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## ABSTRACT

### TWO USES OF THEATRE AS A COMMUNICATION MODE FOR THE STUDY OF SELECTED CULTURAL CONCEPTS OF INDIA

By

Keith Edward Nielsen

This study explored the relationship of two theatre teaching treatments to student knowledge gain and change in affective behavior on selected cultural concepts of a specific country, India, for high and low dogmatic students. The two teaching treatments were defined as open and closed. The distinguishing characteristic between these teaching treatments is that in the open teaching treatment the students produced Indian plays in class, and in the closed teaching treatment the students did not produce Indian plays in class. The open teaching treatment provides more opportunity than the closed treatment for a wider range of sensory stimulation, more information flow, more feedback and interaction, and more involvement.

Dogmatism was measured by the Short Form of the Rokeach Dogmatism Scale, and a median split was used to divide subjects into high and low dogmatic groups.

Preference for teaching treatment was measured by students' responses about how well they liked the teaching treatments in which they participated.

Knowledge gain was measured by summing differences in students' responses to 32 items on a pretest-posttest questionnaire.

Change in affective behavior was measured by a social distance scale and a seven point semantic differential scale for three concepts. A shift in the predicted direction on the posttest questionnaire signified change in affective behavior toward India.

Students in all the ninth grade English classes, including one for control purposes, at East Lansing High School and a ninth grade English class for control purposes at Okemos High School comprised the population of interest for this study. Intact groups were used where teachers were willing to cooperate. Three experimental teachers and one control teacher at East Lansing High School and one control teacher at Okemos High School cooperated in the study.

Having gathered data on the student's dogmatism, preference, knowledge gain, and change in affective behavior, the data were examined to confirm the presence or absence of three hypothesized relationships. The hypotheses stated that students would prefer the open teaching treatment, and show greater gains in knowledge and changes in affective behavior in the open than in the closed treatment. Further, it is expected that the impact of the open treatment will be greater for low dogmatic students; and, conversely, the impact of the closed treatment will be greater for high dogmatic students.

The first hypothesis was supported at the 0.05 level of significance. The data revealed no statistically significant relationship at the 0.05 level between the two teaching

treatments and knowledge gain, or change in affective behavior. However, all experimental treatments, including the control group at East Lansing High School, showed a statistically significant gain in knowledge.

This held for both dogmatism levels. However, the social distance measures showed low dogmatics tending to reduce social distance, and high dogmatics tending to increase social distance (F value was at 0.066 level).

The significant knowledge gain by the control group in the experimental school is indicative of the learning which may result from student interaction outside the classroom. This gain by the control group suggests replication of the study using different schools for each treatment, equating students in the different schools on the dimensions being studied.

Measures of individual differences other than dogmatism also should be investigated in relation to students' responses to the two teaching styles.

Another fruitful study to undertake is to compare changes in knowledge and affective behaviors of students viewing a performance by professional actors with the changes in their behaviors when they participate in their own production of the same play.



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THE STUDY OF SELECTED CULTURAL CONCEPTS OF INDIA

By

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To Betty, whose assistance and encouragement kept me "on course", to Mark, Lance, Brett, Matthew, and Carla whose "shadows over my shoulder" urged me on; and to Jim whose spirit was ever reassuring.

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## TABLE OF CONTENTS

	Page
CHAPTER I. INTRODUCTION . . . . .	1
Statement of Problem . . . . .	1
Purpose of the Study . . . . .	5
Rationale, Including Definitions and Review of Relevant Research . . . . .	5
Teaching Treatments . . . . .	5
Number of Sensory Channels Employed and the Degree to Which They Are Employed . .	6
Perception of Feedback and the Direction of the Information Flow . . . . .	8
Interaction and the Degree of Teacher Control of the Classroom Learning Process	10
Involvement and Energy Expended in Varied Manipulative Activities . . . . .	16
Dogmatism and Learning . . . . .	26
Dogmatism and Resistance to Change . . . . .	29
Knowledge Gain . . . . .	32
Change in Affective Behavior . . . . .	32
Student Preference for Teaching Treatments .	34
Hypotheses . . . . .	34
CHAPTER II. METHODOLOGY . . . . .	37
Overview . . . . .	37
An "Ideal" Research Design . . . . .	37
Design Control . . . . .	38
Justification of Using Plays of India to the Study . . . . .	41
Centrality of the Plays of India to the Study .	44
Research Setting . . . . .	45
Operational Definitions of the Concepts . . . .	45

## TABLE OF CONTENTS (Cont.)

	Page
Teaching Treatments . . . . .	45
Dogmatism . . . . .	46
Knowledge Gain . . . . .	46
Change in Affective Behavior . . . . .	47
Student Preference for Teaching Treatments . . . . .	47
Manipulation Checks . . . . .	48
Awareness of Sensory Channels . . . . .	48
Perception of Feedback and Interaction . . . . .	48
Sample Design . . . . .	49
How the Plays Were Produced in the Classroom . . . . .	50
Data Collection Procedures . . . . .	52
Data Analysis Procedures . . . . .	55
Statistical Tests . . . . .	55
CHAPTER III. FINDINGS . . . . .	56
Résumé of Findings . . . . .	56
Results . . . . .	57
Student Preference for Teaching Treatments . . . . .	57
Knowledge Gain . . . . .	58
Change in Affective Behavior . . . . .	59
Manipulation Checks . . . . .	64
Awareness of Sensory Channels . . . . .	64
Perception of Feedback and Interaction . . . . .	66
Summation . . . . .	68
CHAPTER IV. DISCUSSION AND SUMMARY . . . . .	70
Discussion . . . . .	70
What May We Conclude From This Study? . . . . .	70
What Are the Implications From This Study? . . . . .	76
Summary . . . . .	78
BIBLIOGRAPHY . . . . .	81

## TABLE OF CONTENTS (Cont.)

	Page
APPENDIX A. Questionnaire Forms AAAA, BBBB, CCCC, and DDDD . . . . .	85
APPENDIX B. Play Scripts, Including a Brief Synopsis of Each Play . . . . .	103
APPENDIX C. Questionnaire - Play Line - Basham Cross- references of Indian Cultural Concepts. . . . .	161
APPENDIX D. Instructional Materials Used in the Study on India, With Annotations . . . . .	166
APPENDIX E. Schedule of the Classroom Teaching Procedures Followed in the Study on India from January 26 to March 2, 1970 . . . . .	170
APPENDIX F. Comments by the Teachers and the Students on the Two Teaching Treatments Used in the Study on India . . . . .	177
APPENDIX G. Acknowledgments for the Use of the Indian Plays in the Study on India . . . . .	182



## LIST OF TABLES

TABLE	Page
1. Preference for open and closed teaching treatments by high and low dogmatic students .	57
2. Percentage of students by dogmatism level who dislike the teaching treatment in which they participated . . . . .	58
3. Analysis of variance for difference in knowledge gain between teaching treatments by dogmatism level and by teacher . . . . .	59
4. Number of students who changed in knowledge level by teaching treatment and dogmatism level . . . . .	60
5. Direction of shift on social distance measure by high and low dogmatic students . . . . .	61
6. Number of students who changed in affective behavior by teaching treatment and dogmatism level . . . . .	62
7. Analysis of variance for change on social distance measure . . . . .	63
8. Analysis of variance for change in affective behavior on semantic differential measure one: beliefs about India . . . . .	63
9. Analysis of variance for change in affective behavior on semantic differential measure two: beliefs about the Indian priests . . . . .	64
10. Percentages and frequency of students reporting use of each sensory channel by teaching treatment . . . . .	65
11. Percentages and frequency of the students' degree of awareness of the number of sensory channels employed in each teaching treatment.	66
12. Percentages and frequency of feedback and interaction perceived by the students in each teaching treatment . . . . .	67

## CHAPTER I

### INTRODUCTION

#### Statement of the Problem

One of the unique functions of the theatre is its ability to teach and to entertain simultaneously. Perhaps no other single vehicle of artistic expression offers such a wide range of human learning experiences.

Aside from its ability to entertain, theatre, as a teaching tool in the school classroom, may actively involve the students in role-playing activities. The various activities of producing a play and acting in it offer the potential for stimulating all of a student's sensory channels, including the kinesthetics of bodily movements. The activation of this sensory discrimination makes it possible to employ a larger number of message channels (sense organs) over which information of a varied discriminatory nature can be communicated to a student than in a learning situation in which the primary message channels employed are sight and sound. Finally, the dramatization of a play by the students in the school classroom stimulates the students to become immersed in the natural process of imitative behavior, concomitant with intellectual enlightenment. They associate themselves with the total matrix of the play --

its social, political, economic, and cultural aspects. Consequently, there is an increasing interest by some scholars in the unique classroom teaching potential commonly found in theatre activities.<sup>1</sup>

In the area of active participation and role-playing, experiments in persuasion have generally supported the proposition that the more actively an individual is involved with the role he is playing and its supportive arguments, the more likely he is to take on the behavioral attitudes associated with the role he is playing.<sup>2</sup>

From the standpoint of learning theory, evidence has shown that the more sense organs of the individual which are activated in the learning process the greater the sensitization of the individual to the sources of information available to him within his immediate environment.<sup>3</sup>

Subsequent studies conducted by Hovland et al. during World War II support this learning concept in a communication context. They found that the more sense organs of the individual activated, i.e. the more message

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<sup>1</sup>Jean D. Grambs and William J. Iverson, Modern Methods in Secondary Education (New York: The Dryden Press, 1952), pp. 180-187.

<sup>2</sup>Ralph L. Rosnow and Edward J. Robinson (eds.), Experiments in Persuasion (New York: Academic Press, 1967), pp. 347-352.

<sup>3</sup>O. Herbert Mowrer, Learning Theory and the Symbolic Processes (New York: John Wiley and Sons, Inc., 1963), pp. 180-181.

channels used by the individual, the more information he can receive from his surrounding environment.<sup>4</sup> Extending this concept, Berlo maintains that the number of message channels (sense organs) used and how vividly they are activated is crucial to the amount of information an individual perceives in the learning process.<sup>5</sup>

The use of dramatizations in the classroom is a good means to effect learning because the vividness of dramatized human experiences heightens the intensity of the messages by involving the students in the total context of playmaking through participatory activities, i.e., role-playing, building props, etc. Dale points out that drama has a way of taking its participants into the very essence of their total environment by merely capitalizing on their natural impulse to imitate human behavior through playmaking.<sup>6</sup> The potential for this effect, also, exists in playseeing.

The difference between playmaking and playseeing is the difference between the actual and the vicarious experience. Dale maintains that an observer of a play may retain a great deal of information from a vividly dramatized experience in which he is absorbed. He may vicariously involve

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<sup>4</sup>Carl I. Hovland, Arthur A. Lumsdaine, and Fred D. Sheffield, Experiments on Mass Communication, Vol. III (Princeton: Princeton University Press, 1949), pp. 247-279.

<sup>5</sup>David K. Berlo, The Process of Communication (New York: Holt, Rinehart, and Winston, Inc., 1960), pp. 63-69.

<sup>6</sup>Edgar Dale, Audio-Visual Methods in Teaching (2d ed. rev.; New York: The Dryden Press, 1954), pp. 123-137.

himself with the subject matter of the play and in doing so, he may learn from this process.<sup>7</sup>

Furthermore, Dale points out that even though vicarious involvement in playseeing may be an effective means to student learning, active student participation in playmaking activities are even more effective in producing student learning. The student becomes involved intimately with the "insights" of character portrayal and the supportive aspects, i.e. building sets, making costumes, etc. of creating the environmental context in which the play's characters function. His reconstruction of the playmaking experience teaches him as he reconstructs it. He may acquire information by actually experiencing the dramatized subject matter.<sup>8</sup>

Also, Dr. James E. Miller, Jr., President of the National Council of Teachers of English, reiterates Aristotle's claim that the impulse to act out, to dramatize things, exists in people, including children, from the beginning, and it is frequently suppressed because it disturbs the classroom or is outside the curriculum. Teachers should capitalize on this impulse because literature offers a rich heritage of human social and cultural values which can aptly be studied through the children's natural desire to learn by playmaking.<sup>9</sup>

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<sup>7</sup>Ibid.

<sup>8</sup>Ibid.

<sup>9</sup>Maxine Pinson (ed.), "A Conversation with Maxine Pinson and Barbara Van Ness," English High Light 9-12 (Glenview: Scott, Foresman, and Co., January-February, 1970), p. 2.

### Purpose of the Study

The evidence seems to support the contention that theatre may be viewed as a vehicle which reflects human social conditions and cultural values, and that it, also, may be viewed as a teaching medium which imparts this social and cultural information to the individual.<sup>10</sup>

This study will further explore the use of theatre as an instructional medium in the school classroom. Specifically it will evaluate two ways of using theatre in the classroom in terms of students' learning regarding one country, India. It is expected that the teaching principles will be transferable to the study of selected cultural patterns of other countries and to other academic disciplines.

### Rationale, Including Definitions and Review of Relevant Research

Teaching Treatments. At this point an overview of the two teaching treatments is necessary so we can better understand their conceptualizations. They will be identified as open and closed. It must be pointed out that they are not discrete categories but points (ends) on a continuum identified by X dimensions. Operationally, for our purposes at this point, we can say that students in the open teaching treatment will produce Indian plays in the classroom, while students in the closed teaching treatment will not produce Indian plays in the classroom.

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<sup>10</sup>Grambs and Iverson, loc. cit.

A way to clarify the distinctions of the teaching treatments is to discuss their inherent dimensions concurrently with appropriate research findings. These dimensions to be discussed are: (1) number of sensory channels employed and the degree to which they are employed, (2) perception of feedback and the direction of the information flow, (3) interaction and the degree of teacher control of the classroom learning process, and (4) involvement and the energy expended in varied manipulative activities in the learning process.

(1) Number of Sensory Channels Employed and the Degree to Which They Are Employed. A key factor of the open teaching treatment is that it offers a greater potential than the closed treatment for stimulating all sensory channels. The nature of the various manipulative activities needed for a play's overall dramatic effect, i.e. acting a role, making costumes, applying make up, etc. will allow more opportunities to stimulate to a higher degree all of the students' sense organs (sight, sound, touch, taste, smell, and sensory tonic).

A distinguishing feature of the closed teaching treatment is that there are no manipulative activities of a dramatic nature to stimulate all of the students' sense organs. The primary sense organs to be stimulated are sight and sound because the nature of this teaching treatment is lecture and reading centered, including the viewing of films. Consequently, there are fewer opportunities to

stimulate to a higher degree all of the students' sense organs.

Research findings support this contention. Mowrer points out that all human behavior is sensory search by the individual for information from his immediate surroundings.<sup>11</sup> The more of his message channels (sense organs) which are employed and how vividly they are employed is a determinant of the amount of information he receives in the learning process.<sup>12</sup> When more message channels are made available to him, the more information of a varied discriminatory nature he has available to him.<sup>13</sup>

Theatre activities in the classroom have an innate way of taking its participants into vivid human experiences by encouraging their natural desire to imitate human behavior,<sup>14</sup> with a concomitant greater sensitization to their sensory environment inherent in theatre activities because of their intimate relationship with the total matrix of playmaking and the events portrayed by playmaking.<sup>15</sup>

The open teaching treatment to be used in this study has been structured to provide use of more sensory channels than will be used in the closed treatment.

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<sup>11</sup>Mowrer, loc. cit.

<sup>12</sup>Berlo, loc. cit.

<sup>13</sup>Hovland, loc. cit.

<sup>14</sup>Dale, loc. cit.

<sup>15</sup>Grambs and Iverson, loc. cit.



(2) Perception of Feedback and the Direction of the Information Flow. A central feature of the open teaching treatment appears to be a higher proportion of the two-way flow of information between and among the teacher and the students. Both may be viewed as sources of information and receivers of information. The messages flow from (1) the teacher (source) to the students (receivers), (2) the students (sources) to the teacher (receiver), and from (3) student (source) to student (receiver). Basically, the teacher seems to have the option to act as a coordinating agent delegating or sharing the information exchange function with the students.

In contrast to this, a central feature of the closed teaching treatment appears to be a higher proportion of the one-way flow of information from the teacher (source) to the students (receivers). Messages may mostly originate with the teacher, rather than with the students. Here the teacher may not act as a coordinating agent delegating or sharing the information exchange function with the students because the teacher seems to have the option to exercise the primary control over this information exchange function.

The way information flows (one-way; two-way) between the source and the receiver is vital to the receiver's understanding of the content of the source's messages. Feedback is essential here.

White showed there is a direct relationship between immediate and delayed feedback of information and the amount

of learning acquired by the students in a conventional classroom. He experimented with this variable (feedback) in a time sequence approach. In Time One (immediate feedback) the students received the answers to the test questions immediately, in Time Two (short delay feedback) they received the answers after the test was finished, and in Time Three (long delay feedback) they received the test answers the next day. In Time One and in Time Two situations the students showed a positive understanding of the test questions, but in Time Three they showed no positive understanding of the test questions.<sup>16</sup> White's findings were supported by Angell,<sup>17</sup> and by Briggs and Hamilton<sup>18</sup> in subsequent experiments.

These findings lend support to differences in feedback between teaching treatments under discussion. In the open teaching treatment, the two-way information flow is expected to allow for more spontaneous feedback of messages between the teacher and the students because the teacher, as a coordinating agent, is expected to encourage the delegating or sharing of the information exchange function with the students.

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<sup>16</sup>Kinnard White, "Delay of Test Information Feedback and Learning in a Conventional Classroom," Psychology in the Schools, Vol. 5; No. 1 (1968), pp. 78-81.

<sup>17</sup>G. W. Angell, "Effects of Immediate Knowledge of Quiz Results on Final Examinations Scores in Freshman Chemistry," Journal of Educational Research, Vol. 42 (1949), pp. 391-394.

<sup>18</sup>L. J. Briggs and Nancy R. Hamilton, "Meaningful Learning and Retention: Practice and Feedback Variables," Review of Educational Research, Vol. 34 (1964), pp. 545-558.

Subsequently, the one-way information flow of the closed teaching treatment is expected to allow for less spontaneous feedback of messages between the teacher and the students because the teacher, as a control agent, will not encourage the delegating or sharing of the information exchange function with the students.

This claim may be more theoretical than actual. It is quite possible that the closed teaching treatment may allow just as many opportunities for spontaneous feedback of messages if the teacher or the students establish this mode of verbal interaction in the classroom. The converse may be possible in the open teaching treatment. However, in setting up the teaching treatments, an attempt was made to get the teachers in the closed teaching treatment to limit the amount of two-way flow of information. Questions were asked at the end of the study to obtain the extent of students' reports on the direction of the information flow.

(3) Interaction and the Degree of Teacher Control of the Classroom Learning Process. In both of the teaching treatments the role of teacher-control is important. How the teacher functions in each one is unique to that specific teaching treatment.

Specifically in the open teaching treatment, we attempted to establish a mode of low teacher-centered control. Here the teacher was encouraged to serve as a co-worker-coordinator sharing or delegating the control-involvement with the students, rather than restricting their activities. Both may

stimulate each other for ideas and information from varied sources on Indian cultural concepts found in the selected Indian plays. In a sense, the teacher and the students may be viewed as co-explorers of many ways to involve themselves in manipulative and decision making activities to find pertinent information and communicating it in an atmosphere of free exchange of ideas unencumbered by imposed restrictions on spontaneous expression and interplay among the participants.

Focusing more closely on the control function, it appears that it flows spontaneously out of the materials (Indian plays) under investigation and the related selected theatre activities needed to produce them, rather than what the teacher says. Here the teacher does not control the flow of new Indian cultural concepts, letting them evolve out of the play materials, questions by the teacher and the students, and the activities needed to understand and interpret the meanings in the Indian plays being readied for production. New concepts are introduced as the need for information to interpret the plays arises.

Interaction between the teacher and the students is crucial so everyone is able to understand more fully their duties and responsibilities, the meanings in the Indian plays, and how best to produce them for their maximum effect on the learning process for all the participants involved.

In the closed teaching treatment, however, the mode is high teacher-centered control. The teacher is not expected to act as a co-worker-coordinator sharing or delegating the control-involvement with the students. Here the control-involvement activities reside specifically with the teacher. The exchange of ideas and information may not spontaneously evolve out of the play materials, activities, and interplay between the teacher and the students. In this teaching treatment the teacher has the option to determine what may be taught, when it may be taught, and how it may be taught regarding the cultural concepts found in the Indian plays. Even though we may not be so concerned in this teaching treatment with group interplay and activity which involves most of the students, message content generally is selected by the teacher (source) so that it is pertinent to the Indian cultural concepts under investigation as well as being presented to the students in an interesting way, i.e. the use of thought-provoking statements, raising points on whether the Indian way of life is better suited to individual happiness than the American way of life, etc., so they will be stimulated to want to learn about India.

Basically, in the closed treatment, we can say that the control function is oriented more toward what the teacher says about the Indian cultural concepts found in the Indian plays. The number of new concepts which are to be studied, when they are to be studied, and the way they are to be studied rests with the teacher, rather than the students.

Interaction is necessary here. However, the need for it may not be as urgent as in the open teaching treatment because the participants may not be as directly involved in a context of new concepts evolving spontaneously out of the play materials, questions by the teacher and the students, and the activities needed to understand and interpret the meanings in the Indian plays being readied for production. Nevertheless, interaction is needed so the teacher knows when new concepts are understood by the students, as a check on the teacher's messages to see if they understand the content of the messages, and as a means for the teacher to know when to introduce more new cultural concepts on Indian life.

The nature of the classroom climate can be important in the learning process. How the teacher operates in the control-involvement dimension with the students may have an effect on their amount of learning of the subject matter under investigation.

Walberg obtained positive data which showed a direct relationship between a teacher's authoritative-democratic control of the classroom climate and the degree of student learning of the subject matter studied.

By the use of student judgments on teacher personality traits ranging from domineering-authoritative to nondomineering-democratic and their preference for one type of teacher over the other, Walberg randomly assigned students in a learning situation with a domineering-authoritatively

oriented teacher. The converse was true for the nondomineering-democratically oriented learning situation.

In general, more students in the democratically controlled classroom had a higher degree of learning of the subject matter studied than those in the authoritative control.<sup>19</sup>

Extending this hypothesis to the students, Walberg and Anderson found that the authoritative-democratic personalities of the students, also had a direct relationship on their degree of learning of the subject matter studied. Authoritative personality students showed a higher degree of learning of the subject matter studied in the authoritatively controlled classroom, and the democratic personality students showed a higher degree of learning of the subject matter studied in the democratically controlled classroom.<sup>20</sup>

It should be noted that Walberg and Anderson did not attempt to determine if the students' level of dogmatism (open or closedmindedness) might also have been a factor on their degree of learning of a specific subject area. This variable (dogmatism) and its possible effect on the students' learning of a specific subject area will be investigated in this study.

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<sup>19</sup>H. J. Walberg, "Teacher Personality and Classroom Climate," Psychology in the Schools, Vol. 5 (1968), pp. 163-169.

<sup>20</sup>H. J. Walberg and Gerald Anderson, "The Achievement-Creative, Dimension and Classroom Climate," Journal of Creative Behavior," Vol. 10 (1968), pp. 21-30.

Flanders took a different approach to classroom climate. He experimented with the interaction variable. His basic premise was that there is a direct relationship between the degree of learning by the students of the subject matter studied and the kind of communicative relationship (direct-indirect) between the teacher and the students in the conventional classroom. By the use of trained classroom observers using an interaction analysis technique (The Verbal Interaction Category System), he was able to collect data on various types of classroom learning situations ranging from direct (teacher dominated) to indirect (not teacher dominated) interaction. His findings on the direct relationship of the students' degree of learning of the subject matter studied to the amount of verbal interaction between the teacher and the students are inconclusive; however, he did find positive evidence that a teacher who creates an exchange of free verbal interaction between himself and the students establishes a classroom climate which is conducive to a higher degree of learning by the students of the subject matter studied.<sup>21</sup> This was supported by the findings of Amidon and Hunter.<sup>22</sup>

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<sup>21</sup>Edmond J. Amidon and Ned A. Flanders, The Role of the Teacher in the Classroom: A Manual for Understanding and Improving Teachers' Classroom Behavior (Minneapolis: Paul S. Amidon and Associates, 1963), pp. 25-45.

<sup>22</sup>Edmund Amidon and Elizabeth Hunter, The Analysis of Classroom Verbal Interaction (New York: Holt, Rinehart, and Winston, Inc., 1966), pp. 102-120.



Research evidence in the realm of classroom climate generally supports the contention that the more frequently the opportunities arise for interaction and feedback between the teacher and the students in the learning process, the more conducive the atmosphere is for learning about a specific subject area.

Extending this contention to the two teaching treatments, we can see that the role of teacher-control is essential to the operational mode of each one. Also, as used in each teaching treatment, the degree of the students' learning of the subject matter under investigation may be directly affected by the classroom climate maintained by the teacher-control element in each teaching treatment.

(4) Involvement and Energy Expended in Varied Manipulative Activities. Bruner claims in his theory of instruction that teaching is "discovery" in materials and lessons of what might occur, not what did occur in which the teacher and the students are equally involved in the learning experience, sharing subject matter, evaluation, and decision formation.<sup>23</sup> A key work in this statement is involvement between the teacher and the students in the learning process. How involvement is used in the two teaching treatments is of interest to us.

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<sup>23</sup>Jerome S. Bruner, On Knowing: Essays for the Left Hand (Cambridge: The Belknap Press of Harvard University Press, 1964), pp. 81-96.

In the open teaching treatment emphasis is on high student involvement through active group participation, group discussions, and group and individual manipulative activities as they relate to the acting out of Indian plays as the central focus of the classroom learning process. Vital to all the participants is the ability to work together as a team, to complete a project (the plays), and the ability to delegate and accept group and individual responsibilities in a matrix of varied points of view on how to produce the plays and to portray maximum information on Indian cultural concepts.

Conversely, in the closed teaching treatment emphasis is on low student involvement through passive participation by each student separately, rather than active group participation. No Indian plays will be produced in the classroom. No manipulative play production activities will be undertaken by the students. Activities will be limited to class discussions on the Indian plays. Lectures by the teacher will be of prime importance, and student involvement in doing individual assignments, i.e. reading the Indian plays, preparing oral reports on them, etc., rather than acting out human experiences through playmaking. It is possible that students may become involved in imaginary role-taking as they read the plays. This is an element over which teachers will have no control.

All learning processes involve energy expenditure of varying degrees by the teacher and the students involved.

A distinguishing feature of this dimension in the two teaching treatments appears to be the varying degrees of energy expenditure needed by the participants to function in each of them.

In the open teaching treatment the tone is expected to be one of higher energy expenditure. The process of producing plays in the classroom involves many manipulative activities, i.e. portraying characters, building props, etc.. The very nature of these activities requires that a large degree of energy be expended by the participants in order to complete the tasks of readying the Indian plays for production. This expenditure of energy and the various delegated responsibilities in a more highly unstructured environment puts pressure on each participant to establish his own mode of operation in conjunction with the overall group responsibilities. This uncertainty produces tension in the participant leading him to direct his efforts to reduce the tension. This is expected to lead to higher energy expenditure in the open than in the closed teaching treatment.

To reduce this uncertainty, the selecting, processing, and integrating of the needed information to complete his tasks should be dependent on his asking many pertinent questions. This will place emphasis on feedback and interaction between the teacher, the groups, and each individual within the groups. This interaction tends to keep the energy expenditure high until all the activities to "ready" the Indian plays for production are completed.

Looking at the closed teaching treatment, the tone seems to be one of lower energy expenditure. The more structured environment of listening to lectures by the teacher on the Indian plays, reading them, and discussing them in the classroom involves less activity from the students than when they are in a more unstructured environment of producing plays in the classroom because of the various manipulative activities needed to stage plays.

How actively or passively an individual participates in an endeavor can have an effect on his susceptibility to be influenced by the nature of the endeavor undertaken. Plays as dramatized human experiences offer some interesting possibilities for the students and the teacher to become actively involved in the learning process.

Dale lists several factors which are unique to plays as dramatized experience and which emphasize the high level of psychological involvement of those participating:

- (1) All dramatization is essentially a process of communication, in which both participant and spectator are engaged. Whether you act or observe, the dramatization is a substitute for the real experience.... it is a new and different thing, a reconstruction. Time, events, speeches are all shifted and foreshortened. The characters are viewed under a special condition of a world without time.<sup>24</sup>
- (2) The subject matter of a dramatization is stirring and attention-compelling; as such, it is not easily forgotten. The observer is likely to retain a great deal from a vividly dramatized experience in which he was absorbed. The participant, of course, has had to get inside the meaning of the

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<sup>24</sup>Dale, loc. cit., p. 123.

group experience. Dramatizations, therefore, can be memorable communications.<sup>25</sup>

- (3) Each participant in a well-dramatized experience learns to understand intimately the character he portrays. If he is to project his role, he must get inside the character; he must perform the character's meanings, or he fails utterly. In other words, an able student performer can learn in an intimate and penetrating manner. His reconstruction of the experience teaches him as he reconstructs it. Can you imagine a person acting a part and not, at least to some degree, experiencing it?<sup>26</sup>
- (4) Dramatized experiences may have marked therapeutic value. A self-conscious child learns to take a role in which shyness is gradually reduced and finally eliminated. A student plays the part of a character whose behavior has been "incomprehensible", and he begins to understand this person's point of view. Such dramatizations may produce comparable effects on the observer, depending, of course, on the significance of the subject matter to him and his emotional involvement in its ideas.<sup>27</sup>
- (5) Dramatizations teach students -- not merely the performers but everyone also involved -- to work cooperatively toward a common goal.<sup>28</sup>
- (6) A group undertaking an excellent play will get enriching and unsuspected insights into the playwright's thought-provided, of course, that the teacher guards against the parroting of passages that are not really comprehended.<sup>29</sup>

By "excellent play" Dale means a well-conceived idea which contains important social and cultural "insights" relevant to the characters and the environment in which they exist.

