

**THEATRE: TEACHING AND TRAINING IN SOUTH INDIA
WITH A SPECIAL FOCUS ON ACTOR TRAINING CONTEXTS
AND METHODS**

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To the University of Hyderabad in partial fulfillment of a Ph.D Degree in
Theatre Arts

By

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CERTIFICATE

This is to certify that the thesis entitled “Theatre: Teaching And Training In South India: With A Special Focus On Actor Training Contexts And Methods” Submitted by G.Kumara Swamy bearing Reg.No 06SNPT02 in partial fulfillment of the requirements for the award of Doctor of Philosophy in Theatre Arts is a bonafide work carried out by him under my supervision and guidance.

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DECLARATION

I G.Kumara Swamy hereby declare that this thesis entitled “*THEATRE: TEACHING AND TRAINING IN SOUTH INDIA- WITH A SPECIAL FOCUS ON ACTOR TRAINING CONTEXTS AND METHODS*” submitted by me under the guidance and supervision of Dr.Joly Puthussery is a bonafide research work. I also declare that it has not been submitted previously in part or in full to this University or any other University or Institution for the award of any degree or diploma.

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GLOSSARY

<i>Aangika</i>	Body movements.
<i>Abhinaya</i>	Acting.
<i>Adbhuta</i>	Wondrous.
<i>Asaans</i>	Master.
<i>Attaprakarams</i>	A dramaturgical traditional text.
<i>Bhava</i> disposition.	Mental attitude or mental
<i>Bhayaanaka</i>	Horrific.
<i>Biibhatsa</i>	Repugnant.
<i>Burrakatha</i>	A folk art form of Andhra Pradesh.
<i>Chaaua</i>	Martial arts/dance form.
<i>Chintamani</i>	Famous Telugu classical play.
<i>Commedia Dellarte</i>	A form of theatre that began in Italy in the 12th century
<i>Damaru</i>	A hand drum associated with Lord Siva used in folk forms.
<i>Dasavatara</i>	Ten incarnation of lord Visnu.
<i>Devarattam</i>	A dance form of TN.

<i>Guru Shishya Parampara</i>	Tradition of students reside with the Guru during the learning.
<i>Gurudakshina</i>	Offering to the Guru.
<i>Haasya</i>	Humorous.
<i>Janapadam</i>	A vernacular word for folklore in Telugu.
<i>Jin ju</i>	Beijing opera of China.
<i>Kalari</i>	A Martial art/training system in Kerala.
<i>Kalsadhakam</i>	Special training for legs.
<i>Kannusadhakam</i>	Special training for eyes.
<i>Karra Samu</i>	Stick-fight in A.P.
<i>Karu Na</i>	Pathetic.
<i>Kolattam</i>	A dance form of T.N.
<i>Kuttampalam</i>	The place where Koodiyattam/ Kutiyattam is staged.
<i>Lokadharmi</i>	A realistic way of acting as per Nataysastra.
<i>Meyyurappadavukal</i>	Body exercises.
<i>Moksha</i>	Salvation.
<i>Mudras</i>	Gestures.
<i>Nataka kalari</i>	Training workshop for drama.
<i>Natakas</i>	Dramas.

<i>Natyadharmi</i>	Stylized acting.
<i>Noh and Kabuki</i>	Two classical forms of Japan.
<i>Oggukatha</i>	A narrative folk theatre form from Andhra Pradesh.
<i>Rasa</i>	An essential mental state and the dominant emotional theme of a work of art.
<i>Raudra</i>	Furious.
<i>Saanta</i>	Blissful.
<i>Shastras</i>	Specialized knowledge in a defined area of practice.
<i>Smrithi</i>	Mnemonic processes.
<i>Sringaara</i>	Amorous.
<i>Sruthi</i>	Vocal skills.
<i>Surabhi</i>	A theatre group in A.P.
<i>Thudumbattam</i>	A dance form of T.N.
<i>Tirugata</i>	Theatre group of Ninasam.
<i>Viira</i>	Valorous.
<i>Vipasana</i>	Yogic meditation technique.
<i>Voilattam</i>	A dance form of T.N.

