, the respondents' overall chi-square value is 4.608 and the p-value is 0.33. Strongly disagreeing, disagreeing, neither agreeing nor disagreeing, agreeing, or strongly agreeing are the other options.

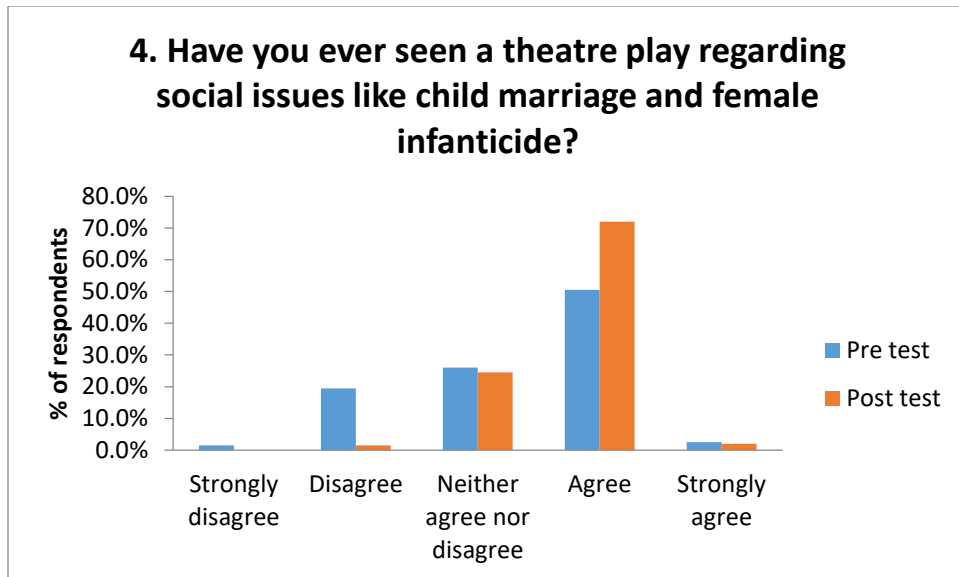
The null hypothesis—that few people watch theatre plays about social issues like child marriage and female infanticide—is accepted because the p-value is greater than the significance level of 0.05, and the alternative hypothesis is rejected.

### **Experimental Group (Pre and Post Test Analysis)**

**Table 4.13: Have you ever seen a theatre play regarding social issues like child marriage and female infanticide? (Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
4. Have you ever seen a theatre play regarding social issues like child marriage and female infanticide?	Strongly disagree	3	1.5%	0	0.0%	6.856	.0001**
	Disagree	39	19.5%	3	1.5%		
	Neither agree nor disagree	52	26.0%	49	24.5%		
	Agree	101	50.5%	144	72.0%		
	Strongly agree	5	2.5%	4	2.0%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.33		3.745			





**Figure 4.13: Have you ever seen a theatre play regarding social issues like child marriage and female infanticide? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondents strongly disagree that they saw theatre play regarding social issues like child marriage and female infanticide were 3 with 1.5 percent of the sample, followed by 39 respondents who disagree that they saw theatre play regarding social issues like child marriage and female infanticide with 19.5 percent of the sample. 52 respondents constituting 26 percent of the sample who neither agree nor disagree that they saw theatre play regarding social issues. The maximum participation was seen with maximum of 50.5 percent with 101 respondents who agree that they saw theatre play regarding social issues, followed by 5 respondents who strongly agree that they saw theatre play regarding social issues like child marriage and female infanticide constituting 2.5 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The very little respondent strongly disagree that they saw theatre play regarding social issues like child marriage and female infanticide were 0 with 0 percent of the sample, followed by 3 respondents who disagree that they saw theatre play regarding social issues like child marriage and female infanticide with 1.5 percent of the sample. 49 respondents constituting 24.5 percent of the sample who neither agree nor disagree that they saw theatre play regarding social issues

like child marriage and female infanticide. The maximum participation was seen with maximum of 72 percent with 144 respondents who agree that they saw theatre play regarding social issues like child marriage and female infanticide, followed by 4 respondents who strongly agree that they saw theatre play regarding social issues like child marriage and female infanticide constituting 2 percent of the sample.

For respondents who strongly disagree, disagree, neither agree nor disagree, agree, or highly agree that they witnessed a play about societal issues such child marriage and female infanticide, the Wilcoxon Signed Ranks for the pre-test and post-test are 6.856 and the p-value is 0.0001\*\*.

The null hypothesis is rejected since the p-value is less than the significance level of 0.05, and the alternate hypothesis—that most people watch theatre plays about social issues like child marriage and female infanticide—is accepted.

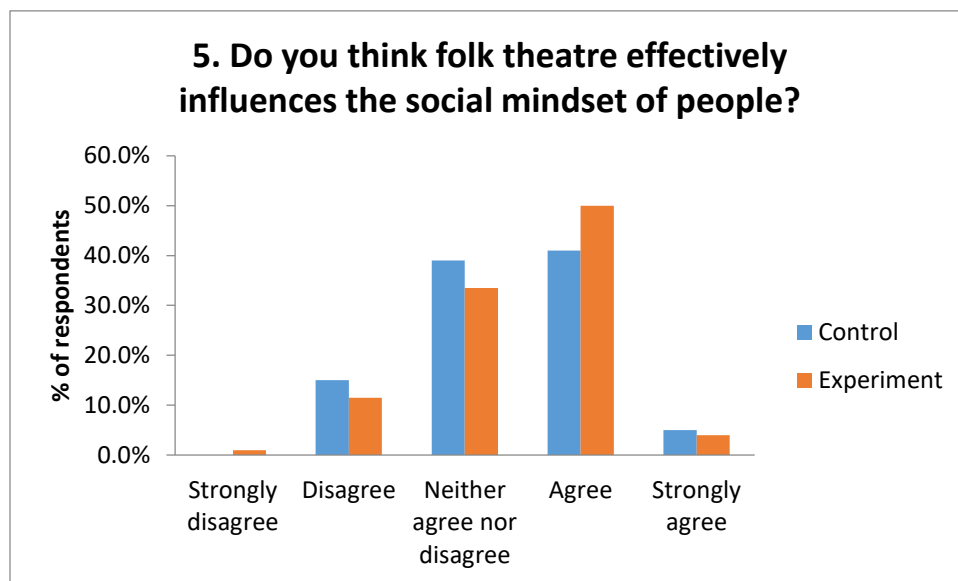
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.33, while the post-test weight mean was 3.745. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

## Control and Experimental Group Analysis (% of respondents)

**Table 4.14: Do you think folk theatre effectively influences social mindset of people? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
5. Do you think folk theatre effectively influences the social mindset of people?	Strongly disagree	0	0.0%	2	1.0%	2	.5%	5.761	0.218
	Disagree	30	15.0%	23	11.5%	53	13.3%		
	Neither agree nor disagree	78	39.0%	67	33.5%	145	36.3%		
	Agree	82	41.0%	100	50.0%	182	45.5%		
	Strongly agree	10	5.0%	8	4.0%	18	4.5%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.14: Do you think folk theatre effectively influences social mindset of people? (Control and Experimental Group)**

**Ha-** Folk theatre effectively influences the social mindset of people.

**Ho-** Folk theatre does not effectively influences the social mindset of people.

**Control Group:** The sample consisted of 200 participants. The very little respondent strongly disagree that they thought folk theatre effectively influences social mindset of people were 0 with 0 percent of the sample, followed by 30 respondents who disagree that they thought folk theatre effectively influences social mindset of people with 15 percent of the sample. 78 respondents constituting 39 percent of the sample who neither agree nor disagree that they thought folk theatre effectively influences social mindset of people. The maximum participation was seen with maximum of 41 percent with 82 respondents who agree that they thought folk theatre effectively influences social mindset of people, followed by 10 respondents who strongly agree that they thought folk theatre effectively influences social mindset of people constituting 5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondent strongly disagree that they thought folk theatre effectively influences social mindset of people were 2 with 1 percent of the sample, followed by 23 respondents who disagree that they thought folk theatre effectively influences social mindset of people with 11.5 percent of the sample. 67 respondents constituting 33.5 percent of the sample who neither agree nor disagree that they thought folk theatre effectively influences social mindset of people. The maximum participation was seen with maximum of 50 percent with 100 respondents who agree that they thought folk theatre effectively influences social mindset of people, followed by 8 respondents who strongly agree that they thought folk theatre effectively influences social mindset of people constituting 4 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondent strongly disagree that they thought folk theatre effectively influences social mindset of people were 2 with 0.5 percent of the sample, followed by 53 respondents who disagree that they thought folk theatre effectively influences social mindset of people with 13.2 percent of the sample. 145 respondents constituting 36.2 percent of the sample who neither agree nor disagree that they thought folk theatre effectively influences social mindset of people. The maximum participation was seen with maximum of 45.5 percent with 182 respondents who agree that they thought folk theatre effectively influences social mindset of people,

followed by 18 respondents who strongly agree that they thought folk theatre effectively influences social mindset of people constituting 4.5 percent of the sample.

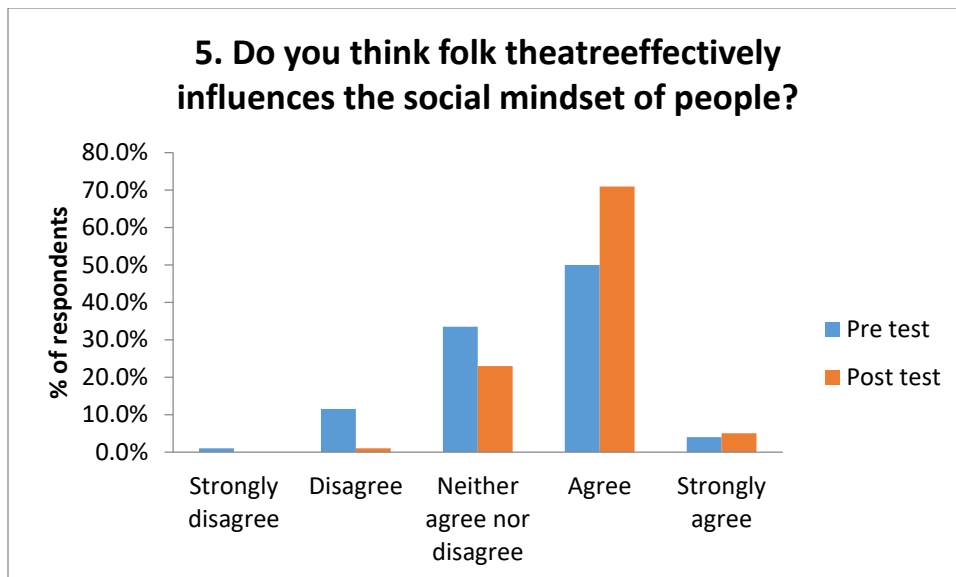
Folk theatre efficiently influences people's social thinking, according to the respondents' overall chi-square values, which are 5.761 and 0.218, respectively, for those who strongly disagree, disagree, neither agree nor disagree, agree, or strongly agree.

The null hypothesis, which states that folk theatre does not significantly affect people's social attitude, is accepted because the p-value is higher than the significance level of 0.05, and the alternative hypothesis is rejected.

### Experimental Group (Pre and Post Test Analysis)

**Table 4.15: Do you think folk theatre effectively influences social mindset of people? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon	p-value
		Pre test		Post test		Signed	
		N	%	N	%	Ranks	
5. Do you think folk theatre effectively influences the social mindset of people?	Strongly disagree	2	1.0%	0	0.0%	6.046	.0001**
	Disagree	23	11.5%	2	1.0%		
	Neither agree nor disagree	67	33.5%	46	23.0%		
	Agree	100	50.0%	142	71.0%		
	Strongly agree	8	4.0%	10	5.0%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.445		3.8			



***Figure 4.15: Do you think folk theatre effectively influences social mindset of people? (Pre and Post Test-Experimental Group)***

**Pre Test:** The sample consisted of 200 participants. The very little respondent strongly disagree that they thought folk theatre effectively influences social mindset of people were 2 with 1 percent of the sample, followed by 23 respondents who disagree that they thought folk theatre effectively influences social mindset of people with 11.5 percent of the sample. 67 respondents constituting 33.5 percent of the sample who neither agree nor disagree that they thought folk theatre effectively influences social mindset of people. The maximum participation was seen with maximum of 50 percent with 100 respondents who agree that they thought folk theatre effectively influences social mindset of people, followed by 8 respondents who strongly agree that they thought folk theatre effectively influences social mindset of people constituting 4 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The very little respondent strongly disagree that they thought folk theatre effectively influences social mindset of people were 0 with 0 percent of the sample, followed by 2 respondents who disagree that they thought folk theatre effectively influences social mindset of people with 1 percent of the sample. 46 respondents constituting 23 percent of the sample who neither agree nor disagree that they thought folk theatre effectively influences social mindset of people. The

maximum participation was seen with maximum of 142 percent with 71 respondents who agree that they thought folk theatre effectively influences social mindset of people, followed by 10 respondents who strongly agree that they thought folk theatre effectively influences social mindset of people constituting 5 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who strongly disagree, disagree, neither agree nor disagree, agree or strongly agree that they thought folk theatre effectively influences social mindset of people is 6.046 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis i.e. Folk theatre effectively influences the social mindset of people is accepted.

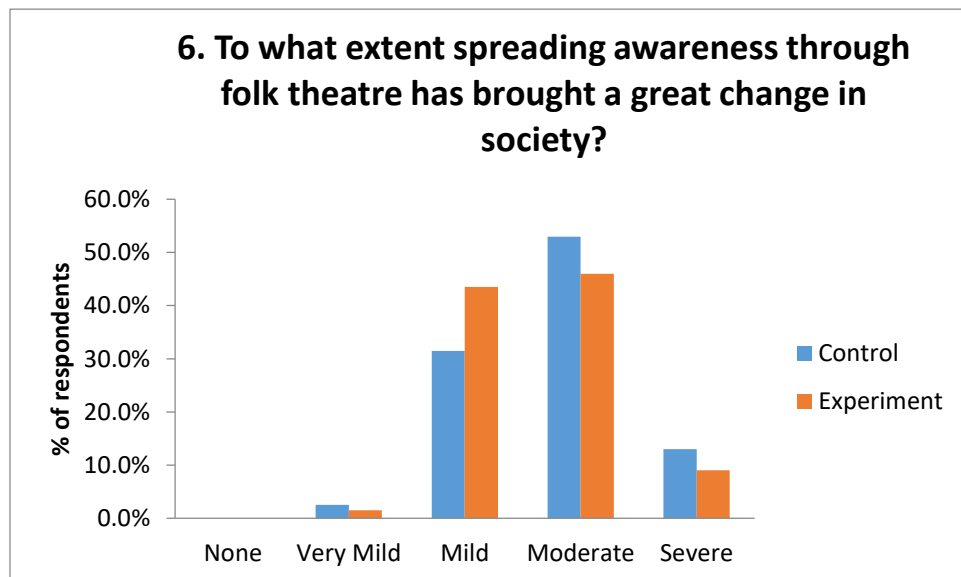
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.445, while the post-test weight mean was 3.8. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

## Control and Experimental Group Analysis (% of respondents)

**Table 4.16: To what extent spreading awareness through folk theatre has brought a great change in society? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
6. To what extent spreading awareness through folk theatre has brought a great change in society?	None	0	0.0%	0	0.0%	0	0.0%	6.784	0.079
	Very Mild	5	2.5%	3	1.5%	8	2.0%		
	Mild	63	31.5%	87	43.5%	150	37.5%		
	Moderate	106	53.0%	92	46.0%	198	49.5%		
	Severe	26	13.0%	18	9.0%	44	11.0%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.16: To what extent spreading awareness through folk theatre has brought a great change in society? (Control and Experimental Group)**

**Ha-** Spreading awareness through folk theatre has brought a great change in society.



**Ho-** Spreading awareness through folk theatre has not brought a great change in society.

**Control Group:** The sample consisted of 200 participants. The respondents who thought spreading awareness through folk theatre has brought a great change in society were none, followed by 5 respondents who very mildly who thought spreading awareness through folk theatre has brought a great change in society with 2.5 percent of the sample. 63 respondents constituting 31.5 percent of the sample who mildly thought spreading awareness through folk theatre has brought a great change in society. The maximum participation was seen with maximum of 53 percent with 106 respondents who moderately thought spreading awareness through folk theatre has brought a great change in society, followed by 26 respondents who severely thought spreading awareness through folk theatre has brought a great change in society constituting 13 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The respondents who thought spreading awareness through folk theatre has brought a great change in society were none, followed by 3 respondents who very mildly who thought spreading awareness through folk theatre has brought a great change in society with 1.5 percent of the sample. 87 respondents constituting 43.5 percent of the sample who mildly thought spreading awareness through folk theatre has brought a great change in society. The maximum participation was seen with maximum of 48 percent with 92 respondents who moderately thought spreading awareness through folk theatre has brought a great change in society, followed by 18 respondents who severely thought spreading awareness through folk theatre has brought a great change in society constituting 9 percent of the sample.

**Total:** The sample overall consisted of 400 participants. The respondents who thought spreading awareness through folk theatre has brought a great change in society were none, followed by 8 respondents who very mildly who thought spreading awareness through folk theatre has brought a great change in society with 2 percent of the sample. 150 respondents constituting 37.5 percent of the sample who mildly thought spreading awareness through folk theatre has brought a great change in society. The maximum participation was seen with maximum of 49.5 percent with 198 respondents who moderately thought, spreading awareness through folk theatre has brought a great change in society followed by 44

respondents who severely thought spreading awareness through folk theatre has brought a great change in society constituting 11 percent of the total sample.

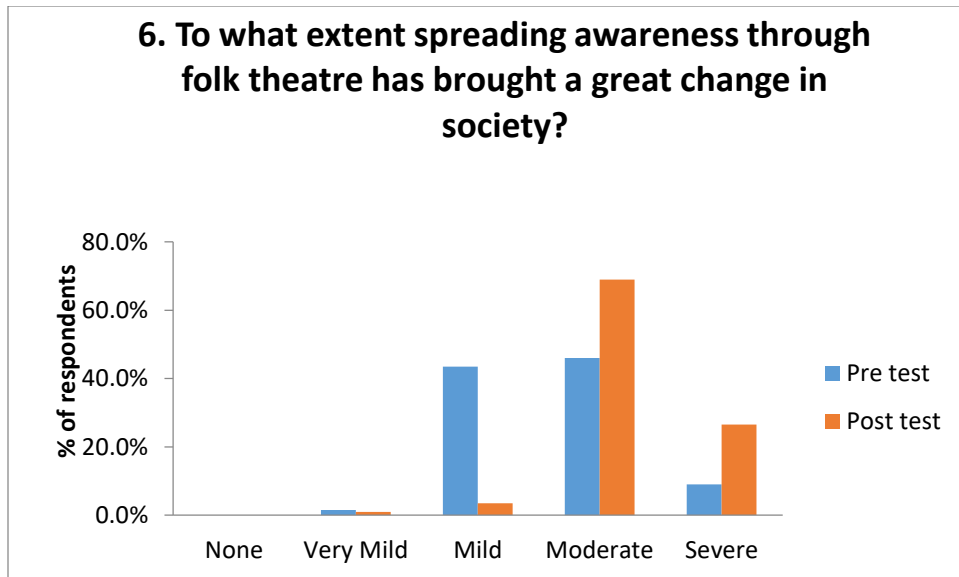
The overall chi-square value of the respondents who does not, very mildly, mildly, moderately or severely thought spreading awareness through folk theatre has brought a great change in society is 6.784 and the p-value is 0.079.

Since the p-value is greater than significance level 0.05, therefore null hypothesis is accepted i.e. spreading awareness through folk theatre has not brought a great change in society and alternate hypothesis is rejected.

### Experimental Group (Pre and Post Test Analysis)

**Table 4.17: To what extent spreading awareness through folk theatre has brought a great change in society? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
6. To what extent spreading awareness through folk theatre has brought a great change in society?	None	0	0.0%	0	0.0%	8.188	.0001**
	Very Mild	3	1.5%	2	1.0%		
	Mild	87	43.5%	7	3.5%		
	Moderate	92	46.0%	138	69.0%		
	Severe	18	9.0%	53	26.5%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.625		4.21			



**Figure 4.17:** *To what extent spreading awareness through folk theatre has brought a great change in society? (Pre and Post Test-Experimental Group)*

**Pre Test:** The sample consisted of 200 participants. The respondents who thought spreading awareness through folk theatre has brought a great change in society were none, followed by 3 respondents who very mildly who thought spreading awareness through folk theatre has brought a great change in society with 1.5 percent of the sample. 87 respondents constituting 43.5 percent of the sample who mildly thought spreading awareness through folk theatre has brought a great change in society. The maximum participation was seen with maximum of 48 percent with 92 respondents who moderately thought spreading awareness through folk theatre has brought a great change in society, followed by 18 respondents who severely thought spreading awareness through folk theatre has brought a great change in society constituting 9 percent of the sample.

**Post Test:** The sample consisted of 200 participants. The respondents who thought spreading awareness through folk theatre has brought a great change in society faced in society were none, followed by 2 respondents who very mildly who thought spreading awareness through folk theatre has brought a great change in society with 1 percent of the sample. 7 respondents constituting 3.5 percent of the sample who mildly thought spreading awareness through folk theatre has brought a great change in society. The maximum

participation was seen with maximum of 69 percent with 138 respondents who moderately thought spreading awareness through folk theatre has brought a great change in society, followed by 53 respondents who severely thought spreading awareness through folk theatre has brought a great change in society constituting 26.5 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who does not, very mildly, mildly, moderately or severely thought spreading awareness through folk theatre has brought a great change in society is 8.188 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. spreading awareness through folk theatre has brought a great change in society.

The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

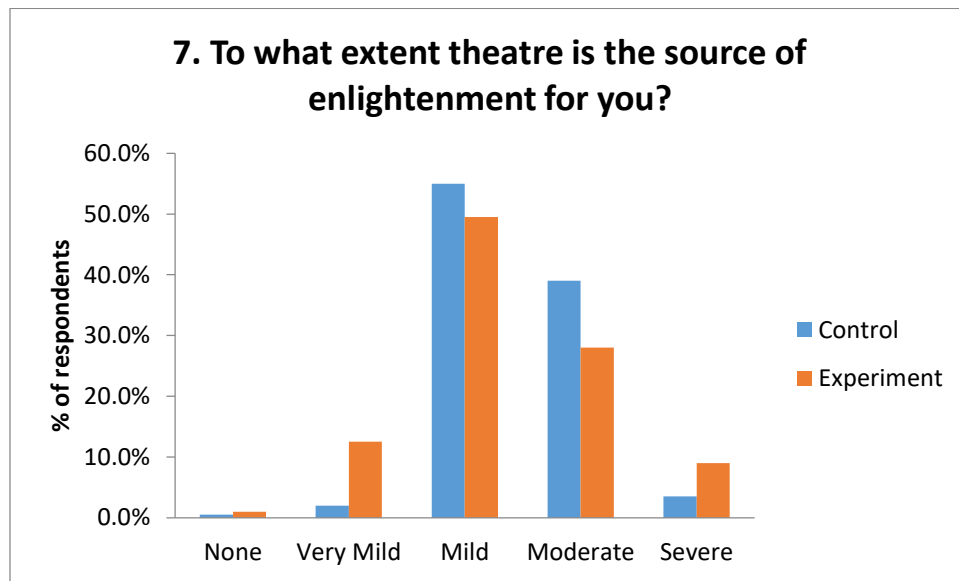
The pre-test weight mean was 3.625, while the post-test weight mean was 4.21. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

**Objective 2:** To evaluate how folk theatre is used as the medium of communication in the educational development of Jammu region.