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<sup>25</sup>Ibid., p. 125.

<sup>26</sup>Ibid.

<sup>27</sup>Ibid.

<sup>28</sup>Ibid.

<sup>29</sup>Ibid., p. 126.

Findings, in general, support Dale's claims. One study by Grambs and Iverson investigated the effect of dramatized experience on the perceptual insights of students in a class discussing the sending of technical assistance to an imaginary foreign country. The students wrote a play depicting the viewpoints of the countries involved, performed the roles, and assigned tasks to produce it. The data revealed that the teacher and the students gained insight into (1) how meaningful the subject matter was to the students, (2) what concepts they had developed about forming points of view, and (3) how well the individual student could relate perceived subject matter to the real people involved.<sup>30</sup>

A study by Clark, also, supported dramatized experience as an endpoint in an American history study-unit of the Pilgrims. The students dramatized the signing of the Mayflower Compact. She found that they gained indepth insight into the beliefs and viewpoints of the Pilgrims, which were incorporated into the Mayflower Compact.<sup>31</sup>

This study by Clark did not attempt to determine if a relatively closed teaching approach might also have been just as effective as the dramatized experience for some students on their learning of the subject matter studied. This variable will be investigated in this study.

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<sup>30</sup>Grambs and Iverson, loc. cit.

<sup>31</sup>Hazel I. Clark, "Teaching History by Dramatization: Grade 11," Teacher's Lesson Unit Series, No. 95. (New York: Bureau of Publications, Teachers College; Columbia University Press, 1963), pp. 31-35.

Another relevant research area is passive versus active participation. Role-playing has been used quite extensively here, and the findings generally maintain that the more active a person is in the role-playing situation the more likely he is to become like the role he is playing.<sup>32</sup> In general, this change is attributed to a certain degree to the amount of "effort" expended by active participation in the role-playing situation because becoming like the role he is playing heightens his feelings of inconsistency between his real self and the imaginary self he is playing. In order to reduce this inconsistency, he expends energy in justifying to himself why the role he is playing is believable.

Cognitive dissonance theory may be a way of looking at this change. This theory maintains that a person will achieve consonance by his altering his private beliefs about the activity he is engaged in. If, in his own mind, he increased the attractiveness of the activity, then he would have justified his having expended so much energy.

Zimbardo in support of the cognitive dissonance concept of "effort" expended manipulated the degree of effort in a self-persuasion experiment utilizing the technique of delayed auditory feedback. Subjects read aloud a persuasive communication while, at the same time, hearing themselves one-fourth of a second later on a taped recording, a high effort condition. The low effort condition subjects

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<sup>32</sup>Rosnow and Robinson, loc. cit.

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received a taped feedback of themselves 1/100 of a second delayed. Cognitive dissonance theory would predict greater dissonance for the high effort group than for the low and, consequently, greater change in attitude for the high. The data supported this interpretation. Change in attitude increased as the amount of effort required to deliver the persuasive (counternorm) communication was increased.<sup>33</sup>

Janis and King tried a different approach to cognitive dissonance theory in self-persuasion. They substituted the factor of "improvisation" to explain the differential effectiveness between active versus passive participation. Improvisation forces the individual to consider new supporting arguments, and in this way he persuades himself to change his attitude. In having to improvise arguments to persuade others to do something; such as, an Army recruiting officer, the recruiting officer might persuade himself to reenlist.<sup>34</sup>

Learning theory is also used to interpret the relationship of role-playing to change in attitude. According to this approach, active participation is more effective than passive participation because of the increased likelihood of the subject's attention to and comprehension of the stimuli. A passive participant may not fully attend to the

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<sup>33</sup>Paul G. Zimbardo, "The Effect of Effort and Improvisation on Self-persuasion Produced by Role-playing," Journal of Experimental Social Psychology, Vol. 1 (1965), pp. 103-120.

<sup>34</sup>Irving L. Janis and Bertrum L. King, "The Influence of Role-playing on Opinion Change," Journal of Abnormal Social Psychology, Vol. 49 (1954), pp. 211-218.

arguments presented. His mind might wander, and he might miss the premise of the arguments, etc. An active participant, especially one who was forced to improvise his own arguments, would at least listen to himself. And by improvising his own arguments, he should have a better understanding of them.

One of the classic studies in this area was done by Kurt Lewin during World War II. The U.S. government wanted to influence the buying habits of American housewives. There was a need for them to buy less popular meats; such as, beef hearts, sweetbreads, and kidneys, which were plentiful. In the passive procedure, housewives heard a lecturer talk about the dietary value and economy of the less popular meats and how to prepare them appetizingly. The active procedure consisted of imparting the same information, but in a group discussion in which the housewives participated. At the end of the experiment all of the participants were asked to make a commitment to try the less popular meats. The findings revealed that only 3 percent of the housewives in the lecture procedure changed to the use of the less popular meats while 1/3 of the housewives who participated in the discussion complied.<sup>35</sup>

Pelz attempted to show that active participation in group discussion is a more effective means to induce group

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<sup>35</sup>Kurt Lewin, "Group Decision and Social Change," Readings in Social Psychology, ed. Eleanor E. Maccoby, Theodore M. Newcomb, and Eugene L. Hartly (2d ed. rev.; New York: Holt, Rinehart, and Winston, Inc., 1958), pp. 111-115.

action than passive participation in the lecture method. She found no significance between either method in inducing group action, but she did find a significant relationship between active participation in the group decision making process to induce an action and the degree (high-low) of group consensus to assure that the action be taken. The higher the degree of group consensus to take an action the greater the assurance it will be carried out.<sup>36</sup>

Janis and Mann investigated the effectiveness of emotional role-playing in modifying smoking habits and attitude change toward cigarette smoking. Fourteen women played the role of lung cancer victims who received bad news from the doctor. The other subjects received identical information by listening to a tape recording of a role-playing session. The role-playing group showed markedly greater changes in attitude than the nonrole-playing group. The high level of fear and vigilance created by the realistic nature of the role-playing situation could be a factor responsible for the increased anti-smoking behavior, and the changes reported in smoking habits two weeks later.<sup>37</sup>

These findings suggest that the play acting involvement would lead to increased behavior change.

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<sup>36</sup>Edith Bennett Pelz, "Some Factors in Group Decision," Readings in Social Psychology, ed. Eleanor E. Maccoby, Theodore M. Newcomb, and Eugene L. Hartley (2d ed. rev.; New York: Holt, Rinehart, and Winston, Inc., 1958), pp. 212-219.

<sup>37</sup>Irving L. Janis and Leon Mann, "Effectiveness of Emotional Role-playing in Modifying Smoking Habits and Attitudes," Journal of Experimental Research, Vol. 1 (1965), pp. 84-90.

Although the discussion thus far suggests that the open teaching treatment is superior, there may be some students for whom the closed teaching treatment will induce more change in behavior and be preferred by them.

One kind of individual difference which may be related to response to different teaching styles is the level of dogmatism of the learner.

A dogmatic person or a "dogmatic thinking" person, according to Rokeach<sup>38</sup>, has a relatively closed cognitive organization of beliefs-disbeliefs about reality. He has a "resistance to change" his systems of beliefs. He experiences more difficulty in accepting change or a new system of beliefs. When a high dogmatic person is confronted with the requirement that he must learn a new system of beliefs, he has far greater difficulty than the low dogmatic person in accomplishing the task. Basically, this new system of beliefs may not go contrary to his own belief-disbelief system; rather, he simply experiences more difficulty than a low dogmatic person in adding a new dimension to his belief-disbelief system. He tends to rely on his present system of beliefs, whatever it is, rather than calling the validity of his belief-disbelief system into question.

#### Dogmatism and Learning

Research results are not consistent concerning the relationship between dogmatism and learning. Ehrlich's

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<sup>38</sup>Milton Rokeach, The Open and Closed Mind (New York: Basic Books, Inc., 1960), p. 183.

data confirmed the hypothesis of an inverse relationship between dogmatism and learning.<sup>39</sup> But Christensen's data failed to confirm Ehrlich's findings.<sup>40</sup>

There is much speculation among researchers as to what the variables might be that could account for the disparity between the findings of Ehrlich and those of Christensen.

These speculations include:

- (1) The "course content" hypothesis: ...the different results obtained in the two studies can be attributed to the learning tasks, sociology versus psychology. If it is assumed that psychology is a bit more rigorous and objectively oriented than sociology, one would expect dogmatism to be more important in the learning of sociology than psychology.<sup>41</sup>
- (2) The "more-than-one-kind-of-dogmatism" hypothesis:
  - (a) There is more than one kind of dogmatism; therefore, a variety of instruments is required to measure this variable.
  - (b) Dogmatism is differentially related to classroom learning, depending on the particular nature of the learner's dogmatism, and its relevance to the kind of learning tasks he pursues.<sup>42</sup>
- (3) The "examination format" hypothesis: Since dogmatic Ss tend to give a disproportionate number of "true" responses on true-false tests, differences in examination formats used in the 2 studies could account for the disparity in results...<sup>43</sup>

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<sup>39</sup> Howard J. Ehrlich, "Dogmatism and Learning", Journal of Abnormal and Social Psychology, Vol. 62; No. 1, (1961), pp. 148-149.

<sup>40</sup> C. M. Christensen, "A Note on Dogmatism and Learning," Journal of Abnormal and Social Psychology, Vol. 66; No. 1 (1963), pp. 75-76.

<sup>41</sup> Ibid., p. 76

<sup>42</sup> Frank Costin, "Dogmatism and Learning: A Follow-Up of Contradictory Findings," The Journal of Educational Research, Vol. 59; No. 4 (December, 1965), p. 188.

<sup>43</sup> Jack B. White and Richard D. Alter, "Dogmatism and Examination Performance," Journal of Educational Psychology, Vol. 58; No. 5. (1967), p. 285.

White and Alter continued their research on the third speculation. Their findings showed that a comparison of correlations between dogmatism and the number of correct answers on true-false item ( $r = -0.14$ ) with the correlation for multiple-choice items ( $r = -0.16$ )<sup>44</sup> showed no support for the idea that differences in examination format could be responsible for the disparity between the findings of Ehrlich and Christensen.

From their research, White and Alter conclude:

Despite the fact that correlations between D scores and examination scores were rather consistently negative in the present study, the weighted average correlation was small and the variability in the magnitude of the correlations was rather large. Thus, it seems fair to say that the predictive power of the D Scale with regard to grades is not impressive.<sup>45</sup>

In 1968, Byrnes conducted in Communication 100 classes at Michigan State University a study which attempted to show a relationship between channel preference and dogmatism level, and between learning and dogmatism level. Channel preference was defined as a student's preference for an open or a closed classroom communication situation. Two classroom communication situations were involved: open channel (a face-to-face section of a course) and closed channel (a television section). A distinguishing feature of these channels was the opportunity for immediate verbal feedback in the open channel, but not in the closed channel.

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<sup>44</sup>Ibid.

<sup>45</sup>Ibid.

The students were tested to determine their level of dogmatism, and channel preference was measured by their preference for a television class section, or a face-to-face section involving relatively high interaction among students and between instructor and students. The data showed statistically significant differences between the two situations, but statistically insignificant in two other situations:

- (1) Significantly more high dogmatic students preferred the television section of the course; significantly more low dogmatic students preferred the face-to-face section.<sup>46</sup>
- (2) Significantly more high dogmatic students proposed setting up a committee; significantly more low dogmatic students suggested several other communication variables in addition to setting up a committee in solving a communication problem.<sup>47</sup>
- (3) The data revealed no relationship between channel preference and learning.<sup>48</sup>

#### Dogmatism and Resistance to Change

The research evidence is inconclusive on the relationship between dogmatism and learning. However, it does generally reveal a relationship between the students' open and closedmindedness, and their ability to differentiate between source and message content. Also, high dogmatic students seem to have a tendency to prefer a learning environment of

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<sup>46</sup>Kerry J. Byrnes, "The Relationship of Dogmatism to Channel Preference and Learning in Classroom Communication," (abstract from unpublished Master's thesis, Dept. of Communication, Michigan State University, 1968).

<sup>47</sup>Ibid.

<sup>48</sup>Ibid.

less personal involvement and interaction than low dogmatic students. One explanation is that these students have a higher resistance to changing their belief-disbelief systems than low dogmatic students do.

Pioneering work in this area by Rokeach led him to conclude that:

- (1) Dogmatism and "dogmatic thinking" are one and the same concept. "Dogmatic thinking" refers to the resistance to change of systems of beliefs.<sup>49</sup>
- (2) The dogmatic person has a relatively closed cognitive organization of beliefs and disbeliefs about reality.<sup>50</sup>
- (3) The more closed a person's belief system, as measured by the Dogmatism Scale, the more resistant he will be to forming new belief systems.<sup>51</sup>

These findings are stated primarily in terms of the high dogmatic individual, but it can be said that the converse is true for the low dogmatic individual.

Powell in 1961 undertook a study to test the validity of the fundamental distinction between open and closed belief-disbelief systems posited by Rokeach in his discussion of dogmatism. In a communication context, Powell postulated that the more open an individual's belief system the greater should be his ability to differentiate between the substantive content of a message and information about the message source, and to evaluate each upon its merits.

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<sup>49</sup>Rokeach, loc. cit.

<sup>50</sup>Milton Rokeach, "The Nature and Meaning of Dogmatism," Psychological Review, Vol. 61 (1954), pp. 194-204.

<sup>51</sup>Rokeach, loc. cit., p. 181.



His hypothesis was supported. Open and closed individuals differed in their comparative ability to differentiate between sources and messages and to evaluate them independently upon their intrinsic merits. Open minded subjects had more ability to do this than closed minded subjects regardless of the reference point used in evaluating the source and messages irrespective of the substantive content of the messages.<sup>52</sup>

Even though the research evidence on the relational effect of dogmatism on student learning is inconclusive, findings by Brynes and by Powell seem to support our contention that some students (high dogmatics) may prefer the closed teaching treatment.

Thus far we have discussed the distinguishing features of the two teaching treatments (open-closed) and the supportive findings for these features. Also, we have attempted to show that some students (high-low dogmatics) may prefer one teaching treatment over the other. Furthermore, we have tried to show that dogmatism may be related to students' "resistance" to changing their belief-disbelief systems.

Now we must consider another facet of this study; that is, information inputs and activities may be manipulated in specific teaching treatments (open-closed) which may have an effect upon the students' knowledge gain, and change in

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<sup>52</sup>Frederic A. Powell, "Open and Closedmindedness and the Ability to Differentiate Between Source and Message," (unpublished Master's thesis, Dept. of Communication, Michigan State University, 1961), pp. 46-47.

behavior regarding India. How these variables are conceptualized and how they apply to the two teaching treatments will be the purpose of the following discussion.

Knowledge Gain. When a student encounters at the beginning and throughout a specified period of time in a course of study a way of thinking and a system of beliefs that is new to him (the teaching treatment and the subject matter emphasis would constitute the new way of thinking and the new system of beliefs), he has to react to this new situation in some way. He must find some way to apply the new way of thinking and the new system of beliefs to his present belief-disbelief system.

It can be said that knowledge gain has occurred if at the end of the course of study by the use of a pretest-post-test questionnaire the student shows a positive increase in correct answers consistent with the way of thinking and the system of beliefs that comprise the subject matter of the course.

Change in Affective Behavior. Opinion, attitude, belief do not have fixed meanings but, in general, they refer to a person's preference for one or another side of an issue in the public domain: a political party, a religious idea, a moral position, an aesthetic taste, a cultural value, or a certain practice or habit; such as, buying a particular kind of ice cream. According to Berelson and Steiner, they are a set of personal covert judgments. Opinions are said to be

short-run judgments; attitudes are more enduring judgments; beliefs are basic values of life judgments.<sup>53</sup>

This is one way to view these aspects of human behavior. Other scholars view them differently. Consequently, it is very difficult to reach a point of common agreement among scholars on just what constitutes human opinions, attitudes, and beliefs.

Be this as it may, we do know that an individual does respond in a certain way when he is confronted by some kind of stimulus. He acts or reacts to it. In other words, he has a change in his existing covert behavior because the stimulus has affected him covertly in some way. We can call this a change in affective behavior, which removes us from the necessity of becoming involved with the definitive "hair splitting" of deciding what constitutes the differential nature of an opinion, attitude, or belief.

In any human learning process, a student will be confronted by different kinds of stimuli which can be in the form of a new way of thinking and a new system of beliefs (the teaching treatment and the subject matter emphasis would constitute these different kinds of stimuli). He has to react internally to these stimuli in some way. He must find some way to apply the new way of thinking and the new system of beliefs into his existing habits of covert behavior. A change in his behavior should be affected by the way he adjusts to these new stimuli.

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<sup>53</sup>Bernard Berelson and Gary A. Steiner, Human Behavior: An Inventory of Scientific Findings (New York: Harcourt, Brace and World, Inc., 1964), pp. 138-180.

It can be said that a change in affective behavior has occurred if at the end of a course of study by the use of a pretest-posttest questionnaire the student shows a shift, positively or negatively, in his previously existing habits of covert behavior toward the way of thinking and the system of beliefs that comprise the subject matter of the course in such a way as to accept or reject appreciably the phenomena studied in the course.

Student Preference for Teaching Treatments. We, also, would like to know if high dogmatic students prefer the open or the closed teaching treatment, and which the low dogmatic students prefer. If they prefer one over the other, is there a relational effect on their amount of knowledge gain and the degree of their change in affective behavior regarding India because of this preference.

### Hypotheses

As previously stated in this chapter, the purpose of this study is to evaluate two teaching treatments (open-closed) using theatre with two types of students (high and low dogmatics) in terms of learning regarding one country, India. We would like to know the effect of each teaching treatment on each type of student in terms of their knowledge gain, and their degree of change in affective behavior on the phenomena to be studied, India.

Based on the arguments and the research findings presented thus far, the following hypotheses express the expected relationships between teaching treatments, dogmatism, knowledge gain, change in affective behavior, and preferred learning environment.

- (H1) Students will prefer the teaching style which offers a wider range of sensory stimulation, more feedback, and more involvement, i.e. the open rather than the closed teaching treatment. If there is a difference between high and low dogmatic individuals in their preference:
  - (a) high dogmatic students will prefer with greater frequency a closed teaching treatment,
  - (b) and low dogmatic students will prefer with greater frequency an open teaching treatment.
- (H2) Students will show a greater knowledge gain in the teaching style which offers a wider range of sensory stimulation, more feedback, and more involvement, i.e. the open rather than the closed teaching treatment. If there is a difference between high and low dogmatic individuals in their knowledge gain:
  - (a) high dogmatic students will show with greater frequency an increase in knowledge gain in the closed teaching treatment,
  - (b) and the low dogmatic students will show with greater frequency an increase in knowledge gain in the open teaching treatment.
- (H3) Students will show a greater change in affective behavior in the teaching style which offers a wider range of sensory stimulation, more feedback, and more involvement, i.e. the open rather than the closed teaching treatment. If there is a difference between high and low dogmatic individuals in their change in affective behavior:
  - (a) high dogmatic students will show with greater frequency an increase in change in affective behavior in the closed teaching treatment,

- (b) and the low dogmatic students will show with greater frequency an increase in change in affective behavior in the open teaching treatment.

## CHAPTER II

### METHODOLOGY

#### Overview

To test the hypotheses stated in Chapter I, a 2 by 2 by 3 analysis of variance design was used in this study. Teaching treatment (open versus closed) and dogmatism level of the students (high versus low) were the main independent variables being studied in terms of their effect on change in knowledge and affective behavior about a culture of a country, India. The possible variation in outcome due to the three different teachers was controlled by treating teachers as a third independent variable. A third dependent variable was students' liking of teaching styles.

#### An "Ideal" Research Design

Ideally, we might like: (1) larger samples of students from a more diverse population, (2) larger sample of teachers from a more diverse population, (3) more physical separation of test groups, and (4) more freedom in assigning subjects to treatments. However, available resources required working with intact groups found in the research setting. In the school setting as contrasted to the laboratory experiment,

it is much more difficult to control the students' exposure to messages other than those being studied. This results in lack of control and precision.

### Design Control

One of the control aspects of this study is contamination of information flow from the open teaching treatment to the closed teaching treatment and vice versa. Ideally, the subjects should not mingle until after the study data are collected. This was not possible here because the study lasted for five (5) weeks using twelve (12) class sections including a control section in East Lansing High School, and one (1) control section in Okemos High School. The subjects will mingle not only with their classmates but with the community-at-large. This free intermingling of the subjects is a common aspect found in any field study. However, specific questions were utilized to check on how much contamination might occur and the source or sources from which it might originate (see Questions 1-3; Appendix A; Questionnaire Forms CCCC and DDDD).

Also, three (3) different teachers were used in this study. The way each one approaches each teaching treatment and brings his or her personality and teaching techniques to them may have an influence on all the variables to be tested, another contaminating influence. To take this into account, the three (3) teachers were handled as a third independent variable.



Focusing specifically on the two teaching treatments, the following control techniques were employed:

- (1) The length of study for all the experimental class sections was five (5) weeks; four (4) days per week.
- (2) The amount of time per day for all the experimental class sections was seventy (70) minutes per class section per day.
- (3) Each of the three (3) experimental teachers taught both the open and the closed teaching treatments.
- (4) All the experimental instructional materials used in each teaching treatment were given relatively equal time attention.
- (5) Each experimental teaching treatment was held at a specific hour each day for that specific teaching treatment:

closed teaching  
treatment

A hour each day.

B hour each day.

open teaching  
treatment

D hour each day.

E hour each day.

The closed teaching treatment was held in the forenoon to reduce the sensory channel contamination (smell of food, incense, etc.) from the open teaching treatment because only one classroom per teacher was used for all the students.

The fatigue factor should be allowed to operate equally between the two teaching treatments,

but this was not possible if sensory contamination were to be minimized. Thus, a random ordering of the teaching treatments was not possible.

- (6) Each experimental teaching treatment was held in the same school and the same classroom by the same teacher each day.
- (7) All three (3) teachers in the experimental teaching treatments were given identical instructions by the experimenter on the proper mode of operation of the open and the closed teaching treatments and the proper application of the teaching materials to each teaching treatment.
- (8) The three classrooms used for the experimental teaching treatments were identical in physical environmental conditions.
- (9) All three teachers had no prior specialized training or experience in theatre teaching techniques. They were experienced classroom teachers with relatively equal teaching abilities and length of overall teaching time in the classroom.
- (10) Each experimental teaching treatment used the same plays of India as the basis for the cultural concepts under investigation.
- (11) Each experimental teaching treatment used A. L. Basham's book, The Wonder That Was India, as the standard reference for interpretation of the cultural concepts of India found in the plays of India.

While other variables connected with the teaching treatments may have been present, it is assumed that these effects were randomly distributed across the two teaching treatments.

### Justification of Using Plays of India to the Study

While we might use a variety of content to test the main proposition set forth in this study, four (4) factors led to the selection of Indian plays:

- (1) Content is relevant to significant international relations.
- (2) Content is that to which U.S. students have been minimumly exposed.
- (3) Content is of sufficient complexity to permit testing the behavior change expected.
- (4) Content is of interest to the person conducting the study.

In reference to the first factor, the U.S. has committed itself to increasing involvement with foreign countries around the world through financial assistance and educational programs. The fact that India is the world's largest democracy with the second largest population in the world makes our commitment there greater and more significant in international relations. According to Arnold, this has been a prime motivational factor in U.S. assistance to India:

The threat by a less developed country that it would turn to the communists or even 'go communist' was enough

to bring the U.S. hurrying with promises of aid (or greatly increased aid) and other inducements.<sup>54</sup>

India by the very nature of its neutralism and its strategic proximity to Red China's borders has held a position of favoritism with Russia, also. Arnold further states:

India, on the other hand, has always occupied a position of first-class importance in Soviet aid policy since it is the biggest and (most would agree) the leading exponent of the policy of neutralism, and therefore needs to be courted. It has occupied a similar position in Western aid plans.<sup>55</sup>

Some of this U.S. foreign aid money helps to finance the educational costs of the foreign students who are studying in our colleges and universities. In this regard, India ranks second to Canada in number of students studying in the U.S.A.<sup>56</sup> These foreign students bring to the U.S. varied cultural values of their respective countries, and many U.S. adolescents come in contact with them. If they are to better understand the cultural values of these people from other cultures, they need to begin to study them in the U.S. public and private elementary and secondary schools.

As for the second factor for the selection of Indian plays, it seems plausible to assume that U.S. school children have a minimal exposure to foreign cultural patterns of

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<sup>54</sup>H. J. P. Arnold, Aid for Development: A Political and Economic Study (London: The Bodley Head, Ltd., 1966), p. 10.

<sup>55</sup>Ibid., p. 153.

<sup>56</sup>Open Doors 1968 Report on International Exchange (New York: Institute of International Education, 1968), p. 3.

life because in the past we have not been duly aware of our world neighbors' cultural habits, or even begun to study them to any significant degree in the U.S. classroom.

Where do we start to develop better understanding of our foreign neighbors? It seems plausible to begin with our own school children. They will be our future citizens, and what they learn about foreign peoples' cultural beliefs will shape their understanding of them and help them hopefully to build a better world on the basis of facts, not fantasies.

Plays of India with their wealth of Indian cultural concepts<sup>57</sup> should lend themselves quite readily to the study of cultural concepts in the U.S. classroom as we investigate a teaching process which involves play production.

Basham points out that the content of Indian plays offers x number of concepts of significant complexity related to the values, attitudes, and behaviors of the people of India.<sup>58</sup> The plays selected for this study contain enough of these cultural concepts so as to permit testing the behavior change expected in the U.S. students who study them. By the technique of pretest-posttest questionnaires containing the same specific questions in each one on the same cultural concepts, it should be possible to ascertain the relative amount of students' behavioral change between the two teaching treatments, and for each of the treatments.

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<sup>57</sup>A. L. Basham, The Wonder That Was India (New York: Grove Press, Inc., 1959), pp. 433-442.

<sup>58</sup>Ibid.

Finally, the use of these Indian plays is of interest to the researcher. He would like to know if this approach to the study of India is noteworthy. If it is, it should be of interest to educators, especially those in Asian studies, sociologists, anthropologists, social scientists, and theatre people not only as an area of possible future research but as a practical classroom teaching tool.

#### Centrality of the Plays of India to the Study

Specifically, teaching content of this study is centered on three plays of India. These plays are: (1) The Priest and the Prostitute (Sanskrit drama), Bawa No Vesh (folk or village drama), and Summer Shower (contemporary drama). They were chosen because they present an overall sampling of some of the important social and cultural aspects of Indian life from the ancient Aryan civilization to present day life in modern India, in the city, and in the village. Their content offers for ninth grade high school students an understandable point of reference from which they can assimilate relevant social and cultural values of Indian life in a context of change contrasting the traditional way of life against the effects of modernization on present day India.

Ideally, one learns the culture of a country by living it. This is impossible for most persons from another country. The alternative which seems to offer the most feasible substitute is to experience the culture through dramatized aspects of the culture. This study is an attempt to measure

the relative impact of two types of student involvement with Indian theatre.

### Research Setting

An opportunity to test our hypotheses arose during January and February of 1970 at East Lansing High School, East Lansing, Michigan. All ninth grade English classes, including one for control purposes, were utilized. Four teachers took part in the study at East Lansing High School; Mrs. Green, Mrs. Smucker, and Mr. White taught the experimental sections, and Mrs. Hinton had the control section. As an additional check on contaminating influences, a control class at Okemos High School, Okemos, Michigan was also used. Mrs. Fenkel was the control teacher there.

### Operational Definitions of the Concepts

The data for this study were gathered by the means of a set of questions on knowledge and affective behavior administered immediately before and after the students studied the unit on India. (see Appendix A; Questionnaire Forms AAAA, BBBB, CCCC, and DDDD). Measurement of the phenomena conceptualized in Chapter I was done by means of the following operationalizations.

Teaching Treatments. A daily schedule of the classroom procedures was followed by each teacher in each experimental class section of each teaching treatment. The differential nature of the activities undertaken by the students in their

respective teaching treatments (open-closed) was our operational definition of the two teaching treatments. Operationally, we can say that students in the open teaching treatment produced Indian plays in the classroom; while students in the closed teaching treatment did not produce Indian plays in the classroom. For more details on the differences between the two teaching treatments, refer to Appendix E.

Dogmatism. Dogmatism was measured by means of the Short Form (Trodahl and Powell, 1965) of the Dogmatism Scale (see Appendix A; Questionnaire Form AAAA). A student who scores above the median of the total of adding respondents' scores for all students, including controls, is referred to as relatively more dogmatic or a high dogmatic. Conversely, a subject who scores below the median is referred to as relatively less dogmatic or a low dogmatic. Scores are derived by adding a constant of 4 to each of the subjects' responses to the twenty (20) items of the scale. After a constant 4 is added to each item, one sums across all twenty (20) items to obtain the dogmatism score for each person.