ABBREVIATIONS

AAFT	Asian Academy of Film & Television
ANKP	Andhra Nataka Kala Parishath
AP	Andhra Pradesh
ATI	Asian Theatre Institute
AUET	Andhra University Experimental Theatre
BNA	Bhartendu Academy of Dramatic Arts
BNS	Bharatiya Natya Sangh
BPA	Bachelor of Performing Arts
BTA	Bachelor of Theatre Arts
CAAP	Contemporary Art Awareness Programme
CBSE	Central Board of School Education
CCRT	Centre for Cultural Resources and Training
CULT	Calicut University Little Theatre
FTII	The Film and Television Institute of India
ICCR	Indian Council for Cultural Relations
IDP	Intensive Drama Program
IFTR	International Federation for Theatre Research
IGNCA	Indira Gandhi National Centre for Arts

IGNOU	Indira Gandhi National Open University
INT	Indian National Theatre
IPTA	The Indian People's Theatre Association
ISTR	Indian society for Theatre Research
JNMDA	Jawaharlal Nehru Manipur Dance Academy
KPAC	Kerala People's Arts Club
KPP	Koothu-p-Pattarai
LKA	Lalit Kala Akademi
MPA	Masters in Performing Arts
NCERT	National Council of Educational Research and Training
NCF	National Curriculum Frameworks
NCPA	National Centre for Performing Arts
NKC	National Knowledge Commission
NSD	National School of Drama
PNM	Praja Natya Mandali
RADA	Royal Academy of Dramatic Arts
SDD	Song and Drama Division
SNA	Sangeet Natak Akademi
TIE	Theatre in Education
TN	Tamil Nadu

TTRP

Theatre Training & Research Programme

UGC

University Grants Commission

UNESCO

The United Nations Educational, Scientific
and Cultural Organization

LIST OF TABLES

Table: I.I Selected Number of Institutions which comes under case study of the present project

Table: III.I National School of Drama and its functions from the year 1958 to 2000

Table: IV.I Western Acting systems and Methods of Innovation

Table: IV.II Explanation of *Nava Rasas*

Table: IV.III Other Media Actor Training Institutions

Table: V.I Major Performing traditions of Andhra Pradesh

Table: V.II Categories of Organizers in Telugu Theatre

Table: V. III Potti Sriramulu Telugu University

Table: V.IV Andhra University

Table: V.V University of Hyderabad

Table: V.VI Osmania University

Table: V.VII *Rasaranjani*

Table: V.VIII Akkineni Institute of Media Acting (AIM)

Table: V.IX Madhu Film Institute

Table: V.X Major Theatre personalities who are associated with Theatre Education

Table: V.XI Major Performing Traditions of Karnataka

Table: V.XII Bangalore University

Table: V.XIII *Ninasam* Theatre Institute

Table: V.XIV *Yaksagana* Kendra, Udupi

Table: V.XV Major Theatre Personalities in Karnataka

Table: VI.I Major Performance traditions of Kerala

Table: VI.II *Kalamandalam* Deemed University

Table: VI.III School of Drama, Calicut University

Table: VI.IV Sree Sankaracharya Sanskrit University

Table: VI.V The Major Performance Traditions of Tamilnadu

Table: VI.VI Pondicherry Central University

LIST OF CHARTS AND FIGURES

Figure: II.I Broad Division of Arts

Figure: II.II Brief Organizational chart of Ministry of Culture, Govt. Of India

Figure: II. III Institutions of the Sangeet Natak Academy

Figure: II.IV General Structure of art education in Indian scenario

Figure: II.V Segmentation of Knowledge

Figure: III.I Fragmentation of Knowledge

Figure: IV.I Classification of the Four *Abhinayas* and its meaning

Figure: IV.II Different Actor Training Contexts

Figure: IV. III Classical/ Repertory Context: Vertical Transmission Model

Figure: IV.IV Folk Context: Horizontal Transmission Model

Figure: IV.V Workshop Context: Opaque Transmission Model

Figure: IV.VI University Context: Hybrid Transmission Model

Figure: IV.VII Other Media Context: Glocal Transmission Model

Figure: V.I Performing arts of Andhra Pradesh

Figure: V.III Performing arts of Karnataka

LIST OF APPENDIX

- Appendix-1 List of universities offering Theatre arts courses
- Appendix-2 Centers of Higher learning in the Buddhist period
- Appendix-3 Universities in India started during British period
- Appendix-4 Commissions and policies of education after independence-growth of recognised Educational institutions
- Appendix-5 Structural classification of universities in India-Institutional framework
- Appendix-6 Inter-university centers
- Appendix-7 Councils and other institutes of higher learning
- Appendix-8 Land marks in the history of modern Indian education
- Appendix-9 Autonomous bodies under Ministry of Culture, Govt. of India
- Appendix-10 Selected Institutions which are offering Art Education
- Appendix-11 Selected western actors brief profile
- Appendix-12 Briefing of the selected theatre curriculums
- Appendix-13 Activities of Rasaranjani
- Appendix-14 Selected other training/ film institutes
- Appendix-15 List of selected centers, companies and associations associated with training and the practice of performing arts in Kerala
- Appendix-16 Selected quotes by the experts during the Interviews
- Appendix-17 List of sample questions used for structured and nonstructured Interviews