## Control and Experimental Group Analysis (% of respondents)

**Table 4.18: To what extent theatre is the source of enlightenment for you? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
7. To what extent theatre is the source of enlightenment for you?	None	1	.5%	2	1.0%	3	.8%	24.571	.0001**
	Very Mild	4	2.0%	25	12.5%	29	7.3%		
	Mild	110	55.0%	99	49.5%	209	52.3%		
	Moderate	78	39.0%	56	28.0%	134	33.5%		
	Severe	7	3.5%	18	9.0%	25	6.3%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.18: To what extent theatre is the source of enlightenment for you? (Control and Experimental Group)**

**Ha-** Theatre is the source of enlightenment for people.

**Ho-** Theatre is not the source of enlightenment for people.

**Control Group:** The sample consisted of 200 participants. The very little respondents who thought theatre is not the source of enlightenment for them were 1 with 0.5 percent,

followed by 4 respondents who very mildly who thought theatre is source of enlightenment for them with 2 percent of the sample. The maximum participation was seen with 110 respondents constituting 55 percent of the sample who mildly thought theatre is the source of enlightenment for them. 53 percent with 106 respondents who moderately thought theatre is source of enlightenment for them, followed by 26 respondents who severely thought theatre is source of enlightenment for them constituting 13 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents who thought theatre is not the source of enlightenment for them were 2 with 1 percent, followed by 25 respondents who very mildly who thought theatre is source of enlightenment for them with 12.5 percent of the sample. The maximum participation was seen with 99 respondents constituting 49.5 percent of the sample who mildly thought theatre is the source of enlightenment for them. 28 percent with 56 respondents who moderately thought theatre is source of enlightenment for them, followed by 18 respondents who severely thought theatre is source of enlightenment for them constituting 9 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondents who thought theatre is not the source of enlightenment for them were 3 with 0.8 percent, followed by 29 respondents who very mildly who thought theatre is source of enlightenment for them with 7.2 percent of the sample. The maximum participation was seen with 209 respondents constituting 52.2 percent of the sample who mildly thought theatre is the source of enlightenment for them. 33.5 percent with 134 respondents who moderately thought theatre is source of enlightenment for them, followed by 25 respondents who severely thought theatre is source of enlightenment for them constituting 6.2 percent of the sample.

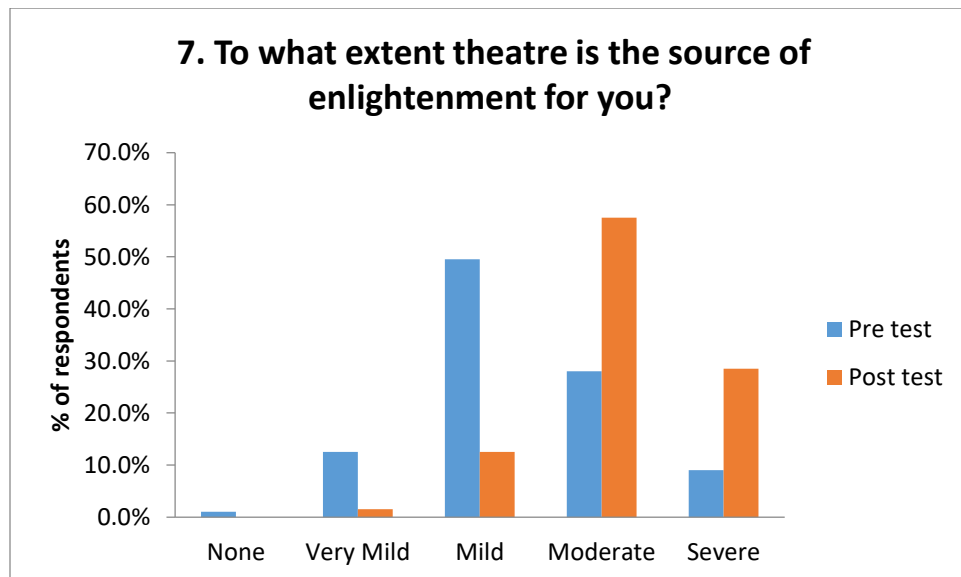
The overall chi-square value of the respondents who does not, very mildly, mildly, moderately or severely thought theatre is source of enlightenment for them is 24.571 and the p-value is 0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Theatre is not the source of enlightenment for people.

### Experimental Group (Pre and Post Test Analysis)

**Table 4.19: To what extent theatre is the source of enlightenment for you? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
7. To what extent theatre is the source of enlightenment for you?	None	2	1.0%	0	0.0%	9.18	.0001**
	Very Mild	25	12.5%	3	1.5%		
	Mild	99	49.5%	25	12.5%		
	Moderate	56	28.0%	115	57.5%		
	Severe	18	9.0%	57	28.5%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.315		4.13			



**Figure 4.19: To what extent theatre is the source of enlightenment for you? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondents who thought theatre is not the source of enlightenment for them were 2 with 1 percent, followed by 25 respondents who very mildly who thought theatre is source of enlightenment for them with 12.5 percent of the sample. The maximum participation was seen with 99 respondents constituting 49.5 percent of the sample who mildly thought theatre is the source of enlightenment for them. 28 percent with 56 respondents who moderately thought theatre is source of enlightenment for them, followed by 18 respondents who severely thought theatre is source of enlightenment for them constituting 9 percent of the sample.

**Pre Test:** The same sample consisted of 200 participants. The very little respondents who thought theatre is not the source of enlightenment for them were 0 with 0 percent, followed by 3 respondents who very mildly who thought theatre is source of enlightenment for them with 1.5 percent of the sample. The maximum participation was seen with 25 respondents constituting 12.5 percent of the sample who mildly thought theatre is the source of enlightenment for them. 57.5 percent with 115 respondents who moderately thought theatre is source of enlightenment for them, followed by 57 respondents who severely thought theatre is source of enlightenment for them constituting 28.5 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who does not, very mildly, mildly, moderately or severely thought theatre is source of enlightenment for them is 9.18 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Theatre is the source of enlightenment for people.

The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

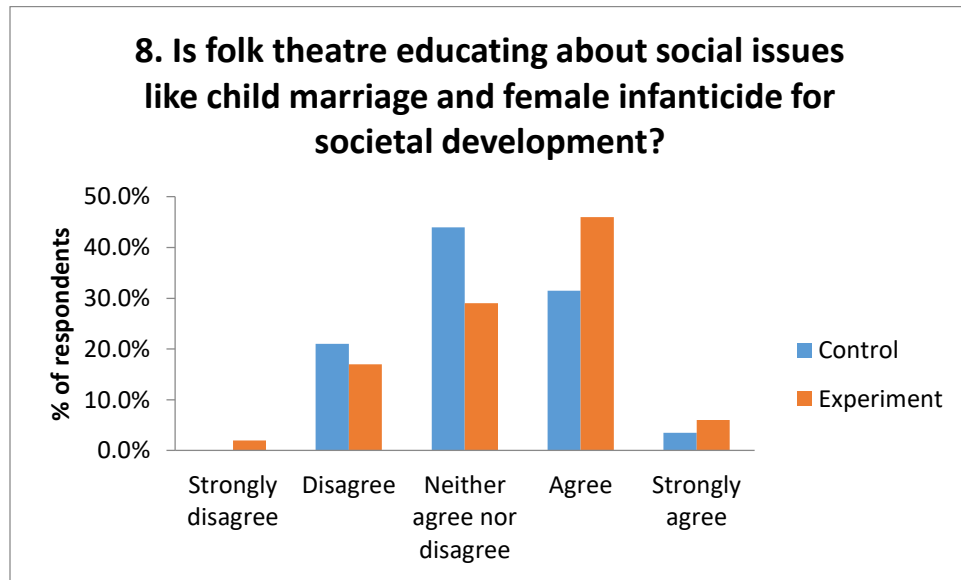
The pre-test weight mean was 3.315, while the post-test weight mean was 4.13. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.



## Control and Experimental Group Analysis (% of respondents)

**Table 4.20: Is folk theatre educating about social issues like child marriage and female infanticide for societal development? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
8. Is folk theatre educating about social issues like child marriage and female infanticide for societal development?	Strongly disagree	0	0.0%	4	2.0%	4	1.0%	17.748	.001**
	Disagree	42	21.0%	34	17.0%	76	19.0%		
	Neither agree nor disagree	88	44.0%	58	29.0%	146	36.5%		
	Agree	63	31.5%	92	46.0%	155	38.8%		
	Strongly agree	7	3.5%	12	6.0%	19	4.8%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.20: Is folk theatre educating about social issues like child marriage and female infanticide for societal development? (Control and Experimental Group)**

**Ha-** Folk Theatre is educating about social issues like child marriage and female infanticide for societal development.

**Ho-** Folk Theatre is not educating about social issues like child marriage and female infanticide for societal development.

**Control Group:** The sample consisted of 200 participants. The very little respondent strongly disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development were 0 with 0 percent of the sample, followed by 42 respondents who disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development with 21 percent of the sample. The maximum participation was seen with maximum of 88 respondents constituting 44 percent of the sample who neither agree nor disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development. 31.5 percent with 63 respondents who agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development, followed by 7 respondents who strongly agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development constituting 3.5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondent strongly disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development were 4 with 2 percent of the sample, followed by 34 respondents who disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development with 17 percent of the sample. 58 respondents constituting 29 percent of the sample who neither agree nor disagree that educating about social issues like child marriage and female infanticide for societal development. The maximum participation was seen with maximum of 46 percent with 92 respondents who agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development, followed by 12 respondents who strongly agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development constituting 6 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondent strongly disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development were 4 with 1 percent of the sample, followed by 76 respondents who disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development with 19 percent of the sample. 146 respondents constituting 36.5 percent of the sample who neither agree nor disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development. The maximum participation was seen with maximum of 38.8 percent with 155 respondents who agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development, followed by 19 respondents who strongly agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development constituting 4.8 percent of the sample.

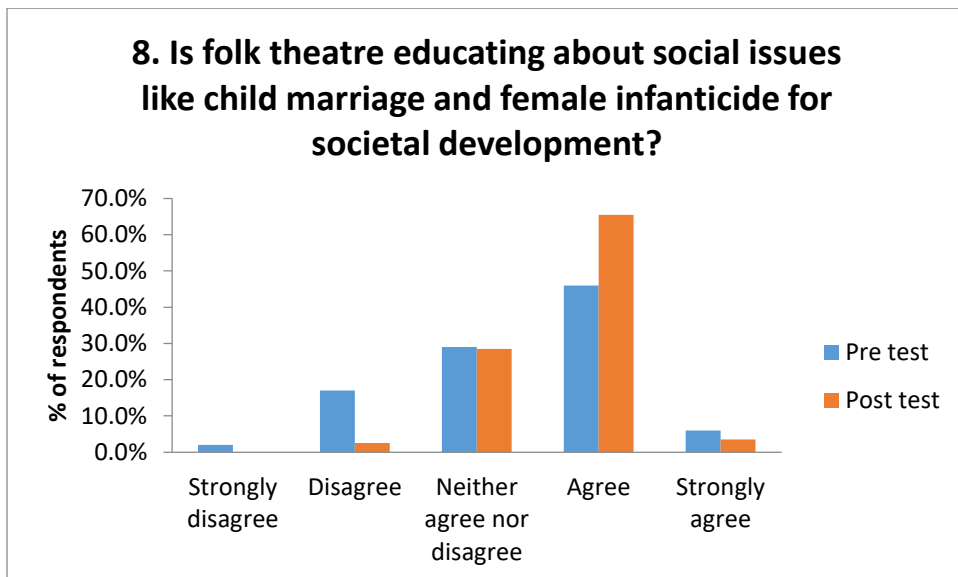
The overall chi-square value of the respondents who strongly disagree, disagree, neither agree nor disagree, agree or strongly agree that folk theatre is conveying any information about development is 17.748 and the p-value is.001\*\*.

Since the p-value is greater than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Folk Theatre is educating about social issues like child marriage and female infanticide for societal development.

## Experimental Group (Pre and Post Test Analysis)

**Table 4.21: Is folk theatre educating about social issues like child marriage and female infanticide for societal development? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
8. Is folk theatre educating about social issues like child marriage and female infanticide for societal development?	Strongly disagree	4	2.0%	0	0.0%	5.249	.0001**
	Disagree	34	17.0%	5	2.5%		
	Neither agree nor disagree	58	29.0%	57	28.5%		
	Agree	92	46.0%	131	65.5%		
	Strongly agree	12	6.0%	7	3.5%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.37		3.7			



**Figure 4.21: Is folk theatre educating about social issues like child marriage and female infanticide for societal development? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondent strongly disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development were 4 with 2 percent of the sample, followed by 34 respondents who disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development with 17 percent of the sample. 58 respondents constituting 29 percent of the sample who neither agree nor disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development. The maximum participation was seen with maximum of 46 percent with 92 respondents who agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development followed by 12 respondents who strongly agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development constituting 6 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The very little respondent strongly disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development were 0 with 0 percent of the sample, followed by 5 respondents who disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development with 2.5 percent of the sample. 57 respondents constituting 28.5 percent of the sample who neither agree nor disagree that folk theatre is educating about social issues like child marriage and female infanticide for societal development. The maximum participation was seen with maximum of 65.5 percent with 131 respondents who agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development, followed by 7 respondents who strongly agree that folk theatre is educating about social issues like child marriage and female infanticide for societal development constituting 3.5 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who strongly disagree, disagree, neither agree nor disagree, agree or strongly agree that folk theatre is conveying any information about development is 5.249 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Folk theatre is educating about social issues like child marriage and female infanticide for societal development.

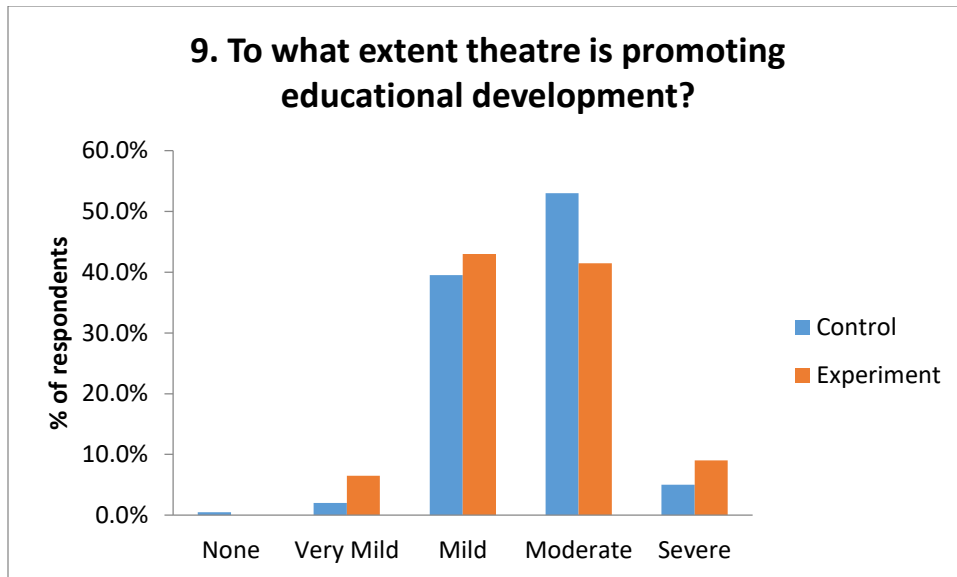
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.37, while the post-test weight mean was 3.7. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

### **Control and Experimental Group Analysis (% of respondents)**

**Table 4.22: To what extent theatre is promoting educational development? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
9. To what extent theatre is promoting educational development?	None	1	.5%	0	0.0%	1	.3%	11.146	.025*
	Very Mild	4	2.0%	13	6.5%	17	4.3%		
	Mild	79	39.5%	86	43.0%	165	41.3%		
	Moderate	106	53.0%	83	41.5%	189	47.3%		
	Severe	10	5.0%	18	9.0%	28	7.0%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.22:** *To what extent theatre is promoting educational development? (Control and Experimental Group)*

**Ha-** Theatre is promoting educational development.

**Ho-** Theatre is not promoting educational development.

**Control Group:** The sample consisted of 200 participants. The very little respondents who thought theatre is not promoting educational development were 1 with 0.5 percent, followed by 4 respondents who very mildly thought theatre is promoting educational development with 2 percent of the sample. 79 respondents constituting 39.5 percent of the sample who mildly thought theatre is the source of enlightenment for them. The maximum participation was seen of 53 percent with 106 respondents who moderately thought theatre is promoting educational development, followed by 10 respondents who severely thought theatre is promoting educational development constituting 5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents who thought theatre is not promoting educational development were 0 with 0 percent, followed by 13 respondents who very mildly thought theatre is promoting educational development with 6.5 percent of the sample. The maximum participation was seen of 86 respondents constituting 43 percent of the sample who mildly thought theatre is the source of enlightenment for them. 41.5 percent with 83 respondents who moderately

thought theatre is promoting educational development, followed by 18 respondents who severely thought theatre is promoting educational development constituting 9 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondents who thought theatre is not promoting educational development were 1 with 0.2 percent, followed by 17 respondents who very mildly thought theatre is promoting educational development with 4.2 percent of the sample. 165 respondents constituting 41.2 percent of the sample who mildly thought theatre is the source of enlightenment for them. The maximum participation was seen of 47.2 percent with 189 respondents who moderately thought theatre is promoting educational development, followed by 28 respondents who severely thought theatre is promoting educational development constituting 7 percent of the sample.

The overall chi-square value of the respondents who does not, very mildly, mildly, moderately or severely thought theatre is promoting educational development is 11.146 and the p-value is .025\*.

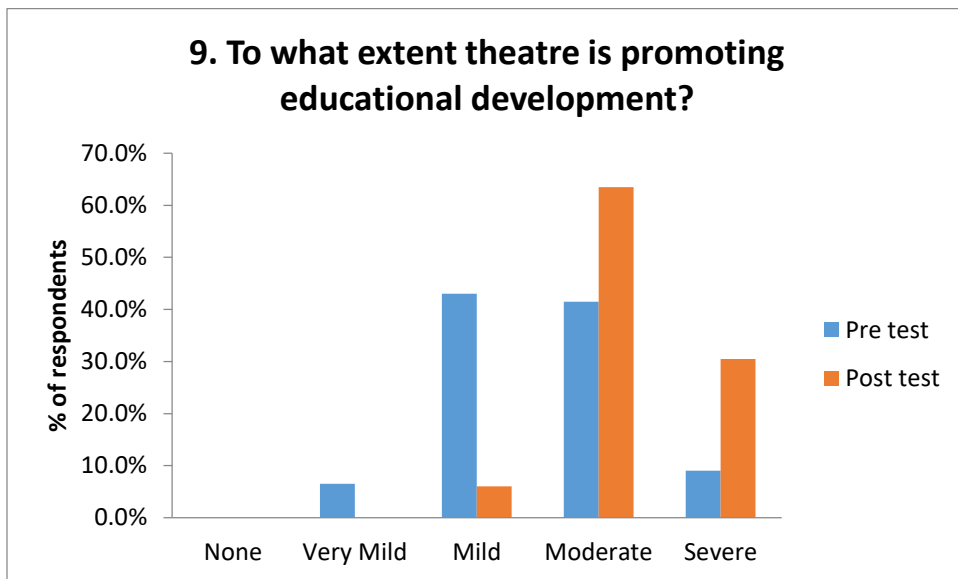
Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Theatre is promoting educational development.



## Experimental Group (Pre and Post Test Analysis)

**Table 4.23: To what extent theatre is promoting educational development? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon	p-value
		Pre test		Post test		Signed	
		N	%	N	%	Ranks	
9. To what extent theatre is promoting educational development?	None	0	0.0%	0	0.0%	9.083	.0001**
	Very Mild	13	6.5%	0	0.0%		
	Mild	86	43.0%	12	6.0%		
	Moderate	83	41.5%	127	63.5%		
	Severe	18	9.0%	61	30.5%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.53		4.245			



**Figure 4.23: To what extent theatre is promoting educational development? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondents who thought theatre is not promoting educational development were 0 with 0 percent, followed by 13 respondents who very mildly thought theatre is promoting educational development with 6.5 percent of the sample. The maximum participation was seen of 86 respondents constituting 43 percent of the sample who mildly thought theatre is the source of enlightenment for them. 41.5 percent with 83 respondents who moderately thought theatre is promoting educational development, followed by 18 respondents who severely thought theatre is promoting educational development constituting 9 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The very little respondents who thought theatre is not promoting educational development were 0 with 0 percent, followed by 0 respondents who very mildly thought theatre is promoting educational development with 0 percent of the sample. 12 respondents constituting 6 percent of the sample who mildly thought theatre is the source of enlightenment for them. The maximum participation was seen of 63.5 percent with 127 respondents who moderately thought theatre is promoting educational development, followed by 61 respondents who severely thought theatre is promoting educational development constituting 30.5 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who does not, very mildly, mildly, moderately or severely thought theatre is promoting educational development is 9.083 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Theatre is promoting educational development.

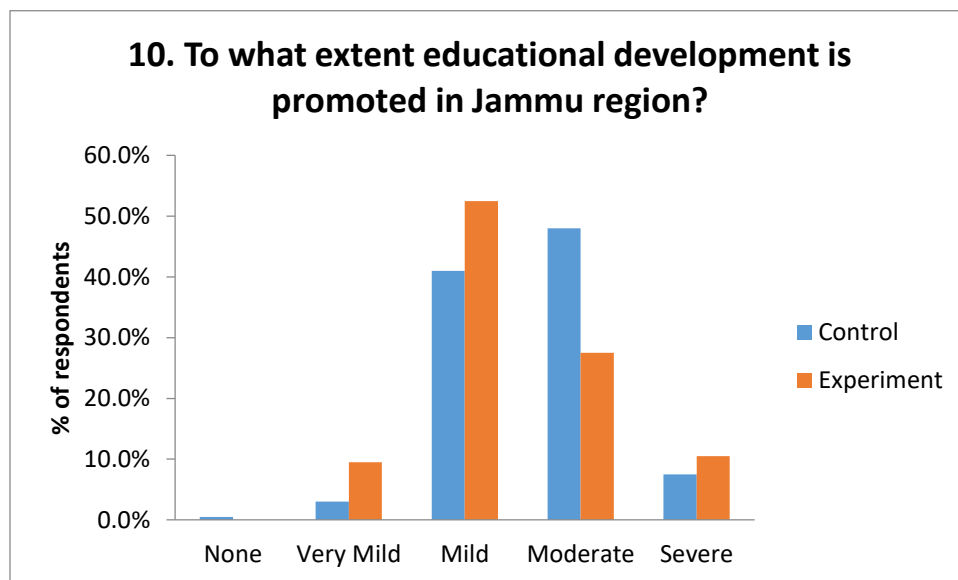
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.53, while the post-test weight mean was 4.245. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

## Control and Experimental Group Analysis (% of respondents)

**Table 4.24: To what extent educational development is promoted in Jammu region? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
10. To what extent educational development is promoted in Jammu region?	None	1	.5%	0	0.0%	1	.3%	22.721	.0001**
	Very Mild	6	3.0%	19	9.5%	25	6.3%		
	Mild	82	41.0%	105	52.5%	187	46.8%		
	Moderate	96	48.0%	55	27.5%	151	37.8%		
	Severe	15	7.5%	21	10.5%	36	9.0%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.24: To what extent educational development is promoted in Jammu region? (Control and Experimental Group)**

**Ha-** Theatre is promoting educational development in Jammu region.

**Ho-** Theatre is not promoting educational development in Jammu region.

**Control Group:** The sample consisted of 200 participants. The very little respondents who thought educational development is not promoted in Jammu region were 1 with 0.5 percent, followed by 6 respondents who very mildly thought educational development is promoted

in Jammu region with 3 percent of the sample. 82 respondents constituting 41 percent of the sample who mildly thought educational development is promoted in Jammu region. The maximum participation was seen of 48 percent with 96 respondents who moderately thought educational development is promoted in Jammu region, followed by 15 respondents who severely thought educational development is promoted in Jammu region constituting 7.5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents who thought educational development is not promoted in Jammu region were 0 with 0 percent, followed by 19 respondents who very mildly thought educational development is promoted in Jammu region with 9.5 percent of the sample. The maximum participation was seen of 105 respondents constituting 52.5 percent of the sample who mildly thought educational development is promoted in Jammu region. 27.5 percent with 55 respondents who moderately thought educational development is promoted in Jammu region, followed by 21 respondents who severely thought educational development is promoted in Jammu region constituting 10.5 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondents who thought educational development is not promoted in Jammu region were 1 with 0.2 percent, followed by 25 respondents who very mildly thought educational development is promoted in Jammu region with 6.2 percent of the sample. The maximum participation was seen of 187 respondents constituting 46.8 percent of the sample who mildly thought educational development is promoted in Jammu region. 37.8 percent with 151 respondents who moderately thought educational development is promoted in Jammu region, followed by 36 respondents who severely thought educational development is promoted in Jammu region constituting 9 percent of the sample.