A Chi-square test revealed no significant difference overall in dogmatism levels between the experimental and control groups.

Knowledge Gain. Knowledge measures were obtained from questions 1-32 (see Appendix A; Questionnaire Form BBBB). Scoring was done by summing across all the students' number



of right answers on their before-after questionnaires. Change between the before-after right answer scores in the direction of more correct answers, we can say a knowledge gain had occurred.

Change in Affective Behavior. Affective behavior measures were obtained from questions 33-40 (see Appendix A; Questionnaire Form BBBB). Scoring on questions 33-38 was done by summing across all the students' number of "yes" responses on their before-after questionnaires. Change between these before-after "yes" responses provided one measure of change in affective behavior. The social distance values ranged from 0 (lowest) to 6 (highest).

On questions 39-40, Osgood's seven-point semantic differential scale was used (see Appendix A; Questionnaire Form BBBB). Scores on the semantic differential items were obtained by adding the individual scale scores for each concept. A shift or change in scores in the direction of the highest value (7) on the semantic differential scale, we can say a predicted change in affective behavior had occurred.

Student Preference for Teaching Treatments. A student preference measure for the open or the closed teaching treatment was obtained from question 7 (see Appendix A; Questionnaire Form CCCC). Scoring was done by summing across all the students' responses to the four (4) items which ranged from "I liked it very much" to "I did not like it" on their after-only questionnaire. The response item which

received the highest percentage of positive overall student responses for a particular teaching treatment (open-closed), we can say a preference for that particular teaching treatment had occurred.

### Manipulation Checks

Two manipulation checks were employed so we can know if the information inputs and the activities manipulated in each of the teaching treatments (open-closed) had a differential effect on the students involved.

Awareness of Sensory Channels. A sensory channel measure was obtained from question 13 (see Appendix A; Questionnaire Form CCCC). Scoring was done by summing across all the students' responses to the number of their sensory channels activated. By comparing frequency counts of the responses in each teaching treatment (open-closed), we can ascertain which teaching treatment had a greater awareness of sensory channels for the students involved.

Perception of Feedback and Interaction. Perception of feedback and interaction measures were obtained from questions 14-17 (see Appendix A; Questionnaire Form CCCC). A four (4) point preference scale was used. It ranged from 1 (very often) to 4 (never). Scoring was done by summing across all the students' responses as to the degree of their perception of feedback and interaction. By a frequency count of their responses in each teaching treatment (open-

closed), we can ascertain which teaching treatment had a greater perception of feedback and interaction for the students involved.

### Sample Design

The data to test our hypotheses were gathered from intact groups, where teachers were willing to cooperate, of all students enrolled in the ninth grade English classes at East Lansing High School, East Lansing, Michigan.

Also, no attempt to select the teachers on the basis of special skills in theatre teaching techniques was considered, only their overall abilities as classroom teachers. However, the dogmatism test was administered to the teachers as a means to determine the dogmatism level among them. All three teachers were below the median of the student scores.

Furthermore, this investigation did not attempt to use the selected Indian plays as a literary study of their stylistic or aesthetic merits. They were used solely for the purpose of focusing on the specific Indian cultural concepts relevant to the students' better understanding of some concepts of life in India.

Subsequently, the production of plays in the classroom did not strive to reach artistic perfection. The function of the theatre technique was to serve as a means by which the students' can hopefully learn about life in India by being involved in dramatized human experiences.

Art films were not used in this study. There are two reasons for this decision. The rental cost was prohibitive, and our purpose here is not to determine if student involvement in imaginative art films is a more powerful means to effective learning than student involvement in student produced classroom plays.

However, documentary films were used. Costwise, they were not prohibitive, and their contents seemed to be appropriate as a supplemental reference to the cultural concepts studied in the Indian plays.

This study was not an exercise in creative dramatics. All the play scripts were written by professional playwrights. The students merely used the play scripts as a means to study the selected cultural concepts of India by staging the plays themselves in the classroom, or to learn about India by reading and discussing the plays in class.

#### How the Plays were Produced in the Classroom

All three Indian plays were student directed and produced in the classroom in the open teaching treatment. The teacher served as a coordinator of the various playmaking activities, and the production activities were organized into committees. These committees were: (1) acting committee, (2) staging and props committee, (3) costume committee, (4) make up committee, (5) music and sound effects committee, and (6) ritual committee.

The students chose the committees they wanted to serve on; however, they could not be on just one committee for all the plays. They could act in all three plays, but they, also, had to serve on a committee other than acting. The converse operated for those who wanted to be on a nonacting committee. They had to act in one play.

A student director was chosen by a consensus vote of the committees for each play. The assistant director was chosen by the same method. Heads of each committee were chosen by the same method within each committee.

The students worked out a production-rehearsal schedule for each play. It was the duty of each committee head to see that his production schedule was met on time. The assistant student director was a liaison between the student director and the committee heads. The student director supervised the entire production, including the rehearsing of the cast.

Dress rehearsals were held prior to the production of the plays. Students not presenting their plays were the audience for the play being staged. Students from the closed teaching treatment were not to see the plays; however, this control technique may have been violated.

The plays were staged in the confines of each experimental teacher's classroom. These classrooms had identical physical environments. No elevated stage was used. The floor at one end of the classroom was the stage area, and the audience sat on the floor in a circle around the stage.

This helped to give a more authentic Indian quality to the plays because this is a frequently used method of staging plays in India in order to create a more "intimate" relationship between the actors and the audience.

The ritual effect of having the audience eat Indian food before the play started was observed. Also, the burning of incense and the playing of Indian music (religious ragas) was a part of this ritual.

No specific stage lighting was used, only the indirect lighting of the classroom fixtures. Hopefully this helped to approximate the effect of sunlight, because plays in India are frequently staged out-of-doors in the daytime. This would have been impossible to do here because of the winter weather. Also, we wanted to maintain the classroom environment as an essential part of the learning process.

Stage props were stylized. They merely suggested a tree, a flower, etc. This was in keeping with the Indian tradition of staging plays.

The costumes and make up were appropriate to the caste of the particular character. For example, the prostitute in the play The Priest and the Prostitute was dressed in pink, a color symbolic of her rank and occupation.

#### Data Collection Procedures

Data for this study were collected during the last week of January and the four (4) weeks of February, 1970 at East Lansing High School, East Lansing, Michigan and Okemos High School, Okemos, Michigan. Also, a pretest of the data

collecting questionnaire was administered at Okemos High School, Okemos, Michigan as a check on response problems, i.e. to determine if some questions on the questionnaire were too sophisticated in content to be comprehended by ninth grade level students, to determine if the wording of the questions was too sophisticated to be comprehended by the students, etc. This was done about six (6) months prior to the beginning of the actual study. It was administered to a ninth grade music class so the questionnaire content could be checked in a classroom setting using an intact group of students which would closely approximate the actual classroom setting used in the study. Mr. Koehn administered the pretest questionnaire check.

On the first day of the study, all students (experimental and control) in East Lansing High School, East Lansing, Michigan were administered a dogmatism questionnaire and a pretest questionnaire to ascertain the level of dogmatism of each student and each students' knowledge level on India and his affective behavior toward India at the beginning of the study, (see Appendix A; Questionnaire Forms AAAA and BBBB). The three (3) experimental teachers were administered the dogmatism questionnaire only as a check on the dogmatism level among them.

At the end of the study (five (5) weeks later) a post-test questionnaire was administered to all the experimental and control students to determine if each student's level of dogmatism had a relational effect on his amount of knowledge

gain on India and his degree of change in affective behavior toward India dependent on his teaching treatment (open-closed). (See Appendix A; Questionnaire Form BBBB).

Also, at the same time (five (5) weeks later) an after-only questionnaire was administered to all the experimental class sections to determine if the manipulation checks on awareness of sensory channels and perception of feedback and interaction were more distinguishable in the open or the closed teaching treatments, (see Appendix A; Questionnaire Form CCCC). Furthermore, this questionnaire was used as a check on contaminating effects among the experimental class sections.

The after-only questionnaire for the control class section at East Lansing High School was administered at the same time (five (5) weeks later) as a check on any contaminating effects which might occur from outside sources as well as the experimental class sections, (see Appendix A; Questionnaire Form DDDD).

The same procedure and for the previously stated reasons was followed for the control group at Okemos High School, Okemos, Michigan, except that the after-only control questionnaire was administered instead of the after-only experimental questionnaire (see Appendix A; Questionnaire Forms CCCC and DDDD). This was done as a check on any contaminating effects which might occur from the experimental class sections in the East Lansing High School.



### Data Analysis Procedures

The data, once collected, were coded for computer processing. Student dogmatism scores were computed by summing the scores on the twenty (20) items for each student. Students were divided into high and low dogmatism groups by selecting those above the median for all students as high dogmatics, and those below the median as low dogmatics.

Frequency counts were run of the students' scores (experimental and control) on all the questions of the questionnaires (see Appendix A; Questionnaire Forms AAAA, BBBB, CCCC, DDDD). Means and standard deviations were computed for each cell of the study design.

Once this was done, the data were cross-tabulated to provide the necessary combinations of data to examine the relationships hypothesized between and within our various predictor and criteria variables. These data provided the basis for hypothesis-testing.

### Statistical Tests

Analysis of variance was used to test hypotheses two (2) and three (3); and Chi-square was used to test hypothesis one (1). Sign tests also were used to test for the statistical significance of the number of persons changing in the predicted direction for each of the teaching treatments and the dogmatism levels.

## CHAPTER III

### FINDINGS

#### Résumé of Findings

After a brief résumé of the findings, the data used to test the three hypotheses will be presented. Briefly, the findings reveal:

- (1) That, overall, the students preferred the open teaching treatment to the closed teaching treatment.
- (2) No statistically significant differences in knowledge gain or change in affective behavior were found between students in the open teaching treatment and those in the closed teaching treatment. However, students in both teaching treatments showed significant gains in knowledge. They did not show significant changes in affective behavior; about as many became less favorable in their beliefs about India as became more favorable, and about the same number did not shift.
- (3) Based on knowledge gain in control classes in East Lansing High School and in Okemos High School, it appears that just student interaction

in East Lansing High School was an effective means to knowledge gain. The East Lansing control class section showed a knowledge gain which was significant at the 0.05 level, compared to significance at the 0.01 level for knowledge gain for the East Lansing experimental class sections.

However, the Okemos control class section showed essentially random shifts in knowledge gain.

### Results

Student Preference for Teaching Treatments. The Chi-square test of data reported in Table 1 below shows a statistically significant preference for the open teaching treatment, regardless of the students' level of dogmatism.

Table 1. Preference for open and closed teaching treatments by high and low dogmatic students.

Teaching Treatment Dogmatism Level	Degree of Liking or Disliking									
	1		2		3		4		TOTAL	
	liked it		liked it		liked it		did not			
	very much		somewhat		very		like it			
					little					
No.	%	No.	%	No.	%	No.	%	No.	%	
Open High Dog.	9	25.7	17	48.6	4	11.4	5	14.3	35	100
Open Low Dog.	11	25.6	17	39.5	7	16.3	8	18.6	43	100
Closed High Dog.	5	8.6	28	48.3	17	29.3	8	13.8	58	100
Closed Low Dog.	3	5.6	21	38.9	16	29.6	14	25.9	54	100

N = 196

$\chi^2 = 19.313$ ,  $\chi^2$  of 16.92 significant at 0.05 level, df = 9.

A further analysis of the Chi-square test of data reveals a statistically significant disliking by the low dogmatic students for the closed teaching treatment. Table 2 reports these data.

Table 2. Percentage of students by dogmatism level who dislike the teaching treatment in which they participated.

Dogmatism Level	Teaching Treatments	
	Open	Closed
High Dog.	14.3	13.8
Low Dog.	18.6	25.9

$\chi^2 = 4.2498$ ,  $\chi^2$  of 3.84 significant at 0.05 level,  $df = 1$   
 The data in the cells show the percent who said they did not like the teaching treatment to which they were exposed.

From the student levels of dogmatism, we can make the following observation: both the high and the low dogmatic students preferred the open teaching treatment, 25.7% of the high dogmatics and 25.6% of the low dogmatics said "they liked it very much;" while only 5.6% of the low dogmatics and 8.6% of the high dogmatics in the closed teaching treatment said, "they liked it very much." It is noted that a significant proportion, 25.9% as shown in Table 2, of the low dogmatic students disliked the closed teaching treatment.

Knowledge Gain. Overall, the analysis of variance showed no statistically significant difference in knowledge gain between the teaching treatments, or between student levels of dogmatism. Table 3 contains these data.

Table 3. Analysis of variance for difference in knowledge gain between teaching treatments by dogmatism level and by teacher.

	ss	df	ms	F	Sign.
Btn. A	2.882	1	2.882	0.0829	0.774
Btn. B	21.867	2	10.934	0.3145	0.713
Btn. C	56.812	1	56.812	1.6341	0.203
A B	45.191	2	22.595	0.6499	0.523
A C	44.796	1	44.796	1.2885	0.258
B C	7.845	2	3.923	0.1128	0.893
A B C	45.225	2	22.613	0.650	0.523
Error	<u>6397.211</u>	<u>184</u>	34.767		
Total	6674.347	195			

A = open versus closed teaching treatments.

B = teacher 1, 2, and 3.

C = high versus low dogmatism.

In Table 4 following, sign tests for all the experimental groups and the East Lansing control group showed statistically significant knowledge gains, regardless of teaching treatment, or levels of student dogmatism.

Change in Affective Behavior. The first measure of affective behavior was the social distance scale (Questions 33-38; Questionnaire Form BBBB; Appendix A). This scale measured the students' reaction to social situations in which they might be personally involved with people from India.

Table 5 shows that by isolating those students who did show a change in direction, we find that Rokeach's "resistance to change" aspect of high and low dogmatism may be

Table 4. Number of students who changed in knowledge level by teaching treatment and dogmatism level.

Teaching Treatment Dogmatism Level	Direction of Change			Total
	In- creased	De- creased	No change	
Open High Dog.	33	3	0	36
Open Low Dog.	43	1	1	45
Closed High Dog.	56	4	1	61
Closed Low Dog.	50	4	0	54
E.L. Control High Dog.	4	1	1	6
E.L. Control Low Dog.	11	3	0	14
Oke. Control High Dog.	5	7	1	13
Oke. Control Low Dog.	4	4	0	8
Total	206	27	4	237

Probability of shifts of this magnitude is beyond 0.001 level.

operating. A greater number of high dogmatic students tended to shift toward a less favorable view of India, and a greater number of low dogmatic students tended to shift toward a more favorable view of India. Perhaps the high dogmatic students were less willing to bring into question their existing beliefs about India than the low dogmatic students were. However, these differences did not reach the 0.05 level of statistical significance.

Table 5. Direction of shift on social distance measure by high and low dogmatic students.

Dogmatism Level	Direction of Change			Total
	Increased	Decreased	No change	
High Dog.	23 —>	33	41	97
Low Dog.	31 <—	26	42	99
Total	54	59	83	196

Table 6 shows shifts in social distance scores for each of the dogmatism - teaching groups. Overall, about as many became less favorable in their beliefs about India as became more favorable, and a larger number did not shift. Again no statistically significant differences in direction of change were found.

Table 6. Number of students who changed in affective behavior by teaching treatment and dogmatism level.

Teaching Treatment Dogmatism Level	Direction of Change			Total
	In- creased	De- creased	No change	
Open High Dog.	9	12	15	36
Open Low Dog.	13	12	20	45
Closed High Dog.	14	21	26	61
Closed Low Dog.	18	14	22	54
E.L. Control High Dog.	1	1	4	6
E.L. Control Low Dog.	4	4	10	18
Oke. Control High Dog.	5	2	6	13
Oke. Control Low Dog.	0	1	7	8
Total	64	67	110	241

The analysis of variance reported in Table 7 following showed no statistically significant difference in change in affective behavior on the social distance measure between the teaching treatments, or the student levels of dogmatism. Although none of the F values reached the 0.05 level, the value for difference in dogmatism levels approached the 0.05 level. It was 0.066.

On the semantic differential measure one: beliefs about India (Question 39; Questionnaire Form BBBB; Appendix A), analysis of variance revealed no statistically significant difference in change in affective behavior between teaching treatments, or student levels of dogmatism. This is reported in Table 8.



Table 7. Analysis of variance for change on social distance measure.

	ss	df	ms	F	Sign.
Btn. A	1.871	1	1.871	0.6712	0.414
Btn. B	5.293	2	2.646	0.9494	0.389
Btn. C	9.529	1	9.529	3.4184	0.066
A B	8.139	2	4.069	1.4599	0.235
A C	0.009	1	0.009	0.0034	0.954
B C	10.431	2	20.046	0.3428	0.710
A B C	13.525	2	6.762	2.4260	0.091
Error	512.929	184	2.787		
Total	567.530	195			

A = open versus closed teaching treatments.

B = teacher 1, 2, and 3.

C = high versus low dogmatism.

Table 8. Analysis of variance for change in affective behavior on semantic differential measure one: beliefs about India.

	ss	df	ms	F	Sign.
Btn. A	40.431	1	40.431	0.6914	0.407
Btn. B	28.126	2	14.063	0.2405	0.786
Btn. C	65.031	1	65.031	1.1121	0.293
A B	51.284	2	25.642	0.4385	0.646
A C	61.523	1	61.523	1.0521	0.306
B C	40.093	2	20.046	0.3428	0.710
A B C	156.544	2	78.272	1.3386	0.265
Error	10759.436	184	58.475		
Total	11298.994	195			

A = open versus closed teaching treatments.

B = teacher 1, 2, and 3.

C = high versus low dogmatism.

Considering the semantic differential measure two: beliefs about the Indian Priests (Question 40; Questionnaire Form BBBB; Appendix A), the analysis of variance again shows no statistically significant difference in change in affective behavior attributable to teaching treatment, or student levels of dogmatism found in Table 9.

Table 9. Analysis of variance for change in affective behavior on semantic differential measure two: beliefs about the Indian priests.

	ss	df	ms	F	Sign.
Btn. A	3.109	2	10.933	0.0591	0.808
Btn. B	145.176	2	72.588	1.3794	0.254
Btn. C	4.339	1	4.339	0.0825	0.774
A B	207.328	2	103.664	1.9700	0.142
A C	32.376	1	32.376	0.6153	0.434
B C	46.431	2	23.215	0.4412	0.644
A B C	28.975	2	14.487	0.2753	0.760
Error	9682.550	184	52.622		
Total	10190.749	195			

A = open versus closed teaching treatments.

B = teacher 1, 2, and 3.

C = high versus low dogmatism.

### Manipulation Checks

Awareness of Sensory Channels. In order to determine if the students perceived the number of sensory channels employed in each of the two teaching treatments, percentages were computed of the students' responses to each item on question 13 in each of the teaching treatments (see Appendix A; Questionnaire Form CCCC). By comparing the percentages

of "yes" responses for each sensory channel employed in the open and closed teaching treatments in Table 10, we can see that the manipulation of the awareness of sensory channels variable was successful.

Table 10. Percentages and frequency of students reporting use of each sensory channel by teaching treatment.

Sensory Channels	Teaching Treatment			
	Open		Closed	
	Yes	%	Yes	%
Sight	68	72.3	90	67.6
Sound	63	66.3	85	64.3
Touch	45	47.8	9	13.8
Smell	56	59.5	30	21.1
Taste	54	57.4	16	12.0
Tonic	37	38.1	5	07.6
Total	323	341.5	235	186.4

In the yes column under the closed teaching treatment, the relatively high percentages for the sensory channels of smell and taste may be attributed to the closed teaching treatment students mingling with the open teaching treatment students between class breaks to taste the Indian food and to smell the incense. See Appendix A for the teachers' comments on this point.

Table 11 shows the students' degree of awareness of the number of sensory channels employed in each teaching treatment. It can be seen from the percentages that the open teaching treatment had a higher overall degree of awareness for the students involved than those students in the closed teaching treatment.

Table 11. Percentages and frequency of the students' degree of awareness of the number of sensory channels employed in each teaching treatment.

Number of Sensory Channels Employed	Teaching Treatment			
	Open		Closed	
	No. of channels checked by students	%	No. of channels checked by students	%
1	2	02.1	20	14.8
2	2	02.1	55	40.7
3	14	14.8	15	11.1
4	12	12.7	8	05.9
5	19	20.2	3	02.2
6	23	24.3	1	00.7
Total	72	76.3	102	75.4

In closed about 55% reported using 1 or 2 channels; while in open 55% reported using 4, 5, or 6 channels.

Perception of Feedback and Interaction. The effectiveness of the perception of feedback and interaction manipulation was assessed by computing the percentages of students' responses within each experimental group who perceived the experimental induction in questions 14-17 (see Appendix A; Questionnaire Form CCCC). These percentages are reported in Table 12. The figures in this table indicate that by comparing the percentages in each teaching treatment, we can see the manipulation was not successful. About as many students in the closed teaching treatment indicated a relatively high degree of feedback and interaction as those in the open teaching treatment.

Table 12. Percentages and frequency of feedback and interaction perceived by the students in each teaching treatment.

Questions 14-17	Teaching Treatment			
	Open		Closed	
	No.	%	No.	%
<b>Q 14.</b>				
Did the teacher let you express your views?				
1. very often	30	31.9	39	29.5
2. fairly often	20	21.5	54	40.9
3. not very often	20	21.5	8	06.2
4. never	5	05.1	4	03.0
no response	19	20.0	27	20.4
Total	94	100.00	132	100.0
<b>Q 15.</b>				
Did your classmates let you express your views?				
1. very often	27	30.4	32	24.4
2. fairly often	27	30.4	58	44.2
3. not very often	11	12.3	14	10.9
4. never	5	05.6	1	00.7
no response	19	21.3	26	19.8
Total	89	100.0	131	100.0
<b>Q 16.</b>				
Did you let the teacher express his or her views?				
1. very often	46	49.5	71	53.7
2. fairly often	21	22.5	25	18.9
3. not very often	6	06.5	8	06.3
4. never	1	01.0	2	01.5
no response	19	20.5	26	19.6
Total	93	100.0	131	100.0
<b>Q 17.</b>				
Did you let your classmates express their views?				
1. very often	46	49.4	52	39.3
2. fairly often	22	23.6	47	35.6
3. not very often	4	04.3	3	02.3
4. never	2	02.3	3	02.3
no response	19	20.4	27	20.5
Total	93	100.0	132	100.0

### Summation

To recapitulate, we can say that the statistical measures showed no relational effect between the open and the closed teaching treatments and levels of student dogmatism on their knowledge gain and their change in affective behavior on India. Also, the statistical measures showed that all the East Lansing experimental and control groups gained in knowledge on India. Furthermore, the data showed no statistically significant change in affective behavior toward India.

Overall, the students and the teachers preferred the open teaching treatment. This is further reflected in their comments (see Appendix F).

The manipulation checks showed that the open teaching treatment was more effective in activating a larger number of the students' sensory channels than the closed teaching treatment was. However, feedback and interaction were relatively the same for both teaching treatments.

Generally the teachers felt that the open teaching approach was more exciting and interesting for most of the participants involved. Also, they believed that the students would show over a period of time a greater change in affective behavior toward India in the open teaching treatment (see Appendix F).

To them, the playmaking activities brought out self-reliance in many previously shy students, as well as revealing aspects of unreliability in some supposedly confident students.

However, the teachers felt that the students gained more knowledge on India in the closed teaching treatment. Furthermore, they felt that more individual student attention was possible in the closed approach.

## CHAPTER IV

### DISCUSSION AND SUMMARY

#### Discussion

This chapter will attempt to provide some answers to two questions. These are:

1. What may we conclude from this study?
2. What are the implications from this study?

What May We Conclude From This Study? As previously stated in Chapter II; page 37, one of the most difficult control aspects of this study was to try to avoid contamination of treatment groups due to information flow from the open teaching treatment to the closed teaching treatment, and vice versa. The data indicate that information flow through student interaction was an effective contributor to knowledge gain for all the experimental and control groups in East Lansing High School. More effective means of isolating the East Lansing experimental and control groups would have been desirable; however, this was virtually impossible in a normal school operation. The results do demonstrate a high degree of student learning through student interaction outside the classroom as well as inside the classroom in any learning process.



One of the aspects of this study was to see if selected cultural concepts of India could be taught to U.S. students in a classroom learning environment. The data supported this aspect. In general, the majority of the students increased their knowledge on India.

Unquestionably the majority of the students, regardless of their dogmatism levels, including the experimental teachers, expressed a preference for the open teaching treatment. This preference supports the contentions of Dale<sup>59</sup>, Grambs and Iverson<sup>60</sup>, Clark<sup>61</sup>, and Miller<sup>62</sup>, and it may be indicative of the overall nature of this approach. Students, in general, seem to prefer a teaching style which offers a wider range of sensory stimulation, the potential for optimum feedback and interaction, and personal involvement in dramatized human experiences. The play production used in the open teaching treatment provided this wider range of stimulation.

This study revealed no significant relationship between teaching treatments, and students' knowledge gain and their change in affective behavior toward India for either high or low dogmatic students. There could be salient reasons for this.

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<sup>59</sup>Dale, loc. cit.

<sup>60</sup>Grambs and Iverson, loc. cit.

<sup>61</sup>Clark, loc. cit.

<sup>62</sup>Miller, loc. cit.

The dogmatism test may not have accurately tapped important internal student variables, i.e. isolating opinions, attitudes, and beliefs, etc. which may have been operative. If this is true, the dogmatism scores may not have been an accurate reflection of relevant individual differences.

Also, as Costin<sup>63</sup> points out, the "more-than-one-kind-of-dogmatism" hypothesis could be relevant here. Dogmatism may be differentially related to classroom learning, depending on the particular nature of the learner's dogmatism, and its relevance to the kind of learning tasks he pursues. If there is more than one kind of dogmatism operative here, a variety of instruments is required to measure it more accurately.

Considering the teaching treatments, perhaps their conceptualizations and their inputs of information and manipulative activities were not of such a nature as to effectively test influence of the varying levels of student dogmatism on behavior change resulting from these inputs. If more than one kind of dogmatism was operative, the teaching inputs may have immediately affected only a certain number of students, which were not put into a single category by our measures.

Costin does not identify the individual differences which constitute the more than one kind of dogmatism, which may have been operative in this study. We can only say that

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<sup>63</sup>Costin, loc. cit.

some students shifted one way, and some students another on the attitude measures. We cannot tell whether this is just random response patterns operating, or some significant aspect of individual differences other than those measured by the Rokeach dogmatism scale.

Time, also, may be important here. Costin<sup>64</sup> maintains that over a period of time certain students of varying levels of dogmatism who showed no change in attitude at the conclusion of the induction of the information inputs, did show a change in attitude on the information inputs six months later.

Attitudinal effects of messages are frequently delayed.<sup>65</sup> This might be a further explanation for the lack of more immediate change in affective behavior by those students who did not shift on the social distance measure. The experimental teachers maintain this is reasonable. They believe change to be more persistent over time in the open teaching treatment (see Appendix F). The only way we could test this speculation would be to retest all the East Lansing experimental students on the change in affective behavior measures at a later time.

Another relevant factor might be the relative restrictive-unrestrictive nature of the two teaching treatments. Student comments attest to the fact that several students

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<sup>64</sup>Ibid.

<sup>65</sup>Rosnow and Robinson, loc. cit., pp. 419-427.

in the closed teaching treatment considered it "deadly" and "boring"; while several students in the open teaching treatment considered it "too fast moving to be able to adjust to what was going on", (see Appendix F). A check of their dogmatism scores showed a random spread of high and low dogmatism levels in each teaching treatment. Therefore, we can only speculate that other individual differences are operative here, i.e. intelligence levels of the students, etc., which could have affected their reactions.

These students in both teaching treatments may have put up defense mechanisms. They could have "turned off" rather than becoming involved in the content of the learning process. By doing this, their desire to learn about Indian cultural concepts diminished because they may have considered the learning activities to be relatively unimportant to reduce the possible high degree of frustration over the experimental tasks.\*

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\* Two recently unpublished Ph.D. dissertations not previously available for the rationale of this study are relevant here. They are:

- (1) Edward M. Bodaken, Choice and Perceived Audience Attitude As Determinants of Cognitive Dissonance and Subsequent Attitude Change Following Counterattitudinal Advocacy, Dept. of Communication, Michigan State University, pp. 36-37.
- (2) Eugene Tate, A Comparison of the Relative Immunizing Effect of Counterattitudinal Advocacy With the Passive Reception of a Persuasive Message, Department of Communication, Michigan State University, pp. 28-29.

Janis and Mann<sup>66</sup> tried to show that persons who actively verbalize the content of messages in a role-playing situation will demonstrate greater attitude change in the direction of the messages than those who only passively listen to them. This prediction was not supported in this study. The semantic differential measure number two: beliefs about Indian priests showed no statistically significant difference between the teaching treatments.

We can only speculate here. It may be that any kind of verbalization, whether question and answer (closed teaching treatment) or role-playing (open teaching treatment), induces ego-involvement and change. Perhaps change in the closed teaching treatment might be produced by the students' vicarious involvement with the characters in the plays; whereas, change in the open teaching treatment might be produced by the students' active involvement with the characters.