TABLE OF CONTENTS

Certificate	
Declaration	
Acknowledgement	i - iii
Glossary	iv - vi
Abbreviations	vii - ix
List of Tables	x - xi
List of Charts and Figures	xii
List of Appendix	xiii
Preface	xix - xx

CHAPTER –I: INTRODUCTION 1-20

Area of Research-A note on Theatre teaching and training in the institutional context in India-Brief Historiography of the evolution of Theatre Institutions- Issues and concerns in India Theatre pedagogy -Issues in theatre teaching and training-Issues in curriculums-Issues in actor training-Aims and objectives of the Research-Geographical Area of the Research-Methodology-A brief literature survey- Chapterisation.

CHAPTER – II: DEVELOPMENT OF ART EDUCATION IN INDIA 21-45

Education history in India: A Brief Note-Art Education in India: An Overview-History of Art Education -Art Education in Ancient India -Art Education in medieval India-Art Education in Colonial Period-Arts Education after Independence-Art education after Independence: Government initiatives-National Academies-Ministry of culture - Art Education and Academies- Sangeet Natak Academy -Institutions of the Academy-Lalith Kala Academy -Sahithya Academy-Centre for Cultural Resources and Training (CCRT)-Song and Drama Division-Indira Gandhi National Centre for Arts-National School of Drama-Indian Council for Cultural Relations-Art

Education in the National Curriculum -Institutes offering Fine arts and performing arts courses - Adversities in Art Education-Proposal for Consideration-Conclusion -Segmentation of knowledge.

CHAPTER – III: GROWTH OF THEATRE EDUCATION IN INDIA 46-86

Phases of Indian Theatre and its Development-Sanskrit theatre-Theatre in Medieval India-Theatre after Independence-Evolution of Modern Indian Theatre-Growth of Theatre Education in India-The rise and growth of Theatre Education in the Public Institutions-National school of drama-Course structure-Major personalities-Universities-Theatre Curriculum in Universities and other higher Institutions of learning-Theatre in school curriculum - Theatre Research in India-Concerns and issues of Indian theatre Academics-Conclusion-Fragmentation of Knowledge.

CHAPTER – IV: ACTOR TRAINING IN INDIA: TOWARDS THEORETIC MODELS 87-153

Acting-Definitions on acting -Evolution and development of acting in the West -Acting in the Twentieth Century -Evolution of Acting in the East - Indian Acting-Chinese Acting-Japanese Acting-Actor-The role of an actor-Need for actor training -Actor Training in ancient India -Abhinaya - Nava Rasas -Development of Abhinava's Rasa-theory-Rasa Realisation-Actor Training in modern India -Different Actor Training Contexts-Actor training in Classical Context-Actor training in Repertory context-Classical/ Repertory Context: Vertical Transmission Model-Actor training in Folk context-Folk Context: Horizontal Transmission Model-Actor training in Workshop context-Student turned Teacher Perspective-Teachers' Perspective-Workshop Context: Opaque Transmission Model-Actor training in the University Context-University Context: Hybrid Transmission Model-Actor training in other media-Other Media Context: Glocal Transmission Model-Actor Training Practices in Western Theatre -The curriculum and the training

practices in the west-Major personalities in western theatre and their Ideas on Acting-Stanislavski-Method acting- Antonin Artaud: Theatre of cruelty - Grotowski: Defining the world of acting and finding out unique ways for each actor-Meyerhold: Bio-mechanics -Similarities in Western and Indian training systems –Conclusion.

CHAPTER – V: ACTOR TRAINING: CONTEXTS, METHODS AND PRACTICES IN ANDHRA PRADESH AND KARNATAKA

154 - 229

PART-I: Andhra Pradesh

The traditional performing arts of Andhra Pradesh-Chindu Yakshaganam-Voggukatha -Padya natakam(Mythological stage play)-Martial art forms of Andhra Pradesh-Other Performing arts for actor training -History and development of Andhra Pradesh theatre-Raghava Era-Post-Independence Period-Major Theatre Companies in Andhra Pradesh-Surabhi Theatres-Andhra Nataka Kala Parishath (ANKP)- Academic actor training -Curriculums prescribed for the actor training- Potti sriramulu Telugu university-Andhra University-The Andhra University Dramatic Association-University of Hyderabad-Class Room Practice-Osmania University-Class room practice-Other institutes and contexts in actor training-Impact of AR.Krishna on Telugu Theatre Academics & Natya Sangh Repertory-Janapadam-The actor's Studio Hyderabad and Samahara-Rasaranjani-Akkineni Institute of Media Acting (aim)-Madhu Film Institute-Qadir Ali Baig Theatre Foundation-Sathyanand Acting Institute-Major theatre personalities who are associated with Theatre Education