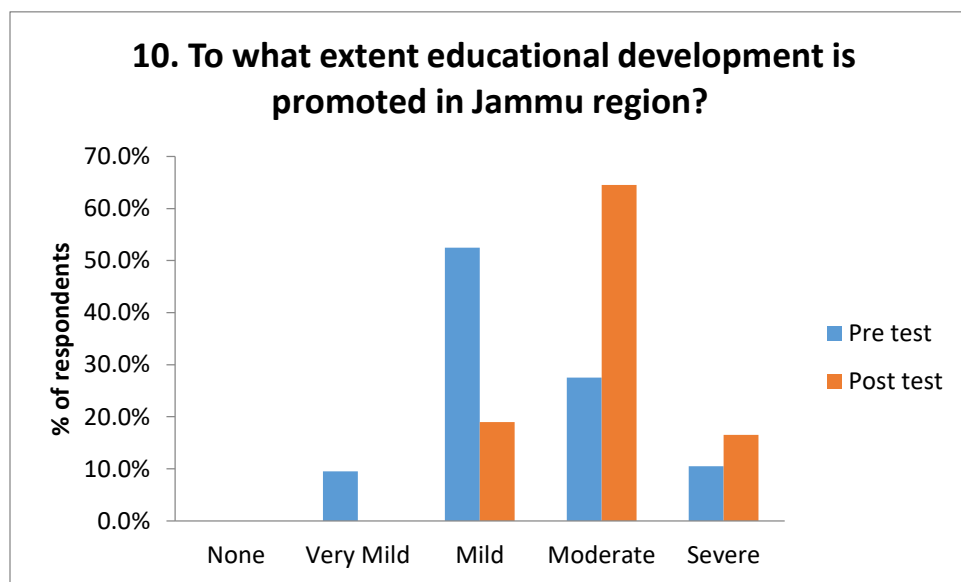
The overall chi-square value of the respondents who does not, very mildly, mildly, moderately or severely thought educational development is promoted in Jammu region is 22.721 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Theatre is promoting educational development in Jammu region.

### Experimental Group (Pre and Post Test Analysis)

**Table 4.25: To what extent educational development is promoted in Jammu region? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
10. To what extent educational development is promoted in Jammu region?	None	0	0.0%	0	0.0%	7.277	.0001**
	Very Mild	19	9.5%	0	0.0%		
	Mild	105	52.5%	38	19.0%		
	Moderate	55	27.5%	129	64.5%		
	Severe	21	10.5%	33	16.5%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.39		3.975			



**Figure 4.25: To what extent educational development is promoted in Jammu region? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondents who thought educational development is not promoted in Jammu region were 0 with 0 percent, followed by 19 respondents who very mildly thought educational development is promoted in Jammu region with 9.5 percent of the sample. The maximum participation was seen of 105 respondents constituting 52.5 percent of the sample who mildly thought educational development is promoted in Jammu region. 27.5 percent with 55 respondents who moderately thought educational development is promoted in Jammu region, followed by 21 respondents who severely thought educational development is promoted in Jammu region constituting 10.5 percent of the sample.

**Post Test:** The sample consisted of 200 participants. The very little respondents who thought educational development is not promoted in Jammu region were 0 with 0 percent, followed by 0 respondents who very mildly thought educational development is promoted in Jammu region with 0 percent of the sample. The maximum participation was seen of 38 respondents constituting 19 percent of the sample who mildly thought educational development is promoted in Jammu region. 64.5 percent with 129 respondents who moderately thought educational development is promoted in Jammu region, followed by 33 respondents who severely thought educational development is promoted in Jammu region constituting 16.5 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who does not, very mildly, mildly, moderately or severely thought educational development is promoted in Jammu region is 7.277 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Theatre is promoting educational development in Jammu region.

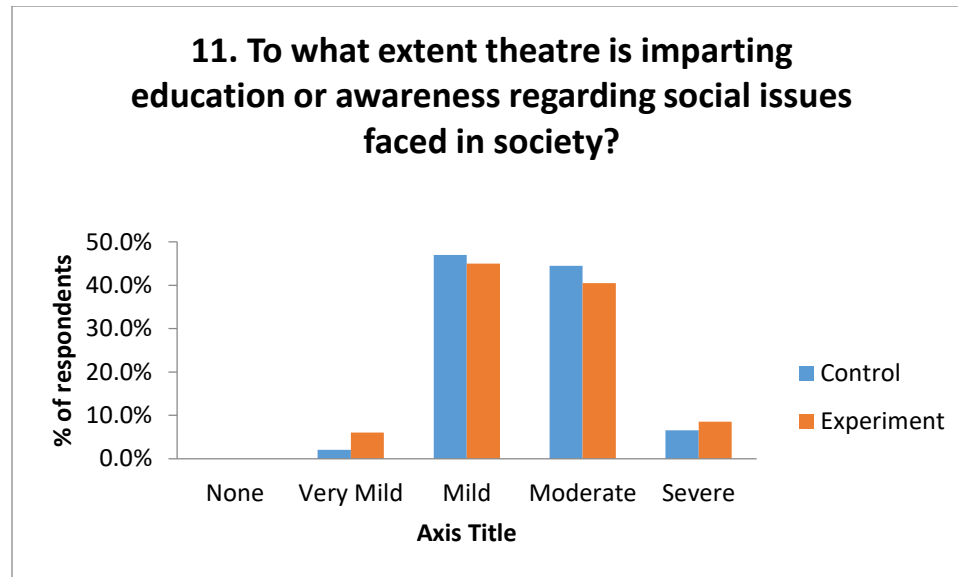
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.39, while the post-test weight mean was 3.975. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

### Control and Experimental Group Analysis (% of respondents)

**Table 4.26: To what extent theatre is imparting education or awareness regarding social issues faced in society? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
11. To what extent theatre is imparting education or awareness regarding social issues faced in society?	None	0	0.0%	0	0.0%	0	0.0%	4.997	0.172
	Very Mild	4	2.0%	12	6.0%	16	4.0%		
	Mild	94	47.0%	90	45.0%	184	46.0%		
	Moderate	89	44.5%	81	40.5%	170	42.5%		
	Severe	13	6.5%	17	8.5%	30	7.5%		
	Total								
		200	100.0%	200	100.0%	400	100.0%		



*Figure 4.26: To what extent theatre is imparting education or awareness regarding social issues faced in society? (Control and Experimental Group)*

**Ha-** Theatre is imparting awareness regarding social issues faced in society.

**Ho-** Theatre is not imparting awareness regarding social issues faced in society

**Control Group:** The sample consisted of 200 participants. The very little respondents who does not thought theatre is imparting awareness regarding social issues faced in society were 0 with 0 percent, followed by 4 respondents who very mildly thought theatre is imparting awareness regarding social issues faced in society with 3 percent of the sample. The maximum participation was seen of 94 respondents constituting 47 percent of the sample who mildly thought theatre is imparting awareness regarding social issues faced in society. 44.5 percent with 89 respondents who moderately thought theatre is imparting awareness regarding social issues faced in society, followed by 13 respondents who severely thought theatre is imparting awareness regarding social issues faced in society constituting 6.5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents who does not thought theatre is imparting awareness regarding social issues faced in society were 0 with 0 percent, followed by 12 respondents who very mildly thought theatre is imparting awareness regarding social issues faced in society with 6 percent of the



sample. The maximum participation was seen of 90 respondents constituting 45 percent of the sample who mildly thought theatre is imparting awareness regarding social issues faced in society. 40.5 percent with 81 respondents who moderately thought theatre is imparting awareness regarding social issues faced in society, followed by 17 respondents who severely thought theatre is imparting awareness regarding social issues faced in society constituting 8.5 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondents who does not thought theatre is imparting awareness regarding social issues faced in society were 0 with 0 percent, followed by 16 respondents who very mildly thought theatre is imparting awareness regarding social issues faced in society with 4 percent of the sample. The maximum participation was seen of 184 respondents constituting 46 percent of the sample who mildly thought theatre is imparting awareness regarding social issues faced in society. 42.5 percent with 170 respondents who moderately thought theatre is imparting awareness regarding social issues faced in society, followed by 30 respondents who severely thought theatre is imparting awareness regarding social issues faced in society constituting 7.5 percent of the sample.

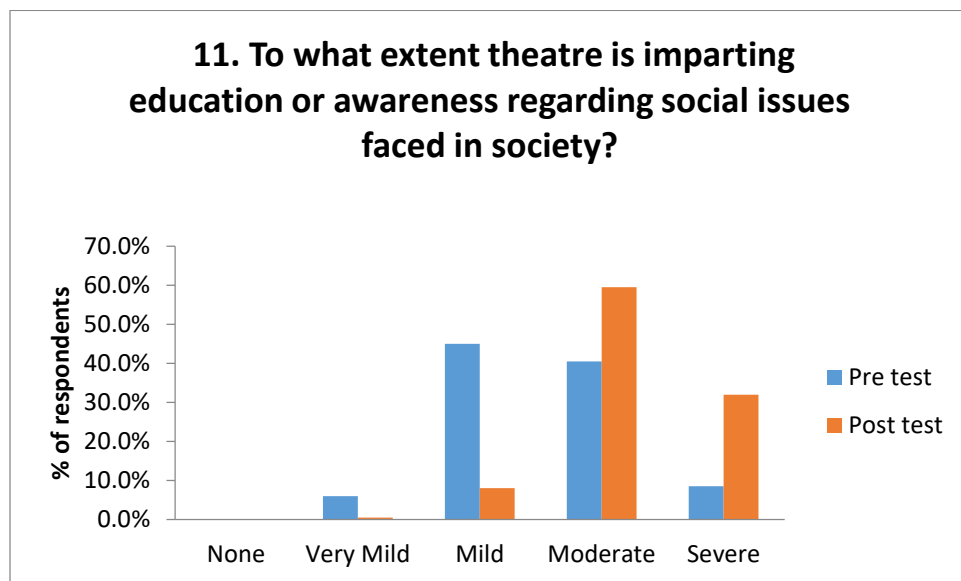
The overall chi-square value of the respondents who does not, very mildly, mildly, moderately or severely thought theatre is imparting awareness regarding social issues faced in society is 4.997 and the p-value is 0.172.

Since the p-value is greater than significance level 0.05, therefore null hypothesis is accepted i.e. theatre is not imparting awareness regarding social issues faced in society and alternate hypothesis is rejected.

## Experimental Group (Pre and Post Test Analysis)

**Table 4.27: To what extent theatre is imparting education or awareness regarding social issues faced in society? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
11. To what extent theatre is imparting education or awareness regarding social issues faced in society?	None	0	0.0%	0	0.0%	8.537	.0001**
	Very Mild	12	6.0%	1	.5%		
	Mild	90	45.0%	16	8.0%		
	Moderate	81	40.5%	119	59.5%		
	Severe	17	8.5%	64	32.0%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.515		4.23			



**Figure 4.27: To what extent theatre is imparting education or awareness regarding social issues faced in society? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondents who does not thought theatre is imparting awareness regarding social issues faced in society were 0 with 0 percent, followed by 12 respondents who very mildly thought theatre is imparting awareness regarding social issues faced in society with 6 percent of the sample. The maximum participation was seen of 90 respondents constituting 45 percent of the sample who mildly thought theatre is imparting awareness regarding social issues faced in society. 40.5 percent with 81 respondents who moderately thought theatre is imparting awareness regarding social issues faced in society, followed by 17 respondents who severely thought theatre is imparting awareness regarding social issues faced in society constituting 8.5 percent of the sample.

**Post Test:** The sample consisted of 200 participants. The very little respondents who does not thought theatre is imparting awareness regarding social issues faced in society were 0 with 0 percent, followed by 1 respondents who very mildly thought theatre is imparting awareness regarding social issues faced in society with 0.5 percent of the sample. 90 respondents constituting 45 percent of the sample who mildly thought theatre is imparting awareness regarding social issues faced in society. The maximum participation was seen of 59.5 percent with 119 respondents who moderately thought theatre is imparting awareness regarding social issues faced in society, followed by 64 respondents who severely thought theatre is imparting awareness regarding social issues faced in society constituting 32 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who does not, very mildly, mildly, moderately or severely thought theatre is imparting awareness regarding social issues faced in society is 8.537 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. theatre is imparting awareness regarding social issues faced in society.

The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

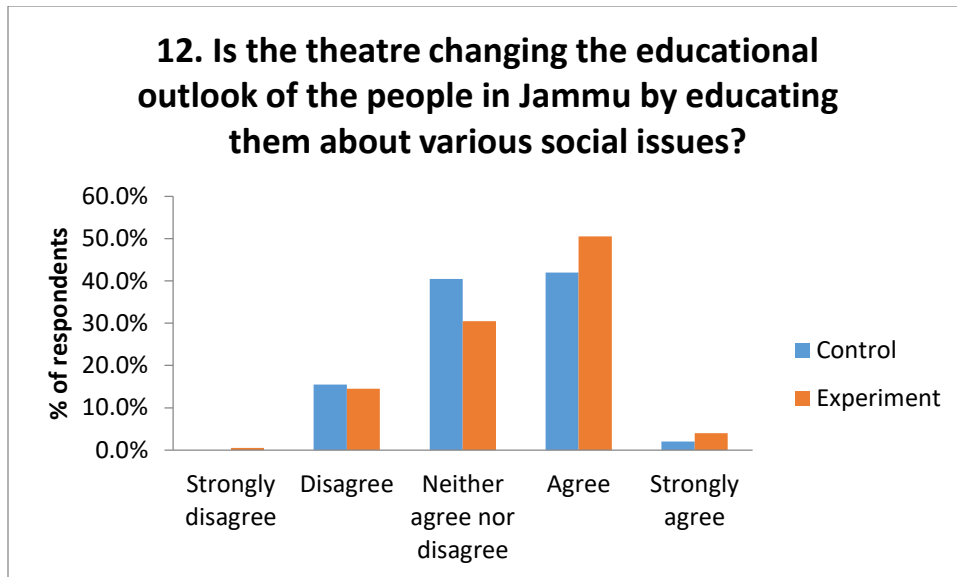
The pre-test weight mean was 3.515, while the post-test weight mean was 4.23. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

**Objective 3:** To analyse the impact of folk theatre on the educational outlook of the public in Jammu region.

### Control and Experimental Group Analysis (% of respondents)

**Table 4.28: Is theatre changing the educational outlook of the people in Jammu by educating them about various social issues? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
12. Is the theatre changing the educational outlook of the people in Jammu by educating them about various social issues?	Strongly disagree	0	0.0%	1	.5%	1	.3%	6.779	0.148
	Disagree	31	15.5%	29	14.5%	60	15.0%		
	Neither agree nor disagree	81	40.5%	61	30.5%	142	35.5%		
	Agree	84	42.0%	101	50.5%	185	46.3%		
	Strongly agree	4	2.0%	8	4.0%	12	3.0%		
	Total								
		200	100.0%	200	100.0%	400	100.0%		



*Figure 4.28: Is theatre changing the educational outlook of the people in Jammu by educating them about various social issues? (Control and Experimental Group)*

**Ha-** Theatre is changing the educational outlook of the people in Jammu by educating them about various social issues.

**Ho-** Theatre is not changing the educational outlook of the people in Jammu by educating them about various social issues.

**Control Group:** The sample consisted of 200 participants. The respondents who strongly disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues were 0 with 0 percent of the sample, followed by 31 respondents who disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues with 15.5 percent of the sample. 81 respondents constituting 40.5 percent of the sample who neither agree nor disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues. The maximum participation was seen with maximum of 42 percent with 84 respondents who agree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues, followed by 4 respondents who strongly agree that theatre is changing the educational

outlook of the people in Jammu by educating them about various social issues constituting 2 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents who strongly disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues were 1 with 0.5 percent of the sample, followed by 29 respondents who disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues with 14.5 percent of the sample. 61 respondents constituting 30.5 percent of the sample who neither agree nor disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues. The maximum participation was seen with maximum of 50.5 percent with 101 respondents who agree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues, followed by 8 respondents who strongly agree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues constituting 4 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondents who strongly disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues were 1 with 0.2 percent of the sample, followed by 60 respondents who disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues with 15 percent of the sample. 142 respondents constituting 35.5 percent of the sample who neither agree nor disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues. The maximum participation was seen with maximum of 46.2 percent with 185 respondents who agree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues, followed by 12 respondents who strongly agree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues constituting 3 percent of the sample.

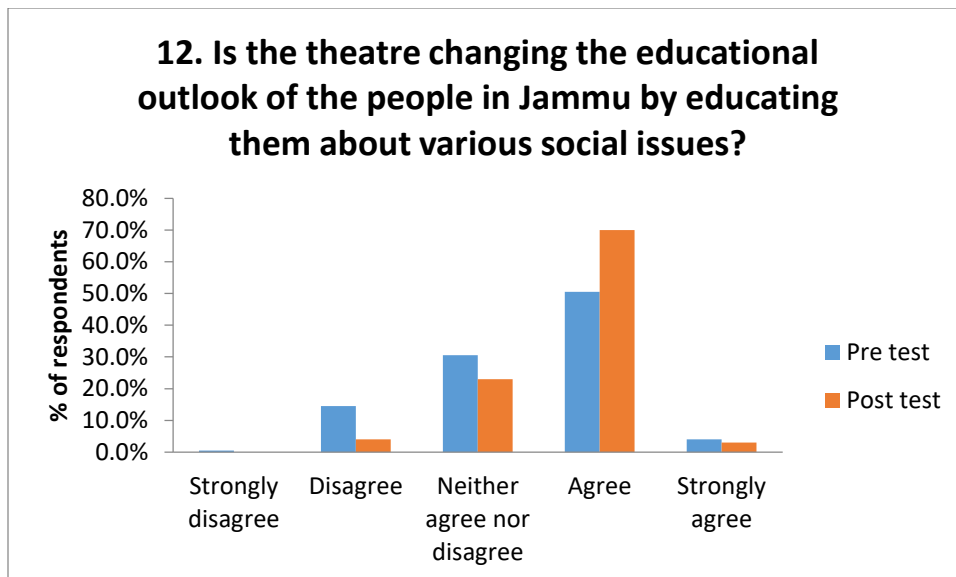
The overall chi-square value of the respondents who strongly disagree, disagree, neither agree nor disagree, agree or strongly agree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues is 6.779 and the p-value is 0.148.

Since the p-value is greater than significance level 0.05, therefore null hypothesis is accepted i.e. Theatre is not changing the educational outlook of the people in Jammu by educating them about various social issues and alternate hypothesis is rejected.

### Experimental Group (Pre and Post Test Analysis)

**Table 4.29: Is theatre changing the educational outlook of the people in Jammu by educating them about various social issues? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
12. Is the theatre changing the educational outlook of the people in Jammu by educating them about various social issues?	Strongly disagree	1	.5%	0	0.0%	5.128	.0001**
	Disagree	29	14.5%	8	4.0%		
	Neither agree nor disagree	61	30.5%	46	23.0%		
	Agree	101	50.5%	140	70.0%		
	Strongly agree	8	4.0%	6	3.0%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.43		3.72			



**Figure 4.29:** *Is theatre changing the educational outlook of the people in Jammu by educating them about various social issues? (Pre and Post Test-Experimental Group)*

**Pre Test:** The sample consisted of 200 participants. The very little respondents who strongly disagree that theatre is changing the educational outlook of the people in Jammu were 1 with 0.5 percent of the sample, followed by 29 respondents who disagree that theatre is changing the educational outlook of the people in Jammu region with 14.5 percent of the sample. 61 respondents constituting 30.5 percent of the sample who neither agree nor disagree that theatre is changing the educational outlook of the people in Jammu region. The maximum participation was seen with maximum of 50.5 percent with 101 respondents who agree that theatre is changing the educational outlook of the people in Jammu region, followed by 8 respondents who strongly agree that theatre is changing the educational outlook of the people in Jammu region constituting 4 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The very little respondents who strongly disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues were 0 with 0 percent of the sample, followed by 8 respondents who disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues with 4 percent of the



sample. 46 respondents constituting 23 percent of the sample who neither agree nor disagree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues. The maximum participation was seen with maximum of 70 percent with 140 respondents who agree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues, followed by 6 respondents who strongly agree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues constituting 3 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who strongly disagree, disagree, neither agree nor disagree, agree or strongly agree that theatre is changing the educational outlook of the people in Jammu by educating them about various social issues is 5.128 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Theatre is changing the educational outlook of the people in Jammu by educating them about various social issues.

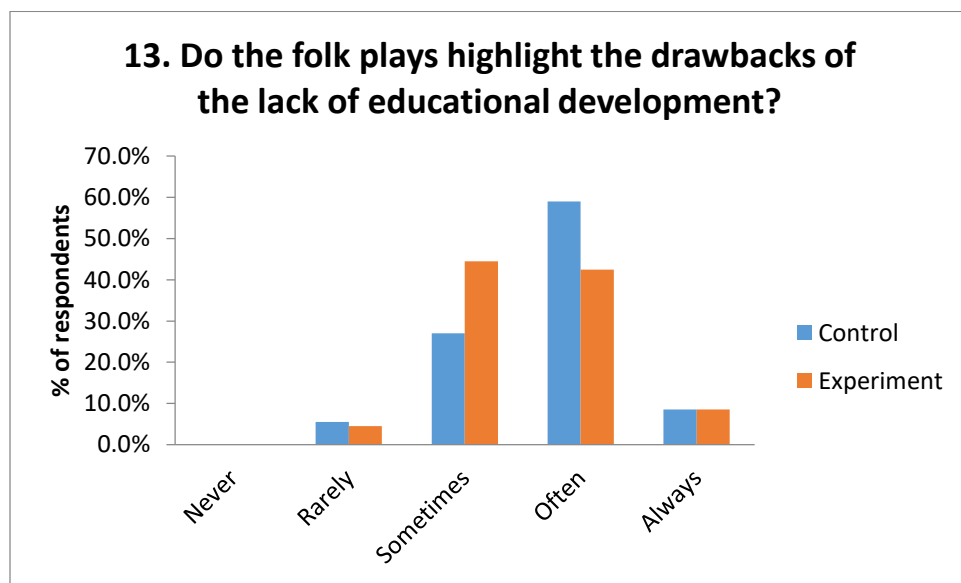
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.43, while the post-test weight mean was 3.72. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

## Control and Experimental Group Analysis (% of respondents)

**Table 4.30: Do the folk plays highlight the drawbacks of the lack of educational development? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
13. Do the folk plays highlight the drawbacks of the lack of educational development?	Never	0	0.0%	0	0.0%	0	0.0%	14.131	.003*
	Rarely	11	5.5%	9	4.5%	20	5.0%		
	Sometimes	54	27.0%	89	44.5%	143	35.8%		
	Often	118	59.0%	85	42.5%	203	50.8%		
	Always	17	8.5%	17	8.5%	34	8.5%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.30: Do the folk plays highlight the drawbacks of the lack of educational development? (Control and Experimental Group)**

**Ha-** Folk plays highlight the drawbacks of the lack of educational development.

**Ho-** Folk plays does not highlight the drawbacks of the lack of educational development

**Control Group:** The sample consisted of 200 participants. The very little respondents who never thought folk plays highlight the drawbacks of the lack of educational development were 0 with 0 percent of the sample, followed by 11 respondents who rarely thought folk plays highlight the drawbacks of the lack of educational development with 5.5 percent of the sample. 54 respondents constituting 27 percent of the sample who thought folk plays highlight the drawbacks of the lack of educational development. The maximum participation was seen with maximum of 59 percent with 118 respondents who thought folk plays highlight the drawbacks of the lack of educational development, followed by 17 respondents who always thought folk plays highlight the drawbacks of the lack of educational development constituting 8.5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents who never thought folk plays highlight the drawbacks of the lack of educational development were 0 with 0 percent of the sample, followed by 9 respondents who rarely thought folk plays highlight the drawbacks of the lack of educational development with 4.5 percent of the sample. The maximum participation was seen with maximum of 89 respondents constituting 44.5 percent of the sample who thought folk plays highlight the drawbacks of the lack of educational development. 42.5 percent with 85 respondents who thought folk plays highlight the drawbacks of the lack of educational development, followed by 17 respondents who always thought folk plays highlight the drawbacks of the lack of educational development constituting 8.5 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondents who never thought folk plays highlight the drawbacks of the lack of educational development were 0 with 0 percent of the sample, followed by 20 respondents who rarely thought folk plays highlight the drawbacks of the lack of educational development with 5 percent of the sample. 143 respondents constituting 35.8 percent of the sample who thought folk plays highlight the drawbacks of the lack of educational development. The maximum participation was seen with maximum of 50.7 percent with 203 respondents who thought

folk plays highlight the drawbacks of the lack of educational development, followed by 34 respondents who always thought folk plays highlight the drawbacks of the lack of educational development constituting 8.5 percent of the sample.