Again the time factor could be relevant here. If attitudinal effects of messages are frequently delayed, we might reason that the students' more personal involvement with the characters through role-playing activities might make change more persistent for them over time. This can only be determined by retesting all the experimental groups in East Lansing at a later time. The same rationale might be applied to the semantic differential number one: beliefs about India.

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<sup>66</sup>Janis and Mann, loc. cit.

Considering the manipulation checks, students in the open teaching treatment reported using more sensory channels than did students in the closed treatment. The data supported our contention that playmaking activities bring into operation a greater number of sense organs for varied sensory stimulation for the participants involved.

However, the data showed that the manipulation check on student perception of feedback and interaction was relatively the same for both teaching treatments. We might speculate that this may be due to the overall nature of the established teaching practices of the experimental teachers. In a questioning session with them by the researcher, they said that they encourage in their regular classes a free exchange of feedback and interaction among the students and themselves. This could have presensitized the students to this operational mode of learning, and made it difficult to establish the more restrictive interaction style which was sought for in the closed teaching treatment.

What Are the Implications From This Study? Both treatments produced significant knowledge gain; however, student preference for the open teaching treatment suggests it may be a more effective teaching style.

It seems plausible that the open teaching treatment may be effectively used with several disciplines; such as, English and American literature, history, sociology, psychology, or any subject area which has as its content the behavioral nature of man and his social and cultural environment.

Perhaps the open teaching treatment would be more applicable in most schools because of its overall student-teacher preference; nevertheless, the closed teaching treatment might be preferred in schools of a relatively conventionally structured learning environment, and where the goal is to cover a large amount of content quickly.

Even though this study revealed no statistically significant difference in knowledge gain and change in affective behavior toward India between the two teaching treatments and the student levels of dogmatism, it should be replicated in various schools with students of different socio-economic backgrounds, i.e. an urban school, a rural school, an inner city school, etc. Hopefully, this would give a more representative sampling of students with belief-disbelief systems of varying degrees than was possible in the present study.

A way to more effectively control contamination effects would be to replicate each teaching treatment separately in different schools, with efforts to equate the students in the different schools on the dimensions being studied.

The persistence of attitudinal effects of messages over time needs to be tested more extensively. A way to test this variable would be to use the open teaching treatment (this choice is based on student-teacher preference for it) for a period of say three months. This would allow the students to participate extensively in verbalized role-playing experiences.

Attitude theory maintains that the more actively an individual involves himself in the role he is playing, he should acquire more of the attributes of that role. Now if these attributes persist over time, significant behavioral change might result from this teaching approach.

Another study in this area would be to see if the professional productions of the Indian plays have a greater effect on student learning and change in affective behavior than the amateur student productions of them. This would be carried out in a classroom setting.

In the professional productions, the students would view the Indian plays; whereas, in the amateur productions, the students would actively participate in playmaking activities. This approach would test Dale's<sup>67</sup> claim that both playseeing and playmaking are effective means to student learning, and we may be able to determine which approach, if either approach, is more effective in producing this learning and attitude change.

### Summary

This study examined the relationship of two teaching treatments and dogmatism on student knowledge gain and student change in affective behavior on selected cultural concepts of a particular country, India.

Hypotheses were based on relevant research on theatre as a teaching tool, communication theory, learning theory,

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<sup>67</sup>Dale, loc. cit.



dogmatism theory, and self-persuasion theory. It was predicted that a relationship would exist between student dogmatism and each specific teaching treatment. Low dogmatic students were expected to show a greater gain in knowledge on India and a greater change in affective behavior toward India in the open teaching treatment and vice versa for the high dogmatic students. Also, it was hypothesized that the students would prefer the open teaching treatment.

The results of this study failed to confirm the interaction between teaching treatments and dogmatism in relation to knowledge gain and change in affective behavior. However, it did confirm student preference for the open teaching treatment. Also, student knowledge gain on India was statistically significant for all teaching treatments, including the East Lansing control group. Though not statistically significant, a group of high and low dogmatic students shifted in the predicted direction on the social distance measure, even though none of the  $F$  values reached the 0.05 level, the value of 0.066 for difference in dogmatism levels approached the 0.05 level.

Furthermore, the manipulation check on greater student awareness of sensory channels in the open teaching treatment was successful. However, the manipulation check on greater perception of feedback and interaction in the open teaching treatment was not successful.

Another fruitful study to undertake is to compare changes in knowledge and affective behaviors of students viewing a

performance by professional actors with the changes in their behavior when they participate in their own production of the same play.

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## **APPENDICES**



## **APPENDIX A**

**QUESTIONNAIRE FORMS AAAA, BBBB, CCCC, AND DDDD**

APPENDIX A

Questionnaire Forms AAAA, BBBB, CCCC, and DDDD

Questionnaire AAAA

Name \_\_\_\_\_  
Class \_\_\_\_\_  
Section \_\_\_\_\_  
Teacher \_\_\_\_\_

We are interested now in what the general public thinks and feels about a number of important social and personal questions. The best answer to each statement below is your personal opinion. We have tried to cover many different and opposing points of view; you may find yourself agreeing strongly with some of the statements, disagreeing just as strongly with others, and perhaps uncertain about others; whether you agree or disagree with any statement, you can be sure that many people feel the same as you do.

Mark each statement in the left margin according to how much you agree or disagree with it. Please mark every one. Write +1, +2, +3, or -1, -2, -3, depending on how you feel in each case.

- |                          |                             |
|--------------------------|-----------------------------|
| +1: I AGREE A LITTLE     | -1: I DISAGREE A LITTLE     |
| +2: I AGREE ON THE WHOLE | -2: I DISAGREE ON THE WHOLE |
| +3: I AGREE VERY MUCH    | -3: I DISAGREE VERY MUCH    |

Please write both the number and the sign in the margin left of each statement.

\_\_\_\_\_ The United States and Russia have just about nothing in common.

\_\_\_\_\_ It is often desirable to reserve judgment about what's going on until one has had a chance to hear the opinions of those one respects.

the first of these is the fact that the system is not in equilibrium. The second is the fact that the system is not in equilibrium. The third is the fact that the system is not in equilibrium.

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## Questionnaire AAAA

Continue marking your answers in this manner:

+1: I AGREE A LITTLE

-1: I DISAGREE A LITTLE

+2: I AGREE ON THE WHOLE

-2: I DISAGREE ON THE WHOLE

+3: I AGREE VERY MUCH

-3: I DISAGREE VERY MUCH

\_\_\_\_\_ Man on his own is a helpless and miserable creature.

\_\_\_\_\_ In this complicated world of ours the only way we can know what's going on is to rely on leaders or experts who can be trusted.

\_\_\_\_\_ I'd like it if I could find someone who would tell me how to solve my personal problems.

\_\_\_\_\_ The highest form of government is a democracy and the highest form of democracy is a government run by those who are most intelligent.

\_\_\_\_\_ While I don't like to admit this even to myself, my secret ambition is to become a great man, like Einstein, or Beethoven, or Shakespeare.

\_\_\_\_\_ The present is all too often full of unhappiness. It is only the future that counts.

\_\_\_\_\_ To compromise with our political opponents is dangerous because it usually leads to betrayal of our own side.

\_\_\_\_\_ It is only when a person devotes himself to an ideal or cause that life becomes meaningful.

\_\_\_\_\_ Most people just don't give a "damn" for others.

\_\_\_\_\_ The main thing in life is for a person to want to do something important.

the first of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

The second of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure. The third of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

The fourth of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

The fifth of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

The sixth of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

The seventh of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

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The tenth of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

The eleventh of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

The twelfth of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

The thirteenth of these is the fact that the *Journal* is a very young journal, and it is not yet possible to say whether it will be a success or a failure.

Continue marking your answers in this manner:

+1: I AGREE A LITTLE

-1: I DISAGREE A LITTLE

+2: I AGREE ON THE WHOLE

-2: I DISAGREE ON THE WHOLE

+3: I AGREE VERY MUCH

-3: I DISAGREE VERY MUCH

\_\_\_\_\_ Most people just don't know what's good for them.

\_\_\_\_\_ Even though freedom of speech for all groups is a worthwhile goal, it is unfortunately necessary to restrict the freedom of certain political groups.

\_\_\_\_\_ In a discussion I often find it necessary to repeat myself several times to make sure I am being understood.

\_\_\_\_\_ Most of the ideas which get printed nowadays aren't worth the paper they are printed on.

\_\_\_\_\_ It is better to be a dead hero than to be a live coward.

\_\_\_\_\_ My blood boils whenever a person stubbornly refuses to admit he's wrong.

\_\_\_\_\_ There are two kinds of people in this world: those who are for the truth and those who are against the truth.

\_\_\_\_\_ Of all the different philosophies which exist in this world there is probably only one which is correct.

THANK YOU

• Die Bedeutung der Sprache ist in der Literatur und in der Kunst von zentraler Bedeutung. Die Sprache ist das Medium, durch das wir unsere Gedanken und Gefühle ausdrücken können. Sie ist das Werkzeug, mit dem wir unsere Welt wahrnehmen und verstehen. In der Literatur wird die Sprache oft auf eine Weise verwendet, die über den reinen Informationsaustausch hinausgeht. Sie wird genutzt, um Emotionen zu wecken, Bilder zu malen und die menschliche Erfahrung zu vertiefen. In der Kunst ist die Sprache ebenfalls ein wichtiges Element. Sie kann die Form eines Werkes bestimmen oder es ergänzen. Die Sprache ist also nicht nur ein Mittel zur Kommunikation, sondern auch ein Ausdruck der menschlichen Kreativität und des Geistes.

• Die Rolle der Literatur ist vielfältig. Sie kann die Gesellschaft kritisieren, neue Ideen einführen und Menschen dazu anregen, ihre Welt anders zu sehen. Literatur ist ein Spiegelbild der menschlichen Existenz. Sie zeigt uns die Vielfalt der menschlichen Erfahrung und hilft uns, uns selbst und unsere Welt besser zu verstehen. In der Kunst spielt die Literatur ebenfalls eine wichtige Rolle. Sie kann die Inspiration für ein Werk sein oder es vertiefen. Die Literatur ist also ein integraler Bestandteil der menschlichen Kultur und des Lebens.

• Die Kunst der Sprache ist eine Kunstform, die die Möglichkeiten der Sprache ausreizen will. Sie spielt mit den Regeln der Grammatik und der Semantik, um neue Bedeutungen zu schaffen. In der Literatur ist die Kunst der Sprache oft mit der Kunst der Erzählung verbunden. Der Autor nutzt die Sprache, um eine fesselnde Geschichte zu erzählen, die den Leser in die Welt des Textes hineinzieht. In der Kunst ist die Kunst der Sprache ebenfalls ein wichtiges Element. Sie kann die Form eines Werkes bestimmen oder es ergänzen. Die Kunst der Sprache ist also eine Kunstform, die die Möglichkeiten der Sprache ausreizen will.

• Die Bedeutung der Kunst ist in der Literatur und in der Kunst von zentraler Bedeutung. Die Kunst ist das Medium, durch das wir unsere Gedanken und Gefühle ausdrücken können. Sie ist das Werkzeug, mit dem wir unsere Welt wahrnehmen und verstehen. In der Literatur wird die Kunst oft auf eine Weise verwendet, die über den reinen Informationsaustausch hinausgeht. Sie wird genutzt, um Emotionen zu wecken, Bilder zu malen und die menschliche Erfahrung zu vertiefen. In der Kunst ist die Kunst ebenfalls ein wichtiges Element. Sie kann die Form eines Werkes bestimmen oder es ergänzen. Die Kunst ist also nicht nur ein Mittel zur Kommunikation, sondern auch ein Ausdruck der menschlichen Kreativität und des Geistes.

Questionnaire Form BBBB

Name \_\_\_\_\_

Class Section \_\_\_\_\_

Teacher \_\_\_\_\_

Dear Student:

The questionnaire you are about to complete is part of a research project being conducted by the Department of Theatre and the Department of Communication of Michigan State University. The research is an attempt to find out what high school students know about some aspects of life in India and their opinions about some parts of the culture of India. We would like you to answer each question-statement as accurately and completely as possible. If you do not understand the way a question is stated, your teacher will help you. Your answers will be kept confidential, and no one will connect your name with the answers you give. Thank you for your cooperation.





## Questionnaire Form BBBB

1. A family in India has a high degree of respect for each person in the family unit.

☐ Yes  
☐ No  
☐ Don't know

2. The family mother in India is the major influence on the rearing of

☐ sons  
☐ daughters  
☐ neither

3. The family father in India is the major influence on the rearing of

☐ sons  
☐ daughters  
☐ neither

4. Members of a family in a modern city in India have the same personal problems as members of a family in a modern U.S.A. city.

☐ Yes  
☐ No  
☐ Don't know

5. In a family in India, a daughter is taught to be pleasurable to men.

☐ Yes  
☐ No  
☐ Don't know

6. In a family in India, a son is taught to be respectful.

☐ Yes  
☐ No  
☐ Don't know

7. In a marriage in India, the having of children is a religious necessity for the husband.

☐ Yes  
☐ No  
☐ Don't know

8. Pleasurable love is a more vital aspect for happiness in a marriage in India than a marriage in the U.S.A.

☐ Yes  
☐ No  
☐ Don't know

9. Among the peoples of India, physical pleasures are rooted in Nature.

☐ Yes  
☐ No  
☐ Don't know

10. It is possible for a Brahmin (person in highest caste) to marry outside his caste just as an American can marry outside his social class in the U.S.A.

☐ Yes  
☐ No  
☐ Don't know

11. Historically, prostitution has been held in high regard in India.

☐ Yes  
☐ No  
☐ Don't know

12. The various kinds of priests in India feel they enjoy high positions of respect in their societies.

☐ Yes  
☐ No  
☐ Don't know



## Questionnaire Form BBBB

13. In the religions in India, individual meditation is more important than physical needs; such as, food, drink, etc.

☐ Yes  
☐ No  
☐ Don't know

14. Gardens and ornaments (jewelry) were important elements in creating an atmosphere for love in ancient India.

☐ Yes  
☐ No  
☐ Don't know

15. The actions of the priests in India are more controlled by the physical needs and desires of ordinary men than by religious meditation.

☐ Yes  
☐ No  
☐ Don't know

16. The long survival of the culture in India is due to its strong belief in tolerance for peoples of other cultures who have invaded the country over the centuries.

☐ Yes  
☐ No  
☐ Don't know

17. The caste system in India is being destroyed today because of: (please check as many of the following as apply).

☐ democratic nature of the country  
☐ education  
 con't. at top of page

17. con't.

☐ technology  
☐ freedom of women  
☐ modernization  
☐ increasing number of new jobs  
☐ movement of people to cities

18. To what extent would you say that the cultural values of India are better suited for a happy life than U.S.A. cultural values?

☐ Very much better than U.S.A.  
☐ Somewhat better than U.S.A.  
☐ Somewhat worse than U.S.A.  
☐ Very much worse than U.S.A.

19. How fair to the individual is the caste system of India?

☐ Absolutely fair  
☐ Fair  
☐ Don't know  
☐ Unfair  
☐ Absolutely unfair

20. To what extent do you believe that a family in India today has a "generation gap" between the parents and the teenagers similar to that which exists in the U.S.A.?

☐ Very much like the U.S.A.  
☐ Somewhat like the U.S.A.  
☐ Can't really tell  
☐ Not much like the U.S.A.  
☐ Very much different from the U.S.A.

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## Questionnaire Form BBBB

21. Which of the following things had the major influence on shaping India's "philosophy of life"? Put a "1" beside the answer you believe had the most influence, a "2" beside the one which had the second greatest influence, a "3" beside the one which had the third greatest influence, a "4" beside the fourth greatest influence.

- ☐ Religions
- ☐ Caste system
- ☐ Family structure
- ☐ Nature and climate

22. Which of the following things had the major influence on shaping India's "social values"? Put a "1" beside the answer you believe had the most influence, a "2" beside the one which had the second greatest influence, a "3" beside the one which had the third greatest influence, a "4" beside the fourth greatest influence.

- ☐ Religions
- ☐ Family structure
- ☐ Caste system
- ☐ Nature and climate

23. Is it possible for a person in India to marry outside his own caste?

- ☐ Possible in nearly all cases
- ☐ Possible in most cases
- ☐ Possible in some cases
- ☐ Possible in very few cases

24. India today is tied to its cultural past.

- ☐ Definitely agree
- ☐ Agree
- ☐ Don't know
- ☐ Disagree
- ☐ Definitely disagree

25. The idea of love and marriage in India is the same as the idea of love and marriage in the U.S.A.

- ☐ Strongly agree
- ☐ Agree
- ☐ Don't know
- ☐ Disagree
- ☐ Strongly disagree

26. A family in India is a more closely knit unit than a U.S.A. family.

- ☐ Strongly agree
- ☐ Agree
- ☐ Don't know
- ☐ Disagree
- ☐ Strongly disagree

27. An individual in India has more freedom today in selecting a mate, a job, etc. than in the past.

- ☐ Strongly agree
- ☐ Agree
- ☐ Don't know
- ☐ Disagree
- ☐ Strongly disagree

28. The ancient gods and legends of India have played a minor part in shaping the cultural values of India.

- ☐ Strongly agree
- ☐ Agree
- ☐ Don't know
- ☐ Disagree
- ☐ Strongly disagree



## Questionnaire Form BBBB

29. Life in a city in India today is very much the same as life in a U.S.A. city today.

- ☐ Strongly agree  
☐ Agree  
☐ Don't know  
☐ Disagree  
☐ Strongly disagree

30. The people of India believe that physical pleasures and tolerance for all forms of life are necessary for a "good life".

- ☐ Strongly agree  
☐ Agree  
☐ Don't know  
☐ Disagree  
☐ Strongly disagree

31. Life in a village in India today is very much the same as life in a U.S.A. village today.

- ☐ Strongly agree  
☐ Agree  
☐ Don't know  
☐ Disagree  
☐ Strongly disagree

32. To what extent do you believe that modernization is destroying values that should be preserved in the culture of India?

- ☐ Destroying the cultural values of India  
☐ Somewhat destroying the cultural values of India  
☐ Not destroying the cultural values of India  
☐ Don't know

Please check Yes or No on the following questions:

33. Would you like to live next door to a family from India?

- ☐ Yes  
☐ No

34. Would you like to entertain a person from India in your home?

- ☐ Yes  
☐ No

35. Would you like to have a close friend marry a person from India?

- ☐ Yes  
☐ No

36. Would you like to have your brother or sister marry a person from India?

- ☐ Yes  
☐ No

37. Would you like to marry a person from India?

- ☐ Yes  
☐ No

38. Would you wear an item of clothing worn by a person from India?

- ☐ Yes  
☐ No





## Questionnaire Form BBBB

Example Question

On the question below, the farther you mark toward one end or the other of each scale, the stronger your feelings about the object you are rating. If you are rating "soul music" and you feel it is very, very pleasant, you would put an X on the 1:

I think of "soul music" as being:

Pleasant 1 2 3 4 5 6 7 Unpleasant  
 Extremely  
 pleasant

If you feel it is very, very unpleasant, you would put an X on 7:

Pleasant 1 2 3 4 5 6 7 Unpleasant  
 Extremely  
 unpleasant

If you are somewhat less strong in your feelings, you would move one space toward the center:

Pleasant 1 2 3 4 5 6 7 Unpleasant  
 Very  
 pleasant

Pleasant 1 2 3 4 5 6 7 Unpleasant  
 Very  
 unpleasant

If you are neutral, you would mark an X on 4:

Pleasant 1 2 3 4 5 6 7 Unpleasant  
 Neutral

Important: Place your mark in the middle of the spaces, not on the edges:

(this) (not this)  
 Pleasant 1 2 3 4 5 6 7 Unpleasant

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very important document, as it contains the President's annual message to Congress, which is a key document in the history of the United States.

2. The second part of the document is a report from the Secretary of the Treasury, dated January 3, 1862. It is a very important document, as it contains the Secretary's annual report to Congress, which is a key document in the history of the United States.

3. The third part of the document is a report from the Secretary of the Interior, dated January 3, 1862. It is a very important document, as it contains the Secretary's annual report to Congress, which is a key document in the history of the United States.

4. The fourth part of the document is a report from the Secretary of the War, dated January 3, 1862. It is a very important document, as it contains the Secretary's annual report to Congress, which is a key document in the history of the United States.

5. The fifth part of the document is a report from the Secretary of the Navy, dated January 3, 1862. It is a very important document, as it contains the Secretary's annual report to Congress, which is a key document in the history of the United States.

6. The sixth part of the document is a report from the Secretary of the State, dated January 3, 1862. It is a very important document, as it contains the Secretary's annual report to Congress, which is a key document in the history of the United States.

7. The seventh part of the document is a report from the Secretary of the War, dated January 3, 1862. It is a very important document, as it contains the Secretary's annual report to Congress, which is a key document in the history of the United States.

8. The eighth part of the document is a report from the Secretary of the Navy, dated January 3, 1862. It is a very important document, as it contains the Secretary's annual report to Congress, which is a key document in the history of the United States.

9. The ninth part of the document is a report from the Secretary of the State, dated January 3, 1862. It is a very important document, as it contains the Secretary's annual report to Congress, which is a key document in the history of the United States.

## Questionnaire BBBB

39. Please check on the scale the degree of your feelings (views) toward the following statement -

I think of India as being:

Poor 1 2 3 4 5 6 7 Rich

Educated 1 2 3 4 5 6 7 Uneducated

Happy 1 2 3 4 5 6 7 Sad

Dirty 1 2 3 4 5 6 7 Clean

Crowded 1 2 3 4 5 6 7 Uncrowded

Friendly 1 2 3 4 5 6 7 Unfriendly

Progressive 1 2 3 4 5 6 7 Unprogressive

Civilized 1 2 3 4 5 6 7 Uncivilized

Moral 1 2 3 4 5 6 7 Immoral

40. Please check on the scale the degree of your feelings (views) toward the following statement -

In the dramatic plays of India, the priests and the monks are:

Respectful 1 2 3 4 5 6 7 Disrespectful

Helpful 1 2 3 4 5 6 7 Not helpful

Just 1 2 3 4 5 6 7 Unjust

Moral 1 2 3 4 5 6 7 Immoral

Influential 1 2 3 4 5 6 7 Not influential

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial matters. The text suggests that organizations should implement robust systems to track every aspect of their operations, from procurement to sales.

2. In the second section, the author addresses the challenges of data management in a rapidly changing environment. It highlights the need for flexible and scalable solutions that can adapt to new technologies and data sources. The text argues that organizations must invest in training and development to ensure their workforce is equipped to handle complex data sets and analyze them effectively.

3. The third part of the document focuses on the role of leadership in driving organizational success. It stresses that leaders must provide clear vision and direction, while also fostering a culture of innovation and collaboration. The text suggests that effective leaders are those who can inspire their teams to achieve their full potential and overcome any obstacles that may arise.

4. The fourth section discusses the importance of continuous improvement and learning. It argues that organizations should regularly evaluate their performance and seek ways to optimize their processes. The text suggests that this can be achieved through a combination of formal reviews and informal feedback loops, ensuring that everyone in the organization is contributing to the overall improvement.

5. Finally, the document concludes by emphasizing the need for a strong ethical foundation. It states that organizations must adhere to high standards of integrity and honesty in all their dealings. The text suggests that a commitment to ethics is not only a moral imperative but also a practical one, as it helps to build trust and credibility with stakeholders.

Questionnaire Form CCCC

Name\_\_\_\_\_

Class Section\_\_\_\_\_

Teacher\_\_\_\_\_

Dear Student:

The questionnaire you are about to complete is part of a research project being conducted by the Department of Theatre and the Department of Communication of Michigan State University. The research is an attempt to find out what high school students know about some aspects of life in India and their opinions about some parts of the culture of India. We would like you to answer each question-statement as accurately and completely as possible. If you do not understand the way a question is stated, your teacher will help you. Your answers will be kept confidential, and no one will connect your name with the answers you give. Thank you for your cooperation.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

### Conclusion

In conclusion, the document highlights the critical role of proper record-keeping in ensuring the integrity and reliability of financial data. It stresses the importance of adhering to established accounting standards and practices to avoid any potential misstatements or fraud. The document also notes that maintaining accurate records is essential for effective decision-making and strategic planning. Finally, it reiterates the commitment to transparency and accountability in all financial reporting.

## Questionnaire Form CCCC

1. Did you see or hear anything about India or the people of India other than in this class section?

\_\_\_\_\_Yes  
\_\_\_\_\_No

If yes, please state briefly what you saw or heard and from whom.

2. Have you discussed what you have been studying about India or the people of India with anyone?

\_\_\_\_\_Yes  
\_\_\_\_\_No

If yes, please list briefly some of the things you talked about and with whom you talked.

3. Did you discuss what you have been studying about India or the people of India with any ninth graders at East Lansing High School other than those in this English class section?

\_\_\_\_\_Yes  
\_\_\_\_\_No

If yes, please list which English class sections.





## Questionnaire Form CCCC

4. Do you believe the study on India in which you took part was worthwhile?

- \_\_\_\_\_ 1. Very worthwhile
- \_\_\_\_\_ 2. Somewhat worthwhile
- \_\_\_\_\_ 3. Not very worthwhile
- \_\_\_\_\_ 4. Worthless

5. How much do you believe you increased your knowledge on the cultural values of India?

- \_\_\_\_\_ 1. Very much
- \_\_\_\_\_ 2. Somewhat
- \_\_\_\_\_ 3. Very little
- \_\_\_\_\_ 4. Not at all

6. How much do you believe your attitude changed on the cultural values of India?

- \_\_\_\_\_ 1. Very much
- \_\_\_\_\_ 2. Somewhat
- \_\_\_\_\_ 3. Very little
- \_\_\_\_\_ 4. Not at all

7. How much did you like the study approach on India you took part in?

- \_\_\_\_\_ 1. I liked it very much
- \_\_\_\_\_ 2. I liked it somewhat
- \_\_\_\_\_ 3. I liked it very little
- \_\_\_\_\_ 4. I did not like it

8. Which of the teaching devices (plays, films, specific activities, etc.) do you believe were the most interesting? Please list and explain what about these devices made them interesting?



## Questionnaire Form CCCC

9. Which of the teaching devices (plays, films, specific activities, etc.) did you like best? Please list and explain why you liked them best.

10. Which of the teaching devices (plays, films, specific activities, etc.) did you like least? Please list and explain why you disliked them least.

11. Please check the following things that helped you most in understanding India and the people of India:

<input type="checkbox"/> Plays	<input type="checkbox"/> Teacher's lectures
<input type="checkbox"/> Motion pictures	<input type="checkbox"/> Individual readings
<input type="checkbox"/> Film slides	<input type="checkbox"/> Activities (acting, making
<input type="checkbox"/> Guest speaker	<input type="checkbox"/> props, etc.)
<input type="checkbox"/> Discussions (class-group)	<input type="checkbox"/> Reference materials
<input type="checkbox"/> Reports (oral-written)	<input type="checkbox"/> Projects

Please explain why those you checked helped you the most.



## Questionnaire Form CCCC

12. Please check the following things that helped you least in understanding India and the people of India:

<input type="checkbox"/> Plays	<input type="checkbox"/> Teacher's lectures
<input type="checkbox"/> Motion pictures	<input type="checkbox"/> Individual readings
<input type="checkbox"/> Film slides	<input type="checkbox"/> Activities (Acting, making props, etc.)
<input type="checkbox"/> Guest speaker	<input type="checkbox"/> Reference materials
<input type="checkbox"/> Discussions (class-group)	<input type="checkbox"/> Projects
<input type="checkbox"/> Reports (oral-written)	

Please explain why those you checked helped you the least.

13. There were certain teaching devices that should appeal to your sense of sight, sound, touch, smell, taste, or tonic. Please list below those teaching devices which really appealed to:

1. Your sight:

2. Your sound:

3. Your touch:

4. Your smell:

5. Your taste:

6. Your tonic (muscle action):



## Questionnaire Form CCCC

14. In the teaching approach you took part in, how often did the teacher let you express your views, opinions, etc.?

- 1.Very often
- 2.Fairly often
- 3.Not very often
- 4.Never

15. In the teaching approach you took part in, how often did your classmates let you express your views, opinions, etc.?

- 1.Very often
- 2.Fairly often
- 3.Not very often
- 4.Never

16. In the teaching approach you took part in, how often did you let the teacher express his or her views, opinions, etc.?

- 1.Very often
- 2.Fairly often
- 3.Not very often
- 4.Never

17. In the teaching approach you took part in, how often did you let your classmates express their views, opinions, etc.?

- 1.Very often
- 2.Fairly often
- 3.Not very often
- 4.Never



1. The first part of the document is a letter from the author to the reader, explaining the purpose of the study and the methods used. The letter is dated 1st January 1998 and is addressed to the reader.

2. The second part of the document is a list of references, which includes books, articles, and other sources used in the study. The references are listed in alphabetical order.

3. The third part of the document is a list of figures, which includes tables, graphs, and other visual aids used in the study. The figures are listed in alphabetical order.

4. The fourth part of the document is a list of tables, which includes tables of data, tables of results, and other tables used in the study. The tables are listed in alphabetical order.

5. The fifth part of the document is a list of appendices, which includes appendices of data, appendices of results, and other appendices used in the study. The appendices are listed in alphabetical order.

6. The sixth part of the document is a list of indexes, which includes indexes of data, indexes of results, and other indexes used in the study. The indexes are listed in alphabetical order.

7. The seventh part of the document is a list of footnotes, which includes footnotes of data, footnotes of results, and other footnotes used in the study. The footnotes are listed in alphabetical order.

8. The eighth part of the document is a list of references, which includes books, articles, and other sources used in the study. The references are listed in alphabetical order.

Questionnaire Form DDDD

Name \_\_\_\_\_

Class Section \_\_\_\_\_

Teacher \_\_\_\_\_

Dear Student:

The questionnaire you are about to complete is part of a research project being conducted by the Department of Theatre and the Department of Communication of Michigan State University. The research is an attempt to find out what high school students know about some aspects of life in India and their opinions about some parts of the culture of India. We would like you to answer each question-statement as accurately and completely as possible. If you do not understand the way a question is stated, your teacher will help you. Your answers will be kept confidential, and no one will connect your name with the answers you give. Thank you for your cooperation.

the following conditions are satisfied:

- (i)  $\lim_{t \rightarrow \infty} \frac{1}{t} \int_0^t \lambda(s) ds = \lambda$ ;
- (ii)  $\lim_{t \rightarrow \infty} \frac{1}{t} \int_0^t \lambda(s) ds = \lambda$ ;
- (iii)  $\lim_{t \rightarrow \infty} \frac{1}{t} \int_0^t \lambda(s) ds = \lambda$ ;

where  $\lambda$  is a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 1.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 2.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 3.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 4.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 5.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 6.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 7.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 8.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 9.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 10.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 11.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

**Theorem 12.** Let  $\lambda$  be a constant,  $\lambda \in \mathbb{R}$ , and  $\lambda \neq 0$ . Then, the following theorem holds:

## Questionnaire Form DDDD

1. Did you see or hear anything on India or the people of India in the last 4-6 weeks?

       Yes  
       No

If yes, please explain where you got this information (place) and from whom (person).

2. Did you receive any information on India or the people of India from your friends?

       Yes  
       No

If yes, please tell a little about what you received, how you happened to receive it and from whom it was received. If a ninth grade student, please give his or her class section in English.

3. Do you feel that what you saw or heard affected your knowledge or changed your attitudes about India?

       Yes  
       No

If yes, please explain in what way.

**APPENDIX B**

**PLAY SCRIPTS , INCLUDING A BRIEF SYNOPSIS  
OF EACH PLAY**

## APPENDIX B

### Play Scripts, Including a Brief Synopsis of Each Play

#### Synopsis:    The Priest and the Prostitute

The title of the play literally means a saint and a concubine of a higher order. It has a delightful theme: the exchange of their souls so they can momentarily live the life and the views of each other until they are restored again to their original selves.

The soul transformation offers the playwright opportunities to discuss various views on love, religion, intellectual enlightenment, spiritual meditation, sensuality, and the social institutions appropriate to the ancient Indian aristocratic society from the point of view of a Brahmin priest and a lower caste courtesan-concubine.

The Priest and the Prostitute

by

King Mahendra Vikram

### Characters

Priest - a follower of Buddha.

Shandilya - his student.

Vasanti - a concubine.

Madhurika - an attendant to Vasanti.

Latika - an attendant to Vasanti.

Yamaduta - chief messenger of the God of Death with his retinue of executioners.

Mother - mother of Vasanti.

Lord Ramalik - in love with Vasanti.

Banaspati - a doctor.

### The Priest and the Prostitute

PRIEST: Shandilya! Shandilya! Where are you? Where can you be? Persons surrounded by darkness of ignorance always behave like him. They can find nothing, neither their selves nor truth. He is young, strong and handsome, and therefore has naturally become proud of his human birth, but he does not realize that this body is a store-house of diseases. Every moment passion devours it, and old age and death conspire to destroy it. Shandilya! Let me search these corners. He is always after some good food!

(Goes off in one direction. Shandilya follows in a second from the opposite direction.)

SHANDILYA: How long have I listened to my master's sermons! An empty stomach makes the mind dull. I am born a Brahmin in the highest of the high, the purest of the pure, the best of the castes--and yet I have to starve! No food for the past three days. I left my fold and embraced another, believing that I would get plenty to eat, but it was the same situation, and now I have decided to serve a Buddhist priest, and I will embrace Buddhism with the hope of getting rid of starvation. We always discuss salvation, but not the ways and means to end starvation!





PRIEST: (entering) Shandilya!

SHANDILYA: Where are you, my master? I am tired of search- 30  
ing for you and therefore I'm hungry.

PRIEST: On the contrary, I was looking for you. All the  
while I kept on shouting your name.

35

SHANDILYA: But that will not help us: I want food!

PRIEST: You are always talking of food, but never about  
studies, never about meditation, never about  
gathering knowledge--!

40

SHANDILYA: Like the sun appearing in the sky everyday--you  
tell me the same old phrases but never about food.  
How can we survive?

45

PRIEST: Shandilya! You can't use such language while  
talking to your teacher. You have allowed all  
your bodily senses to develop to the utmost with-  
out any control. You have been changing your  
religious faith as if you change your clothes.

50

SHANDILYA: The whole city is celebrating a festival. Every-  
day there are feasts. Instead of letting me  
go over this again and again, why not go there and  
ask for alms?

55

PRIEST: Are you advising me?

SHANDILYA: Yes, on matters which are not spiritual, I think  
I am better informed. Let us go to the town and  
ask for alms.

60

PRIEST: We can't. There is a certain code for begging.  
We must not approach the good gentry before the  
midday. Since I have renounced worldly pleasures,  
I have to observe all the rules. You can afford  
to be flippant, not I.

65

SHANDILYA: You accepted me as your attendant, and guaranteed  
food.

70

PRIEST: Just a moment. Attendant and pupil; go on.

SHANDILYA: Granted also a pupil, but what about food?

75

PRIEST: After two or three hours.

SHANDILYA: Til then?

PRIEST: Try to learn something. Do you remember anything  
that I told you?

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and the other two are the same as in the first case. The first two are the same as in the first case.

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SHANDILYA: Just this much: that a man should always do some good deeds. If he does some good deeds, he may get the reward.

PRIEST: To an extent, correct. 85

SHANDILYA: I have done the good deed of becoming your pupil, yet I am starving for the last three days.

PRIEST: Your good deeds are washed out since you tell me lies. Last evening you had a good feast at the house of Ramalik. 90

SHANDILYA: I was entirely earning my own, not because of you. 95  
Now you may please start again.

PRIEST: What?

SHANDILYA: Preaching. I would prefer the shortest cut to 100 learning.

PRIEST: Be not highly elated in joy, and be not miserable in grief.

SHANDILYA: Instead, suppose I try to become miserable in joy and extremely happy in grief. 105

PRIEST: That is not possible.

SHANDILYA: Once, I remember you told me that by exercising or what is it, by strengthening will power, one can achieve anything. 110

PRIEST: But you have never controlled your will--which is 115  
like a bee, or like a monkey.

SHANDILYA: In short, it is fickle.

PRIEST: Very much fickle. You do remember that. 120

SHANDILYA: That means I have memory. I am capable of remembering things. That shows that I have a steady will.

PRIEST: You have a confused mind. 125

SHANDILYA: That means I have something called "mind".

PRIEST: Yes, you have, luckily. And it requires to be 130  
regulated, organized.

SHANDILYA: Which you are trying to do.

1. The first part of the paper is devoted to the study of the properties of the function  $f(x)$  defined by the equation

$$f(x) = \int_0^x \frac{1}{1+t^2} dt, \quad (1)$$

where  $x$  is a real number. It is well known that this function is increasing and concave down on the interval  $(-\infty, \infty)$ .

2. In the second part, we consider the function  $g(x)$  defined by the equation

$$g(x) = \int_0^x \frac{1}{1+t^4} dt, \quad (2)$$

where  $x$  is a real number. It is well known that this function is increasing and concave down on the interval  $(-\infty, \infty)$ .

3. In the third part, we consider the function  $h(x)$  defined by the equation

$$h(x) = \int_0^x \frac{1}{1+t^6} dt, \quad (3)$$

where  $x$  is a real number. It is well known that this function is increasing and concave down on the interval  $(-\infty, \infty)$ .

4. In the fourth part, we consider the function  $k(x)$  defined by the equation

$$k(x) = \int_0^x \frac{1}{1+t^8} dt, \quad (4)$$

where  $x$  is a real number. It is well known that this function is increasing and concave down on the interval  $(-\infty, \infty)$ .

5. In the fifth part, we consider the function  $l(x)$  defined by the equation

$$l(x) = \int_0^x \frac{1}{1+t^{10}} dt, \quad (5)$$

where  $x$  is a real number. It is well known that this function is increasing and concave down on the interval  $(-\infty, \infty)$ .

6. In the sixth part, we consider the function  $m(x)$  defined by the equation

$$m(x) = \int_0^x \frac{1}{1+t^{12}} dt, \quad (6)$$

where  $x$  is a real number. It is well known that this function is increasing and concave down on the interval  $(-\infty, \infty)$ .

7. In the seventh part, we consider the function  $n(x)$  defined by the equation

PRIEST: But you do not listen.

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SHANDILYA: I am ready.

PRIEST: Try to control your mind. A real saint would never be angry.

SHANDILYA: Aha! That sounds quite fishy.

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PRIEST: Why?

SHANDILYA: You yourself have been resorting to anger, loosening your temper whenever I am concerned.

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PRIEST: That is perfectly all right, according to the Books. They say that when a pupil does not study he should be rebuked and even be beaten. But --

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SHANDILYA: But --

PRIEST: When I beat you, I do not lose my temper. I do it with perfect control, at times with love. All for your good.

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SHANDILYA: That is very interesting. You can beat somebody without being angry. Angry without anger.

PRIEST: Yes, it could be. There are many things beyond your understanding. Now let us go to that garden and have a little rest.

SHANDILYA: Rest, you said! That is trying to be comfortable. So once again you are in the wrong.

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PRIEST: In what way?

SHANDILYA: Comfort or discomfort, both mean the same to your Holiness.

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PRIEST: You do not understand. My Soul does not differentiate between comfort and discomfort. But my body demands comfort at this moment.

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SHANDILYA: So soul and body have different functions?

PRIEST: Certainly.

SHANDILYA: How do you define them?

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PRIEST: Soul usually can move all over the universe, as for example, in dreams it can traverse unlimited regions. But the body enjoys food, pleasures, joys, pains, and so forth.

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1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

1. The first step in the process is to identify the problem. This involves gathering information about the situation and understanding the needs of the stakeholders involved.

SHANDILYA: I get it now, and now we are near the gates of the garden. Do we enter?

PRIEST: We do enter.

SHANDILYA: Ah, what a garden! Lovely trees. This is champa, this is kadamb. What a variety of flowers, and what a fragrance. This is certainly the spring, the best of all the seasons. There is a peacock and a cuckoo. Bees hum enchanting tunes. Though <sup>190</sup>so wonderfully fine, it is capable of making lonely women miserable. <sup>195</sup>

PRIEST: Remember, if it is spring today, later on there will be another season, and so the cycle will go <sup>200</sup>on. What is beautiful will ultimately perish.

SHANDILYA: If a thing is beautiful, we do have to declare that it is beautiful.

PRIEST: But don't you realize that it is transitory? <sup>205</sup>

SHANDILYA: May we sit down and rest awhile?

PRIEST: Well, why not just here? <sup>210</sup>

SHANDILYA: Oh, but this is not a clean place.

PRIEST: What an ignorant fool you are! A garden is always considered a holy place, and earth is <sup>215</sup>ever innocent.

SHANDILYA: In other words, where we take our seats, the place automatically becomes clean.

PRIEST: Don't be sarcastic. I always quote from the holy <sup>220</sup>books.

SHANDILYA: But how am I to trust you?

PRIEST: This is the trouble with you. You always start <sup>225</sup>doubting because you are illiterate. Therefore I insist that you must study.

SHANDILYA: Well, give me one good reason, so that I should <sup>230</sup>study.

PRIEST: What a fool you are! By studying, you give yourself not one but many good reasons.

SHANDILYA: What are the advantages of acquiring knowledge? <sup>235</sup>



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PRIEST: Many. Knowledge explains every thing about everything. Having known all that, you become detached. Detachment enables you to perform penance. By performing penance you become a yogi, you know all about the past, the present, and the future.

SHANDILYA: A slightly longer process. Now that you are a yogi, can you see into somebody else's house 245 without being seen?

PRIEST: Why?

SHANDILYA: To find out if there is some extra food therein. 250 I am getting hungry.

PRIEST: Greed is the curse of life. You know that.

SHANDILYA: Yes, you had told me; starting that, it keeps on 255 increasing. The more I eat, the better for my health.

PRIEST: I promise you all, food, better health, and everything. All can be secured if you start meditating. Once sit down and start practising meditating-- that will make your mind steady, and the body perfect. Concentrate!

SHANDILYA: Well, on what object do I concentrate? 265

PRIEST: On the light that is within you.

SHANDILYA: Very well, you start on your light, and I will concentrate on this rice bowl. (Takes it out.) 270

PRIEST: Silence, follow my way. Do as I do. Direct your senses towards your soul. Think yourself as a part of the universe. Discard all desires, and you will get supreme joy, indescribably peace. Start.

(They sit on one side of the stage and start meditating. Of course, the priest is serious, the pupil vibrant. There enters a courtesan 280 accompanied by two maids.)

MADHURIKA: Here we are in the garden.

VASANTI: Yes, I appreciate the fragrance. Spring it is 285 at its full bloom, but where is my darling lord, Ramalik?

1. The first part of the report is a general introduction to the project. It describes the purpose of the study, the objectives, and the scope of the work. It also mentions the date of the report and the name of the author.

2. The second part of the report is a detailed description of the methodology used in the study. It explains the procedures followed, the data collection methods, and the analysis techniques.

3. The third part of the report is a discussion of the results of the study. It presents the findings and compares them with the previous research.

4. The fourth part of the report is a conclusion. It summarizes the main findings and provides recommendations for future research.

5. The fifth part of the report is a list of references. It includes all the sources used in the study.

6. The sixth part of the report is an appendix. It contains additional information that is not included in the main text, such as raw data or detailed calculations.

7. The seventh part of the report is a glossary. It defines the key terms used in the study.

8. The eighth part of the report is a list of figures. It includes all the charts and graphs used in the study.

9. The ninth part of the report is a list of tables. It includes all the tables used in the study.

10. The tenth part of the report is a list of abbreviations. It includes all the abbreviations used in the study.

11. The eleventh part of the report is a list of acknowledgments. It includes all the people who helped in the study.

12. The twelfth part of the report is a list of appendices. It includes all the additional information that is not included in the main text.

13. The thirteenth part of the report is a list of references. It includes all the sources used in the study.

14. The fourteenth part of the report is a list of figures. It includes all the charts and graphs used in the study.

- LATIKA: He told me that he will first go to the city-centre and then proceed to this place.
- VASANTI: But why? I am here, his centre of attention, and why did he go to the city? 290
- LATIKA: Just for some recreation.
- VASANTI: Recreation! What an insult to me! 295
- MADHURIKA: Recreation means--
- LATIKA: He Has gone to have some liquor. 300
- MADHURIKA: So that he can enjoy your company better.
- VASANTI: Nonsense! I am the living liquor, pupil of his eye, nectar of his life. What, why should he go 305 to those liquor shops. Latika!
- LATIKA: Yes, my mistress.
- VASANTI: Go at once and bring him here. Tell him I feel 310 lonely without him.
- LATIKA: As you command. (She goes.)
- MADHURIKA: Spring seems to be at its best. 315
- VASANTI: As if I am not!
- MADHURIKA: You are. That's why your lord of the heart, Ramalik, decided to meet you here, so that he can enjoy the spring, you and the garden.
- VASANTI: But I cannot bear his separation. Why don't you sing something, or dance or let us play with the balls? 325
- MADHURIKA: I have the ball in my purse. Here it is. Let us play.
- (They start playing with the ball, with loud 330 sounds of laughter.)
- SHANDILYA: Some sweet sounds come to me. It must be a cuckoo singing--no, it's the sound of laughter. How can one concentrate? If my ears have cared to 335 listen to it, why should the eye not benefit? Aha! Some two young ladies. The garden and the girls, and some play. A cake, with butter and honey! Master! Did you listen to this?

• 1990年10月1日，中国开始实行《中华人民共和国个人所得税法》。

• 1991年1月1日，中国开始实行《中华人民共和国增值税暂行条例》。

• 1992年1月1日，中国开始实行《中华人民共和国营业税暂行条例》。

• 1993年1月1日，中国开始实行《中华人民共和国企业所得税暂行条例》。

• 1994年1月1日，中国开始实行《中华人民共和国消费税暂行条例》。

• 1995年1月1日，中国开始实行《中华人民共和国土地增值税暂行条例》。

• 1996年1月1日，中国开始实行《中华人民共和国车船使用税暂行条例》。

• 1997年1月1日，中国开始实行《中华人民共和国房产税暂行条例》。

• 1998年1月1日，中国开始实行《中华人民共和国契税暂行条例》。

• 1999年1月1日，中国开始实行《中华人民共和国印花税暂行条例》。

• 2000年1月1日，中国开始实行《中华人民共和国城市维护建设税暂行条例》。

• 2001年1月1日，中国开始实行《中华人民共和国教育费附加暂行条例》。

• 2002年1月1日，中国开始实行《中华人民共和国资源税暂行条例》。

• 2003年1月1日，中国开始实行《中华人民共和国城镇土地使用税暂行条例》。

• 2004年1月1日，中国开始实行《中华人民共和国耕地占用税暂行条例》。

• 2005年1月1日，中国开始实行《中华人民共和国土地增值税暂行条例》。

• 2006年1月1日，中国开始实行《中华人民共和国车船使用税暂行条例》。

• 2007年1月1日，中国开始实行《中华人民共和国房产税暂行条例》。

• 2008年1月1日，中国开始实行《中华人民共和国契税暂行条例》。

• 2009年1月1日，中国开始实行《中华人民共和国印花税暂行条例》。

PRIEST: If your ears prefer to listen, they may. My mind is somewhere else.

SHANDILYA: Then ask your mind to attend to it.

PRIEST: Don't be stupid. Mind your own meditation. 345

SHANDILYA: Yogis never resort to anger. You should not.

PRIEST: Quiet. I am not going to listen to you, or to anything. 350

SHANDILYA: Now I do consider you to be a real yogi, a perfect saint.

PRIEST: Oh! What a pose! What pose, what grace, what charm, what delicacies, what beauty! 355

VASANTI: Latika! When will Ramalik come?

LATIKA: Very soon! I am sure he too must be equally anxious to meet my honourable lady, Vasanti. 360

SHANDILYA: Vasanti! The well-known courtesan of the city. How fortunate are the rich! Fancy, I got a chance to see her in the garden. Master! Can I go near them and see their charm? (He goes). 365

(Enter the chief of the messengers of the God of Death, Yamaduta, with his retinue of a few executioners. Their movements are at the back of the stage, on a little higher level, to suggest that they are not mortals.) 370

YAMADUTA: Listen! This is the part of the Earth where we have to operate, as per command of the God of Death. Here is the list of the mortals to be summoned today. Be tactful, show, and do not be unkind. Collect their souls and the moment their time is up, present them to me. Ah! What is up here, some dancing in the garden? 380

ONE ATTENDANT: That is Vasanti, girl!

YAMADUTA: How well informed you are. How did you come to know her? 385

ONE ATTENDANT: We do not remember anything after death. But this much I remember. I was her neighbour in my mortal life. I loved her so much, that when she refused, I committed suicide. 390

YAMADUTA: Ah! I remember. You made our task easy. Well, I appoint you to take her life. She is the first on the list. You may take the form of a serpent, and bite her, and satisfy your unfulfilled desire.

1. The first step in the process of the scientific method is to ask a question.

2. The second step is to do background research on the topic.

3. The third step is to form a hypothesis, which is a prediction about the outcome of the experiment.

4. The fourth step is to design and conduct the experiment.

5. The fifth step is to analyze the data and draw conclusions.

6. The sixth step is to communicate the results of the experiment.

7. The seventh step is to repeat the experiment to verify the results.

8. The eighth step is to apply the results to other situations.

9. The ninth step is to use the results to develop a theory.

10. The tenth step is to use the theory to make predictions about the future.

11. The eleventh step is to use the theory to solve problems.

12. The twelfth step is to use the theory to create new technologies.

13. The thirteenth step is to use the theory to improve the quality of life.

14. The fourteenth step is to use the theory to understand the world around us.

15. The fifteenth step is to use the theory to make decisions about the future.

16. The sixteenth step is to use the theory to create a better world.

ONE ATTENDANT: Thank you, I shall enjoy doing so. 395

YAMADUTA: Let us be on our way. Distribute yourselves,  
and decide your methods, and collect here later  
on. 400

(They exit, except one.)

VASANTI: The flowers are beautiful. Let us collect a  
few. (Exit). 405

SHANDILYA: Now they have retired to collect flowers. Let  
me follow them. What a feast for the eyes! (To  
the Priest.) Master! Do you know what you are  
missing? 410

ONE ATTENDANT: Here is my chance. I must go and form myself  
into a serpent. (Exit.)

SHANDILYA: What a beauty, eyes like lotus petals, hair en-  
twined like a curled-up cobra. 415

VASANTI: (From inside) Oh! God, save me, I think it was a  
cobra or a serpent who did bite me.

SHANDILYA: What? 420

VASANTI: (Coming out followed by Latika.) I am dying.

LATIKA: Yes, I saw a big snake moving away from the  
flower tree. 425

VASANTI: Oh, I will fall now, I am dying.

SHANDILYA: How can such a beauty die? 430

LATIKA: Who are you, some great sage, ascetic, holy man!

SHANDILYA: Yes, I am a holy man.

LATIKA: Please save my lady. She is dying. 435

SHANDILYA: Master! Do you listen this courtesan is bit by a  
snake? Please save her.

PRIEST: She must have completed her course of life so her<sup>440</sup>  
end has come.

LATIKA: How do you feel Vasanti Devi?

VASANTI: Ah! I feel my eyes revolving, heart as if stopped,  
tongue coming out. Oh! I feel sleepy.



1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research.

2. The second part of the report is a detailed description of the methodology used in the study. It includes information about the sample size, the data collection methods, and the statistical analysis techniques.

3. The third part of the report is a presentation of the results of the study. It includes tables and graphs showing the data and the findings of the research.

4. The fourth part of the report is a discussion of the results and their implications. It discusses the strengths and limitations of the study and the potential for future research.

5. The fifth part of the report is a conclusion and a summary of the findings. It provides a final statement on the results of the study and the overall conclusions.

6. The sixth part of the report is a list of references. It includes all the sources of information used in the study, such as books, articles, and websites.

7. The seventh part of the report is an appendix. It includes any additional information that is relevant to the study, such as raw data, questionnaires, and interview transcripts.

8. The eighth part of the report is a glossary. It defines the key terms and concepts used in the study, ensuring that the reader understands the terminology.

9. The ninth part of the report is a bibliography. It lists all the sources of information used in the study, including books, articles, and websites.

10. The tenth part of the report is a list of figures and tables. It provides a summary of the data presented in the study, including the results of the statistical analysis.

11. The eleventh part of the report is a list of abbreviations. It defines the abbreviations used in the study, ensuring that the reader understands the terminology.

12. The twelfth part of the report is a list of acronyms. It defines the acronyms used in the study, ensuring that the reader understands the terminology.

13. The thirteenth part of the report is a list of symbols. It defines the symbols used in the study, ensuring that the reader understands the terminology.

14. The fourteenth part of the report is a list of units. It defines the units used in the study, ensuring that the reader understands the terminology.

15. The fifteenth part of the report is a list of variables. It defines the variables used in the study, ensuring that the reader understands the terminology.

LATIKA: Then do go to sleep. It might do you good.

VASANTI: It would be my final sleep. Convey my respects to mother, to Ramalik. Oh, I am no more. 450

LATIKA: What did she say?

SHANDILYA: She said I am no more.

ONE ATTENDANT: (Entering and going) Ah! The bite was a sweet one. Let me deliver the soul to my master. Exit). 455

SHANDILYA: Master, the concubine is dead. She has abandoned her life.

PRIEST: Fool! No mortal wants to abandon his life, it is the life which departs from the body.

SHANDILYA: Ah! Fie on you. Who wants this philosophical discourse at this moment. Heartless as you are. 465

PRIEST: What stupid things are you muttering.

SHANDILYA: I am going to hate you, abuse you, harass you. 470

PRIEST: Go ahead. Do your best.

SHANDILYA: Pardon me, but I am terribly moved. Please come along. 475

PRIEST: But why?

SHANDILYA: She is one of us, she is ours. 480

PRIEST: Ours, how strange! What an utterance!

SHANDILYA: She is like a yogi; prostitute is attached to no one, as yogis are attached to none. 485

PRIEST: Yes, but she is attached to money and calculates in terms of wealth, and wealth only.

SHANDILYA: You may go your own way. I cannot resist her, so I will attend to her, I go. 490

PRIEST: You dare not go near to her. Shandilya, come here.

SHANDILYA: You dare not afford to resort to anger. You are a yogi. I am with her. 495

LATIKA: Now, what have you decided after your learned discussions?

4. *Conclusions* – The results of this study suggest that the use of a single, standardised, and validated questionnaire is a feasible and reliable method for the assessment of the prevalence of the most common mental health problems in the community. The prevalence of mental health problems in the community is high, and the use of a single, standardised, and validated questionnaire is a feasible and reliable method for the assessment of the prevalence of the most common mental health problems in the community.

- SHANDILYA: Love. 500
- LATIKA: Love, Oh, me! Yes, the yogis love everybody alike, I know.
- SHANDILYA: May I touch her, young lady? 505
- LATIKA: You, of course, a yogi like you, certainly. Who knows if it might help her in getting her salvation. 510
- SHANDILYA: Oh, Vasanti; How beautiful you are? (Touches her foot). 515
- LATIKA: That is her foot; why touch her foot, and not the head? 520
- SHANDILYA: Really I have lost my senses; I cannot even make out what is head and foot. Ah, God! What a shame. I could not possess her when she was alive. 525
- LATIKA: (To herself) I must go and fetch somebody. (To Shandilya) Revered Sir! Would you be kind enough to look after her, I will go and fetch her mother. 530
- SHANDILYA: Do be off quickly. I am the mother of all who are motherless.
- LATIKA: How kind and considerate you are: (She goes) 535
- SHANDILYA: And now I can weep, pour out my sorrow, and do what I like. Ah, you, moon-faced one, lotus-like, delicate as the ether, slender as the stem, ah, Vasanti, the most charming one. (He weeps). 540
- PRIEST: Stop it, Shandilya. You are disturbing me in my meditation.
- SHANDILYA: Here lies the living meditation. The source of inspiration, its very incarnation. 545
- PRIEST: (Gets up) Come here, and start your studies.
- SHANDILYA: You be please away from her. You had turned me into a stone; fooled me into dillusion, hardened me into a rock and now I have melted away in a moment. I am a human being. 550
- PRIEST: What about your learning?

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SHANDILYA: Learning be damned, I am moved like a human being, and want to act like a human being. Do not stare at me, but please have a look at her.

PRIEST: What do you want me to do? 555

SHANDILYA: Nothing, you are good for nothing. All yogis are of no use! Where is your knowledge, your power, your boast of a hundred things, of revival of the dead, revitalizing the decayed, rejuvenating the 560 old?

PRIEST: Use those powers for the sake of the prostitute?

SHANDILYA: To a yogi, all are equal. When a person is dead, 565 where is the prostitute? Oh, how sweet you are - even death is in love with your charm and does not leave you. Oh, Vasanti. (Weeps and sobs).

PRIEST: Let me see, what does the Book say, Here is an 570 ignorant fool unaware of his immediate duties, and has become miserable. I do remember a chapter and a verse when a yogi can take pity of his pupil, if he is in troubles, and there is another sanction, you can do anything out of pity. 575 (Goes toward the pupil.) Listen. Ah grief has benumbed his senses completely. Well, what should I do -- I know of the power, of entering anybody's body, transplanting my soul in her, and exchange hers for mine. That would be a good 580 test, and quite a surprise of Shandilya. (he goes in a corner. He sits in a pause and starts muttering some hymns) My pranas, my life, proceed over there. My Shakti, my power, proceed over there on. 585 (He repeats it, gesticulates, and gradually he falls and Vasanti revives.)

VASANTI: Ah, mei Oh, Shandilya! Shandilya. What are you 590 doing, get up.

SHANDILYA: Ah, it is the same sweet voice. Oh! She has revived, how wonderful.

VASANTI: Shandilya! 595

SHANDILYA: Yes, at thy command, madam!

VASANTI: No, don't touch me. You have touched a dead 600 body. So, go, and first have a bath.

SHANDILYA: My God! She talks of cleanliness!

1. The first part of the document is a list of the names of the persons who have been appointed to the various offices of the city of New York.

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VASANTI: Get along to that waterfall and then come for your studies, and meditations.

SHANDILYA: What studies and what kind of meditations with you. <sup>605</sup>

VASANTI: You have become completely flippant. You must practice your mental course. <sup>610</sup>

SHANDILYA: Where am I now?

VASANTI: As usual, you are caught up between several passions. <sup>615</sup>

SHANDILYA: My charming girl; this sort of attitude does not fit in at all.