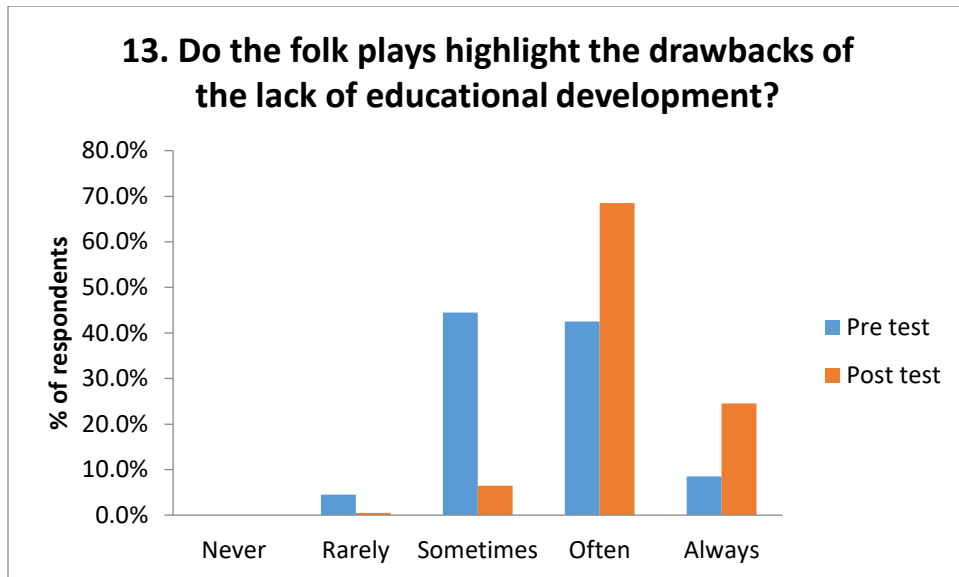
The overall chi-square value of the respondents who never, rarely, sometimes, often or always thought folk plays highlight the drawbacks of the lack of educational development is 14.131 and the p-value is .003\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Folk plays highlight the drawbacks of the lack of educational development.

### **Experimental Group (Pre and Post Test Analysis)**

**Table 4.31: Do the folk plays highlight the drawbacks of the lack of educational development? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxo n Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
13. Do the folk plays highlight the drawbacks of the lack of educational development ?	Never	0	0.0%	0	0.0%	8.281	.0001* *
	Rarely	9	4.5%	1	.5%		
	Sometimes	89	44.5%	13	6.5%		
	Often	85	42.5%	137	68.5%		
	Always	17	8.5%	49	24.5%		
	Total	20 0	100.0 %	200	100.0 %		
	Weight Mean	3.55		4.17			



**Figure 4.31: Do the folk plays highlight the drawbacks of the lack of educational development? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondents who never thought folk plays highlight the drawbacks of the lack of educational development were 0 with 0 percent of the sample, followed by 9 respondents who rarely thought folk plays highlight the drawbacks of the lack of educational development with 4.5 percent of the sample. The maximum participation was seen with maximum of 89 respondents constituting 44.5 percent of the sample who thought folk plays highlight the drawbacks of the lack of educational development. 42.5 percent with 85 respondents who thought folk plays highlight the drawbacks of the lack of educational development, followed by 17 respondents who always thought folk plays highlight the drawbacks of the lack of educational development constituting 8.5 percent of the sample.

**Post Test:** The sample consisted of 200 participants. The very little respondents who never thought folk plays highlight the drawbacks of the lack of educational development were 0 with 0 percent of the sample, followed by 1 respondents who rarely thought folk plays highlight the drawbacks of the lack of educational development with 0.5 percent of the sample. The maximum participation was seen with maximum of 13 respondents

constituting 6.5 percent of the sample who thought folk plays highlight the drawbacks of the lack of educational development. 68.5 percent with 137 respondents who thought folk plays highlight the drawbacks of the lack of educational development, followed by 49 respondents who always thought folk plays highlight the drawbacks of the lack of educational development constituting 24.5 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who never, rarely, sometimes, often or always thought folk plays highlight the drawbacks of the lack of educational development is 8.281 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Folk plays highlight the drawbacks of the lack of educational development.

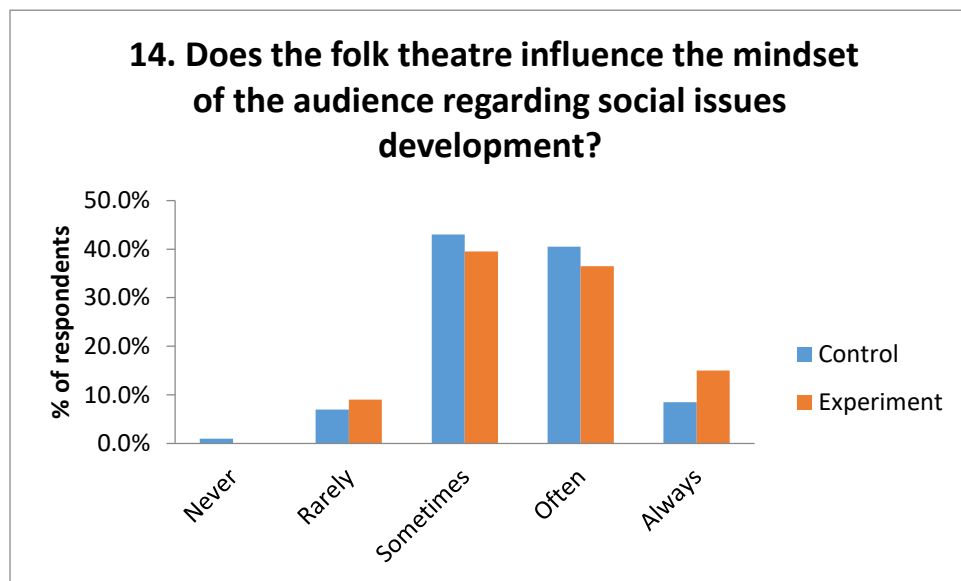
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.55, while the post-test weight mean was 4.17. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

## Control and Experimental Group Analysis (% of respondents)

**Table 4.32: Does the folk theatre influences the mindset of the audience regarding social issues development? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
14. Does the folk theatre influence the mindset of the audience regarding social issues development ?	Never	2	1.0%	0	0.0%	2	.5%	6.808	0.146
	Rarely	14	7.0%	18	9.0%	32	8.0%		
	Sometimes	86	43.0%	79	39.5%	165	41.3%		
	Often	81	40.5%	73	36.5%	154	38.5%		
	Always	17	8.5%	30	15.0%	47	11.8%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.32: Does the folk theatre influences the mindset of the audience regarding social issues development? (Control and Experimental Group)**

**Ha-** Folk theatre influences the mindset of the audience regarding social issues development.

**Ho-** Folk theatre does not influences the mindset of the audience regarding social issues development.

**Control Group:** The sample consisted of 200 participants. The very little respondents who never thought folk theatre influences the mindset of the audience regarding social issues development were 2 with 1 percent of the sample, followed by 14 respondents who rarely thought folk theatre influences the mindset of the audience regarding social issues development with 7 percent of the sample. The maximum participation was seen with maximum of 86 respondents constituting 43 percent of the sample who thought folk theatre influences the mindset of the audience regarding social issues development. 40.5 percent with 81 respondents who thought folk theatre influences the mindset of the audience regarding social issues development, followed by 17 respondents who always thought folk theatre influences the mindset of the audience regarding social issues development constituting 8.5 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents who never thought folk theatre influences the mindset of the audience regarding social issues development were 0 with 0 percent of the sample, followed by 18 respondents who rarely thought folk theatre influences the mindset of the audience regarding social issues development with 9 percent of the sample. The maximum participation was seen with maximum of 79 respondents constituting 39.5 percent of the sample who thought folk theatre influences the mindset of the audience regarding social issues development. 36.5 percent with 73 respondents who thought folk theatre influences the mindset of the audience regarding social issues development, followed by 30 respondents who always thought folk theatre influences the mindset of the audience regarding social issues development constituting 15 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondents who never thought folk theatre influences the mindset of the audience regarding social issues development were 2 with 0.5 percent of the sample, followed by 32 respondents who rarely thought folk theatre influences the mindset of the audience regarding social issues development with 8 percent of the sample. The maximum participation was seen with maximum of 165 respondents constituting 41.2 percent of the sample who thought folk theatre influences the mindset of the audience regarding social issues development. 38.5



percent with 154 respondents who thought folk theatre influences the mindset of the audience regarding social issues development, followed by 47 respondents who always thought folk theatre influences the mindset of the audience regarding social issues development constituting 11.8 percent of the total sample.

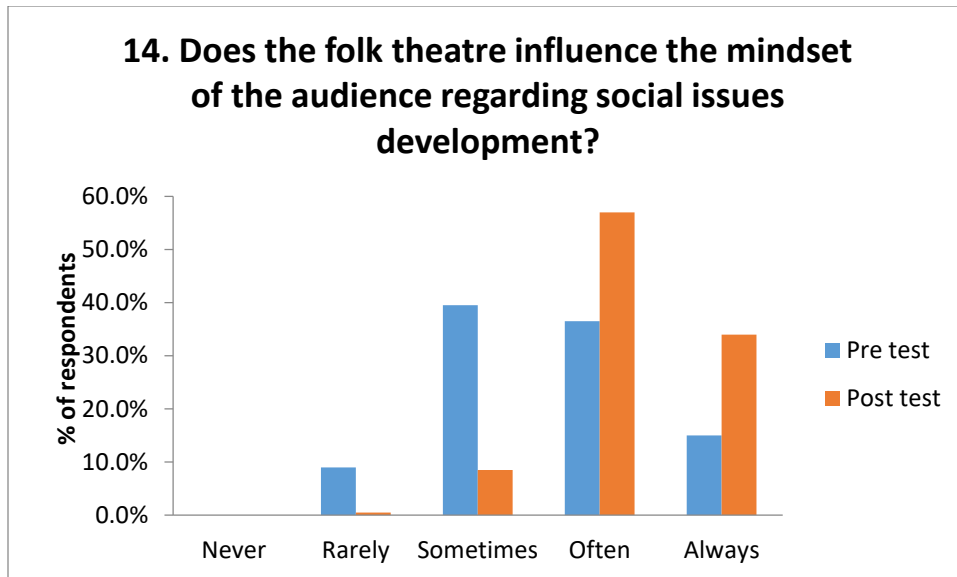
The overall chi-square value of the respondents who never, rarely, sometimes, often or always thought folk theatre influences the mindset of the audience regarding social issues development is 6.808 and the p-value is 0.146.

Since the p-value is greater than significance level 0.05, therefore null hypothesis is accepted i.e. folk theatre does not influences the mindset of the audience regarding social issues development and alternate hypothesis is rejected.

### **Experimental Group (Pre and Post Test Analysis)**

**Table 4.33: Does the folk theatre influences the mindset of the audience regarding social issues development? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
14. Does the folk theatre influence the mindset of the audience regarding social issues development ?	Never	0	0.0%	0	0.0%	7.602	.0001* *
	Rarely	18	9.0%	1	.5%		
	Sometimes	79	39.5%	17	8.5%		
	Often	73	36.5%	114	57.0%		
	Always	30	15.0%	68	34.0%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.575		4.245			



**Figure 4.33: Does the folk theatre influences the mindset of the audience regarding social issues development? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondents who never thought folk theatre influences the mindset of the audience regarding social issues development were 0 with 0 percent of the sample, followed by 18 respondents who rarely thought folk theatre influences the mindset of the audience regarding social issues development with 9 percent of the sample. The maximum participation was seen with maximum of 79 respondents constituting 39.5 percent of the sample who thought folk theatre influences the mindset of the audience regarding social issues development. 36.5 percent with 73 respondents who thought folk theatre influences the mindset of the audience regarding social issues development, followed by 30 respondents who always thought folk theatre influences the mindset of the audience regarding social issues development constituting 15 percent of the sample.

**Post Test:** The sample consisted of 200 participants. The very little respondents who never thought folk theatre influences the mindset of the audience regarding social issues development were 0 with 0 percent of the sample, followed by 1 respondents who rarely thought folk theatre influences the mindset of the audience regarding social issues development with 0.5 percent of the sample. 17 respondents constituting 8.5 percent of the

sample who thought folk theatre influences the mindset of the audience regarding social issues development. The maximum participation was seen with maximum of 57 percent with 114 respondents who thought folk theatre influences the mindset of the audience regarding social issues development, followed by 68 respondents who always thought folk theatre influences the mindset of the audience regarding social issues development constituting 34 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who never, rarely, sometimes, often or always thought folk theatre influences the mindset of the audience regarding social issues development is 7.602 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Folk theatre influences the mindset of the audience regarding social issues development.

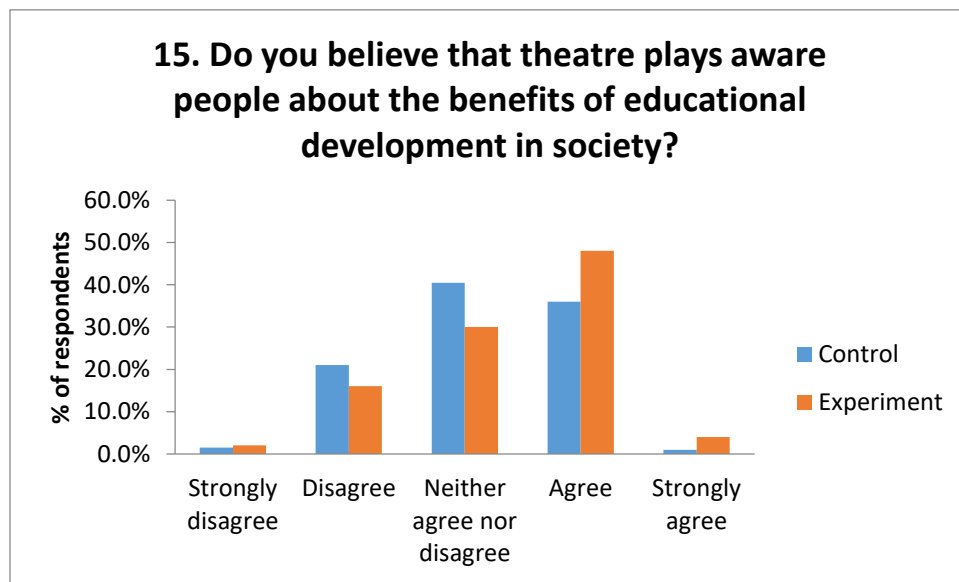
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.575, while the post-test weight mean was 4.245. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

## Control and Experimental Group Analysis (% of respondents)

**Table 4.34: Do you believe that theatre plays aware people about the benefits of educational development in society? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
16. Do you believe that theatre plays aware people about the benefits of educational development in society?	Strongly disagree	3	1.5%	4	2.0%	7	1.8%	11.650	.020*
	Disagree	42	21.0%	32	16.0%	74	18.5%		
	Neither agree nor disagree	81	40.5%	60	30.0%	141	35.3%		
	Agree	72	36.0%	96	48.0%	168	42.0%		
	Strongly agree	2	1.0%	8	4.0%	10	2.5%		
	Total	200	100.0%	200	100.0%	400	100.0%		



**Figure 4.34: Do you believe that theatre plays aware people about the benefits of educational development in society? (Control and Experimental Group)**

**Ha-** Theatre plays aware people about the benefits of educational development in society

**Ho-** Theatre plays does not aware people about the benefits of educational development in society.

**Control Group:** The sample consisted of 200 participants. The respondents who strongly disagree that theatre plays aware people about the benefits of educational development in society were 3 with 1.5 percent of the sample, followed by 42 respondents who disagree that theatre plays aware people about the benefits of educational development in society with 21 percent of the sample. The maximum participation was seen with maximum of 81 respondents constituting 40.5 percent of the sample who neither agree nor disagree that theatre plays aware people about the benefits of educational development in society. 36 percent with 72 respondents who agree theatre plays aware people about the benefits of educational development in society, followed by 2 respondents who strongly agree that theatre plays aware people about the benefits of educational development in society constituting 1 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The respondents who strongly disagree that theatre plays aware people about the benefits of educational development in society were 4 with 2 percent of the sample, followed by 32 respondents who disagree that theatre plays aware people about the benefits of educational development in society with 16 percent of the sample. 60 respondents constituting 30 percent of the sample who neither agree nor disagree that theatre plays aware people about the benefits of educational development in society. The maximum participation was seen with maximum of 48 percent with 96 respondents who agree theatre plays aware people about the benefits of educational development in society, followed by 8 respondents who strongly agree that theatre plays aware people about the benefits of educational development in society constituting 4 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The respondents who strongly disagree that theatre plays aware people about the benefits of educational development in society were 7 with 1.8 percent of the sample, followed by 74 respondents who disagree that theatre plays aware people about the benefits of educational development in society with 18.5 percent of the sample. 141 respondents constituting 35.2 percent of the sample who neither agree nor disagree that theatre plays aware people about the benefits of educational development in society. The maximum participation was seen with maximum

of 42 percent with 168 respondents who agree theatre plays aware people about the benefits of educational development in society, followed by 10 respondents who strongly agree that theatre plays aware people about the benefits of educational development in society constituting 2.5 percent of the sample.

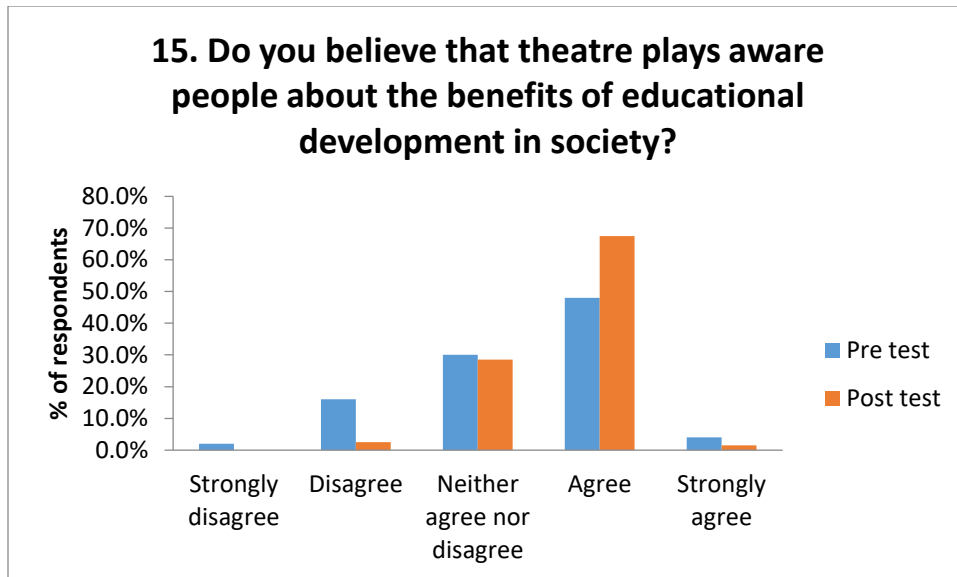
The overall chi-square value of the respondents who strongly disagree, disagree, neither agree nor disagree, agree or strongly agree that theatre plays aware people about the benefits of educational development in society is 11.650 and the p-value is 0.020\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Theatre plays aware people about the benefits of educational development in society.

### **Experimental Group (Pre and Post Test Analysis)**

**Table 4.35: Do you believe that theatre plays aware people about the benefits of educational development in society? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
15. Do you believe that theatre plays aware people about the benefits of educational development in society?	Strongly disagree	4	2.0%	0	0.0%	5.704	.0001**
	Disagree	32	16.0%	5	2.5%		
	Neither agree nor disagree	60	30.0%	57	28.5%		
	Agree	96	48.0%	135	67.5%		
	Strongly agree	8	4.0%	3	1.5%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.36		3.68			



**Figure 4.35:** *Do you believe that theatre plays aware people about the benefits of educational development in society? (Pre and Post Test-Experimental Group)*

**Pre Test:** The sample consisted of 200 participants. The respondents who strongly disagree that theatre plays aware people about the benefits of educational development in society were 4 with 2 percent of the sample, followed by 32 respondents who disagree that theatre plays aware people about the benefits of educational development in society with 16 percent of the sample. 60 respondents constituting 30 percent of the sample who neither agree nor disagree that theatre plays aware people about the benefits of educational development in society. The maximum participation was seen with maximum of 48 percent with 96 respondents who agree theatre plays aware people about the benefits of educational development in society, followed by 8 respondents who strongly agree that theatre plays aware people about the benefits of educational development in society constituting 4 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The respondents who strongly disagree that theatre plays aware people about the benefits of educational development in society were 0 with 0 percent of the sample, followed by 5 respondents who disagree that theatre plays aware people about the benefits of educational development in society with 2.5 percent of the sample. 57 respondents constituting 28.5 percent of the sample who

neither agree nor disagree that theatre plays aware people about the benefits of educational development in society. The maximum participation was seen with maximum of 67.5 percent with 135 respondents who agree theatre plays aware people about the benefits of educational development in society, followed by 3 respondents who strongly agree that theatre plays aware people about the benefits of educational development in society constituting 1.5 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who strongly disagree, disagree, neither agree nor disagree, agree or strongly agree that theatre plays aware people about the benefits of educational development in society is 5.704 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Theatre plays aware people about the benefits of educational development in society.

The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

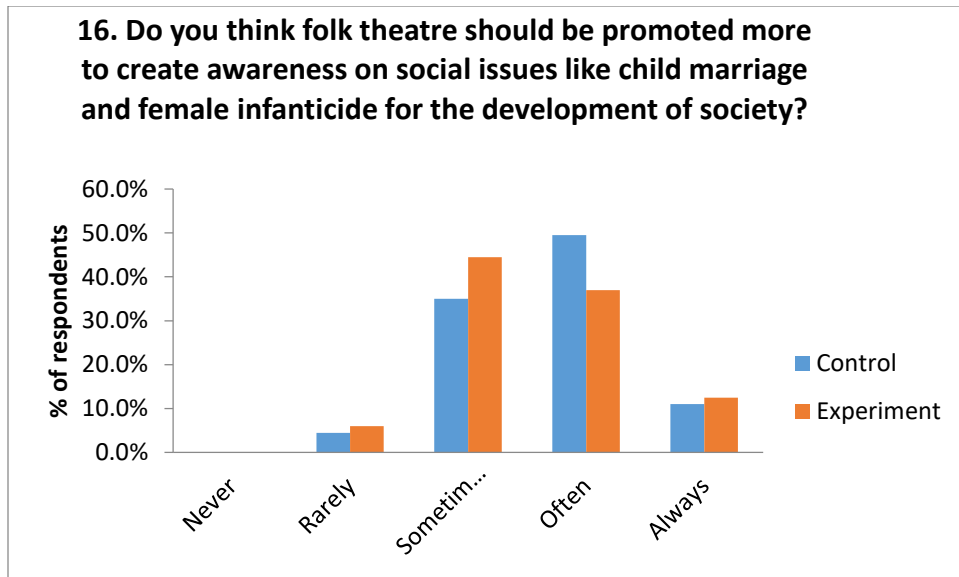
The pre-test weight mean was 3.36, while the post-test weight mean was 3.68. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.