VASANTI: Who has put these ornaments on me. Take them away. (She starts throwing them away one by one.) <sup>620</sup>

SHANDILYA: Oh! She discards these costly ornaments.

VASANTI: Shandilya! Bring my staff and rosary of beads. <sup>625</sup>

SHANDILYA: God forbid this sacrilege!  
She sits in a meditative pose.)  
Where is my Master! Oh, save me from this hell-  
ucination. Ah! He seems to be dead. Oh, pity <sup>631</sup>  
me how strange to find that even the learned also  
die. Oh, Master, my protector, what can I do  
without you. I can stand you but not this.

VASANTI: You are a fool! <sup>636</sup>

SHANDILYA: Eh!

VASANTI: The wise do not weep over a dead body.

SHANDILYA: My God! How can I exist? I have lost both the <sup>640</sup>  
Priest and the Prostitute!

(Enter Latika and the mother of Vasanti.)

MOTHER: Oh, where is my darling daughter? <sup>645</sup>

LATIKA: Here in the garden. Ah, here she is and seems  
she is much better. Here is your mother, how  
worried she was. <sup>650</sup>

MOTHER: Ah, God has taken mercy on me. Come my child,  
how are you?

VASANTI: Old woman! Do not touch me. <sup>655</sup>





MOTHER: My God. It seems that the poison has done her a great damage. It has affected her mind.

VASANTI: Mind! It is the seat of desires, and therefore always very fickle. Woman, try to control it.

MOTHER: Rush ye my maid! and bring the doctor as quickly as you can before her mind gets completely deranged. Ah, God, have pity on me.

VASANTI: How can God take pity on you? You who always desired your daughters to be distributed among the rich of the city. 665

MOTHER: Will you shut up. How dare you! 670

VASANTI: You have taught your daughter all the sixteen arts, nay sixty-four.

MOTHER: Oh, God! 675

VASANTI: Yes, think of Him, and me too, and now do not disturb me in my meditations.

(Vasanti sits in a meditative pose.) 680

SHANDILYA: You are the mother of this lovely lady?

MOTHER: Yes, I am the unfortunate one. Can you not cure her disease? 685

SHANDILYA: How can I? I myself have gone mad! Half by the priest, and half after her!

MOTHER: Oh! The great sage has retired -- 690

SHANDILYA: To heave. I do not think he will now think of returning. Oh, now what should I do?

(Enter Ramalik and the Madjurika) 695

RAMALIK: It is a strange sight. A yogi evidently dead in that corner and the pupil mourning his death, and Vasanti in contemplation. Well, let me see.

MOTHER: I have sent for the doctor. 700

RAMALIK: It is not necessary. I am the doctor. Darling Vasanti, please do not be cross with me. I went to the pub to have a little drink, so that I can ... I can ... 705

VASANTI: Go to hell! Wine, women and spring will ruin you completely.

- RAMALIK: Do not play this tricks here in the garden. 710  
They are all right when we are alone. Now get  
up my charming one.
- VASANTI: Don't touch me you dirty dog! 715
- LATIKA:  
MADHURIKA: What nonsense!
- MOTHER: That is her mental condition after the snake has  
bitten her. 720
- RAMALIK: Oh, she had a snake bite, that explains now. But  
she should be dead after the reptile bit her.
- LATIKA: That's what happened, sir! But later on she 725  
revived with this kind of mood, and discarded all  
the ornaments.
- RAMALIK: It seems that some beastly ghost has taken  
possession of her body. 730
- MOTHER: The sooner we drive him off it is better.
- RAMALIK: Vasanti!
- VASANTI: I told you not to disturb me. 735
- RAMALIK: Pray, tell me who you are.
- VASANTI: Does one ever know oneself? What is to be know, 740  
when everything is known! What remains to be  
known by one who has known the unknown? One who  
does not know, will never know, what is known  
and unknown, who am I who could I be, who can  
say who is who, so search yourself. 745
- RAMALIK: Enough of it. Now I know what is to be known.
- MOTHER: What is it, please tell me. 750
- RAMALIK: She is possessed, obsessed, distressed and there-  
fore mentally oppressed.
- LATIKA: Here comes the renowned doctor. 755
- RAMALIK: What's you name -- your honour?
- BANASPATI: Banaspati.
- RAMALIK: Banaspati means vegetables. 760
- BANASPATI: That is my name. Where is the patient?

RAMALIK: Here she is.

BANASPATI: Who told me she had a snake bite. She should be dead by now. 765

RAMALIK: It should be so, but here she is alive, very much alive.

MOTHER: Oh! doctor. I am her poor mother. Please examine her. There is something wrong with her brain. 770

VASANTI: With the brain? My foot! Look into yourself. You degenerate diseased old bitch. 775

BANASPATI: Let me feel her pulse. I will soon find out the truth.

VASANTI: The Truth. You dare not with your limited talents. Truth is infinite, eternal, immeasurable, incomprehensible, unutterable, unfathomable.

BANASPATI: My god! Are there so many words in the language! Please let me feel your pulse. 785

VASANTI: Better search your own heart. By having wrong diagnosis and administering wrong medicines, how many have you killed? 790

BANASPATI: None. On the contrary, I revive those who are dead.

VASANTI: Yes, and kill those who are alive. I am not dead -- keep at a distance from me. 795

BANASPATI: That is a good suggestion. She requires to be watched. Please all move aside! I will then prescribe the course. 800

(All move aside and watch her. Pupil is grief-stricken near the priest. Enters the first attendant of Yamaduta.)

1st ATTENDANT: Oh, dear! Whenever there is some administration mistakes will happen. This time it is not my fault, it is my boss who is guilty. He picked up a wrong name, but what can he do? The world is full of prostitutes or concubines, and they label themselves, more or less with the same kind of names! And so I was asked to pick up a wrong soul. Bah! What is this she is not dead! Oh, the priest got tempted and put his soul into her body! Well, I don't grudge it. Anyway, my duty is to return the soul, and future will take care of itself. So I do. 805 810 815



(He acts returning the soul to the priest, and the priest starts moving up.)

PRIEST: Ah! Where am I? :820

SHANDILYA: Oh! What a luck! My Master is alive.

RAMALIK: He certainly is alive, the great saint.

PRIEST: Madhurika! I am glad Ramalik has arrived. Come<sup>825</sup> here, why were you so late, my darling?

(He gets up and moves like a woman, and starts putting up ornaments thrown away by Vasanti.) 830

RAMALIK: What?

SHANDILYA: Ah, the world has changed. What do I see? The hand that should hold the ascetic staff seeks gold bracelets and puts them on! 835

PRIEST: I am dying without you, Ramalik, Why don't you embrace me?

RAMALIK: What perversity! Embrace this mother if you<sup>840</sup> desire, not me, not me.

(They run after one another, one to escape, one to embrace.) 845

PRIEST: Ramalik, you got yourself drunk in the city. I am dying for a good cocktail!

SHANDILYA: What! My Master to utter these words! I, too, 850 can follow in his footsteps.

RAMALIK: Now, Mr. Banaspati, you cannot hold her pulse, but please hold this.

BANASPATI: I am at an utter loss to differentiate which<sup>855</sup> is hers and which is his.

(Shandilya moves towards the two maids and starts playing with them.) 860

RAMALIK: Sir, expert. You must try to solve this puzzle some way or another.

BANASPATI: This seems to be an act of God. It is beyond me<sup>865</sup> either to understand or solve. I forget my fees and go. (He goes off.)

LATIKA: You make up your mind either you like Madhurika or me. You can't have both. 870

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VASANTI: Shandilya, what pranks are you playing there with those maids? Remember, they will lead you to hell, you devil or a pupil!

RAMALIK: Imagine, Vasanti saying this. 875

SHANDILYA: Devi Vasanti! You need not be jealous, as a matter of fact I wanted you, but you talk philosophy.

VASANTI: Come here at once, and sit down, and start your lessons. 880

SHANDILYA: Oh, god! Have I a master or a mistress!

RAMALIK: No sire, excuse me, but I cannot stand your flirtations. It is inhuman, it is sinful, it is unnatural, it is impossible. 885

MOTHER: I think that now I am on the point of losing my senses. 890

VASANTI: (now moving towards the Priest) My today's session of meditation is over. (Facing the Priest) It is you who has brought all this trouble to my pupil. Why don't you shut up in your room and carry on love making with your master? 895

PRIEST: We believe in life, in enjoyment. I don't deny if you come and enjoy our hospitality, We can entertain you, too. 900

VASANTI: Do what you like at your home. Why do you move out in public gardens?

PRIEST: Because they are public -- besides, where else can one go during the spring season? 905

VASANTI: Do you know that spring like youth lasts only for a short time? 910

PRIEST: And do you know the youth does not return, but spring returns every cycle? We make the best during the spring. We sing and dance. (He starts dancing.) Come along, young girls, this is the festival of youth. 915

(They start dancing.)

SHANDILYA: Ah, if they join, I, too, am ready. 920

VASANTI: No.



1. The first part of the document is a list of the names of the persons who have been appointed to the various positions of the Board of Directors of the Corporation.

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(Enter Yamaduta with his retinue.)

YAMADUTA: What is this, a woman as a priest, and a priest  
playing the fool? 925

1st ATTENDANT: It is the result of our mistake. As per  
command I secured Vasanti's soul, and the Priest 930  
preferred to take advantage of the situation, and  
slipped his soul into her body.

YAMADUTA: Aha! So the mortals can also provide entertain-  
ment to use. (Pause) 935

RAMALIK: If this orgy is to go on like this, I'll be soon  
going.

MOTHER: Oh, god, death alone can save me from such 940  
misfortunes.

YAMADUTA: Enough, it is high time that we should go. Let me  
change these two exremities of mortal life. 945  
(He does so, both fall on the ground, and revive  
gradually again.)

RAMALIK: What both again are in swoon? 950

SHANDILYA: Or dead perhaps, oh, woe be to me.

RAMALIK: Why?

SHANDILYA: Again I will be without a priest or a prostitute. 955

VASANTI: Where is my Ramalik?

RAMALIK: Oh, here I am, my darling. 960

PRIEST: Shandilya?

SHANDILYA: To whom shall I now attend?

MOTHER: Oh thank god, they are now themselves, as they 965  
were before.

RAMALIK: Come along my darling Vasanti. Let us go home.  
Garden is no place to have a randevouz. 970

(They start off going, mother and maids follow.)

MOTHER: Vasanti! Can you tell me what was all this?

VASANTI: For that you must ask that holy man! 975

SHANDILYA: Tell me, master, what was all this?

PRIEST: It is a long, long story. Perhaps, this may all be due to hunger. Let us find some food, so 980 that we may have some good slumber.

(Both exit.)

C U R T A I N

Synopsis:

Bawa No Vesh

This play's action centers on the hap-hazard efforts of Bawa to build a temple in a rural village. He and his pupil, Dhokanio, have come to the village on their pilgrimage. They are hungry. The simple villagers, honored by the presence of a knowledgeable priest among them, openly cater to all of Bawa's wishes. However, Bawa is not very interested in building a temple for these simple, trusting, people because of his desire to seduce the young village women. He succeeds in marrying two of them leaving the villagers with a rather disillusioned view of their Bawa.

Though the action of the play is farcical, the theme is serious. It reiterates the basic hypocrisy in all men. Yet the play in no way shows contempt for the priest or the Indian socio-religious order. It merely uses the situation to highlight a basic fact: all men are human, even priests, with the basic weaknesses of ordinary men.

Bawa No Vesh

by

an anonymous author



Characters

Bawa - a Brahmin priest.

Dhokanio - son (student) of Bawa.

Nayak - the stage manager.

Ramki - wife of Bawa.

Janaki - second wife of Bawa.

Villagers.

Bawa No Vesh

(BAWA and DHOKANIO walk onstage singing a devotional song - an "Aavana". Once onstage, they continue walking about as they sing. NAYAK enters a few paces behind them. He follows out of curiosity, then stands aside waiting for the two to finish their song.) 5

BAWA and

DHOKANIO:	(Singing) Ram, help us, oh God.	
	We shall praise you	
	On the banks of the river,	10
	We shall say "hail",	
	We shall give praise.	
	Ram, help us, oh God.	
	Ram, help us.	
	Help us to get us	15
	Just one pound of flour,	
	And we will give praise	
	While we eat and we drink.	
	And we will give praise	
	And we will give praise.	20

BAWA: (Reciting) Ram, Ram, Mother, Ram, Ram,  
Ram, Ram, Mother, Ram, Ram.

NAYAK: Welcome, gentlemen! What brings you to our village? 25

BAWA (Whispers to his son) Who's that, my son?

DHOKANIO (Whispers) I don't know. 30

## QUESTION

- What is the difference between a *strong* and a *weak* type?
- What is the difference between a *strong* and a *weak* type?
- What is the difference between a *strong* and a *weak* type?
- What is the difference between a *strong* and a *weak* type?
- What is the difference between a *strong* and a *weak* type?

## ANSWER

Strong types are those that are defined by a set of rules, and weak types are those that are defined by a set of rules. Strong types are those that are defined by a set of rules, and weak types are those that are defined by a set of rules.

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NAYAK: (Warmly) Hail, Sita Ram, Bawaji.  
Hail, Sita Ram.

BAWA: Hail Sita Ram.

35

NAYAK: What brings you here?

BAWA: We have come from the banks of the Nanmna River.  
We are on a pilgrimage. We have walked very far.  
We have travelled much and we are tired and 40  
hungry. And so is our horse. Can we get some-  
thing to eat in your village?

NAYAK: We abide by tradition. A holy brahmin will have  
his food. (Claps hands) It will be brought to 45  
you.

BAWA: Good, good.

NAYAK: Holy man. Our people are a devoted lot, and we 50  
pray you to help us build a temple here in the  
village. We would honor god through worship.

BAWA: Son, it will be done. I will build you a temple 55  
and I will place inside it the Laiji -- the idol  
of God.

(A Villager enters with some groceries in his  
arms.)

60

NAYAK: (To BAWA) Someone comes here.

BAWA: (Puts his hand to his head) Not now. I am  
meditating.

65

NAYAK: Someone with food for you.

BAWA: Yes, by all means. Come Ramji will bless you.

(The men with the groceries comes forward, pre- 70  
sents them to BAWA, and exits. BAWA set  
quickly to eating.)

NAYAK: Holy brahmin from the Bawa people, would you  
recite for us some devotional songs? 75

BAWA: My son, here (Pointing to DHOKANIO), can do that.  
I am eating. Go on Dhokanio. Recite some  
Bhajans.

80

KHOKANIO: (sings and dances in a shuffling manner.)  
(Between verses, BAWA interjects pseudo-religious  
comments of prasie, then returns to eating.)



When you become a Fakir  
 There is nothing left to fear. 85  
 Just concentrate -  
 One day an elephant ride  
 The next upon a horse,  
 Sometimes just a walk,  
 When you become a Fakir. 90

When you become a Fakir,  
 Life is sweet elixir.  
 You can always concentrate -  
 Sometimes bread 95  
 And sometimes sweet-balls  
 And maybe once you die of hunger,  
 When you become a Fakir.

When you become a Fakir, 100  
 Nothing more will ever matter.  
 You can always concentrate -  
 One day a dish of Khaja,  
 The next some Ghebar sweets,  
 Sometimes you even starve 105  
 When you become a Fakir.

When you become a Fakir,  
 The world's design is clear. 110  
 All you do is concentrate -  
 Sometimes she's a white girl  
 And sometimes black  
 And sometimes even an old lady,  
 When you become a Fakir.

BAWA: Say the name of Ram, all. Somebody's food be- 115  
 longs to you. Here sits Bawa, who accepts what-  
 ever is offered. And because I am given, so you  
 will also get. (Mumbles) Aesa Thai Ta thai. 120

NAYAK: What do we get in return? And when, holy brahmin?

BAWA: When, Why, after your death, my son.

NAYAK: How do we know for sure? 125

BAWA: You're an innocent child! You're just a fool.  
 Why, you're an atheist!

NAYAK: Bawaji, make me understand. Teach me. Share 130  
 your Knowledge with one who would learn.

BAWA: (Wipes his mouth, as if finishing his food, and  
 sings)  
 To eat is Knowledge 135  
 To Drink is Knowledge

[illegible]

Knowledge means you enjoy life.  
So, brother, say Ram. Say, Ram.

To rob is Knowledge 140  
To cheat is Knowledge  
Knowledge means to practice hypocrisy  
So, brother, say Ram. Say Ram.

I am Brahma and I am Vishnu 145  
And I am Shivji, Lord Shankar himself.  
Say Ram, brother. Say Ram.  
Then do whatever in life you like.  
Say Ram, brother, say Ram.

NAYAK: Bawaji, you surprise me. What kind of wisdom is 150  
this from such a holy man like you?

BAWA: Son, you're just a country boy...a poor villager. 155  
What do you know about wisdom?

NAYAK: (NAYAK sees some activity offstage) Bawaji, 160  
some ladies are coming to receive your blessings,  
There's one of them.

BAWA: How old is she? (He lights up a cigarette)

NAYAK: (Looking onstage) Oh, I'd say she's about sixty.

BAWA: I don't want to see her now. Later. I am 165  
smoking Bhang.

NAYAK: (Waves offstage to ward off the woman.) Oh, 170  
there's a second one coming.

BAWA: (Relaxed) How old is she?

NAYAK: I'd say about forty years old.

BAWA: Forget it. I am enjoying Banja right now. 175

NAYAK: (Waves offstage to ward off women.) Now, 180  
there's a third one out there.

BAWA: How old? 180

NAYAK: (Smiles) Couldn't be more than sixteen. A mere 185  
child.

BAWA: (Jumps up like a child) Don't just stand there, 185  
idiot? Let her in. Let her in! (NAYAK beckons  
offstage; RAMKI enters.)

BAWA: Hello, Mother! Come to me. Present something... 190  
a token. Bow to me. Yes. Now take this.



(Gives her a chain necklace) Put this around your neck. (She tries, but finds it difficult) Here, let me. (As he does so) What's your name, gentle mother?

195

RAMKI: My name means nothing. I am a miserable creature, oh holy man. My husband is seventy if he's a day. Can you make him young again? It's awful. He's got no teeth. Can you get him his teeth back?

200

BAWA: God will do everything, my dear. You are lovely, a jewel in the prime of youth. Why, then, is your husband so old?

205

RAMKI: It's all my parents fault. We had no background and even less money in our family. So, they practically threw me away to that old wreck.

209

BAWA: But not for nothing, I'm sure. Go and bring some of your wealth. We will eat, drink and enjoy life. Your old man...is he still living?

RAMKI: I don't think he'll survive much longer, and when he goes I don't think I'd want to go and live with my in-laws. My mother sent me there very often, but each time I ran home. I remember one night after my mother had sent me back to my in-laws. I waited until it was late and then I rushed out. But my old husband ran after me. He slipped and fell. (Giggles) You know, I'm sometimes tempted by older men. They're different. But my husband...he's got these deep-set jawbones, and a nose that's so long it touches his lips. And then he's got some kind of stuff that dribbles from his mouth. Please, holy brahmin, turn him into a young man.

220  
225  
230

BAWA: Silly girl! You ought to come to this temple which I am building and stay here with me. Before others I will call you mother, but in my heart, you will be my wife.

RAMKI: But a lady cannot stay in this temple. It is forbidden, when the idol of God swells inside.

235

BAWA: Ah! We'll throw that bloody in the garbage. Come here, my darling. (Places arm about her) Wear a white sari for me, and a chain of beads. Become a Bawi, wife of Bawa. And now...go and bring your money and your ornaments... everything. We will recite a devotional prayer when you return. Go, my dearest. (He kisses her; she exits.)

240

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part outlines the specific procedures for recording and reporting data. It details the steps involved in data collection, analysis, and the frequency of reporting to the relevant stakeholders.

3. The third part addresses the challenges associated with data management, such as ensuring data integrity, security, and accessibility. It provides recommendations for overcoming these challenges through the implementation of robust systems and protocols.

4. The fourth part discusses the role of technology in enhancing data management processes. It highlights the benefits of using modern software solutions for data storage, processing, and visualization.

5. The fifth part focuses on the importance of training and education for staff involved in data management. It stresses that ongoing training is necessary to keep skills up-to-date and ensure that all personnel understand the correct procedures.

6. The sixth part provides a summary of the key points discussed in the document and reiterates the commitment to high standards of data management and reporting.

7. The final part includes a list of references and a glossary of terms used throughout the document to ensure clarity and consistency.



NAYAK: (To audience) You're all witnesses here. This 245  
 brahmin...this Bawaji of Kaliyug has gone beyond  
 all the bounds of exemplary conduct. Consider  
 what he's up to. He came to this village,  
 received our hospitality, and promised a temple  
 in return. Sure, he had one built. But now 250  
 he's ready to throw the idol of god into the  
 garbage. You heard him. You're all witnesses.  
 And now, he's cheating the wives of our village  
 folk. Outrageous! (He looks offstage, sees  
 another woman, then turns to BAWA). Hey, Bawaji, 255  
 there's another woman out there.

BAWA: (Businesslike) Alright. Who is she? How old  
 is she?

NAYAK: She's a widow, and she's about sixteen years old. 260  
 Her name is JANAKI.

BAWA: Show her to me. She sounds just right for me...  
 I mean for my work. There should be two wives 265  
 of Bawa in this temple. (NAYAK beckons offstage  
 for JANAKI to come forward. She does so.)

JANAKI: Maharaj, I am a widow since childhood. I was  
 just five years old when I lost my husband. Now, 270  
 I am burning with the fire of love. I heard  
 news of your stay in our village. I thought you  
 could extinguish the fire within me. I cannot  
 imagine life without a husband.

(She sings and dances)

Holy Bawa, I'm in love with you  
 I'm just a girl of sixteen  
 But I've been stuck by the thorn of love. 280  
 End my widowhood, my love  
 And my soul will reach out  
 With love  
 Ta thai...to thai...

BAWA: You too will be the wife of Bawa, my sweet. It  
 won't be without advantage to a girl like you.  
 The state will exempt you from all taxes. After  
 all...Bawa is a holy man. You'll be respected  
 wherever we go, and we'll enjoy the gifts of food  
 throughout this land. Janaki...you'll end your 291  
 widowhood this day. (BAWA leads JANAKI to a seat  
 on the stage, near his son DHOKANIO. Enter  
 RAMKI, dancing and singing.)

RAMKI: (Singing and dancing)

Bawa is my Bawalia fire



- Bawa is my man  
First I hold his finger 300  
Now I hold his hand  
Ram is kind, Ram is good  
Treats the downtrodden as he should
- ALL: (Sing chorus with RAMKI) 305  
Ram is kind, Ram is good  
Treats the downtrodden as he should
- BAWA: (Mocks his own role) So I have ordered my life 310  
to satisfy my lust  
But Bawa, the holy brahmin is far from just  
In fact, you might say I'm a nasty old man  
This Bawa, who calls in vain the name of Ram
- ALL: (All hold hands and sing) 315  
See the Bawas of the world, everyone!  
They turn ascetic to dupe the people  
And burn incense and meditate on evil  
While cheating people one by one  
See the Bawas of the world, everyone! 320  
They gather food from village poor  
And stoop to sell for private gain  
Then take young widows to adorn his name
- Oh, see the Bawas of the world, everybody! 325  
Seek them out to end corruption  
That flows from worldly wisdom
- NAYAK: Brothers, has our subtle message found its mark? 330  
Or are you puzzled by this Bawa's spark?  
Take heed, brother...Learn what not to do  
This tale was meant for you...and you!

The End

[illegible]

Synopsis:        Summer Shower

An important aspect of this play is the effects of change through modernization upon the traditional social and cultural values of ancient India within the context of contemporary, urban life.

Human misunderstanding is the play's theme. All the members of the Babu family have difficulty in understanding each other's views, or the roles they should play. As a result, a "communication gap" develops between Khoka and Sarama, Sarama and her husband, Prasanta, and Khoka and his sister. Fortunately this is finally resolved by the humbling of all concerned, and their desire to accept the basic individuality of each other so an atmosphere of trust and understanding is achieved.

SUMMER SHOWER  
Dhananjoy Jairagi

Translated from Bengali  
'EK-PASHLA-BRISTI'

by  
Vedantam Subrahmanyam



PERSONS

PRASANTA: Father, a middle-class gentleman.

SARAMA: His second wife.

BABY: Their daughter, aged 7 years.

KHOKA: Prasanta's son from first wife, aged 14 years.

KAMAL: A friend of the family.

## SUMMER SHOWER

(The sitting room of a middle class rented house. Visitors are received here. It is also the study room of Khoka. There is a desk in the corner. Khoka is sitting silently at the desk, with the doors and windows closed. Sarama enters. She is about 30, simply dressed,)



## 1. Introduction

- The purpose of this study is to investigate the effects of the proposed system on the performance of the system.
- The system is designed to improve the performance of the system by reducing the time taken to process the data.
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## 2. Methodology

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SARAMA: You are again sitting there with closed doors. What's coming over you, Khoka, may I ask? It's nearly 8 o'clock. Let me open a window at least. (Goes to open a window.) 10

KHOKA: (Annoyed) No, don't open the window.

SARAMA: Why not? 15

KHOKA: I don't like it.

SARAMA: You have started again to remark 'I don't like this and I don't like that'. You don't seem to like anything these days. A boy of your age! 20  
Instead of playing about with your friends, you sit glum all the time with closed doors. If you carry on like this, you will get sick, I tell you.

KHOKA: Who cares if I get sick? 25

SARAMA: What do you mean?

KHOKA: (Excited) 'What do you mean? What do you mean?' -- I don't know what anything means. Will you 30  
leave me alone?

SARAMA: (Hurt) Your father was asking for you, so...

KHOKA: (Jeeringly) So, you have come to look for me! 35  
Well, you can go now and give your report to father.

SARAMA: (Surprised) Report?

KHOKA: Yes, the good things you have done for me all the 40  
day.



- SARAMA: (Suppressing her tears and advancing towards Khoka) Why do you talk to me like this, Khoka? 45  
Do you think it won't pain me?
- KHOKA: Why should it pain you? Everybody sings your praises, what a wonderful mother you are, what excellent treatment you give to others, and so 50  
on and so forth.
- SARAMA: I cannot understand how your mind got spoiled.  
(She is about to leave the room, when Khoka calls her back.) 55
- KHOKA: And one thing more. Please tell father that from now on I would like to stay in the hostel.
- SARAMA: Why? Isn't there room enough in your own house? 60
- KHOKA: I cannot study here, and for that matter, who can, if people keep on disturbing like this?
- SARAMA: One can study anywhere, if he has a mind to. 65  
While attending to all the household duties, did I not get my M.A. Degree?
- KHOKA: Well, I am not a genius like you. 70
- SARAMA: It's not that. Take your own freinds, many of whom haven't even a proper place for study. They do many things, right from the marketing...
- KHOKA: Oh. that's your grouse, is it? Go ahead, send 75  
away your servant and put me there. That will make you happy, perhaps!
- SARAMA: (Angrily) What an audacity! You are becoming an ape from day to day. Your father's indul- 80  
gence has turned your head. If I had my way...
- KHOKA: You would whip me and shut me up in a room, am I right? Why don't you do it instead of this false pretension before people? 85
- SARAMA: False pretension! How dare you?
- KHOKA: Why? Haven't you driven out my aunt from this house? Now throw me out too. 90
- SARAMA: Your aunt! I never asked her to go away.
- KHOKA: Then why did she leave after all these years?



- SARAMA: Your father can tell you why she left. 95
- KHOKA: You influenced him. What does he know about such things?... However, please let me go to the hostel. I don't want to stay here for a single day any longer. And if you prefer not to allow me on the pretext of expense, tell me. I shall have no other alternative, but to commit suicide. (He rushes inside. Sarama stands silently for a while, then opens the window. Khoka is heard shouting inside the house. Sarama is sobbing with grief and anger. Prasanta Babu enters, dressing for office. He is a little over forty, of heavy build). 100 105 110
- PRASANTA: Must you start your dissensions so early in the day? People generally say their prayers and spend their mornings in devotion...What now, Sarama, Why pull such a long face? Come on, smile... 115
- SARAMA: Enough of your jokes. I am sick of it all. A kid of yesterday -- he dares tell me what he likes, without trying to understand me! 120
- PRASANTA: Of course, he is a kid. Why should you take him seriously?
- SARAMA: You won't realize. You are out all day. How can you know what is going on here? 125
- PRASANTA: If I have to worry about all the things at home and outside, what will you do to spend the time, Sarama? 130
- SARAMA: Then, why are you racking your brains now?...By the way, tell me why you sent away your sister to Banaras? You know, Khoka feels it's all my doing. 135
- PRASANTA: One day he will find out the truth.
- SARAMA: But I'm losing all confidence. Khoka is much changed after his aunt's departure and snaps at me at the slightest thing. He is not at all as he used to be; he quarrels with me all the time. 140
- PRASANTA: You can't clap with one hand, Sarama! 145
- SARAMA: Do you mean to say that I too am responsible?

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- PRASANTA: No, that's not exactly what I mean. But if you remain silent, how long can he go on shouting by himself? 150
- SARAMA: You have no idea what ugly things he says nowadays. He has many advisers now...He has just now informed me he would not stay in this house any longer, and he would go to the hostel. 155
- PRASANTA: To the hostel: ((Pause) You know, hostel is after all not a bad place for studies. I myself lived in a hostel when I was a student. 160
- SARAMA: You studied in Calcutta, while your parents lived in Berhampore. There was no other way for you. But why on earth should Khoka leave his own home and go to the hostel? 165
- PRASANTA: (In the same strain as before) Of course, the food they serve at hostels is not quite palatable, but one gets used to it in course of time. 170
- SARAMA: Do you mean to approve his stay in the hostel, as he wants it? 175
- PRASANTA: Once he has got it in his head, there will be more trouble if I don't agree. 180
- SARAMA: (Spiritedly) Then, do just as you like. Like father, like son. Must you send him to the hostel, only because he says so! (Pause) And I have to bare the whole brunt of it. The boy thinks I have thrown his aunt out of the house. Now anybody will think I have sent the boy too away! At last I know how tragic it is to be a step-mother. No one will have so much trouble with one's own children. 185
- PRASANTA: Why, Sarama, who can say where trouble lies? It does not matter whether it is your own child or of somebody else. Everything depends on the mind. Your mind... Khoka's mind... 190
- SARAMA: But I can't be strict with him. I am always afraid lest he minds it. I wish to avoid his remembering his mother and feeling sad. 195
- PRASANTA: Do you know the old saying that only those who love can also chastise. I should think... 200
- SARAMA: Don't start lecturing, I beg of you. Whenever I hear your tall talks these days, I am reminded of that famous line -- "Don't talk big words, they mean so little!"





- PRASANTA: (Laughing) See how good it is to know English! You can readily give out a quotation suitable for every occasion. 205
- SARAMA: Oh, you and your jokes! (Pale Smile) After Baby was born, do you remember my cautioning you repeatedly not to make such a show of your affection to her? You always wanted to fondle her. Ever since, Khoka has been hurt. I could see 210 it from his face. Strange, you never noticed it being his father.
- PRASANTA: What's new about it? All brothers and sisters get upset when a new baby arrives. I myself 215 was jealous of my little brother... (Outside -- 'Mummy, Kamal kaka is here. Daddy, Kamal kaka...' Baby arrives dragging in Kamal, aged about 30, Baby is very active). 220
- BABY: Look, Mummy, Kamal kaka comes after all these days and tells me he never missed a day here: (To Kamal) You must be the Invisible Man, that's why we could not see you, is it? 225
- KAMAL: You mean about the past seven days? Well, I was out on a trip.
- BABY: Where did you go? Why didn't you tell us? 230
- KAMAL: I was in such a dreadful hurry that I didn't get the time: I just dropped in for a while at Mt. Everest. Tenzing has been after me for some time, you know. 235
- BABY: Oh, you 'show-off'! You remember, Mummy, a few days back he told us he had brought a golden fish from the Atlantic Ocean. What a fibber!
- PRASANTA: Really, Kamal, the children ask for you every 240 day. Looks as if they take you as their equal in age.
- KAMAL: I too, brother, feel happy only with young children. I have had 'flu', and I couldn't 245 come.
- SARAMA: Say so. You told us the other day that you would take Khoka's roll number, and I was wondering why you didn't turn up. 250
- KAMAL: That's why I have come to-day. I want his roll number. I phoned Pramatha. The results will be out today.



- SARAMA: (Suddenly) Khoka says he will put up in the hostel from now on. 255
- PRASANTA: Oh, just leave it to Kamal, Sarama. Khoka is sure to confide in him. Baby, go darling, call your brother. (Exit -- Baby) 260  
If he really wants to go, I have no objection Kamal. One can study much better at the hostel.
- SARAMA: But I do object, Kamal. Please persuade him to stay at home. I know he can't stay by himself, he is after all still too young. 265
- KAMAL: Let me hear what he says. I have never heard him say anything about the hostel. 270
- SARAMA: This is the first time he has mentioned it, but he seems to be determined. I am sure he will kick up a row about it. I'd better go in. He loses his temper at my sight. (Exit -- Sarama). 275
- PRASANTA: Women are easily excited at trifles.
- KAMAL: No, Brother, I don't agree with you. Sister is very calm and patient. I always praise her for it. Khoka is gradually becoming a problem child. I can't follow myself what he says nowadays.
- PRASANTA: You think so too!
- KAMAL: Yes, It is a serious matter. Specially from fourteen to sixteen years, anything may happen to children, if they are not properly guided. He is in such a peculiar state of mind, I shouldn't be surprised if he develops 'melancholia'. 285
- PRASANTA: When he talks to me, he is perfectly normal. I don't find anything wrong with him. 290
- KAMAL: It is bound to be like that. He is a very intelligent boy. He will never give himself away before us, but he broods at other times. He feels himself alone in this world, without mother, father or anybody. 295
- PRASANTA: But we are all lonely, Kamal. I often remember that poet who philosophises "It's sweet to be lonely like the lovely lamenting moon". 300
- KAMAL: There is a pleasure in such loneliness. But Khoka's case is different. He is grieved at his helplessness and it is really most pathetic. But, of course, it is not his fault. Others have tutored him that she is his stepmother, who can 305



never be good to him and she is taking his father away from him. He thinks he is abnormal, that's the tragedy of it. 310

PRASANTA: Yes, that's to be tackled. (Enters Khoka)

KHOKA: Kamal kaka, you wanted my roll number. Here it is. (Hands him a slip of paper).

KAMAL: You look rather sickly. Hope you are keeping fit.

KHOKA: Yes, I got up late to-day, that's all. 320

PRASANTA: Kamal, I am off now. It is time for office.

KAMAL: O.K., Brother, and I shall be back here in the evening. 325

PRASANTA: Khoka, would you like to go to the football match to-day?

KHOKA: Who are playing? 330

PRASANTA: Mohan Bagan vs. Aryans. It's always a critical game, isn't it?

KHOKA: Doesn't matter. I shant go out to-day. 335

PRASANTA: Why, what happened?

KHOKA: Just nothing. (Pale smile) I don't feel like going. 340

PRASANTA: (Looking at him) Oh!...Well, I'm off.

KAMAL: Khoka, you used to be crazy about football. Have you got over it? 345

KHOKA: Well, everything passes, nothing remains.

KAMAL: I see you are talking like a grown up man! 350

KHOKA: Am I not growing up? What is surprising there?

KAMAL: Your father was saying that you would like to go to the hostel. 355

KHOKA: Yes, he is right. It's in a day or two.

KAMAL: I don't think it will help your studies. Certain boys keep on disturbing. 360

KHOKA: Doesn't metter.

KAMAL: If at home, your parents can coach you up.

...and the fact that the *Journal of Management Studies* is a leading journal in the field of management studies, it is a great honor to be asked to contribute to this special issue. I hope that my contribution will be useful to the readers of the *Journal of Management Studies*.

KHOKA: They have no time.

KAMAL: What do you mean? 365

KHOKA: Father is always busy with his own affairs and mother with her social work. That's the only thing she thinks about, since she gets up in the morning. She can't even attend to Baby's lessons, let alone mine.

KAMAL: Hm...What do you wish to become ultimately, Khoka? 375

KHOKA: I'd like to be an engineer. That's why I shall take the science combination. What's the use of taking to Arts? There is no future at all. 380

KAMAL: If you study Medicine, you will have to take Biology...

KHOKA: No, not a doctor. It's better to be an engineer. One can get a job somewhere far away. Kamal kaka, cannot one go away to some other place now? 385

KAMAL: What other place?

KHOKA: Well, some foreign country. Many boys go to Europe, don't they? What fun they must be having! If only I had plenty of money, I would have certainly gone away. 390

KAMAL: Can you live there alone? 395

KHOKA: I am alone here too.

KAMAL: Wouldn't you miss anybody? 400

KHOKA: Heaven knows...Do you know, Kamal kaka, my friend Avinash, about whom I told you many times, has run away from his house!

KAMAL: Run away! But why? 405

KHOKA: Well, he used to live with his uncle, who is very short tempered. Not to speak of the rotten and insufficient food he was given daily, he could bear no longer the ill treatment meted out to him. He stood it for a long time, and then in the end he ran away. 412

KAMAL: Where is he now?



1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial matters. The text notes that without reliable records, it is difficult to track progress, identify issues, and make informed decisions.

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3. The third part of the document describes the process of interpreting the results of the research. It highlights the need to consider the context of the data and to be cautious about drawing conclusions. The text suggests that researchers should look for patterns and trends, but also be aware of potential limitations and biases. It encourages a critical and open-minded approach to the findings.

4. The fourth part of the document discusses the implications of the research for practice and policy. It suggests that the findings can be used to inform decision-making and to develop strategies for improvement. The text emphasizes that research should not be an end in itself, but rather a means to achieve positive change and to address real-world problems.

5. The fifth part of the document provides a summary of the key points and conclusions. It reiterates the importance of thoroughness and honesty in the research process, and the value of collaboration and communication. The text concludes by expressing hope that the research will contribute to a better understanding of the issues at hand and lead to meaningful action.

- KHOKA: He has secured a job in a private firm at 415  
Asansol. The manager there is the elder brother  
of a classmate of ours, through whom he got this.
- KAMAL: Poor fellow! To begin working at his age... 420
- KHOKA: But he is very happy. I have had a letter from  
him only yesterday. See, what a nice letter!  
(Reads)  
"I have just finished my work and reached  
home. It is slightly drizzling outside. 425  
I have told the servant to get me a cup of  
good tea. I shall not go out for a walk  
to-day, but shall read and enjoy some good  
poems of Tagore. There is none to disturb  
me. I am all alone. This very idea makes 430  
me happy. My life at Calcutta seemed to  
suffocate me. I could not even breathe  
peacefully. None of you could realise  
my state. I feel it is a new world here  
with plenty of hope, light and joy. Come 435  
here, if you can, before joining the College.  
You will see for yourself how I have changed.  
I am no longer the old Avinash.
- Affectionately your 440  
Avinash."
- Isn't this a nice letter, Kamal kaka?
- KAMAL: It may suit him, as you say he has nobody of his 445  
own.
- KHOKA: (Dreaming) "Plenty of hope, light and joy."
- KAMAL: I must go in. I have something to tell your mother.  
(Exit). (Khoka sits down with a sigh. Baby enters)
- BABY: Brother, what will you give me, if you pass your  
exam? 455
- KHOKA: What can I give you?
- BABY: Didn't you say you would get me a little puppy  
from Sontu's house? 460
- KHOKA: Do you think your mother will let you keep a  
puppy?
- BABY: Who cares if Mummy doesn't like it? What's wrong  
in it? Many people keep dogs. 465
- KHOKA: Well, then I will ask Sontu if all their puppies  
have already been given away.



- BABY: Still there are two left. I see them every day  
on my way from school. 470
- KHOKA: I say, Baby, why has the tailor come here to-day?
- BABY: Isn't my Birthday coming? He has taken the cloth  
to make my new frock. I shall invite all my 475  
friends this time. You know, Dada, they will all  
bring lovely presents.
- KHOKA: Oh, you are going to have a Birthday Party only  
to get presents? 480
- BABY: Of course. For what else do people have Birth-  
day Parties? If one doesn't get presents, they  
might just as well have an ordinary party. 485
- KHOKA: But I have never had a Birthday Party.
- BABY: You wouldn't get any presents, even if you did.
- KHOKA: How do you say that? 490
- BABY: All your friends wear torn shirts. What presents  
would they bring?
- KHOKA: (laughingly) My friends may wear torn shirts, but  
they don't stink like the girls at your school.
- BABY: (Excited) What a thing to say! None of my friends  
walk to school, they all have cars. They don't  
stink at all. so there... 500
- KHOKA: It's most unfortunate that you are the only one  
who hasn't.
- BABY: How senseless! I go in the school bus, I don't 505  
walk like you.
- KHOKA: (Teasingly) All right. Your friends have cars,  
but do you know what my friends have? 510
- BABY: What?
- KHOKA: Houses...Huge Big Houses.
- BABY: Oh, those! They are all rented houses or their 515  
uncles' houses. Take your friend Avinash. He  
lives in a big house, but it is his uncle's, and  
how he smells! How can you sit near him and talk  
to him for hours, I wonder.

[illegible]

KHOKA: (Suddenly getting serious) Ah, you shouldn't 520  
mention names, Baby --

BABY: Of course, I will...a hundred times.

KHOKA: Is this what you learn at school? 525

BABY: Why did you say things about the girls at my  
school?

KHOKA: I never mentioned any names. 530

BABY: It's all the same.

KHOKA: All right, stop it and get inside. 535

BABY: No, I wont.

KHOKA: Then shut up and sit there. Don't talk.

BABY: Why should I shut up? I'll tell Mummy you scolded  
me (Advances to the table and picks up the letter).

KHOKA: Go and tell your mother, I am not afraid...Leave  
that letter there. It's mine. 545

BABY: Letter indeed! It's only a postcard.

KHOKA: Baby, don't read it.

BABY: Of course, I will. (Nervously reads) 'My life 550  
at Calcutta seemed to suffocate me.'

KHOKA: Baby, I tell you...

BABY: 'I could not even breathe peacefully'. 555

KHOKA: (advancing) I say, give it here.

BABY: He must be suffering from Asthma!

KHOKA: You are becoming an ape. (Baby bursts into tears. 560  
Sarama enters).

SARAMA: What's the matter? Why are you crying?

BABY: Dada is scolding me. 565

SARAMA: Why?

BABY: He started shouting at me, as I looked at this 570  
letter of his.

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4. The fourth part of the document discusses the challenges and limitations of the research process. It acknowledges that there are always potential biases and errors in data collection and analysis. However, it also points out that by following established research protocols and being transparent about the limitations, the results can still be valuable and informative.

5. The fifth part of the document provides a summary of the key findings and conclusions. It reiterates the importance of thorough research and the value of the insights gained from the study. The text concludes by encouraging further research and the application of the findings to real-world situations.

- SARAMA:** Give Dada his letter back. Why do you always annoy your elders?
- BABY:** Well, he quarrels with me all the time. He calls me names and then reports to you all against me.
- SARAMA:** (slapping her) Haven't I told you a hundred times that you must not talk that way. Get out of here. (Exit -- Baby in tears) 580
- KHOKA:** Why have you beaten her?
- SARAMA:** To teach discipline to naughty children. 585
- KHOKA:** Discipline means slapping, is it? What a shame! You cannot love your own child! What sort of a mother are you? (Khoka rushes out, Sarama stands in silence. Kamal enters). 590
- KAMAL:** Boudi!
- SARAMA:** Yes, Brother, you are going? You'll be back in the afternoon, isn't it? 595
- KAMAL:** Khoka is acting very funny.
- SARAMA:** He has humbled all my vanity, Kamal. I thought I could, with my Master's Degree in Psychology, 600 make my stepson happy and never make him feel the want of him mother. This is how it has turned out.
- KAMAL:** But he was not like this before. 605
- SARAMA:** He was just two years when I married. You know I was your Dada's pupil. I could observe how dreadfully lonely he was after his wife died. He was sick with anxiety for his son. It was 610 then that I wanted to marry him.
- KAMAL:** I know all that.
- SARAMA:** He tried to dissuade me, but I wouldn't listen. 615 I told him if I could not belie at least a step-mother's illfame, all my education had been wasted. At last we married, and as soon as I came to this house, I drew Khoka close to me. At first he was a little stiff, but in course of 620 time he could not be without me.
- KAMAL:** I have seen that myself. You used to take him to the school, and fetch him in the afternoon. You looked after his lessons as well... 625



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SARAMA: Your Dada used to exclaim that I had made him happy without any further worries...Gradually it all happened to be undergoing a change. As he grew older, his relatives began telling him that I was only his stepmother... 630

KAMAL: How did you know all this?

SARAMA: Well, he used to ask me all odd questions. I guessed that somebody had been putting them in his head. He couldn't have thought of them by himself. I told your Dada many times, but he would not take it seriously. This is the result!

KAMAL: Who do you think had put these ideas into Khoka's 640 head?

SARAMA: Many people. For instance, his aunt had begun such a continuous campaign, that in the end she had to be sent away from here. I never wanted 645 it, but your Dada insisted. Since then the boy seems to have gone crazy.

KAMAL: Strange! 650

SARAMA: I kept Baby at a distance from me, in spite of my being her own mother, lest he supposed my partiality to her. I would always send her to him, so that the bonds of brother and sister would strengthen. And it worked too. But 655 what has happened now?

KAMAL: Yet, he loves you, Boudi. I have seen how worried he is when you are ill. He goes about with an anxious face, and he doesn't even relish 660 his food.

SARAMA: I don't know, Kamal, I can't quite understand it.

KAMAL: I have always noticed he considers, before doing 665 anything, whether you would like it or not. (Khoka shouts inside, scolding the servant: 'Do I ever take fried eggs in the morning, rascal, idiot? If mother has ordered them, you'd better give them to her. Why didn't you make any 670 porridge? Wasn't there any stale milk left over from last night? If one chatters all the time, how can I expect the house to be looked after? Well, I shall go to the hostel soon. Never mind, I can just as well take my food at a restaurant 675 from now itself'.)

(Sarama sobs, and Kamal goes to the door).

KAMAL: Ah, Khoka, do stop it, I tell you. 680



(He goes in. Sarama closes the window and sadly goes in also. The lights are turned down. It is evening. After a lapse of time, Prasanta Babu comes home from the office and talks to Sarama while removing his coat). 685

PRASANTA: I have fixed up everything, Sarama.

SARAMA: What about? 690

PRASANTA: Let Khoka go out for a change with Bela for a few days. They are all going to Puri. They have fixed up a lovely house. I think he would feel better if he goes away for a while. 695

SARAMA: Splendid. When are they going?

PRASANTA: Next week. Bela was very pleased, and you know how fond she is of Khoka. Of course, she suggested that we all should go. 700

SARAMA: No, he had better go alone. That would be very good. Of course, Baby would be a little sad when she hears her brother is going on a holiday. 705

PRASANTA: But can she stay without you?

SARAMA: You mean I would be here without both of them? Oh, no. 710

PRASANTA: Let me call Khoka and tell him. I don't know how he takes it. (Calls) Khoka! Khoka!...These modern children are apt to dislike whatever we suggest. 715

(Khoka enters)

KHOKA: Yes, father!

PRASANTA: Bela and other are going to Puri. You can go with them, if you like. 720

KHOKA: Oh! The Puri beach...

PRASANTA: Yes. 725

KHOKA: Cousin Bela, her husband, Laltu...are they all going?

PRASANTA: Yes, Laltu said it would be nice if you accompany them. 730

KHOKA: I'd love to go.



PRASANTA: I think they would start on Monday.

735

(Enter Baby)

KHOKA: Then I'd better see cousin Bela to-morrow.

BABY: Where are you going, Dada?

740

KHOKA: Puri.

BABY: What? To bathe in the sea? I shall go too...

745

SARAMA: How can you go alone?

BABY: Why alone? Dada is going and cousin Bela is there!

SARAMA: Let Dada go this time, you can go later.

750

BABY: No, Mummy, I want to go. I can't stay here alone.

KHOKA: Let her come with me. Laltu's cousins may be going.

755

BABY: Yes, Dada, it will be great fun if Raka and Radha also go. Raka always boasts she has learned to swim. As soon as she gets into the sea, she will be found out. Oh, such huge waves...

PRASANTA: Baby, you can't go alone. You will miss your Mummy.

BABY: No, Daddy, I can stay. Didn't Dada and I stay at uncle's house by ourselves?

765

PRASANTA: But your Granny is there, that's quite different. And the sea is very rough there. How it roars! When I went there as a child, I used to be afraid at night.

770

BABY: Then I won't let Dada go either. Why should he go and enjoy himself and I stay behind?

775

SARAMA: Dada is much older than you, Baby. Don't be naughty now. Daddy is just back from the office; let him have a wash first.

BABY: No, I won't listen to you. Then I can never go to Puri. You have all been there already and now Dada is going.

780

SARAMA: Well, I can't argue with you any more. I'm getting the tea.

785

• The first step in the process of creating a new product is to identify a market need. This involves conducting market research to determine what consumers want and what problems they are trying to solve.

• Once a market need has been identified, the next step is to develop a concept for a product that meets that need. This involves brainstorming ideas and selecting the most promising one to pursue.

• The third step is to create a prototype of the product. This allows the designer to test the product's functionality and make any necessary adjustments before moving forward with production.

• After the prototype has been tested and refined, the next step is to develop a business plan for the product. This includes determining the target market, pricing strategy, and distribution channels.

• The final step in the process is to launch the product into the market. This involves marketing the product to the target audience and ensuring that it is available to consumers through the chosen distribution channels.

• Throughout the product development process, it is important to maintain open communication with potential customers and stakeholders. This allows the designer to gather feedback and make adjustments to the product as needed.

• In addition to the product development process, it is also important to consider the legal and financial aspects of launching a new product. This includes obtaining necessary permits and licenses, as well as securing funding for the project.

• Finally, it is important to monitor the product's performance in the market after launch. This allows the designer to identify any issues and make improvements to the product as needed.

• The product development process is a complex and iterative one, but it is essential for creating successful new products. By following these steps and maintaining open communication with stakeholders, designers can increase their chances of launching a product that meets market needs and achieves commercial success.

• In conclusion, the product development process is a multi-step process that involves identifying a market need, developing a concept, creating a prototype, developing a business plan, and launching the product into the market.

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BABY: Whether you argue or not, I tell you I won't listen to anybody. I will go to Puri, so there, I will, I will...  
(Exit -- Baby following Sarama).

790

KHOKA: Let Baby come with me.

PRASANTA: Why?

KHOKA: She would really be lonely, if I am not here. 795

PRASANTA: Well, we are all here.

KHOKA: (Absentmindedly) Mother doesn't quite understand her. Baby is rather mischievous but she has a tender heart. 800

PRASANTA: Let me worry about that... How, you must be very careful and do everything Bela tells you. Bathe in the sea along with the others, never go by yourself. And mind your food. All that sea fish is bad for digestion. 805

KHOKA: You don't have to tell me all that. I will be careful. 810

PRASANTA: And write to us every two or three days. An ordinary postcard will do.

KHOKA: I don't think I can stay there very long. The results will soon be published. 815

PRASANTA: But I am here, you don't have to worry. I shall send for you, if necessary. 820

(Kamal's voice is heard from outside: 'Where is Boudi? Where are the sweets? Khoka has passed the exam.') 825

PRASANTA: (Calls) Oh, Kamal, Kamal, this way, come to this room. 830

(Sarama enters smiling with Kamal).

KAMAL: Khoka has passed with credit, Dada. I was asking Boudi for sweets. 835

SARAMA: Not just sweets, Kamal, you must dine here to-day. I knew that he would pass and I have arranged for your food here. 840

PRASANTA: Please give the good news to everybody, Sarama. You had better visit Sushila to-morrow, from where you can, phone to all the places. Give a special 845





message to Amukul. They will be really pleased. 840

KHOKA: I shall go myself to uncle Anukul, father.

PRASANTA: Khoka, why haven't you bowed down to your uncle Kamal's feet? He brought you the good news. 845

(Khoka advances to Kamal, but is prevented by him).

KAMAL: Silly Boy, bow down to your parents first and 850 your uncle comes afterwards.

(Khoka bows down to Prasanta, who mumbles something, then to Kamal).

KAMAL: May you pass all the trials and tribulations of 855 life with such a smiling face.

(Before Khoka can go to Sarama, Baby comes in) 860

BABY: Dada, well, give me the puppy now.

PRASANTA & KAMAL: P-U-P-P-Y!

BABY: Yes, Dada said he would get me a puppy, if he 865 passed. Sontu's dog has many puppies, you know.

KHOKA: I shall get one to-morrow. 869

BABY: Get me a good collar and a leather chain also. I shall take the puppy for a walk daily.

KAMAL: You would also take him to your school, I am sure!

BABY: Oh, what brains! I can't take him to school. You don't know our Mrs. Halder. 876

KAMAL: Don't I know her? She must surely be Halder's wife.

BABY: Are you laughing at our teachers again? I won't talk to you ever again, so there! 880

KAMAL: No, no, why should I laugh at them? I am only telling the truth. 885

BABY: All right, don't expect any more detective stories from me, I tell you. Dada, remember that book?

KHOKA: What book? 890

BABY: The one with the black cover and the picture of a bat on it. I shant give it to Kamal kaka (teasingly)



KAMAL: I...shant...ask...for...it...(Mimics at her). 895

SARAMA: Well, well, Kamal, you really are a child too. I must go and serve the sweets. 900

BABY: Mummy, Dada has passed. Aren't we going to have ice-cream? 905

SARAMA: Ask your father. (Exit -- Sarama).

BABY: Daddy...Dada love ice-cream. 910

PRASANTA: And don't you? 915

BABY: (Cooingly) Yes...I too. Tell me, aren't you going to send for it? 920

PRASANTA: Ask your mother. 925

BABY: From Magnolia? Mummy, Daddy says we must have ice-cream. (Exit) 930

PRASANTA: Baby is most restless, whereas Khoka is quite calm and quiet. She will eat me up, if I don't get her the ice-cream to-day. 935

KAMAL: Children are always like that. 940

PRASANTA: They treat you as one of them and begin to play with you.

KAMAL: But I too like it. I avoid going to houses where there are no children. 945

PRASANTA: And I am just the opposite. As a rule, children avoid me. (Baby comes to the door). 950

BABY: Where did you keep your purse, Daddy? It's not in your pocket.

PRASANTA: Oh, I must have put it away in the cupboard. 955

BABY: Keys, Daddy.

PRASANTA: I will get it out for you. (They go out). 960

KHOKA: Kamal kaka, I am going to Puri.

KAMAL: With whom?

KHOKA: Beladi and her people are going. Father has arranged everything. 965

[illegible]

• *How do you think about the future of the company?*

• *Chlorophyll a* (Chl *a*) is the primary photosynthetic pigment in all photosynthetic organisms. It is a green pigment that absorbs light energy in the blue and red regions of the visible spectrum. Chl *a* is the most abundant pigment in the chloroplasts of green plants and algae.

1. *Journal of the American Medical Association*, 273:1225-1230, 1995

KAMAL: It's a lovely place. I've been there about three times.

khoka; I will have a look at the sea for the first time.

KAMAL: Yes, it's lovely, I tell you. Besides, Puri has sweet memories. Do you know that Chaitanya Deva spent his last days there? I've heard of Rakhal Maharaj, later known as Swami Brahmananda, who used to fall into a trance whenever he visited Jagannath's Temple. He could feel the divine presence of Chaitanya Deva.

KHOKA: Why don't you come too, Kamal Kaka? 960

KAMAL: I have no leave now. However, you had better write to me from there and if I can, I may go over for the weekend.

KHOKA: I always remember your talks on Lord Sri Ramakrishna. 965

KAMAL: Well, than I shall lend you my copy of Kathamritam, the story of his life. When you go to Puri, you can read it. 970

(Prasanta from inside; "Kamal, come along, tea is served.")

KAMAL: Coming. (Goes to the door.) Khoka, you never bowed to your mother! 975

KHOKA: I will.

KAMAL: Always bear in mind that you should never hurt anybody's feelings unnecessarily. 980

(Exit -- Kamal. Khoka advances to the table in a thinking mood. He sits down silently for a while, and then takes out the picture of his own mother and looks at it intently. After placing it on the table, he looks round, and then bows down to it. Sarama enters almost simultaneously). 985

SARAMA: Khoka, come darling, I have served tea and sweets.

KHOKA: (hastily hiding the picture) You go, I shall come presently.

SARAMA: But all are waiting for you. What are you doing here all by yourself? 995

KHOKA: I am thinking of my mother.



SARAMA: Oh! 1000

KHOKA: You have never seen her, isn't it?

SARAMA: No, I haven't seen her.

KHOKA: I don't remember her either. 1005

SARAMA: How can you? You were only two years old then.

KHOKA: Aunt used to say she was very fair, like a jasmine. 1010

SARAMA: I too heard so. I think she was liked by all.

KHOKA: What do you think she would have done to-day if she were alive? 1015

SARAMA: Well, she would have been quite happy and pleased. Words cannot describe a mother's feelings when her son passes his examination creditably.

KHOKA: (Suddenly) Are you happy? 1020

SARAMA: (Astonished) What?

KHOKA: (Jeeringly) You have only tears in your eyes. 1025

SARAMA: (Wiping her tears) No, no, why should I have tears?

KHOKA: I know you are not pleased. 1030

SARAMA: What do you say?

KHOKA: You will only be pleased the day your daughter passes her exam. Then there won't be any tears in your eyes, you will smile all the time. That is what happens when a mother is really happy. 1036

SARAMA: Again you dare speak that way?

KHOKA: Because I know it is true. You wanted me to fail, to turn a useless idiot. 1041

SARAMA: You have become one! (Slaps him angrily) Never talk to me again till you learn how to behave. Get out. (Exit -- Khoka, astonished, afraid, 1045 and holding back his tears. Sarama breaks down in grief and injured dignity, sits down and rests her head on the table. Prasanta enters, casts a glance at her, and turns away). 1050

PRASANTA: You know, Sarama, the boy is grown up now. He shouldn't be slapped any longer...especially today,





when he has just heard of his success in the exam.

SARAMA: Will you please be quiet?

1055

PRASANTA: He is lying in the other room with his head buried in a pillow. Can this sight be pleasant to a father? Baby is crying too.

1060

SARAMA: Let her.

PRASANTA: Hm...Poor Kamal, he is feeling terribly embarrassed with all this display of tempers. He has brought us good news, and instead of enjoying ourselves together...