## Control and Experimental Group Analysis (% of respondents)

**Table 4.36: Do you think folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society? (Control and Experimental Group)**

		Group						Chi-Square	p-value
		Control		Experiment		Total			
16. Do you think folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society?	Never	0	0.0%	0	0.0%	0	0.0%	6.503	0.09
	Rarely	9	4.5%	12	6.0%	21	5.3%		
	Sometimes	70	35.0%	89	44.5%	159	39.8%		
	Often	99	49.5%	74	37.0%	173	43.3%		
	Always	22	11.0%	25	12.5%	47	11.8%		
	Total								
		200	100.0%	200	100.0%	400	100.0%		



**Figure 4.36:** *Do you think folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society? (Control and Experimental Group)*

**Ha-** Folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society.

**Ho-** Folk theatre should not be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society.

**Control Group:** The sample consisted of 200 participants. The very little respondents who never thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society were 0 with 0 percent of the sample, followed by 9 respondents who rarely thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society with 4.5 percent of the sample. 70 respondents constituting 35 percent of the sample who thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society. The maximum participation was seen with maximum of 49.5 percent with 99 respondents who thought folk theatre should be promoted more to create

awareness on social issues like child marriage and female infanticide for the development of society, followed by 22 respondents who always thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society constituting 11 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The very little respondents who never thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society were 0 with 0 percent of the sample, followed by 12 respondents who rarely thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society with 6 percent of the sample. The maximum participation was seen with maximum of 89 respondents constituting 44.5 percent of the sample who thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society. 37 percent with 74 respondents who thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society, followed by 25 respondents who always thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society constituting 12.5 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The very little respondents who never thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society were 0 with 0 percent of the sample, followed by 21 respondents who rarely thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society with 5.2 percent of the sample. 159 respondents constituting 39.8 percent of the sample who thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society. The maximum participation was seen with maximum of 43.2 percent with 173 respondents who thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development

of society, followed by 47 respondents who always thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society constituting 11.8 percent of the sample.

The overall chi-square value of the respondents who never, rarely, sometimes, often or always thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society is 6.503 and the p-value is 0.09.

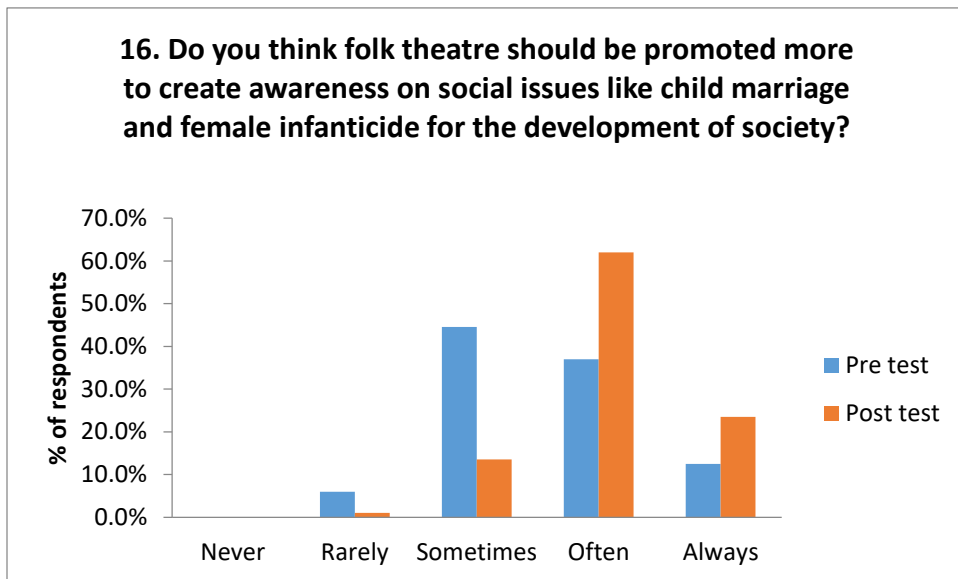
Since the p-value is greater than significance level 0.05, therefore null hypothesis is accepted i.e. folk theatre should not be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society and alternate hypothesis is rejected.

### Experimental Group (Pre and Post Test Analysis)

**Table 4.37: Do you think folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society? (Pre and Post Test- Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
16.Do you think folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the	Never	0	0.0%	0	0.0%	6.554	.0001*
	Rarely	12	6.0%	2	1.0%		
	Sometimes	89	44.5%	27	13.5%		
	Often	74	37.0%	124	62.0%		
	Always	25	12.5%	47	23.5%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	3.56		4.08			

development of society?					
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**Figure 4.37: Do you think folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society? (Pre and Post Test- Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The very little respondents who never thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society were 0 with 0 percent of the sample, followed by 12 respondents who rarely thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society with 6 percent of the sample. The maximum participation was seen with maximum of 89 respondents constituting 44.5 percent of the sample who thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society. 37 percent with 74 respondents who thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society, followed by 25 respondents who always thought folk theatre should be promoted more to

create awareness on social issues like child marriage and female infanticide for the development of society constituting 12.5 percent of the sample.

**Post Test:** The same sample consisted of 200 participants. The very little respondents who never thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society were 0 with 0 percent of the sample, followed by 2 respondents who rarely thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society with 1 percent of the sample. 27 respondents constituting 13.5 percent of the sample who thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society. The maximum participation was seen with maximum of 62 percent with 124 respondents who thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society, followed by 47 respondents who always thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society constituting 23.5 percent of the sample.

The Wilcoxon Signed Ranks for the pre-test and post-test of the respondents who never, rarely, sometimes, often or always thought folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society is 6.554 and the p-value is 0.0001\*\*.

Since the p-value is less than significance level 0.05, therefore null hypothesis is rejected and alternate hypothesis is accepted i.e. Folk theatre should be promoted more to create awareness on social issues like child marriage and female infanticide for the development of society.

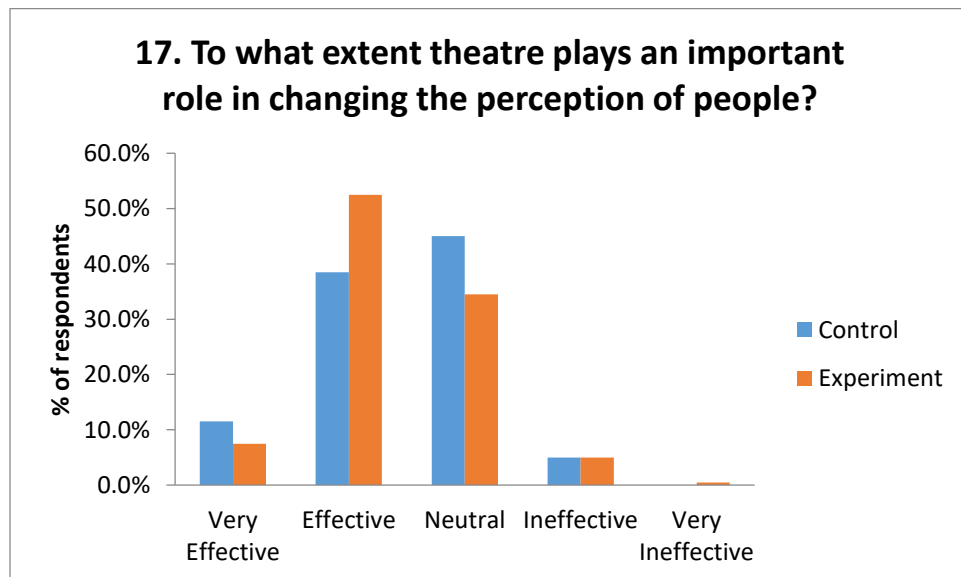
The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 3.56, while the post-test weight mean was 4.08. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

### Control and Experimental Group Analysis (% of respondents)

**Table 4.38: To what extent theatre plays an important role in changing the perception of people? (Control and Experimental Group)**

		Group							Chi-Square	p-value
		Control		Experiment		Total				
17. To what extent theatre plays an important role in changing the perception of people?	Very Effective	23	11.5%	15	7.5%	38	9.5%	9.765	.045*	
	Effective	77	38.5%	105	52.5%	182	45.5%			
	Neutral	90	45.0%	69	34.5%	159	39.8%			
	Ineffective	10	5.0%	10	5.0%	20	5.0%			
	Very Ineffective	0	0.0%	1	.5%	1	.3%			
	Total	200	100.0%	200	100.0%	400	100.0%			



**Figure 4.38: To what extent theatre plays an important role in changing the perception of people? (Control and Experimental Group)**

**Ha-** Theatre plays an important role in changing the perception of people.

**Ho-** Theatre does not play any role in changing the perception of people.

**Control Group:** The sample consisted of 200 participants. The respondents who thought theatre is very effective in changing the perception of people were 23 with 11.5 percent of the sample, followed by 77 respondents who thought theatre is effective in changing the perception of people with 38.5 percent of the sample. The maximum participation was seen with maximum of 90 respondents constituting 45 percent of the sample who thought theatre is neutral in changing the perception of people. 5 percent with 10 respondents who thought theatre is ineffective in changing the perception of people, followed by 0 respondents who always thought theatre is very ineffective in changing the perception of people constituting 0 percent of the sample.

**Experimental Group:** The sample consisted of 200 participants. The respondents who thought theatre is very effective in changing the perception of people were 15 with 7.5 percent of the sample. The maximum participation was seen with maximum of 105 respondents who thought theatre is effective in changing the perception of people with 52.5 percent of the sample, followed by 69 respondents constituting 34.5 percent of the sample who thought theatre is neutral in changing the perception of people. 5 percent with 10 respondents who thought theatre is ineffective in changing the perception of people, followed by 1 respondents who always thought theatre is very ineffective in changing the perception of people constituting 0.5 percent of the sample.

**Total:** The overall sample consisted of 400 participants. The respondents who thought theatre is very effective in changing the perception of people were 38 with 9.5 percent of the sample. The maximum participation was seen with maximum of 182 respondents who thought theatre is effective in changing the perception of people with 45.5 percent of the sample, followed by 159 respondents constituting 39.8 percent of the sample who thought theatre is neutral in changing the perception of people. 5 percent with 20 respondents who



thought theatre is ineffective in changing the perception of people, followed by 1 respondents who always thought theatre is very ineffective in changing the perception of people constituting 0.2 percent of the sample.

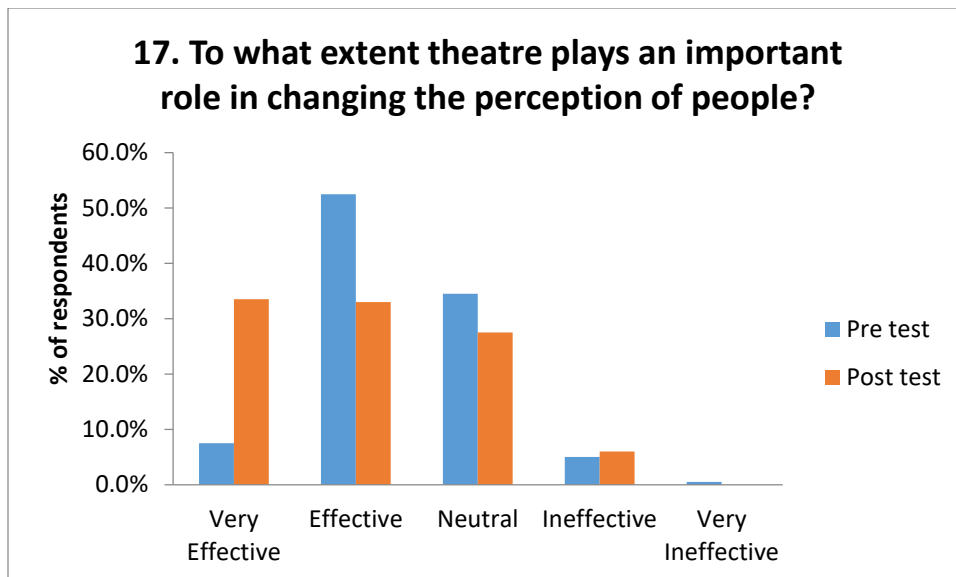
The respondents' overall chi-square values for whether they believed theatre is very effective, effective, neutral, ineffective, or extremely ineffective at changing people's perceptions are 9.765 and 0.045, respectively.

Theatre plays a significant influence in influencing people's perceptions, and as the p-value is smaller than significance threshold 0.05, the null hypothesis is rejected and the alternative is accepted.

### **Experimental Group (Pre and Post Test Analysis)**

**Table 4.39: To what extent theatre plays an important role in changing the perception of people? (Pre and Post Test-Experimental Group)**

		Experiment				Wilcoxon Signed Ranks	p-value
		Pre test		Post test			
		N	%	N	%		
17. To what extent theatre plays an important role in changing the perception of people?	Very Effective	15	7.5%	67	33.5%	4.483	.0001**
	Effective	105	52.5%	66	33.0%		
	Neutral	69	34.5%	55	27.5%		
	Ineffective	10	5.0%	12	6.0%		
	Very Ineffective	1	.5%	0	0.0%		
	Total	200	100.0%	200	100.0%		
	Weight Mean	2.385		2.06			



**Figure 4.39: To what extent theatre plays an important role in changing the perception of people? (Pre and Post Test-Experimental Group)**

**Pre Test:** The sample consisted of 200 participants. The respondents who thought theatre is very effective in changing the perception of people were 15 with 7.5 percent of the sample. The maximum participation was seen with maximum of 105 respondents who thought theatre is effective in changing the perception of people with 52.5 percent of the sample, followed by 69 respondents constituting 34.5 percent of the sample who thought theatre is neutral in changing the perception of people. 5 percent with 10 respondents who thought theatre is ineffective in changing the perception of people, followed by 1 respondents who always thought theatre is very ineffective in changing the perception of people constituting 0.5 percent of the sample.

**Post Test:** The sample consisted of 200 participants. The maximum respondents who thought theatre is very effective in changing the perception of people were 67 with 33.5 percent of the sample. 66 respondents who thought theatre is effective in changing the perception of people with 33 percent of the sample, followed by 55 respondents constituting 27.5 percent of the sample who thought theatre is neutral in changing the

perception of people. 6 percent with 12 respondents who thought theatre is ineffective in changing the perception of people, followed by 0 respondents who always thought theatre is very ineffective in changing the perception of people constituting 0 percent of the sample.

For respondents who said theatre is very effective, effective, neutral, ineffective, and very ineffective in influencing the impression of, the Wilcoxon Signed Ranks for the pre-test and post-test are 4.483, and the p-value is 0.0001\*\*.

Theatre plays a significant influence in influencing people's perceptions, and as the p-value is smaller than significance threshold 0.05, the null hypothesis is rejected and the alternative is accepted.

The pre-test and post-test findings appear to differ statistically significantly, according to the p-value of 0.0001\*\*. This indicates that there has been a sizable shift in the proportion of people who have seen a play both before and after the intervention.

The pre-test weight mean was 2.385, while the post-test weight mean was 2.06. These numbers represent the typical proportion of people who watched a play before and after the intervention, respectively.

## Overall Analysis

**Objective 1:** To understand the role of folk theatre as a medium of communication in social change in Jammu region.

**Table 4.40: Analysis of the relationship between folk theatre and social change (control and experimental group)**

Group		N	Mean	Std. Deviation	t-value	p-value
Folk theatre and Social change	Control	200	3.257	0.457	.653	.514
	Experiment	200	3.291	0.582		

**H01-** There is no significant relation between folk theatre and social change in Jammu region.

**Ha1-** There is a significant relationship between folk theatre and social change in Jammu region.

**Control Group:** Total number of respondents in control group were 200. Mean value of the group is 3.257, standard deviation is 0.457.

**Experimental Group:** Total number of respondents in experimental group were 200. Mean value of the group is 3.291, standard deviation is 0.582

Both groups' overall t-values are 0.653, and their p-values are 0.514.

The null hypothesis, which states that there is no significant relationship between folk theatre and societal change in the Jammu region, is accepted because the p-value is greater than significant level 0.05. The alternate hypothesis is rejected.

Therefore, from the result of objective 1 it is clear that folk theatre does not play an important role in social change particularly in Jammu region.

**Objective 2:** To evaluate how folk theatre is used as the medium of communication in the educational development of Jammu region.

**Table 4.41: Analysis of the relationship between folk theatre and educational development (control and experimental group)**

Group		N	Mean	Std. Deviation	t-value	p-value
Folk theatre and Educational development	Control	200	3.470	0.441	.909	.364
	Experiment	200	3.424	0.563		

**H02-** There is no significant relation between folk theatre and educational development in Jammu region.

**Ha2-** There is a significant relationship between folk theatre and educational development in Jammu region.

**Control Group:** Total number of respondents in control group were 200. Mean value of the group is 3.470, standard deviation is 0.441.

**Experimental Group:** Total number of respondents in experimental group were 200. Mean value of the group is 3.424, standard deviation is 0.563.

Both groups' overall t-values are 0.909, and their p-value is 0.364.

The null hypothesis, which states that there is no significant relationship between folk theatre and educational advancement in the Jammu region, is accepted because the p-value is greater than significant level 0.05. The alternate hypothesis is rejected.

Therefore, from the result of objective 2 it is clear that folk theatre does not play an important role in educating masses or educational development particularly in Jammu region.

**Objective 3:** To analyze the impact of folk theatre on the educational outlook of the public in Jammu region.

**Table 4.42: Analysis of the relationship between folk theatre and the audience (control and experimental group)**

Group		N	Mean	Std. Deviation	t-value	p-value
Folk theatre and the Audience	Control	200	3.478	0.454	.757	.450
	Experiment	200	3.515	0.513		

**H03-** There is no significant relation between folk theatre and the audience or public of Jammu region.

**Ha3-** There is a significant relationship between folk theatre and the audience or public of Jammu region.

**Control Group:** Total number of respondents in control group were 200. Mean value of the group is 3.478, standard deviation is 0.454.

**Experimental Group:** Total number of respondents in experimental group were 200. Mean value of the group is 3.515, standard deviation is 0.513.

Both groups' aggregate t-value is 0.757, and their p-value is 0.450.

The null hypothesis, which states that there is no significant relationship between folk theatre and the audience or public of the Jammu region, is accepted because the p-value is greater than significant level 0.05. The alternative hypothesis is rejected.

Therefore, from the result of objective 3 it is clear that folk theatre does not play an important role in influencing the mindset or changing perception of Jammu theatre audience or public regarding social change.

### **Experimental Group Analysis**

**Objective 1:** To understand the role of folk theatre as a medium of communication in social change in Jammu region.

**Table 4.43: Analysis of the relationship between folk theatre and social change (Pre and Post Test-Experimental group)**

		N	Mean	Std. Deviation	t-value	p-value
Folk theatre and Social change	Pre	200	3.291	0.582	18.005	.0001**
	Post	200	3.930	0.364		

**H01-** There is no significant relation between folk theatre and social change in Jammu region.

**Ha1-** There is a significant relationship between folk theatre and social change in Jammu region.

**Pre Test:** Total number of respondents in control group were 200. Mean value of the group is 3.291, standard deviation is 0.582.

**Post Test:** Total number of respondents in experimental group were 200. Mean value of the group is 3.930, standard deviation is 18.005.

Both tests have an overall t-value of 18.005 and a p-value of 0.0001\*\*.

The alternative hypothesis—that there is a substantial relationship between folk theatre and societal transformation in the Jammu region—is accepted because the p-value is less than significant level 0.05. The null hypothesis is rejected.

Therefore, from the result of objective 1 it is clear from the pre-test and post-test response that folk theatre plays an important role in social change particularly in Jammu region as there is change in the response of the respondents before and after watching play which is more impactful.

**Objective 2:** To evaluate how folk theatre is used as the medium of communication in the educational development of Jammu region.

**Table 4.44: Analysis of the relationship between folk theatre and educational development (Pre and Post Test-Experimental group)**

		N	Mean	Std. Deviation	t-value	p-value
Folk theatre and Educational development	Pre	200	3.424	0.563	13.767	.0001**
	Post	200	4.056	0.354		

**H02-** There is no significant relation between folk theatre and educational development in Jammu region.

**Ha2-** There is a significant relationship between folk theatre and educational development in Jammu region.

**Pre Test:** Total number of respondents in control group were 200. Mean value of the group is 3.424, standard deviation is 0.563.

**Post Test:** Total number of respondents in experimental group were 200. Mean value of the group is 4.056, standard deviation is 0.354.

Overall, both groups' t-values are 13.767, and their p-values are 0.0001\*\*.

The alternative hypothesis—that there is a significant relationship between folk theatre and educational advancement in the Jammu region—is accepted because the p-value is less than significant level 0.05. The null hypothesis is rejected.

Therefore, from the result of objective 2 it is clear that folk theatre plays an important role in educating masses or educational development particularly in Jammu region as there is change in the response of the respondents before and after watching play which is more impactful.

**Objective 3:** To analyse the impact of folk theatre on the educational outlook of the public in Jammu region.

**Table 4.45: Analysis of the relationship between folk theatre and the audience (Pre and Post Test-Experimental group)**

		N	Mean	Std. Deviation	t-value	p-value
Folk theatre and the Audience	Pre	200	3.515	0.513	12.288	.0001**
	Post	200	3.973	0.335		

**H03-** There is no significant relation between folk theatre and the audience or public of Jammu region.



**Ha3-** There is a significant relationship between folk theatre and the audience or public of Jammu region.

**Pre Test:** Total number of respondents in control group were 200. Mean value of the group is 3.515, standard deviation is 0.513.

**Post Test:** Total number of respondents in experimental group were 200. Mean value of the group is 3.973, standard deviation is 0.335.

Overall, both groups' t-values are 12.288 and their p-values are 0.0001.\*\*

The alternative hypothesis—that there is a meaningful relationship between folk theatre and the audience or public of the Jammu region—is accepted because the p-value is less than significant level 0.05. The null hypothesis is rejected.

Since there is a difference in the respondents' responses before and after watching the play, which has a greater impact, it is evident from the result of objective 3 that folk theatre is crucial in influencing the mindset or changing the public's perception of social change in Jammu.

## Analysis

**Table 4.46: Analysis to check the authenticity of data**

	N	Mean	Std. Deviation	Skewness	Kurtosis	Minimum	Maximum
Folk theatre and Social change	400	3.274	0.523	0.674	0.961	2.000	5.000
Folk theatre and Educational development	400	3.447	0.506	0.279	1.092	1.600	5.000
Folk theatre and the Audience	400	3.497	0.484	0.398	0.382	2.167	5.000

**Objective 1:** To understand the role of folk theatre as a medium of communication in social change in Jammu region.

The overall sample size (N) is 400 respondents.

Mean represents the average value of the data points i.e. 3.274.

Standard Deviation i.e. the measure of how spread out the data is 0.523.

Skewness i.e. the measure of asymmetry of the probability distribution is 0.674.

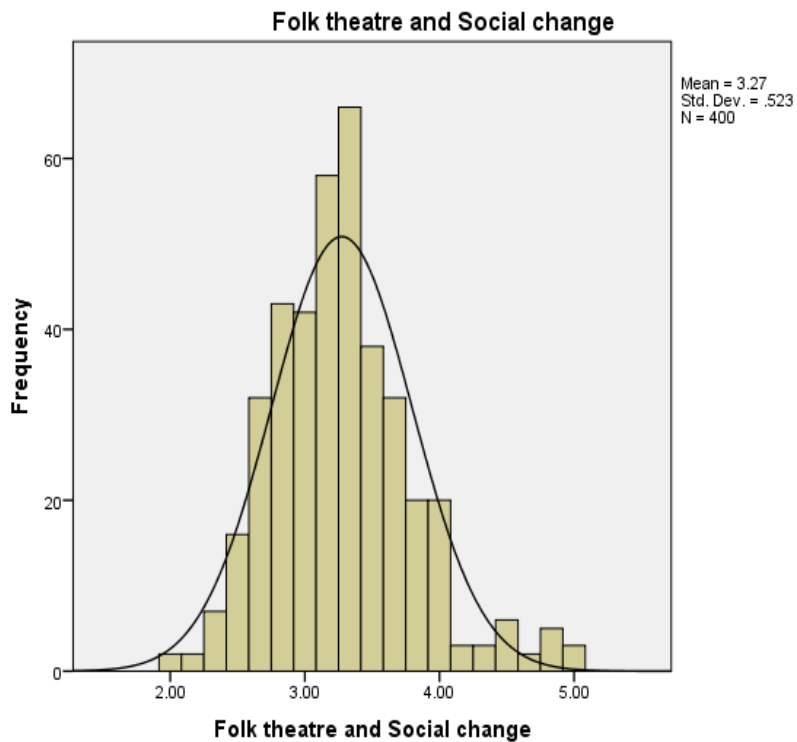
Kurtosis i.e. the measurement of how "tailed" the data is distributed statistically is 0.961.