SARAMA: Why don't enjoy yourself? Who is stopping you?

1070

PRASANTA: And you won't join us?

SARAMA: How can I? Your son hates me. I am not his mother after all. God only knows what the servants think about all this.

1075

PRASANTA: But why has it turned out this way?

SARAMA: Because of you, what else? A boy can't be brought up on love alone; he must be taught a few other things. How many times have I told you this? Now he has become an ill-mannered ape! Hearing him, who could say that he belongs to a respectable family? Oh, I have had to tolerate such horrid words from your son that none would dare with me. It's all because I reared him up with all sincerity more than a mother!

PRASANTA: You are mistaken, Sarama...

1090

SARAMA: Not at all. What is it that I have not done for your son? I have showered all the nectar of motherhood over him. I have neglected even Baby, to make Khoka gown up happily, and so that none can blame you for having married again. But I now know it is all in vain... If you ask me why I have done all this, I can only say that it is for your sake and for the sake of all your relatives, who hate me, and who poison Khoka's mind continuously...

1100

PRASANTA: Then what can be done now? I had better...

SARAMA: Send for a taxi.

1105

PRASANTA: Why?



SARAMA: I am going to my mother's place.

PRASANTA: To-day?

SARAMA: Just at this moment.

1110

PRASANTA: Hm...

SARAMA: Baby can come with me, if she wants. I shant be back till Khoka leaves for Puri. } 1116  
(Exit -- Sarama, Kamal enters a little later).

KAMAL: What's the matter, Dada?

PRASANTA: It's too bad, Kamal, I can't bear it any longer. } 1120  
Something has happened to Sarama. She won't listen to anything. She is completely disgusted.

KAMAL: You can't put the blame fully on her. Khoka has begun to talk as he pleases. } 1125

PRASANTA: Hm...I never thought things would come to such a pass. You never saw Khoka's mother. She used to be quite handsome, but strangely selfish. Thinking over it now, I realise that I was not happy for a single moment after I married her. She could not stand any of my relatives, specially my mother. In a way, it can be said that was the cause of my mother's pining away and her demise. } 1135

KAMAL: You told me all this once.

PRASANTA: After I had come to know Sarama, I realised how generous and lofty she was. By marrying her, I hoped without a doubt that we both could bring up Khoka properly and she would fill up the mother's gap. But what has happened?

KAMAL: It will be all right in course of time, if you explain to Boudi... } 1144

PRASANTA: Your Boudi wants to go to her mother's place at once.

KAMAL: I think it is best. I hear Khoka too is going to Puri. } 1150

PRASANTA: Yes, Please get a taxi, Kamal, and take her to her mother's house. } 1155

KAMAL: Very well. Only don't make a row about it any more.  
(Exit -- Kamal. Baby enters with a big suitcase and starts to arrange the things in it). } 1160

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PRASANTA: Are you going with your mother?

BABY: Yes.

PRASANTA: Where is she? 1165

BABY: She is busy in her room.

PRASANTA: Hm...and your brother? 1170

BABY: I haven't seen him.

PRASANTA: Oh, (Sighs and leaves the room).  
(Khoka enters and watches Baby packing) 1175

KHOKA: What are you doing?

BABY: Can't you see?

KHOKA: What are you packing for? 1180

BABY: I'm going to Granny's house.

KHOKA: By yourself? 1185

BABY: Mummy and I.

KHOKA: Oh, (Moves towards the table).

BABY: You have quarrelled with Mummy, isn't it? 1190

KHOKA: Leave me alone and don't grumble like an old woman.

BABY: You are getting very quarrelsome nowadays. 1195

KHOKA: Oh, shut up, I say.

BABY: And you are scolding me too. Just wait, I shall tell Daddy. (Exit). 1200

(Khoka sits thinking. Suddenly he pulls the box to himself and starts packing his own clothes, which he takes out from his box. Sarama's voice is heard from within). 1205

(SARAMA: Where have you left the box, Baby?)

(BABY: In Dada's room) (Sarama enters). 1210

SARAMA: (addressing Baby) Why, the box isn't here!

KHOKA: It is with me.



- SARAMA: Give it here. I have to pack it.  
(Khoka gives her the box with lowered head. 1215  
Sarama pulls out his shirts).
- SARAMA: Why has she put all this rubbish inside? She has  
no idea what to take and what to leave. 1220
- KHOKA: (Nervously) Those are my clothes.
- SARAMA: Why are they here?
- KHOKA: I am going too. 1225
- SARAMA: Where?
- KHOKA: With you.
- SARAMA: With me! You are coming with me! 1230
- KHOKA: You know, I never wish to hurt your feelings, but  
something comes over me. My thoughts got mixed  
up, and then I don't know what I say, I realise  
now that I talk like a mad man. You probably  
think... 1237
- SARAMA: No, Khoka, I don't think anything. It's not  
your fault, my darling. It's mine. I could not  
fill up the absence of your mother, and I 1241  
couldn't be a real mother to you...
- KHOKA: Mother, darling mother! 1245  
(He comes forward and bows at her feet. Prasanta  
enters and observes them).
- SARAMA: (Lifting him) Khoka -- 1250
- KHOKA: I won't go to the hostel mother.
- SARAMA: Who would let you go, Khoka? If you don't  
behave yourself again, I shall slap you hard,  
you know. 1255  
(Sound of motor horn outside. Kamal calls out)  
(Kamal: Dada, the taxi is here). 1260
- PRASANTA: (Bright and smiling) There is no need of a taxi  
any more, Kamal. You had better come upstairs.  
(Sarama and Khoka look round at this, with tears in  
their eyes, smiling shyly. After the summer shower,  
the sky gets clear again). 1265





## **APPENDIX C**

**QUESTIONNAIRE - PLAY LINE - BASHAM CROSS-REFERENCES  
OF INDIAN CULTURAL CONCEPTS**

## Appendix C

### Questionnaire - Play Line - Basham Cross-reference of Indian Cultural Concepts

The following is a listing of the selected cultural concepts appropriate to the study of India included in items (1-32) in the Questionnaire Form BBBB; the three Indian plays; The Priest and the Prostitute, Bawa No Vesh, and Summer Shower; and Basham's book, The Wonder That Was India.

<u>Questionnaire Item</u>	<u>Play* and Line**</u>	<u>Basham***</u>
Q1. A family in India has a high degree of respect for each person in the family unit.	SS 61-62; 75-77; 89-90; 667-676. PP 449-450.	PP. 155-158.
Q2. The family mother in India is the major influence on the rearing of sons, daughters, or neither.	SS 118-120; 139-155; 367-371; 1032-1050.	P. 484***

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\*The plays are identified as follows in this listing:

PP = The Priest and the Prostitute.

BNV = Bawa No Vesh.

SS = Summer Shower.

\*\*Refers to a cultural concept inherent in the entire play, not just in a specific line or lines of the play.

\*\*\*Refers to a statement by Basham of a general nature rather than a specific nature on a cultural concept of India.

<u>Questionnaire Item</u>	<u>Play and Line</u>	<u>Basham</u>
Q3. The family father in India is the major influence on the rearing of sons, daughters, or neither.	SS 367-371; 686-731; 763-785.	P. 180.
Q4. Members of a family in a modern city in India have the same personal problems as members of a family in a modern U.S.A. city.	SS 176-184; 277-299 367-371; 543-590; 650-655; 763-785; 1069-1100.	PP. 481- 484***
Q5. In a family in India, a daughter is taught to be pleasurable to men.	SS 205-212; 891-930. BNV 185-355.	PP. 166-167; 170-172; 180-182.
Q6. In a family in India, a son is taught to be respectful.	SS 5-106; 657-666; 850-860; 975-981; 1244-1265. PP 46-47.	PP. 162-163.
Q7. In a marriage in India, the having of children is a religious necessity for the husband.	SS 240-246; 915-925. BNV 185-355.	P. 165.
Q8. Pleasurable love is a more vital aspect for happiness in a marriage in India than a marriage in the U.S.A.	SS 1126-1135. BNV 185-355.	PP. 165; 170- 172.
Q9. Among the peoples of India, physical pleasures are rooted in Nature.	PP 190-216; 287; 315-320; 391-394; 414-415; 707-708; 912-916.	PP. 3-4; 9.
Q10. It is possible for a Brahmin (person in highest caste) to marry outside his caste just as an American can marry outside his social class in the U.S.A.	BNV 185-355.	P. 147.
Q11. Historically, prostitution has been held in high regard in India.	PP 288-320; 359-360; 386-389.	PP. 183-184.
Q12. The various kinds of priests in India feel they enjoy high positions of respect in their societies.	PP 23-25; 364-365; BNV 16; 44-83; 130- 131; 195-332.	P. 241.

<u>Questionnaire Item</u>	<u>Play and Line</u>	<u>Basham</u>
Q13. In the religions in India, individual meditation is more important than physical needs; such as, food, drink, etc..	PP 38-40; 263-270; 536-537; 881-882. BNV 64-65; 84-115; 315-324.	PP. 281- 283.
Q14. Gardens and ornaments (jewelry) were important elements in creating an atmosphere for love in ancient India.	PP 520-521; 829-847. BNV 190-195; 239- 245.	PP. 3-4***; 416-417.
Q15. The actions of the priests in India are more controlled by the physical needs and desires of ordinary men than by religious meditation.	PP 813-816; 979-981. BNV 5-332.**	PP. 278- 281.
Q16. The long survival of the culture of India is due to its strong belief in tolerance for peoples of other cultures who have invaded the country over the centuries.	SS 5-1265.**	P. 345.
Q17. The caste system in India is being destroyed today because of: the democratic nature of the country, education, technology, freedom of women, modernization, increasing number of jobs, and movement of the people to the cities.	SS 5-1265.**	PP. 151; 484.***
Q18. To what extent would you say that the cultural values of India are better suited for a happy life than U.S.A. cultural values?	SS 5-1265.** PP 5-980.** BNV 5-332.**	P. 9.
Q19. How fair to the individual is the caste system of India?	SS 5-1265.** PP 5-980.** BNV 5-332.**	PP. 147- 151.
Q20. To what extent do you believe that a family in India today has a "generation gap" between the parents and the teenagers similar to that which exists in the U.S.A.?	SS 5-1265.**	P. 484.***

<u>Questionnaire Item</u>	<u>Play and Line</u>	<u>Basham</u>
Q21. Which of the following things had the major influence on shaping India's "philosophy of life": religions, caste system, family structure, or nature and climate?	SS 5-1265.** PP 5-980.** BNV 5-332.**	PP. 3-4; 147-151; 155-158; 239-241; 250-251; 268-273; 319-320; 323-328.
Q22. Which of the following things had the major influence on shaping India's "social values": religions, family structure, caste system, or nature and climate?	SS 5-1265.** PP 5-980.** BNV 5-332.**	PP. 3-4; 147-151; 155-158; 239-241; 250-251; 268-273; 319-320; 323-328.
Q23. Is it possible for a person in India to marry outside his own caste?	BNV 5-332.**	PP. 147; 484.***
Q24. India today is tied to its cultural past.	SS 5-1265.** BNV 5-332.**	PP. 481- 484.
Q25. The idea of love and marriage in India is the same as the idea of love and marriage in the U.S.A..	SS 5-1265.** PP 5-980.** BNV 5-332.**	PP. 160- 172.
Q26. A family in India is a more closely knit unit than a U.S.A. family.	SS 5-1265.**	P. 155.
Q27. An individual in India has more freedom today in selecting a mate, a job, etc. than in the past.	SS 5-1265.**	P. 484.***
Q28. The ancient gods and legends of India have played a minor part in shaping the cultural values of India.	PP 5-980.** BNV 5-332.**	PP. 239- 241.
Q29. Life in a city in India today is very much the same as life in a U.S.A. city today.	SS 5-1265.**	PP. 482- 484.***

<u>Questionnaire Item</u>	<u>Play and Line</u>	<u>Basham</u>
Q30. The people of India believe that physical pleasures and tolerance for all forms of life are necessary for a "good life".	SS 5-1265.** PP 5-980.** BNV 5-332.**	PP. 9; 339-345; 484.***
Q31. Life in a village in India today is very much the same as life in a U.S.A. village today.	BNV 5-332.**	PP. 189- 190.
Q32. To what extent do you believe that modernization is destroying values that should be preserved in the culture of India?	SS 5-1265.**	P. 484.***

## **APPENDIX D**

### **INSTRUCTIONAL MATERIALS USED IN THE STUDY ON INDIA, WITH ANNOTATIONS**



## APPENDIX D

### Instructional Materials Used in the Study on India, With Annotations

#### A. Plays

1. The Priest and the Prostitute. This 7th century A.D. Sanskrit play depicts some modes and manners of aristocratic life in ancient India. The playwright is King Mahendra Vikram.
2. Bawa No Vesh. Written in the 12th century A.D. by an anonymous author, this village folk play depicts a way of life still practiced today in rural India.
3. Summer Shower. A 20th century A.D. contemporary play by Dhananjoy Bairagi portraying the effects of modernization upon the patterns of traditional life in a modern Indian city.

#### B. Motion Pictures

1. India: A Better Tomorrow. This motion picture contrasts old and new in present day Indian cities and rural areas, customs, religions, womens' place in society, crops, education, and the attempt to combine the best of ancient and modern ways for a new, powerful India. (16 minutes - color)
2. India: Customs in the Village. The content of this motion picture portrays the peoples' lives, work

and customs in a small north Indian village, the caste system in operation, a wedding celebration, and the effects of a devastating fire. (11 minutes - color)

3. Hindu World. A motion picture which highlights historical and cultural aspects of Hinduism set against the background of ancient temples, statues and scenes of Hindu religious rites. It reveals the disciplines of Yogas through which Hindus seek eternal union with Brahma (the universal spirit of God), the caste system, belief in reincarnation, and the influence of the religion on the Hindu way of life.

(11 minutes - black and white)

4. Hindu Family. The essence of this motion picture deals with the marriage of a young girl in the province of Gujarat, India. It reveals aspects of Hindu life, school, home, clothing, preparation of a meal, village goldsmith, potter, weaver at work, and the role of religious ceremony in daily life.

(10 minutes - black and white)

5. Hinduism. This motion picture shows the essence of the Hindu belief, the presence in all living things of a Universal Spirit, the tolerance of all other faiths and the veneration of living things.

(18 minutes - black and white)

6. India (IFB). A motion picture which surveys India's geography, climate, agriculture, racial and social structure, religions and culture. The plight of India's

undernourished, overcrowded masses in contrast to cultural life of the minority is emphasized.

(22 minutes - color)

C. Filmstrip

1. The Kathakali Dance-Drama. A series of 35 mm slides depicting the bodily movements of the actors, their training, and the musical instruments used during a performance.

D. Guest Speakers

1. Some Observations of Indian Life. An informative talk using 35mm slides given by Mr. Jeep Jeffries on some of the social and cultural aspects of Indian life significantly impressive to a U.S. family in India.

2. How to Wrap a Sari. A demonstration given by Mrs. Savitri Damadaren on some of the details involved in making, wrapping and wearing a sari, as well as other Indian clothing.

E. Supplemental Reference Materials

1. The Wonder That Was India. The most comprehensive and authoritative socialological work on Indian culture known today. Scholars consider it to be the most accurate work compiled to date on Indian life. The author is A. L. Basham.



2. Nectar in a Sieve. A novel by Kamala Markandaya depicting the effects of modernization upon the changing role of women in modern India.

F. Indian Music

1. Recordings of Indian Music. Several records depicting the various kinds of Indian music from the religious raga to the classical form, including the folk forms of northern and southern India.

- a. "Wondrous Music of India" (South India).
- b. "Six Ragas Ravi Shankar."
- c. "Classical Ragas of India."
- d. "Classical Indian Music" (North and South India).
- e. "Folk Music of the Punjab" (North India).

G. Displays

1. Artifacts. The following artifacts were used for display purposes:

- a. Sitar - a major musical instrument used in all Indian music.
- b. Clothing - a dhoti and a sari worn by men and women in India.
- c. Tapestries commonly found in Indian homes.
- d. Pictures portraying various "settings" of Indian life.

**APPENDIX E**

**SCHEDULE OF THE CLASSROOM TEACHING PROCEDURES FOLLOWED  
IN THE STUDY ON INDIA FROM JANUARY 26  
TO MARCH 2, 1970**

## APPENDIX E

### Schedule of the Classroom Teaching Procedures Followed in the Study on India From January 26 to March 2, 1970

#### Open Teaching Treatment

January 26: Questionnaire Form AAAA and Questionnaire Form BBBB were administered to all the open D and E section classes.

January 27: Three motion pictures on India were shown to all the open D and E section classes. The motion pictures were: (1) Hindu Family, (2) Hinduism, and (3) India (IFB).

Group discussions were begun by the teacher and the students on these motion pictures in all the open D and E section classes.

January 28: Three more motion pictures on India were shown to all the open D and E section classes. The motion pictures were: (1) India: A Better Tomorrow, (2) India: Customs in the Village, and (3) Hindu World.

Group discussions continued by the teacher and the students on these motion pictures in all the open D and E section classes.

January 29: Group discussions continued on the six motion pictures on India in all the open D and E section classes.

January 30: All the open D and E section classes started their silent read throughs of the three Indian plays: (1) The Priest and the Prostitute, (2) Bawa No Vesh, and (3) Summer Shower.

Group discussions continued on the three plays and the related cultural concepts found in Basham's study on India in all the open D and E section classes.

February 2: Silent read throughs and group discussions continued in all the open D and E section classes.

February 3: All the open D and E section classes started their oral read throughs of the three Indian plays.

Group discussions continued in all the open D and E section classes.

February 4: February 3rd procedure followed.

February 5: February 4th procedure followed.

February 6: February 5th procedure followed.

February 9: All the open D and E section classes heard a talk and saw a demonstration on how to wrap a sari given by Mrs. Savitri Damadaren.

Also the filmstrip on the Kathakali dance-drama was shown to all the open D and E section classes.



February 10: All the open D and E section classes set up play production committees and play rehearsal schedules for the three Indian plays.

February 12: A slide film talk on a family trip to India was presented by Mr. Jeep Jeffries to all the open D and E section classes.

Work continued on the play production and play rehearsal activities in all the open D and E section classes.

February 13: Play production and play rehearsal activities continued in all the open D and E section classes.

February 16: February 13th procedure followed.

February 17: February 16th procedure followed.

February 18: February 17th procedure followed.

February 19: February 18th procedure followed.

February 20: February 19th procedure followed.

February 23: Dress rehearsals started for the three Indian plays in all the open D and E section classes.

February 24: February 23rd procedure followed.

February 25: Play performances started for the three Indian plays in all the open D and E section classes.

February 26: February 25th procedure followed.

February 27: February 26th procedure followed.

March 2: Questionnaire Form BBBB and Questionnaire Form CCCC were administered to all the open D and E section classes. Five week study-unit on India concluded.

### Closed Teaching Treatment

January 26: Questionnaire Form AAAA and Questionnaire Form BBBB were administered to all the closed A and B section classes.

January 27: Three motion pictures on India were shown to all the closed A and B section classes. The motion pictures were: (1) Hindu Family, (2) Hinduism and (3) India (IFB).

Teacher lectures and teacher directed class discussions were begun on these motion pictures in all the closed A and B section classes.

January 28: Three more motion pictures on India were shown to all the closed A and B section classes. The motion pictures were: (1) India: A Better Tomorrow, (2) India: Customs in the Village, and (3) Hindu World.

Teacher lectures and teacher directed class discussions continued on these films in all the closed A and B section classes.

January 29: Teacher lectures and teacher directed class discussions continued on the six motion

pictures on India in all the closed A and B section classes.

January 30: All the closed A and B section classes started their silent read throughs of the three Indian plays: (1) The Priest and the Prostitute, (2) Bawa No Vesh, and (3) Summer Shower.

February 2: The silent read throughs continued on the three plays in all the closed A and B section classes.

February 3: Oral read throughs started on the three Indian plays in all the closed A and B section classes.

Teacher lectures and teacher directed class discussions continued on the three plays and the related cultural concepts found in Basham's study on India in all the closed A and B section classes.

February 4: February 3rd procedure followed.

February 5: February 4th procedure followed.

February 6: February 5th procedure followed.

February 9: All the closed A and B section classes discussed with their teacher the social and the cultural concepts of India appropriate for their oral and/or written class reports.

Also the filmstrip on the Kathakali dance-drama was shown to all the closed A and B section classes.

February 10: All the closed A and B section classes started to work on their oral and/or written reports outside of class.

Teacher lectures and teacher directed class discussions continued on the Indian plays and related materials in all the closed A and B section classes.

February 12: A slide film talk was presented by Mr. Jeep Jeffries on a family trip to India to all the closed A and B section classes.

Work continued on the oral and/or written reports outside of class.

Teacher lectures and teacher directed class discussions continued on the plays and the related materials in all the closed A and B section classes.

February 13: All the closed A and B section classes started to read and to discuss in class a novel on India - Nectar in a Sieve.

Work continued on the oral and/or written reports outside of class.

February 16: All the closed A and B section classes started to give their oral and/or written reports in class.

Work continued on the reading and the class discussion of Nectar in a Sieve in all the closed A and B section classes.

February 17: Oral and/or written reports continued in all the closed A and B section classes.

Reading and class discussions continued on Nectar in a Sieve in all the closed A and B section classes.

February 18: February 17th procedure followed.

February 19: February 18th procedure followed.

February 20: February 19th procedure followed.

February 23: February 20th procedure followed.

February 24: February 23rd procedure followed.

February 25: February 24th procedure followed.

February 26: February 25th procedure followed.

February 27: February 26th procedure followed.

March 2: Questionnaire Form BBBB and Questionnaire Form CCCC were administered to all the closed A and B section classes. Five week study-unit on India concluded.

### Control Groups

January 26: Questionnaire Form AAAA and Questionnaire Form BBBB were administered to all the control section classes in East Lansing High School and Okemos High School.

March 2: Questionnaire Form BBBB and Questionnaire Form DDDD were administered to all the control section classes in East Lansing High School and Okemos High School.

## **APPENDIX F**

**COMMENTS BY THE TEACHERS AND THE STUDENTS ON THE  
TWO TEACHING TREATMENTS USED IN THE STUDY ON  
INDIA**

## APPENDIX F

### Comments by the Teachers and the Students on the Two Teaching Treatments Used in the Study on India

A few of the salient personal comments by the teachers and the students who participated in the two teaching treatments are listed below. Overall, these comments offer a sampling of their reactions to the experimental study approaches on India.

#### Open Teaching Treatment

##### Favorable Comments by the Teachers

One teacher said: "The theatre, or acting, approach to learning is more exciting and more beneficial. It should be carried through in one form or another in all subjects."

Another teacher stated: "I think the open class woke up a lot of students. Many of the students who have been quiet all year blossomed out. It brought out self-reliance in many of the students."

The teachers claimed: "That the largest amount of attitude change was in the open classes. Six months from now the students from the open classes will remember more about their experiences."

One of the teachers stated: "My students were really aware of the physical dynamics of acting, the pungent odor of the incense, the peculiar flavor of the Indian food, the texture of the costume materials and the consistency of the make up grease paints."

All the teachers agreed: "Overall, a high level of personal interaction and feedback was apparent in the open classes because the students asked many questions among themselves on how to do the plays."

All the teachers agreed: "The open classes were emotionally exhausting, but it was a good, happy tired."

The teachers got no complaints in the open classes after they started working on the plays. They said: "The whole class got involved in the production of the Indian plays, even to the point of talking about them with their parents."

According to the teachers: "Working on the different committees brought students together who had never been together. It also gave the teachers a chance to learn more about their students."

In support of this, one teacher said: "One of my most able students fell apart as a director because he couldn't control his cast."

One teacher said: "I would do it again, the open approach, I mean, simply because it is interesting and fun to do for most of the students, as well as myself."

#### Favorable Comments by the Students

Several students were excited about the study approach on India and wanted something like it to be repeated. They stated: "At first we thought it was a bad idea. We had no interest in learning about India and thought it would be boring. Then we split up into different committees and started working on the plays. We really liked it, and we would like to do it again."

Some students said: "By acting the role of an Indian, we had learned a lot about the people and their customs."

One student exclaimed: "It was confusing as hell at first, but gradually we got organized and everyone pitched right in."

Another student said: "The Indian food really turned me on, but that incense - phew! What an odor!"

Several students agreed with one student's statement: "Questions! Questions! I never asked so many questions in my life."

Some students stated: "We left the class emotionally beat, but we were glad to go back the next day."



Unfavorable Comments by the Teachers

One teacher said: "Personally, I feel, over a period of time, that the open approach could become too emotionally tiring for everyone involved in it."

All the teachers asked, "What do you do for the student who is reluctant to become involved in the playmaking activities or the marginal one who finds it difficult to learn anything. There is hardly any time for individual attention in the open approach."

According to the teachers: "There is a lot of wasted motion and energy at times in this open approach. It needs constant supervision. The teacher is here, there, and everywhere at once."

Unfavorable Comments by the Students

A few students said: "We were bored to death because we were not interested in the activities."

Some students stated: "Plays turn us off."

A few students exclaimed: "Who needs to learn about India anyway?"

Several students said: "Everything was moving so fast, we just couldn't catch up."

A few students stated: "We were so frustrated by all the activities, we didn't have time to learn much on a particular area of interest to us."

Some students declared: "It was too much work, so we turned off."

Closed Teaching TreatmentFavorable Comments by the Teachers

All the teachers said: "We feel more factual knowledge had been acquired by the students in the closed classes."

One teacher stated: "Some of my students really liked the closed approach."

According to the teachers: "We had much more time for individual student attention in the closed classes."

Another teacher said: "I must say that in contrast to the open approach I did have more time to devote to in-depth work on a particular area of interest to the students."

The teachers agreed: "That, overall, the individual student projects showed good effort and content for most of the students."

The other teachers supported one teacher's statement: "Generally speaking, a better continuity in the use of the various teaching materials was possible in the closed approach."

In general, the teachers agreed: "That the closed classes were not as emotionally tiring for the students or us. Some students did well and seemed comfortable with the teaching approach."

#### Favorable Comments by the Students

Some of the students said: "We enjoyed the closed classes because we could spend time on things of interest to us, especially the individual projects."

One student stated: "I learned to like plays because we really dug into them."

Another student declared: "I had time to think about life in India by looking at what was in the plays, the motion pictures, etc."

Some of the students agreed: "That the work wasn't too hard because the teacher did much of it for us."

A few students said: "We learned because the teacher made it interesting to us."

#### Unfavorable Comments by the Teachers

The teachers claimed: "That there was almost no interaction between the students and the teacher. It was difficult to draw the students into any kind of discussion on the plays, and the students had very little enthusiasm for the closed approach."

One teacher stated: "I found the morning closed classes boring, deadly, and very limiting to the students."

According to the teachers; "The majority of the complaints and grumbling came from students in the closed classes."

Another teacher said: "Some of my students complained to their parents about the teaching approach."

The teachers agreed: "That the sensory stimulation was too limiting. The films were repetitious and didactic, and the reading of the plays became monotonous at times."

All the teachers said: "Many of the students in our closed classes came in quite often during class break to see what we were doing in the open approach."

#### Unfavorable Comments by the Students

Some students from the closed morning classes felt: "The entire session was a waste of time, and very uninteresting."

Other students said: "The presentation really turned us off. We think we would have learned a lot more if we had been able to do something active."

Several students stated: "There was just too much teacher control. It was frustrating because we had so few opportunities to really become involved in anything worthwhile."

## **APPENDIX G**

### **ACKNOWLEDGMENTS FOR THE USE OF THE INDIAN PLAYS IN THE STUDY ON INDIA**

## APPENDIX G

### Acknowledgments for the Use of the Indian Plays in the Study on India

The writer of this thesis is deeply indebted to the authors and translators of the three plays. Their works were central to the class instruction, so it is most appropriate here to comment briefly about these persons.

Tarun Roy: Author of "Summer Shower"

Mr. Roy's pen name is Dhananjoy Bairagi, probably because he acts in so many of his shows he does not want added recognition for his talents. Other plays by this famous author, director, and actor are: Bondage and Freedom, Harmony, Light That Shone in Darkness, Dhritarashtra (Blind Love Personified), Rupoli Chand (Silvery Moon) and Ek Mutho Akaash (Handful of Sky). He, also, wrote Odor of Tubrose. He lives in Calcutta, India.

Vedantam Subrahmanyam: translator of "Summer Shower"  
into English

The Bengali version is entitled Ex-Pashla-Bristi. Mr. Subrahmanyam translated the play into English and also published it himself in Calcutta, India, in 1959.

C. C. Mehta: translator of "The Priest and the Prostitute" into English

Mr. Mehta translated the play from Sanskrit into English in 1966-67 when he was a visiting professor at Michigan State University. The play has been published along with two other translations of Mr. Mehta by the University of Baroda entitled Three Sanskrit Lighter Delights. The publication date was (1969).

Asaita Thakar: reputed author of "Bawa No Vesh"

This play is reputed to have been written by Asaita Thakar, the founder of Bhavai, although no firm proof exists regarding his authorship. The play is a hereditary story passed down from father to son by the bhavaiyas (the community of players). A text of the play was published in Ahmedabad by Mahipatram Nilakanth in the late 19th century (no clear publication date available). The story as it is translated by Harish Trivedi and adapted by Tevia Abrams and Farley Richmond is considerably modified from the actual text.

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