Minimum lowest value range is 2.000.

Maximum range recorded is 5.000.

Since the value of Skewness is 0.674 and the symmetry of frequency curve is not tilted towards right or left side it means skewness is symmetric.

Also, the Kurtosis value is 0.961 is also symmetric i.e. between -1 and +1, therefore it proves that data collected is authentic.



**Figure 4.40: The correlation between folk theatre and social change**

**Objective 2:** To evaluate how folk theatre is used as the medium of communication in the educational development of Jammu region.

The overall sample size (N) is 400 respondents.

Mean represents the average value of the data points i.e. 3.447.

Standard Deviation i.e. the measure of how spread out the data is 0.506.

Skewness i.e. the measure of asymmetry of the probability distribution is 0.279.

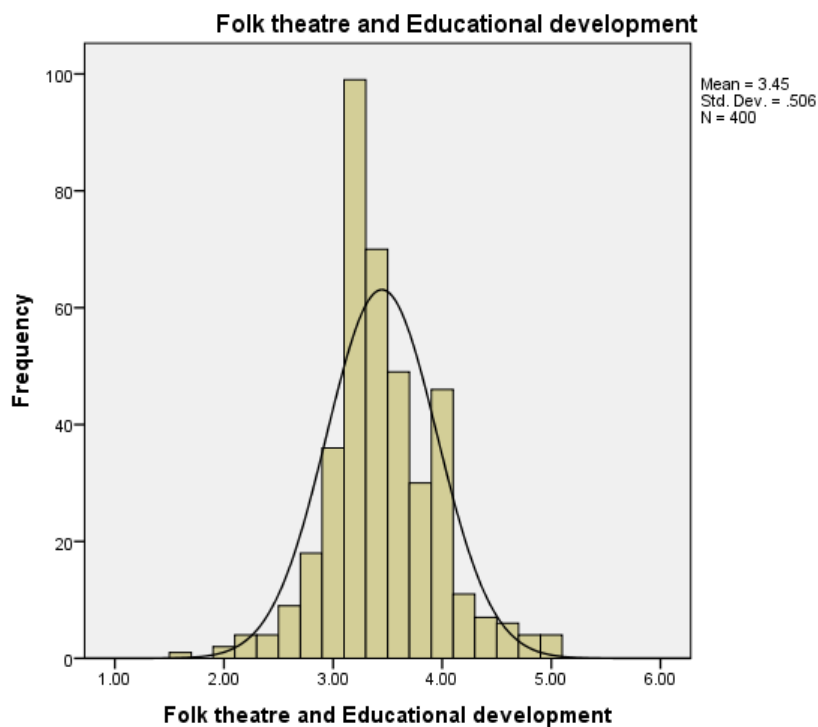
Kurtosis i.e. the measurement of how "tailed" the data is distributed statistically is 1.092.

Minimum lowest value range is 1.600.

Maximum range recorded is 5.000.

Since the value of Skewness is 0.279 and the symmetry of frequency curve is not tilted towards right or left side it means skewness is symmetric.

Also, the Kurtosis value is 1.092 is also symmetric i.e. between -1 and +1, therefore it proves that data collected is authentic.



**Figure 4.41:** *The correlation between folk theatre and educational development*

**Objective 3:** To analyse the impact of folk theatre on the educational outlook of the public in Jammu region.

The overall sample size (N) is 400 respondents.

Mean represents the average value of the data points i.e. 3.497.

Standard Deviation i.e. the measure of how spread out the data is 0.484.

Skewness i.e. the measure of asymmetry of the probability distribution is 0.398.

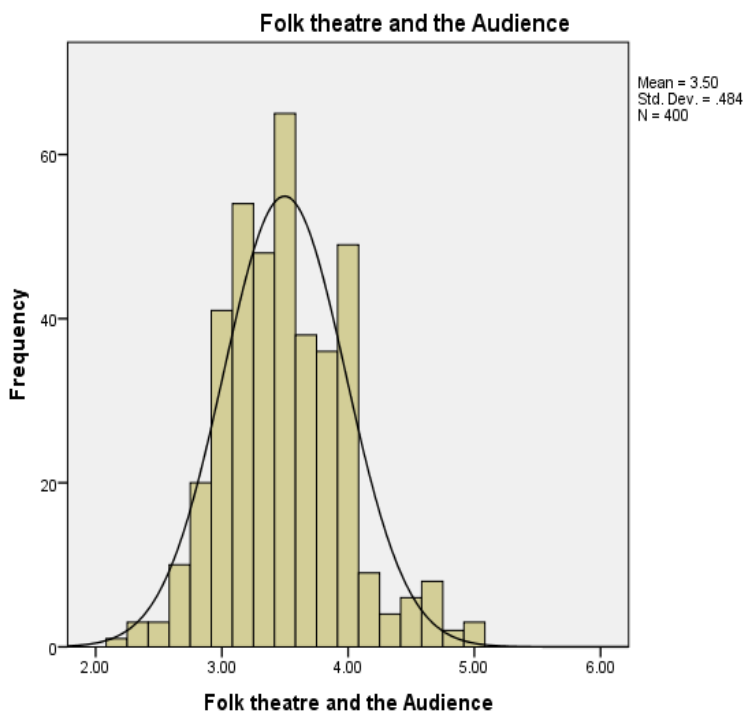
Kurtosis i.e. the measurement of how "tailed" the data is distributed statistically is 0.382.

Minimum lowest value range is 2.167.

Maximum range recorded is 5.000.

Since the value of Skewness is 0.398 and the symmetry of frequency curve is not tilted towards right or left side it means skewness is symmetric.

Also, the Kurtosis value is 0.382 is also symmetric i.e. between -1 and +1, therefore it proves that data collected is authentic.



**Figure 4.42: The correlation between folk theatre and the audience**

## CORRELATIONS

### 1) Control Group

**Table 4.47: Correlation of Control Group**

		Folk theatre and Social change	Folk theatre and Educational development	Folk theatre and the Audience
Folk theatre and Social change	Pearson Correlation	1	.589**	.530**
	p-value		.000	.000
	N	200	200	200
Folk theatre and Educational development	Pearson Correlation	.589**	1	.564**
	p-value	.000		.000
	N	200	200	200
Folk theatre and the Audience	Pearson Correlation	.530**	.564**	1
	p-value	.000	.000	
	N	200	200	200

The table is made up of a correlation matrix containing the Pearson correlation coefficients between a number of different pairs of factors linked to folk theatre. Between -1 and 1, the Pearson correlation coefficient measures the linear relationship between two variables. Perfect linear correlation is represented by a value of 1, perfect linear correlation by a value of -1, and no linear correlation by a value of 0.

The table demonstrates the relationships between three different folk theatre-related concepts: "Folk theatre and Social change," "Folk theatre and educational development," and "Folk theatre and the Audience." The correlations are shown in terms of p-values, the number of observations (N), and Pearson correlation coefficients.

The data is broken down as follows:

**a) Folk Theatre and Social Change**

Pearson Self-correlation: 1 (perfectly positive correlation).

Pearson Strongly positive connection ( $r = 0.589$ ) with "Folk theatre and Educational development"

Pearson association between "Folk theatre and the Audience" is 0.530 (moderately favourable association).

The very low (0.000) p-values for both relationships indicate statistical significance.

For all correlations, there are 200 observations (N).

**b) Folk theatre and educational development:**

Pearson Strongly positive association ( $r = 0.589$ ) with "Folk theatre and Social change"

Pearson Self-correlation: 1 (perfectly positive correlation).

Pearson The correlation with "Folk theatre and the Audience" is 0.564 (moderately good association).

All correlations have very low (0.000) p-values, which denote statistical significance.

For all correlations, there are 200 observations (N).

**c) Folk Theatre and the audience**

Pearson connection with "Folk theatre and Social change": 0.530 (moderately favourable connection)

Pearson association with "Folk theatre and Educational development": 0.564 (moderately favourable association).

Pearson Self-correlation: 1 (perfectly positive correlation).

The very low (0.000) p-values for both relationships indicate statistical significance.

For all correlations, there are 200 observations (N).

In conclusion, the correlation matrix reveals that these three elements of folk theatre—social change, educational development, and audience—have favourable relationships with one another. Since the correlations are statistically significant at the 0.01 level, the chances that they are not the result of chance is very high. These findings imply that folk theatre encourages audience participation as well as social transformation and educational advancement.

### Experimental Group (Pre-Test)

**Table 4.48: Correlation of Experimental Group (Pre Test)**

		Folk theatre and Social change	Folk theatre and Educational development	Folk theatre and the Audience
Folk theatre and Social change	Pearson Correlation	1	.631**	.640**
	p-value		.000	.000
	N	200	200	200
Folk theatre and Educational development	Pearson Correlation	.631**	1	.691**
	p-value	.000		.000
	N	200	200	200
Folk theatre and the Audience	Pearson Correlation	.640**	.691**	1
	p-value	.000	.000	
	N	200	200	200
**. Correlation is significant at the 0.01 level (2-tailed).				

The audience, societal transformation, educational advancement, and folk theatre are all included in the table's correlation matrix. The values in the matrix appear to be Pearson correlation coefficients, together with the associated p-values, sample sizes (N), and their associated p-values.

When two variables are correlated, Pearson correlation coefficients display the strength and direction of the link. Three categories can be drawn from the data: Perfect



linear correlations are represented by the numbers -1 for a negative correlation, 1 for a positive correlation, and 0 for no correlation at all.

The following folk theatre components are related to one another:

**a) Folk theatre and social change**

An approximate 0.631 is the Pearson correlation coefficient between folk theatre and social change. This demonstrates a substantial positive correlation between folk theatre and social change. According to the p-value of 0.000, this link is statistically significant at the 0.01 level.

**b) Educational advancement and folk theatre**

Folk theatre and educational advancement have a about 0.691 Pearson correlation coefficient. This suggests that folk theatre and educational advancement are closely related. According to the p-value of 0.000, this link is statistically significant at the 0.01 level.

**c) Folk Theatre and the audience**

The Pearson correlation coefficient is about 0.640. This shows a favourable and somewhat strong relationship between the audience and folk theatre. The p-value of 0.000 indicates that this link is statistically significant at the 0.01 level.

In conclusion, the correlation matrix offered shows that folk theatre and social change, educational development, and audience are significantly positively correlated. This suggests that these three elements and folk theatre are related.

## 2) Experimental Group (Post-Test)

**Table 4.49: Correlation of Experimental Group (Post Test)**

		Folk theatre and Social change	Folk theatre and Educational development	Folk theatre and the Audience
Folk theatre and Social change	Pearson Correlation	1	-.072	.103
	p-value		.311	.147
	N	200	200	200
Folk theatre and Educational development	Pearson Correlation	-.072	1	.092
	p-value	.311		.195
	N	200	200	200
Folk theatre and the Audience	Pearson Correlation	.103	.092	1
	p-value	.147	.195	
	N	200	200	200

The table consists of correlation coefficients and p-values for the associations between three different folk theatre-related phenomena: "Folk theatre and Social change," "Folk theatre and Educational development," and "Folk theatre and the Audience." While p-values reveal the significance of a relationship between two variables, correlation coefficients reveal its strength and direction.

Here is a breakdown of the details offered:

### **a) Social change and folk theatre:**

Pearson Relationship with "Folk theatre and Educational development": -0.072

Pearson Correlation with "Folk theatre and the Audience": 0.103

p-value with "Folk theatre and Educational development": 0.311

p-value with "Folk theatre and the Audience": 0.147

N number of samples: 200

**b) Folk theatre and academic advancement:**

Folk theatre and social change have a negative Pearson correlation (-0.072).

Pearson Correlation with "Folk theatre and the Audience": 0.092

p-value with "Folk theatre and Social change": 0.311

p-value with "Folk theatre and the Audience": 0.195

N number of samples: 200

**c) The audience and folk theatre**

Folk theatre and Social Change have Pearson Correlation: 0.103

Pearson Correlation with "Folk theatre and Educational development": 0.092

p-value with "Folk theatre and Social change": 0.147

p-value with "Folk theatre and Educational development": 0.195

N number of samples: 200

Because the connections are so weak, it's possible that there aren't really any significant linear links connecting various elements of folk theatre.

Usually, the p-values above the traditional significance threshold of 0.05. This suggests that, at the 0.05 level, there is no statistically significant relationship between folk theatre and the aforementioned variables.

Each correlation study uses a sample size of 200, which appears to be the same across all comparisons.

In conclusion, it appears that there may not be strong statistically significant associations between folk theatre and societal change, educational advancement, and audience views based on the supplied correlations and p-values.

## Regression

### Dependent Variable: Folk theatre and the Audience (Control Group)

**Table 4.50: Linear regression study using a single independent variable (Control Group)**

Model Summary				
Model	R	R Square	Adjusted Square	Std. Error of the Estimate
1	0.615	.378	.372	.36013

The table presents the findings of a linear regression study using a single predictor variable.

**1. Pearson's correlation coefficient, or R:** A correlation coefficient of 0.615 exists between the predictor variable and the dependent variable. It demonstrates the degree and direction of the linear relationship between the two variables. In this case, the correlation suggests a linear relationship that is only slightly positive.

**2. R Square, sometimes called the correlation coefficient of determination:** Its value of 0.378 indicates how much of the variance of the dependent variable the predictor variable can explain. The predictor variable, in other words, explains around 37.8% of the variability in the dependent variable, according to this linear regression model.

**3. Adjusted R Square:** This number, 0.372, is the value of R Square after taking into consideration the number of predictor variables in the model. The inclusion of unnecessary predictor variables that might not significantly contribute to the variance in the variation of the dependent variable being explained is penalised. It helps keep from overfitting.

**4. Standard Error of the Estimate:** The standard error of the residuals has a value of 0.36013 and depicts the typical separation between the actual data points and the regression line. Better agreement between the data and regression line is indicated by a lower number.

It's crucial to remember that these numbers demonstrate the power and effectiveness of the linear regression model in capturing the relationship between the predictor and dependent variables.

**Table 4.51: Analysis of variance (ANOVA) table for a regression model. (Control Group)**

ANOVA						
Model		Sum of Squares	df	Mean Square	F-value	p-value
1	Regression	15.523	2	7.762	59.845	.0001**
	Residual	25.550	197	.130		
	Total	41.073	199			

The statistical table, most likely from an analysis of variance (ANOVA) table for a regression model.

The regression model itself is the cause of the variation. In other words, the independent variables in your regression equation are what can be used to explain the variability in the dependent variable.

**1. Sum of Squares (SS):** The amount of variance in the dependent variable that can be attributed to each unique source of variance is measured here. In this case, the "Regression" row has a total of 15.523 squares.

**2. Degrees of Freedom (df):** The number of possible values that can change in a statistic's final calculation is referred to as the degree of freedom (df). The "Regression" row has two degrees of freedom.

**3. Mean Square:** The mean square (MS), or MS for short, is the sum of squares divided by the corresponding degrees of freedom. The mean square for the "Regression" row is calculated as  $15.523 / 2 = 7.762$ .

**4. F-value:** The F-value is determined by comparing the mean squares of the "Regression" and the "Residual." It is employed to assess the applicability of the regression model. In this case, the F-value is 59.845.

**5. p-value:** If the null hypothesis is correct, the F-value's p-value indicates how likely it is that the observed F-statistic will occur (or a more extreme number). If the p-value is small, the regression model is statistically significant. The regression model in this instance is highly significant, as shown by the p-value, which is extremely close to zero (denoted as.0001).

**6. Residual:** The "Residual" row, sometimes referred to as the error or residuals, displays the variation that the regression model was unable to take into account. The Sum of Squares of the residuals is 25.550. There are 197 degrees of freedom for the residuals. The "Mean Square" of the residuals is equal to the sum of squares divided by the degrees of freedom, or roughly 0.130.

**7. Total Variation:** The "Total" row displays the overall variation in the data. The total of all the squares is 41.073. The total degrees of freedom are equal to the sum of the degrees of freedom for the model and the residuals ( $2 + 197 = 199$ ).

The F-test's extremely low (far lower than 0.05) p-value demonstrates the statistical significance of the regression model. This shows that at least one of the independent variables in your model has a significant impact on the dependent variable.

**Table 4.52: Outcomes of a linear regression study (Control Group)**

Coefficients								
Model		Unstandardized Coefficients		Standardized Coefficients	t-value	p-value	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	1.122	.217		5.168	.0001*	.694	1.550
	Folk theatre and Social change	.301	.069	.303	4.359	.0001*	.165	.438
	Folk theatre and Educational development	.396	.072	.385	5.537	.0001*	.255	.538

The table contains the outcomes of a linear regression study.

**1. Constant:** With a standard deviation of 0.217, the predicted coefficient is 1.122. The p-value is very near to zero (shown as "0.0001\*\*") and the t-value is 5.168. The coefficient's 95% confidence interval varies from 0.694 to 1.550.

**2. Folk theatre and social change:** The estimated coefficient, which has a standard error of 0.069, is 0.301. The standard coefficient for beta is 0.303. 4.359 is the t-value and 0.0001 is the p-value. The range of the 95% confidence interval for the coefficient is between 0.165 and 0.438.

**3. Folk theatre and educational development:** The estimated coefficient is 0.396, with a standard error of 0.072. The standard coefficient for beta is 0.385. Additionally, the p-value is displayed as being very close to zero ("0.0001\*\*\*"), and the t-value is 5.537. The range of the 95% confidence interval for the coefficient is between 0.255 and 0.538.

These results imply that there are statistically significant relationships between "Folk theatre and Social change" and "Folk theatre and Educational development" and the dependent variable. The standardised coefficients (Beta) provide a measurement of each

independent variable's relative importance in explaining the variation in the dependent variable.

A p-value less than 0.05 (often denoted as \*\*), which demonstrates that the associated coefficient is unlikely to be zero, is typically used to establish statistical significance. The confidence intervals also provide a range (in this instance, a 95 percent confidence interval) within which the actual population coefficient is likely to fall.

### Experimental Group (Pre Test)

**Table 4.53: Linear regression study using one or more independent variables (Pre Test)**

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.74	.547	.542	.34698

The data and a regression analysis appear to be related. This analysis is used to comprehend the relationship between a dependent variable and one or more independent variables, also referred to as predictors. Here is a definition of each of the terms used in the summary:

**1. R, also known as Pearson's correlation coefficient:** The correlation coefficient, also referred to as the R value, measures how much variance in the dependent variable may be explained by the independent variables. The situation's R value, in this example 0.74, indicates a significant positive linear correlation between the predictors and the result.

**2. R Square:** With a R squared score of 0.547, the independent variables in this model have the potential to explain around 54.7% of the variation in the dependent variable.

**3. Adjusted R Square:** This statistic discourages adding extra predictors to models if they are not necessary and do not significantly enhance model fit. After accounting for the



number of predictors, an adjusted R squared of 0.542 indicates that the independent variables account for around 54.2% of the variance in the dependent variable.

**4. Standard Error of Estimate:** It assesses how far the values of the dependent variable will diverge from the model's projected values. The model most likely more closely matches the data if the value is lower.

**Table 4.54: Analysis of variance (ANOVA) table for a regression model. (Pre Test-Experimental Group)**

ANOVA						
Model		Sum of Squares	df	Mean Square	F-value	p-value
1	Regression	28.626	2	14.313	118.880	.0001**
	Residual	23.718	197	.120		
	Total	52.344	199			

The statistical table for a regression model, most commonly from an ANOVA table.

The variability in the dependent variable can be described by the independent variables in your regression equation.

**1. Sum of Squares (SS):** The "Regression" row in this case has a total of 28.626 squares.

**2. Degrees of freedom (df):** The "Regression" row has two degrees of freedom available.

**3. Mean Square:** The mean square for the "Regression" row is calculated as  $28.626 / 2 = 7.762$ .

**4. F-value:** In order to determine the F-value, the mean squares of the "Regression" and the "Residual" are compared. In this case, the F-value is 118.880.

**5. P-value:** The regression model in this instance has a very significant p-value of .0001, which suggests.

**6. Residual:** With 197 potential degrees of freedom, the squared sum of the residuals is 23.718. The "Mean Square" for the residuals is equal to the sum of squares divided by the

degrees of freedom, or roughly 0.120. 52.344 is the total squares' sum. The total degrees of freedom are obtained by adding the df for the model and the residuals ( $2 + 197 = 199$ ).

It is highly significant if your regression model has a very small p-value for the F-test. As a result, the dependent variable is considerably affected by the model's coefficients as a whole, and the model reasonably reproduces the data. The F-value provides further evidence that the explained variation significantly exceeds the unexplained variance.

**Table 4.55: Outcomes of a linear regression study**

Coefficients								
Model		Unstandardized Coefficients		Standardized Coefficients	t-value	p-value	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	1.044	.162		6.436	.0001**	.724	1.363
	Folk theatre and Social change	.298	.055	.339	5.473	.0001**	.191	.406
	Folk theatre and Educational development	.435	.056	.478	7.722	.0001**	.324	.546

The results of a linear regression analysis are presented in the table.

1. The standard deviation is 0.162 and the anticipated coefficient is 1.044. The p-value is 0.0001\*\* and the t-value is 6.436. The coefficient's 95% confidence interval lies between 0.724 and 1.363.

2. The relationship between social change and folk theatre has been calculated to be 0.298 with a standard deviation of 0.055. The beta standard coefficient is 0.339. The t-value is 5.473, and the p-value is once again very near to zero (it is shown as "0.0001\*\*"). The coefficient's 95% confidence interval is between 0.191 and 0.406.

3. The relationship between folk theatre and educational development has been calculated to be 0.435, with a standard error of 0.056. The beta standard coefficient is 0.478. The p-value is 0.0001\*\* and the t-value is 7.722. The coefficient's 95% confidence interval is between 0.324 and 0.546.

According to these findings, the dependent variable and the independent variables "Folk theatre and Social change" and "Folk theatre and Educational development" have statistically significant correlations.

It signifies statistical significance and suggests that the associated coefficient is unlikely to be zero when the p-value is less than 0.05 (commonly written as \*\*). The range in which the actual population coefficient is expected to fall is also provided by the confidence intervals.

### Experimental Group (Post Test)

**Table 4.56: Linear regression study using one or more independent variables (Post Test)**

Model				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.143	.021	.011	.33355

. The information appears to be connected to a linear regression study.

**1. Pearson's correlation coefficient, or R:** The correlation coefficient, commonly known as the R value, measures how well the predictor variables account for the variation in the dependent variable. There is a correlation between the outcome and the predictors, as indicated by the R value of 0.143.

**2. R-Square:** The model's predictor variables account for 2.1% of the difference in the dependent variable, with an R-squared value of about 0.021.

**3. Adjusted R Square:** It penalises the inclusion of false variables by taking into account the number of predictors and giving a more precise estimate of how well the model fits the statistics. After correction, R-squared is 0.011.

**4. Standard Error of the Estimate:** This shows the standard deviation of the residuals, or the differences between the observed values and those predicted by the regression model. It serves as a gauge for how much the model's forecasts and actual values vary. In your case, the estimate's standard error is 0.33355.

Overall, it appears that the model does not adequately account for the dependent variable's volatility based on the R-squared values. This implies that the dependent variable and the model's predictor variables may not have a significant correlation.

**Table 4.57: Analysis of variance (ANOVA) table for a regression model (Post Test)**

ANOVA						
Model		Sum of Squares	Df	Mean Square	F-value	p-value
1	Regression	.460	2	.230	2.066	0.129
	Residual	21.917	197	.111		
	Total	22.377	199			

The statistical table for a regression model, most commonly from an ANOVA table.

The variation is brought on by the regression model itself. In other words, the variability in the dependent variable can be described by the independent variables in your regression equation.

**1. Sum of Squares (SS):** In this case, the "Regression" row has 0.460 total squares.

**2. Degrees of Freedom (df):** This term refers to the range of values that can be used in the calculation of a statistic. The "Regression" row has two degrees of freedom.

**3. Mean Square:** For the "Regression" row, the mean square is calculated as  $0.460 / 2 = 0.230$ .

**4. F-value:** The F-value is determined by comparing the mean squares of the "Regression" and the "Residual." It is employed to assess the applicability of the regression model. In this case, the F-value is 2.066.

**5. p-value:** The null hypothesis is supported in this situation since there is no significant link between the variables (p-value = 0.0129).

**6. Residual:** With 197 degrees of freedom, the residuals' Sum of Squares in this case is 21.917. The "Mean Square" for the residuals is equal to the sum of squares divided by the degrees of freedom, or roughly 0.111.

**7. Total Variation:** The "Total" row displays the overall variation in the data. The square sum is 22.377. The total degrees of freedom are equal to the sum of the df for the model and residuals ( $2 + 197 = 199$ ).

The F-value shows that there is no statistically significant link between the independent and dependent variables.

**Table 4.58: Outcomes of a linear regression study (Post Test)**

Coefficients								
Model		Unstandardized coefficients		Standardized coefficients	t-value	p-value	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	Constant	3.190	.387		8.247	.0001*	2.427	3.953
	Folk theatre and Social change	.101	.065	.110	1.559	.121	-.027	.230
	Folk theatre and Educational development	.095	.067	.100	1.414	.159	-.037	.227

The table contains the outcomes of a linear regression study.

**1. Constant:** With a standard deviation of 0.397, the predicted coefficient is 3.190. The p-value is very near to zero (shown as "0.0001\*\*") and the t-value is 6.436. The coefficient's 95% confidence interval varies from 2.427 to 3.953.

**2. Folk theatre and social change:** The estimated coefficient, which has a standard error of 0.065, is 0.298. The standard beta coefficient stands at 0.110. Both the p-value and the t-value are 0.121. The 95% confidence interval for the coefficient ranges from -0.27 to 0.230.

**3. Folk theatre and educational advancement:** The estimated coefficient, which has a standard error of 0.067, is 0.095. The standard coefficient for beta is 0.100. Both the p-value and the t-value are 0.159. The range of the 95% confidence interval for the coefficient is between -0.37 and 0.227.

Both times, the p-values are high, indicating that the specified significance threshold does not apply to the associations between the predictor variables "Folk Theatre and Social Change" and "Folk Theatre and Educational Development" and the response variable. This indicates that there isn't enough solid information to say that variations in these predictor variables are consistently linked to variations in the response variable.

## **Key Findings**

### **Role of Folk Theatre in Social Change**

#### **1. Control Group Analysis**

No significant relationship between folk theatre and social change was observed. The t-value was 0.653, and the p-value was 0.514, which is greater than the 0.05 significance level.

#### **2. Experimental Group Analysis (Pre and Post-Test)**

- Significant increase in mean values from pre-test (3.291) to post-test (3.930) with a t-value of 18.005 and a p-value of 0.0001, indicating a substantial impact of folk theatre on social change among the experimental group participants.

## **Interpretation**

The lack of significant findings in the control group suggests that, in general, folk theatre does not have a widespread impact on social change within the Jammu region.

However, the significant results in the experimental group highlight that when individuals are directly engaged and immersed in folk theatre, it can effectively promote social change. This suggests that targeted and intensive interventions are crucial for leveraging the power of folk theatre to influence social perceptions and behaviours.

## **Importance**

These findings indicate the need for strategic implementation of folk theatre interventions. Simply having folk theatre available may not be enough; carefully designed programs that actively engage audiences can make a meaningful difference.

Policymakers and cultural organizations should focus on creating immersive and interactive theatre experiences to maximize the potential of folk theatre as a tool for social change.

### **Folk Theatre as a Medium for Educational Development**

#### **1. Control Group Analysis**

No significant relationship between folk theatre and educational development was observed. The t-value was 0.909, and the p-value was 0.364, which is greater than the 0.05 significance level.

#### **2. Experimental Group Analysis (Pre and Post-Test)**

Significant increase in mean values from pre-test (3.424) to post-test (4.056) with a t-value of 13.767 and a p-value of 0.0001, indicating a substantial impact of folk theatre on educational development among the experimental group participants.

### **Interpretation**

The control group analysis suggests that, in a general context, folk theatre may not significantly enhance educational development.

The experimental group findings, however, demonstrate that focused and well-structured theatre interventions can significantly improve educational awareness



and understanding. This suggests that the effectiveness of folk theatre in educational development depends on the context and manner in which it is presented.

### **Importance**

These findings underscore the importance of integrating folk theatre into educational programs in a structured and deliberate way. Educators and cultural practitioners should design theatre interventions that are directly linked to educational objectives and outcomes.

By doing so, folk theatre can be a powerful complement to traditional educational methods, making learning more engaging and impactful.

### **Impact of Folk Theatre on Educational Outlook**

#### **Control Group Analysis**

No significant influence of folk theatre on the educational outlook of the audience was observed. The t-value was 0.757, and the p-value was 0.450, which is greater than the 0.05 significance level.

#### **Experimental Group Analysis (Pre and Post-Test)**

Significant increase in mean values from pre-test (3.515) to post-test (3.973) with a t-value of 12.288 and a p-value of 0.0001, indicating a substantial impact of folk theatre on the educational outlook of the experimental group participants.

### **Interpretation**

The control group analysis indicates that folk theatre, in general, does not significantly alter the educational outlook of the audience.

The significant changes observed in the experimental group suggest that direct engagement with folk theatre performances can effectively shift public perceptions and attitudes towards education. This points to the importance of immersive experiences in influencing audience mindsets.

### **Importance**

These findings highlight the potential of folk theatre to serve as a catalyst for changing public attitudes towards education when used in a focused manner. Educational institutions and cultural organizations should consider incorporating folk theatre into outreach and public engagement strategies to foster a positive educational outlook.

The interactive nature of folk theatre can make abstract educational concepts more relatable and comprehensible, thereby enhancing public appreciation and support for educational initiatives.

### **Comprehensive Analysis of Folk Theatre's Impact**

**Detailed comparison:** The chapter clearly differentiates between the control and experimental groups, providing insights into how folk theatre promotes societal transformation, educational development, and outlook. This dual-group methodology strengthens the validity of the conclusions reached, providing for a more comprehensive understanding of the many implications.

**Robust Quantitative Data:** Using statistical analysis, such as t-values and p-values, adds rigour to the research. These measured evaluations demonstrate the major effects of folk theatre in the intended areas, with strong statistical evidence

from the experimental group confirming its potential, especially when implemented in an immersive and structured manner.

**Clear Interpretation of Results:** The findings from both groups are meticulously explained, emphasising the variations in impact. The significant differences seen in the experimental group vs the control group demonstrate that simple exposure to folk theatre is insufficient for creating real transformation.

**Practical Policy Implications:** The chapter makes tangible advice to governments and cultural organisations, promoting the creation of immersive and interactive theatre experiences. This not only portrays the research as an academic pursuit, but also as a practical guide for real-world application, pointing out methods to use folk theatre for societal gain.

**Educational Focus:** The chapter emphasises systematic interventions and highlights folk theatre as a versatile instrument for educational growth. It positions this media not merely as a cultural artefact, but also as a catalyst for raising educational awareness and altering public perceptions regarding education.

## **CHAPTER-5**

### **CONCLUSION AND FINDINGS**

Previous studies have examined how theatre can be a very responsive and effective medium to encourage the evolution of development processes. It begins by discussing the origin and characteristics of development communication from a third-world viewpoint, as well as the history of theatre in both an international and Indian context, because it is adaptable & participatory, theatre is still relevant today. Theatre in India places a strong emphasis on issues like gender, social peace, girl trafficking, literacy campaigns, agriculture, discrimination, religious acceptance, female emancipation, HIV/AIDS prevention, family planning, pulse polio, nutrition, environmental degradation, etc. Theatre is essential and helpful for resolving disputes, fostering cultural identity, and building community promoting broad knowledge of various social issues to the general populace, social control, social protest, and progress (Thakur, 2013). The primary goal of this study was to understand theatre as a communication medium and the impact of folk theatre on the audience or public of the Jammu region, taking into account the current shift in the field of communication. For this empirical study, the researcher used two research groups: an experimental group with pre- and post-tests, and a controlled group without pre- and post-tests.

The study was aimed to find out the role of folk theatre as a medium of communication in social change in Jammu region and to evaluate how folk theatre is used as the medium of communication in the educational development of Jammu region. An attempt was also made to analyse the impact of folk theatre on the educational outlook of the public in Jammu region.

Communication as a practise has seen numerous changes. Many people take part in folk theatre as actors and make their mark on the audience by their acts, emotions, and words. In order to determine the impact of folk theatre on audiences and how the public

in the Jammu region uses folk theatre as a means for distributing messages or information, the researcher used an experimental approach through a questionnaire.

The information or messages gathered through the folk theatre by audience provided interesting insights to understand the role of folk theatre as a medium of communication. According to the research, there is no substitute for folk theatre, which is crucial for the public's educational development. Additionally, there is a great desire for traditional, seasoned theatrical personnel to act as the theatre's gatekeepers.

## **5.1 Purpose of the Research**

To achieve the first three study goals, namely to determine the role of folk theatre as a communication tool for social change in the Jammu region, to evaluate how folk theatre is used as the medium of communication in the educational development of Jammu region and to analyse the impact of folk theatre on the educational outlook of the public in Jammu region, a questionnaire was used as the instrument for data collection in an experimental investigation.

For quantitative results Chi square testing was done. Chi square was done to find the pre analysis that was between control and experimental group. Post analysis was done for experimental group in which there was same sample of pre and post-test and to determine that Wilcoxon Signed ranks was applied.

Data from 200 samples from the experimental group and 200 samples from the control group were taken from the study's total population of 1,529,958 people in the Jammu region. The study's margin of error was +/- 5% with a 95% confidence level. The sample size was 385, but 400 was used to round it off.

The reliability of the questionnaire was tested using Cronbach's alpha on 17 of the items, and the results revealed 0.778 reliability for the controlled group and 0.877 reliability for the experimental group.

Data was collected as a feedback from audience who watched theatre play. 2 plays based on different areas i.e. child marriage and female infanticide were shown to the public, both were based on folk theatre form “Haran”. 200 was the sample size in experimental group in which 100 people watched play on women empowerment and other 100 watched play on social politics. The audience for pre-test and post-test was same. Firstly, pre-test was conducted, then the play was shown and then post-test was conducted. 200 was the sample size in controlled group in which people who have not seen any play can give their feedback regarding folk theatre and that was mentioned as controlled audience.

## **5.2 Empirical Implications**

**1. Lack of impact on social change and educational development:** The findings suggest that folk theatre does not play a significant, role in driving social change or educational development in the Jammu region. This could indicate that the traditional folk theatre forms may not be as effective or relevant in communicating messages related to societal changes and educational issues in the current context. It could also indicate a disconnect between, the themes portrayed in folk theatre and the audience's perceptions or priorities

**2. Limited influence on the audience:** The study also found that folk theatre does not significantly influence, the mindset or perceptions of the audience in the Jammu region regarding social change. This could mean that the audience may not perceive folk theatre as a medium for addressing or raising awareness about social issues. It could also imply that the themes or messaging in folk theatre may not resonate with the audience's lived experiences or concerns.

**3. Need for revitalization or adaptation:** The lack of impact of folk theatre on social change educational development; and audience perceptions could suggest a need for revitalization or adaptation of traditional folk theatre forms. The art form may need to evolve to incorporate contemporary themes narratives and modes of communication that align better with the audience interests and concerns

**4. Exploring alternative mediums:** The findings could also imply the need to explore alternative mediums or communication, channels that may be more effective in driving social change educational development, and influencing audience perceptions in the

Jammu region. This could involve leveraging digital media community based initiatives or other participatory approaches that resonate better with the target audience

**5. Further research and contextual analysis:** The implications highlight the importance of conducting further research and contextual analysis to understand the underlying reasons for, the limited impact of folk theatre in the Jammu region. This could involve exploring cultural demographic or socioeconomic factors that may influence the audience receptiveness to folk theatre as a medium for social and educational messaging. The results imply that the power of communication has been totally decentralised. Folk theatre's influence has decreased thanks to the internet, particularly social networking. The rise of social media has also posed a challenge to traditional media's gatekeeping function. The generation of today uses social media to their advantage and for their own professional advancement.

The findings clearly indicate that social media a dominant news and knowledge distribution platform as compared to theatre. People are much dependent on social media for both professional development and building an online presence. They are seen expressing more on their blogs. Social media platforms are increasingly relied upon by the general public to stay connected to society and to present oneself in online groups in order to gain reach, followers, likes, and other metrics.

According to the data, between the ages of 18 and 50, roughly 78.1% of the general audience watch plays in folk theatre. Since folk theatre not only benefited children but also the elderly, there was no discernible difference in the opinions of the public or audience about its employment as a communication tool. The usage of folk theatre in societal change through educational advancement was seen to be affected by age as a variable.

### **5.3 Narrative Summary**

The study's main goal was to comprehend the function of folk theatre as a form of communication in the Jammu region's social change. 400 people made up the sample, with the age range of 18 to 28 years accounting for 39.8% of the participants at their highest participation rates. In the overall sample, there were about 60.3% more women than men, with men making up about 39.8% of respondents. 86.5 percent of the population came from an urban area.

Maximum participation was of 41.8 percent people who were government employee. The people whose educational qualification is masters mostly watches the theatre plays with maximum percentage of 38.3.

#### **5.3.1. Role of folk theatre as a medium of communication in social change in Jammu region**

- Around 38.3 per cent respondents indicated that they have watched theatre play sometimes.
- Besides, 45.8 per cent respondents think sometimes folk theatre is a powerful medium to learn about various social issues.
- 41.8 percent of the respondents watched plays on women empowerment.
- 40.8 percent of the sample who thought theatre play an important role in spreading awareness in society sometimes.
- 46.3 respondents agree that they watch theatre play regarding social issues.
- 45.5 percent respondents agree that they think folk theatre effectively influences social mindset of people.



- 49.5 percent respondents who moderately thought theatre is imparting awareness regarding social issues faced in society.

**Key Findings:** The study on the role of folk theatre in social change in the Jammu region suggests that there is partial impact of folk theatre on social change. However, it is important to explore and discuss possible justifications and nuances that could explain this outcome.

Positive aspects of folk theatre include cultural preservation and education, raising awareness about social issues, and enhancing community engagement and participation. It helps preserve local traditions, languages, and stories, reinforcing cultural identity and cohesion within the community. It also raises awareness about health, education, and human rights through performances that address contemporary social problems.

However, folk theatre may have limited reach and impact, particularly in urban areas or among younger generations who prefer modern forms of entertainment. Economic and logistical constraints can limit the frequency and quality of performances, reducing their overall impact. Lack of funding and support from government or cultural institutions can hinder the sustainability of folk theatre.

Folk theatre might also resist change by preserving traditional narratives and becoming irrelevant to the audience. The complexity of measuring social change, methodological limitations, and contextual factors could also contribute to the null result. To continue exploring the potential of folk theatre in driving social change, future research could use longitudinal studies, employ mixed-method approaches combining quantitative and qualitative data, focus on specific case studies or communities where folk theatre has a more pronounced presence, and investigate ways to modernize and adapt folk theatre to make it more relevant to contemporary audiences.

Understanding the nuanced role of folk theatre can provide insights into how traditional

art forms can contribute to social change and how they can be supported and revitalized in modern contexts.

### **5.3.2. How folk theatre is used as the medium of communication in the educational development of Jammu region**

- 52.2 percent of the respondents mildly think theatre is the source of enlightenment for them.
- Besides, 38.8 percent respondents agree that folk theatre is conveying information about development.
- Around, 47.2 percent respondents moderately think theatre is promoting educational development.
- 46.8 percent respondents mildly think educational development is promoted in Jammu region.
- 46 percent of the sample mildly think spreading awareness through folk theatre has brought a great change in society.

**Key Findings:** The study on the role of folk theatre in educational development and spreading awareness in the Jammu region suggests that there is no statistically significant effect or difference observed. However, interpreting this result requires a nuanced understanding of the data and context. The positive aspects of folk theatre include cultural engagement, which preserves and promotes local culture and traditions, community bonding, innovative learning methods, inclusive education, and effective awareness campaigns on health and social issues.

However, the negative aspects include geographical barriers, audience engagement, content and delivery challenges, measurement issues, and resource allocation. Geographical barriers may limit the effectiveness of folk theatre in remote or urban

areas, while audience engagement can vary widely. Content and delivery challenges may also be present, with inconsistent quality and modern relevance being challenges. Measurement issues include evaluation complexity, confounding factors, and resource allocation.

Despite these challenges, folk theatre has several reasons to continue supporting it as a tool for educational development and spreading awareness. It can complement formal education systems and other awareness campaigns, providing a holistic approach. It holds intrinsic cultural value, contributing to the social and cultural fabric of the region. There's potential for innovation by integrating modern technology with folk theatre to enhance its effectiveness and reach. Policymakers could consider multifaceted approaches that incorporate folk theatre as part of broader educational and awareness strategies.

In conclusion, folk theatre in the Jammu region has multifaceted roles and potential benefits that go beyond measurable educational outcomes. It highlights the importance of considering both quantitative and qualitative aspects and the need for a balanced approach in evaluating and supporting cultural initiatives for educational development and spreading awareness.

### **5.3.3. Impact of folk theatre on the educational outlook of the public in Jammu region**

- 46.2 percent respondents agree that theatre is changing the educational outlook of the people in Jammu region
- 50.7 percent with 203 respondents think folk plays highlight the drawbacks of the lack of educational development.
- 41.2 percent of the sample think folk theatre influences the mindset of the audience regarding social issues development.

- 42 percent respondents agree theatre plays aware people about the benefits of educational development in society.
- 43.2 percent with 173 respondents think folk theatre should be promoted more to create awareness.
- 45.5 percent respondents who think theatre is effective in changing the perception of people.

**Key Findings:** The study aims to determine the impact of folk theatre on the educational outlook of the public in the Jammu region. The results show that folk theatre does not have a significant effect on educational perspectives, but it does not necessarily have no influence at all. The positive aspects of folk theatre include cultural preservation and engagement, entertainment and education, community involvement, and the bridge between traditional knowledge and modern education. However, there may be disconnect between the content of folk theatre and contemporary educational standards, as traditional narratives might not address current educational needs or challenges directly.

The negative aspects include the potential for limited audience reach and engagement, as well as variability in the quality of performances and inconsistency in delivering educational messages. High-quality productions with well-integrated educational content can positively influence the audience's educational perspectives, but variability in performance quality and inconsistency in delivering educational messages can dilute the overall impact.

The null hypothesis indicates no significant impact, which might stem from several factors: measurement issues, contextual factors, and content relevance. Recommendations include enhancing content relevance by incorporating contemporary educational themes and issues into folk theatre narratives, increasing accessibility and frequency, collaborating with educational institutions, and improving measurement

techniques.

In conclusion, the study suggests that folk theatre has potential benefits in preserving cultural heritage, promoting education, and fostering community involvement. However, it is important to consider the potential limitations and potential biases in the data collection and analysis.

## **5.4 Folk theatre adaptability by the Jammu theatre audience or public**

According to the theoretical framework of this study that is based on Diffusion of Innovation the adaptability of folk theatre is based on age group and educational qualification of theatre audience or public in Jammu.

### **5.4.1 Age wise distribution of adaptability**

The different adopter categories are:

- 1) Innovators:** Age group 18-38 years fall in the category of innovators with 39.8%.
- 2) Early Adopters:** Age group 29-39 years fall in the category of early adopters with 26.2%.
- 3) Early Majority:** Age group 40-50 years fall in the category of early majority with 12.0%.
- 4) Late Majority:** Age group below 18 years fall in the category of late majority with 11.2%.
- 5) Laggards:** Age group above 50 years fall in the category of laggards with 10.8%.

From the theory applied, it is clear that age group 18-28 are innovators as they adapt the message of the theatre first and mostly watches the folk theatre.

### **5.4.2 Educational qualification wise distribution of adaptability**

The different adopter categories are:

- 1) Innovators:** The people who pursued or pursuing masters fall in the category of innovators with 38.2%.
- 2) Early Adopters:** The people who pursued or pursuing graduation fall in the category of early adopters with 35.2%.
- 3) Early Majority:** The people who pursued or pursuing school education fall in the category of early majority with 12.5%.
- 4) Late Majority:** The people who pursued or pursuing above master degree fall in the category of late majority with 11.5%.
- 5) Laggards:** The people who are illiterate fall in the category of laggards with 2.5%.

From the theory applied, it is clear that the people who pursued or pursuing masters are innovators as they adapt the message of the theatre first.

## **5.5 Analysis Result**

### **5.5.1 Control and Experimental Group**

According to analysis, it has been concluded that folk theatre does not play an important role in social change, educational development and influencing the mindset or changing perception of Jammu theatre audience in Jammu region. In all the aspects, null hypothesis was accepted because the data was authentic and the value was high.

### **5.5.2 Experimental Group**

From experimental group i.e. pre and post-test, it has been analysed that folk theatre play an important role in social change, educational development and influencing the mindset or changing perception of Jammu theatre audience in Jammu region. In all the aspects, alternate hypothesis was accepted.

## **5.6 Correlation Analysis**

### **5.6.1 Control Group**

The correlation matrix of control group reveals that these three elements of folk theatre i.e. social change, educational development, and audience have favourable relationships with one another.

### **5.6.2 Experimental Group (Pre-Test)**

The correlation analysis of experimental group (pre-test) shows that folk theatre and social change, educational development, and audience are significantly positively correlated. This suggests that these three elements and folk theatre are related.

### **5.6.3 Experimental Group (Post-Test)**

Due to change in response and high value response it appears that there may not be strong statistically significant associations between folk theatre and societal change, educational advancement, and audience views based on the supplied correlations and p-values.

## **5.7 Regression Score**

### **Dependent Variable: Folk theatre and the Audience**

#### **5.7.1 Control Group**

The correlation coefficient between the independent variable i.e. folk theatre and social change, folk theatre and educational development and the dependent variable shows how strongly and in what direction the two variables are linearly related. The correlation in this instance points to a moderately positive linear relationship.

#### **5.7.2 Experimental Group (Pre-Test)**

Again, the correlation coefficient between the independent variable i.e. folk theatre and social change, folk theatre and educational development and the dependent variable shows how strongly and in what direction the two variables are linearly related. The correlation in this instance points to a moderately positive linear relationship.

#### **5.7.3 Experimental Group (Post-Test)**

Due to change in response and high value response it appears that correlation coefficient between the independent variable i.e. folk theatre and social change, folk theatre and educational development and the dependent variable was not strong.

## **5.8.Feedback of Respondents**

Some respondents said that Folk theatre offers a unique, unforgettable experience every time, providing a deep connection with the story and characters. It exposes audiences to diverse stories, cultures, and perspectives, fostering empathy and critical thinking. Attending theatre contributes to the sustainability and growth of the local arts community, ensuring future generations can enjoy its joys. It provides a break from the digital world, offering a tangible environment to engage with fellow audience members. Additionally, theatre encourages personal growth and inspiration, as it challenges individuals to think,



feel, and reflect on various aspects of life, providing new insights into the human condition.

Some said that Folk theatre is a powerful medium for learning about social issues due to its accessibility, cultural resonance, storytelling power, community involvement, educational value, advocacy, and historical context. It is performed in local languages and dialects, making it easily understandable to a wide audience. The use of familiar symbols, stories, and humour makes complex social issues relatable. Folk theatre also has storytelling power, as it uses compelling narratives and character-driven stories to illustrate the human impact of social issues. Community involvement fosters a sense of ownership and investment in the content. It can serve as an informal educational tool, teaching important social issues like health, gender equality, environmental conservation, and human rights. It can overcome barriers to learning, such as illiteracy or lack of formal education. Folk theatre can also be a powerful tool for advocacy, raising awareness and prompting social action on critical issues. Its historical context helps audiences understand the roots and evolution of social problems. By leveraging these strengths, folk theatre effectively communicates and educates about social issues, fostering greater awareness, empathy, and action within communities.

Few Respondents Theatre is a powerful tool for raising social awareness due to its unique blend of storytelling and communal experience. It can evoke strong emotions and foster empathy by immersing the audience in the lives of characters, making social issues more relatable and personal. Theatre often mirrors society, reflecting current social issues and cultural tensions, challenging prevailing norms and inspiring critical thinking. It is a communal activity that brings people together, amplifying the impact of the performance through post-performance discussions and community engagement activities.

Theatre has educational value, especially for younger audiences, as it can introduce complex social issues in an accessible and engaging way. Programs like Theatre in Education (TIE) use theatrical performances to address social issues and educate students. Theatre has historically played a crucial role in social movements, with plays like Arthur

Miller's "The Crucible" and the works of playwrights like Bertolt Brecht addressing anti-communist hysteria.

Technological advancements have made theatre more accessible, with recorded performances, online streaming, and virtual reality experiences expanding its global reach. In conclusion, theatre's ability to combine narrative, performance, and communal experience makes it a powerful tool for raising social awareness.

## **5.9 Conclusion**

The study aimed to explore the role of folk theatre as a medium of communication in social change and educational development in the Jammu region. The research was grounded in three primary objectives; understanding the role of folk theatre in social change, evaluating its use in educational development, and analyzing its impact on the educational outlook of the public in Jammu.

### **Role of Folk Theatre in Social Change**

The study revealed that folk theatre does not significantly influence social change in the Jammu region. This conclusion was supported by the data from both control and experimental groups, where the p-values were greater than 0.05, indicating no significant relationship. This suggests that traditional folk theatre may not effectively address contemporary social issues or resonate with the current audience's priorities and perceptions. Despite the rich cultural heritage and potential for engagement, the medium's impact on societal transformation appears limited within the scope of this study.

### **Folk Theatre as a Medium for Educational Development**

The findings for this objective were mixed. While the Chi-Square test between control and experimental groups showed no significant change in educational outlook, the pre- and post-test analysis of the experimental group indicated significant changes. The p-value of 0.0001 from the Wilcoxon Signed Ranks Test suggested a substantial shift in awareness

regarding social issues post-intervention. This highlights that while broader comparisons did not show significant results, focused, intensive theatre interventions can effectively enhance educational awareness and understanding among participants.

### **Impact of Folk Theatre on Educational Outlook**

Similar to the second objective, the study found that while broader group comparisons did not show significant impacts, specific pre- and post-test evaluations within the experimental group demonstrated significant changes. The post-test results indicated an increased awareness and recognition of educational challenges, emphasizing the importance of targeted theatre programs in influencing public perception and educational outlook.

### **Theoretical Framework and Explanation of Results**

#### **Diffusion of Innovation Theory**

The Diffusion of Innovation Theory, proposed by Everett Rogers, provides a framework for understanding how new ideas and technologies spread within a society. According to this theory, the population is divided into different adopter categories: innovators, early adopters, early majority, late majority, and laggards.

In this study

Innovators (age group 18-28 years and those with a master's degree) were the most receptive to folk theatre.

Early adopters (age group 29-39 years and those with a bachelor's degree) also showed significant engagement.

The early majority, late majority, and laggards showed progressively less engagement.

This categorization helps explain the differential impact observed in the study. The younger, more educated segments of the population (innovators and early adopters) were

more likely to be influenced by folk theatre, aligning with the theory's prediction that these groups are more open to new ideas and changes.

### **Selective Exposure Theory**

Selective Exposure Theory suggests that individuals tend to favor information that aligns with their existing beliefs and attitudes. This theory can explain why the broader comparisons in the study did not show significant impacts. If the audience's pre-existing beliefs did not align with the messages conveyed through folk theatre, they might have been less receptive to those messages.

However, the significant changes observed in the pre- and post-test evaluations within the experimental group suggest that when individuals are directly engaged with the medium, their selective exposure can be influenced, leading to a greater acceptance and internalization of new ideas.

### **The Uses and Gratifications Theory**

This theory posits that people actively seek out media that meet their needs and desires. Folk theatre, being a traditional form of entertainment, might fulfill cultural and social needs for certain segments of the population. The significant engagement from younger and more educated groups suggests that folk theatre meets their needs for cultural engagement and social interaction, which aligns with the theory.

## **Detailed Explanation of Results**

### **Quantitative Analysis and Statistical Findings**

The study utilized various statistical tests to analyze the data collected from control and experimental groups. Here's a detailed explanation of the findings:

#### **1. Control Group Analysis**

The t-values and p-values for the relationship between folk theatre and social change (t-value = 0.653, p-value = 0.514), educational development (t-value = 0.909, p-value = 0.364), and the audience (t-value = 0.757, p-

value = 0.450) indicated no significant relationship. The null hypotheses for all these relationships were accepted.

## **2. Experimental Group Analysis (Pre and Post-Test)**

### **Social Change**

Pre-Test: Mean = 3.291, Std. Deviation = 0.582

Post-Test: Mean = 3.930, Std. Deviation = 0.364

t-value = 18.005, p-value = 0.0001\*\*

The significant increase in mean values and the low p-value indicated a substantial impact of folk theatre on social change among the experimental group participants.

### **Educational Development**

Pre-Test: Mean = 3.424, Std. Deviation = 0.563

Post-Test: Mean = 4.056, Std. Deviation = 0.354

t-value = 13.767, p-value = 0.0001

The significant increase in mean values and the low p-value highlighted the role of folk theatre in promoting educational development among the experimental group participants.

### **Audience Impact**

Pre-Test: Mean = 3.515, Std. Deviation = 0.513

Post-Test: Mean = 3.973, Std. Deviation = 0.335

t-value = 12.288, p-value = 0.0001

The significant changes in mean values and the low p-value indicated a strong influence of folk theatre on the audience's educational outlook.

### **3. Correlation and Regression Analysis**

The correlation matrix for the control group showed positive relationships between folk theatre and social change ( $r = 0.589$ ), educational development ( $r = 0.564$ ), and audience impact ( $r = 0.530$ ). The p-values were all significant, indicating statistical relevance.

In the experimental group (pre-test), strong positive correlations were observed: social change ( $r = 0.631$ ), educational development ( $r = 0.691$ ), and audience impact ( $r = 0.640$ ). The p-values confirmed these relationships.

Post-test correlations in the experimental group showed weaker associations, indicating potential variability in the impact of folk theatre post-intervention.

Regression analysis for the control group demonstrated a moderate positive linear relationship between the independent variables (folk theatre and social change, educational development) and the dependent variable (audience impact). The R-squared values indicated that the model could explain a moderate proportion of the variance in the dependent variable.

## **5.10 Theories and Their Relevance to the Study**

### **Diffusion of Innovation Theory**

The application of the Diffusion of Innovation Theory helped categorize the audience into different adopter segments based on age and educational qualifications. The theory's relevance was evident in the engagement levels of the younger, more educated segments, who were more receptive to the messages conveyed through folk theatre. This aligns with

the theory's assertion that innovators and early adopters are more open to new ideas and changes.

### **Selective Exposure Theory**

The study's findings of significant changes within the experimental group but not in broader comparisons can be understood through the lens of Selective Exposure Theory. The theory suggests that individuals are more likely to engage with information that aligns with their pre-existing beliefs. The immersive and direct engagement with folk theatre in the experimental setting might have influenced the participants' selective exposure, leading to a greater acceptance and internalization of the new ideas presented in the plays.

### **Uses and Gratifications Theory**

This theory provided insight into why certain segments of the population engaged more with folk theatre. The younger and more educated participants found cultural and social gratification in folk theatre, which fulfilled their needs for cultural engagement and social interaction. This aligns with the theory's assertion that people actively seek out media that meet their specific needs and desires.

Further the study on the role of folk theatre in the Jammu region has provided valuable insights into its impact on social change, educational development, and public perception. While the broader comparisons did not show significant impacts, the targeted and intensive interventions within the experimental group highlighted the potential of folk theatre as an effective tool for raising awareness and educating the public about social issues.

The theoretical frameworks applied in this study, including the Diffusion of Innovation Theory, Selective Exposure Theory, and Uses and Gratifications Theory, provided a comprehensive understanding of the audience's engagement with folk theatre and the observed impacts. These theories highlighted the importance of targeted interventions and the need to consider the audience's demographics and existing beliefs when evaluating the effectiveness of folk theatre as a medium of communication.

The mixed results suggest that while folk theatre has the potential to be a powerful medium for social and educational messaging, its impact is context-dependent and may require adaptation to contemporary themes and audience preferences. Future research should continue to explore these dynamics, employing diverse methodologies and considering broader demographic factors to fully understand the role and potential of folk theatre in driving social change and educational development.

From the above analysis, it can be concluded that all the three variables are related to each other and are of significance importance. It also shows effect on audience in changing the perception of audience. Both pre and post-test have different responses. The post-test responses were more updated which shows how awareness and educational development influences the mindset of audience. Much of the influence was seen in the post-test.

The study has come to the conclusion that theatre in Jammu partially contribute to educate the general public. Individuals can interact with current societal challenges through theatre and try to determine their underlying causes as a tool for grassroots development. The dissemination of messages regarding social, economic, and cultural development, all of which contribute to the overall growth of the nation, is possible through the folk theatre, a traditional form of communication in India

The plays based on social issues i.e. child marriage and female infanticide were performed during data gathering has highlighted the problems faced by girl child in society has. It also emphasises the challenges girls have faced in advancing their social standing. The data, which was gathered from theatre audience and Jammu public, has demonstrated that theatre does not have that much significant impact on educational growth. Young individuals using social media platforms more regularly may be to blame for this. Although their traditional (folk) forms are rich in content, the people of Jammu and Kashmir rarely or only partially receive a daily feed of entertainment and teaching from them.

The next generation is being exposed to the rich cultural legacy through media channels from a variety of governments and non-governmental groups. The people of Jammu and Kashmir receive a daily serving of amusement and education from their traditional (folk)



forms, which are rich in content. Media outlets from a variety of governments and non-government organisations are working hard to introduce the next generation to the rich cultural history.

Most of the respondents in the survey felt that theatre could be a useful tool for educational growth. Similar to this, some people only partially or do not believe that theatre may bring educational development in Jammu.

Since theatre has mostly influenced the audience, it is urgently important to promote theatrical productions in order to inform the general public, according to the analysis above and the data acquired.

The study on the "Role of Folk Theatre as a Medium of Communication in Social Change: An Evaluative Study of Educational Development (social awareness and change) in Jammu Region" highlights the significant impact of folk theatre on promoting social awareness and driving educational development in the region. Folk theatre, with its deep-rooted cultural resonance and community-based approach, transcends linguistic and literacy barriers. Key findings highlight that folk theatre enhances social awareness by incorporating local dialects, traditions, and relatable narratives, effectively conveying messages about critical social issues such as health, education, gender equality, and civic responsibilities. It also promotes educational development through interactive performances and storytelling, serving as an informal educational platform in rural and underprivileged areas where formal education may be less accessible.

Folk theatre also facilitates social change by encouraging community involvement and dialogue, empowering marginalized groups and fostering a sense of unity and shared purpose. It also plays a role in preserving and adapting cultural heritage by integrating contemporary issues with traditional art forms, bridging the gap between tradition and modernity.

The study of the Jammu region demonstrates that when used strategically, folk theatre can

significantly contribute to educational development and social transformation. Policymakers, educators, and social activists should harness the potential of this medium to address various social challenges and foster an inclusive and educated society. The findings advocate for a renewed focus on leveraging traditional art forms to complement formal educational initiatives and promote holistic development in the region.

Folk theatre is a powerful tool for social change, but it may be gradual in nature due to its deep-rooted cultural practices, engagement with audiences, emotional connection, community-centred approach, resistance to change, iterative influence, reflection and dialogue, and integration with everyday life. These factors contribute to the gradual acceptance of new ideas and values within communities.

Folk theatre relies on repeated engagement with audiences, allowing them to reflect on their beliefs and behaviours. It also employs storytelling, music, and dance to build empathy and understanding. The community-centred approach ensures relevance and relatability, while resistance to change can be overcome through consistent messaging.

Folk theatre encourages reflection and dialogue among audiences, fostering a gradual transformation in attitudes and behaviours. The messages conveyed through folk theatre become part of everyday conversation, leading to lasting social change.

In India, street theatre has been used to address issues like gender equality, caste discrimination, and health awareness.

### **5.11 Recommendations**

The findings of this study indicate that there are numerous avenues open for theatre research. The data acquired through this study suggests that more in-depth research might be done in areas of theatre and communication. Not only Jammu region and one theatre form but more research can be done on different forms of folk theatre in Jammu and Kashmir. Researchers can apply more research approaches and can do the qualitative analysis of folk theatre in Jammu and Kashmir by understanding their culture.

Folk theatre in the Jammu region can be utilized for social change through various strategies. These include community engagement and awareness through workshops and training programs, partnering with educational institutions to introduce students to folk theatre, utilizing social media campaigns to promote folk theatre, incorporating contemporary issues, and promoting audience interaction. Government and NGO support can also be sought through grants and funding, as well as policy advocacy.

Collaboration with artists is essential, with both local and national artists exchanging ideas and training local artists to ensure the sustainability of folk theatre in the region. Infrastructure development includes performance spaces in rural and urban areas, mobile theatres, and cultural festivals and events. Digital archives can be created to preserve and share performances, while research and publications can encourage academic research on the impact of folk theatre in social change.

Technology can be used to host virtual performances and develop interactive apps that offer information, tickets, and interactive content related to folk theatre. Regular audience feedback is crucial for improving performances and staying updated with new methods and ideas in theatre and social change. By implementing these strategies, folk theatre in the Jammu region can become a powerful tool for social change, reaching wider audiences and making a lasting impact on the community.

## **Future Research Recommendations**

### **1. Longitudinal Studies**

Future research should consider longitudinal studies to assess the lasting impact of theatre on awareness and education about social issues. This will help determine the sustainability of the changes observed in attitudes and awareness post-intervention.

### **2. Diverse Demographics**

Expanding research to include a broader range of demographics, including different age groups, socioeconomic statuses, and cultural backgrounds, could provide deeper insights into how diverse audiences respond to theatre interventions.

### **3. Comparative Studies**

Conduct studies that compare the effectiveness of theatre with other forms of educational interventions, such as workshops, traditional classroom settings, and digital media. This could help in understanding the unique benefits and limitations of theatre as an educational tool.

### **4. Qualitative Research**

Incorporate qualitative research methods, such as interviews and focus groups, to gain more detailed insights into how individuals perceive and interpret theatre performances and their messages.

### **5. Impact on Behaviour**

Investigate not only changes in awareness and attitudes but also behavioral changes that might result from theatre interventions. This could involve tracking participants actions and decisions related to the social issues highlighted in the performances.

## **Policy Development Recommendations**

### **1. Integration into Educational Curricula**

Policymakers should consider integrating theatre programs into educational curricula as a regular part of teaching social studies and civics. This can provide students with a more interactive and engaging way to understand and reflect on social issues.

### **2. Support for Theatre Groups**

Governments and educational institutions should provide more funding and support to theatre groups that specialize in educational and social themes, recognizing their role in fostering societal change.

### **3. Public Awareness Campaigns**

Develop public awareness campaigns that utilize theatre to spread key messages about critical social issues. These campaigns could be tailored to local or national issues and designed to reach a wide audience.

## **Practical Applications**

### **1. Theatre Workshops in Schools**

Schools and educational organizations should host regular theatre workshops that not only display performances but also involve students and teachers in the creation and execution of performances, which can enhance their understanding and empathy towards social issues.

### **2. Community Theatre Initiatives**

Encourage the development of community theatre initiatives that engage local populations in both viewing and participating in performances. This could help communities address and reflect on issues that are specific to their contexts.

### **3. Professional Development**

Offer professional development programs for educators and social workers that train them in using theatre techniques as part of their teaching and outreach efforts. This could improve their skills in engaging their audiences and facilitating discussions around complex social topics.

By following these recommendations, future efforts can build on the foundational work of this thesis to not only enhance the effectiveness of theatre as an educational tool but also to expand its application and relevance in various social and cultural contexts. These

strategies can help ensure that theatre continues to be a powerful agent for education and social change.

### **5.12 Recent Knowledge**

With the help of this study, the perspective of theatre audience or people of Jammu region was analysed and how the folk theatre and social change, folk theatre and educational development aware or educate them. By examining the opinions of who watched and did not watched theatre play, the study also provides a better understanding of theatre adoption and consumption within the people of different ages and educational qualification.

Public should be encouraged by theatre and media organisations to watch folk theatre for understanding the culture, social issues for professional development. By doing this, current difficulty in society may be addressed, and that the most crucial notion i.e. trust can be rebuilt within the audience or people of Jammu region.

### **5.13 Limitations**

Through this study, it is clear that folk theatre is one of the traditional medium of communication. To enable generalisation of the results, the response was restricted to audience or public of Jammu region. To better understand the cultural constraints how theatre effect the lives of theatre artists and their perspective regarding theatre should also be taken into consideration. Future studies should therefore focus on history and different forms of folk theatre in Jammu and Kashmir.

This chapter explores the constraints of folk theatre in promoting social change and educational development in Jammu, particularly within the studied control group. While folk theatre is culturally significant, its effectiveness in addressing the daily concerns of the audience is notably limited.

#### **Limited Impact on Social Change**

Folk theatre has historically served as a medium for storytelling and cultural expression, often addressing social issues and imparting moral lessons. However, in Jammu, its ability to drive social change appears constrained. Performances frequently fail to engage with the pressing concerns of the local community. This disconnect may result from a lack of relevance in the narratives, which do not align with current challenges faced by the audience, such as economic hardships, educational inequalities, or social injustices.

### **Challenges in Educational Development**

Regarding educational development, the potential of folk theatre to serve as a learning tool is diminished by its limited reach and resonance with audiences. While this art form can impart valuable lessons and encourage critical thinking, the engagement levels among audiences—especially in the control group—indicate that folk theatre is not being effectively leveraged as an educational resource. The narratives often do not adequately reflect contemporary issues, thus failing to ignite discussions or inspire meaningful change.

### **Disengagement of Younger Audiences**

A particularly concerning trend is the declining engagement of younger, urban audiences. The appeal of digital and social media significantly contributes to this shift. Younger generations are increasingly attracted to fast-paced, visually stimulating content that offers immediate gratification, often at the expense of traditional entertainment forms. The accessibility and variety of digital media present a more enticing alternative to the slower-paced, conventional folk theatre performances.

While folk theatre retains cultural significance in Jammu, its limited impact on fostering social change and educational development is evident. The art form struggles to resonate with the everyday concerns of the audience, especially younger individuals who are more influenced by digital media. For folk theatre to regain its relevance and effectiveness in these areas, it may need to evolve by integrating contemporary themes and modern storytelling techniques that reflect the realities of today's society.

## **Annexure I**

### **Questionnaire**

#### **Section A**

##### **Demographic profile:**

**Age:** (Below 18 years) [ ], (18-28 years) [ ], (29-39 years) [ ], (40-50 years) [ ], (50 above) [ ]

**Gender:** Male [ ], Female [ ], Other [ ]

**Area:** Rural [ ], Urban [ ]

**Occupation:** Nil [ ], Self employed [ ], Government employee [ ], Private employee [ ]

**Educational Qualification:** Nil [ ], School [ ], Graduation [ ], Masters [ ], Above Masters [ ]

#### **Section B**

**1.** Have you ever watched theatre play?

Never ( ), Rarely ( ), Sometimes ( ), Often ( ), Always ( )

**2.** Do you think folk theatre is a powerful medium to learn about various social issues?

Never ( ), Rarely ( ), Sometimes ( ), Often ( ), Always ( )

**3.** Does theatre have a significant impact on raising social awareness?

Never ( ), Rarely ( ), Sometimes ( ), Often ( ), Always ( )

**4.** Have you ever seen a theatre play regarding child marriage and female infanticide?

Strongly disagree ( ), Disagree ( ), Neither agree nor disagree ( ), Agree ( ), Strongly agree ( )



5. Do you think folk theatre effectively influences the social mindset of people?  
Strongly disagree (   ), Disagree (   ), Neither agree nor disagree (   ), Agree (   ), Strongly agree (   )
6. To what extent spreading awareness through folk theatre has brought a great change in society?  
None (   ), Very mild (   ), Mild (   ), Moderate (   ), Severe (   )
7. To what extent theatre is the source of enlightenment for you?  
None (   ), Very mild (   ), Mild (   ), Moderate (   ), Severe (   )
8. Is folk theatre educating about social issues like child marriage and female infanticide for societal development?  
Strongly disagree (   ), Disagree (   ), Neither agree nor disagree (   ), Agree (   ), Strongly agree (   )
9. To what extent theatre is promoting educational development?  
None (   ), Very mild (   ), Mild (   ), Moderate (   ), Severe (   )
10. To what extent educational development is promoted in Jammu region?  
None (   ), Very mild (   ), Mild (   ), Moderate (   ), Severe (   )
11. To what extent theatre is imparting education or awareness regarding social issues faced in society?  
None (   ), Very mild (   ), Mild (   ), Moderate (   ), Severe (   )
12. Is the theatre changing the educational outlook of the people by educating them about various social issues?  
Strongly disagree (   ), Disagree (   ), Neither agree nor disagree (   ), Agree (   ), Strongly agree (   )
13. Do folk plays highlight the drawbacks of the lack of educational development?  
Never (   ), Rarely (   ), Sometimes (   ), Often (   ), Always (   )
14. Does the folk theatre influence the mindset of the audience regarding social issues development?  
Never (   ), Rarely (   ), Sometimes (   ), Often (   ), Always (   )

15. Do you believe that theatre plays aware people of the benefits of educational development in society?  
Strongly disagree (   ), Disagree (   ), Neither agree nor disagree (   ), Agree (   ), Strongly agree (   )
16. Do you think folk theatre should be promoted more to create awareness and bring out more educational and awaring issues like child marriage and female infanticide for the development of society?  
Never (   ), Rarely (   ), Sometimes (   ), Often (   ), Always (   )
17. To what extent theatre plays an important role in changing the perception of people?  
Very Effective (   ), Effective (   ), Neutral (   ), Ineffective (   ), Very Ineffective (   )
18. Feedback/ Remarks of Respondent:

## Annexure II (Photographs of the plays)

The two plays showcased for the research using “Haran” theatre form of Jammu region are:

### 1. Child Marriage



*Figure 6.43: Folk Theatre play on social issue “Child Marriage”*



*Figure 6.44: Use of folk theatre form “Haran” (Jammu region) in (Child Marriage) play*

## 2. FEMALE INFANTICIDE



*Figure 6.44: Folk Theatre play on social issue “Female Infanticide”*



*Figure 6.45: Use of folk theatre form “Haran” (Jammu region) in (Female Infanticide) play*

**ANNEXURE-III**  
**RESEARCH PUBLICATIONS**

- Prevalence of Quackery in Jammu region and role of print media in its promotion
- Theatre a medium of development communication: Case Study of two Theatre groups in Jammu
- Psychological, Behavioural and Societal Effectiveness of Folk Theatre in Highlighting Educational Development in Jammu: An Evaluative Study (Scopus)
- Role of Folk Theatre in Community Mobilization and Tool for Sustainable Technology Adoption: A Study of Jammu Theatre (UGC Care)
- Media Framing and Tourism Reporting In Jammu And Kashmir: A Content Analysis Of Newspaper Coverage (Scopus)
- Sentimental Analysis of Live Stream Comments Using Machine Learning Algorithms (Scopus)

## **ANNEXURE-IV**

### **CONFERENCES**

- Organised by the LPU National Media Conference 2022 held on 25th and 26th November 2022
- Organised by the LPU International Media Conference 2023 held on 28th and 29th April 2023

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