PART-II: Karnataka

Culture and Geography -Major Performing Traditions of Karnataka-Bayalata-Yakhsagana-History and development of Karnataka theatre-Ancient Tradition-Early Sophisticated Theatre-Major movements in Kannada theatre -Modernist Theatre -Post- modernist Theatre-Theatre/Actor Training In

Karnataka – Ninasam - Tirugata – Rangayana - Samudaya - Gubbi Channabasaveswara Nataka Sangha (set up in 1884)-Curriculums prescribed for actor training in Universities -Christ University-Bangalore University- Curriculums in other Repertories and Institutes -National School of Drama- Regional Resource Centre-Ninasam Theatre Institute –Training at Rangayana-Bharatiya Ranga Shikshana Kendra-Sriranga Documentation & Research Centre-Yakshagana Kendra-Major Theatre personalities in Theatre Education-Contribution of B.V Karanth to Kannada Theatre-Major methodologies, practices and issues of Theatre/actor training in Karnataka- Professional Theatre-Conclusion.

CHAPTER – VI: ACTOR TRAINING: CONTEXTS, METHODS AND PRACTICES IN KERALA, TAMIL NADU AND PONDICHERRY

230 - 304

PART-I: KERALA

Introduction-The Performance Traditions of Kerala-Kalaripayattu-Forms of Kalarippattayu -Training in Kalarippayattu -Techniques in Kalarippattayu - and practice modules commonly used in the actor training contexts in Kerala- Methodologies -The relevance of kalaripayattu in actor training-Kathakali Techniques for the actor training-History and development of Kerala theatre - Malayalam Drama-Theatre Companies in Kerala-Actor training in Kerala: University Contexts - Kerala Kalamandalam Deemed University-Class Room practice of Kerala Kalamandalam-University of Calicut-School of Drama-Contribution of G.Sankara Pillai- Contribution of Vayala Vasudevan Pillai-Sree Sankaracharya University of Sanskrit -Actor Training in Other repertories and institutes – Sopanam-Margi- Ankanam Theatre Group-Kerala State Academy-Lokadharini -Major issues concerning Kerala theatre actor training.

PART-II: TAMILNADU AND PONDICHERRY

Introduction-The Major Performance Traditions of Tamilnadu-Therukoothu-Silambattam -History and development of Tamil theatre-Actor Training in Tamil Theatre: Opinions and Practices-Actor and Acting-Theatre training institutions in Tamilnadu and –Pondicherry-University Context-Pondicherry Central Univeristy-Thrust areas of teaching & research-Tamil University: Tanzavour-Madurai Kamaraj University-Madras University-Koothu-pattarai-Kattaikkuttu Youth Theatre School-Other Institutes and contexts-Adishakti Laboratory for Theatre Art Research-Wrokshop teaching method at Adishakti-The Influence of S.Ramanujam on Modern Tamil and MalayalamTheatre-Conclusion

CHAPTER – VII: CONCLUSION 305 - 326

A Sum-up-Classical/ Repertory Context: Vertical Transmission Model-Folk Context: Horizontal Transmission Model-Workshop Context: Opaque Transmission Model- University Context: Hybrid Transmission Model-Other Media Context: Glocal Transmission Model-Findings-Suggestions

Appendices 327 - 375

Photographs 376 - 382

Bibliography 383 - 391

PREFACE

Being born in a remote village, I was influenced by the culture and the customs being followed in the village, and later enamored by the fine arts indigenously born out of the village atmosphere. Moreover, having been brought up in the family which practices *Oggukatha* art form, I started observing keenly the nuances of the traditional art forms. This is the seed that penetrated strongly into my mind to pursue fine arts and took up theatre. The knowledge of traditional art forms helped me in understanding the roots of the theatre art form. I got influence after reading the following quote by Oscar Wilde

"I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being."

What attracted me most are the intriguing expressions of artists performing traditional art forms. The typical skills of the performers are what fascinated me most, and engrossed me to emulate and study them. As I had been practicing traditional acting with my father whenever he gave performance, this led me look beyond traditional boundaries. This is where my passion for acting had developed and pushed me further venture into academic teaching or training of acting in the universities.

As I was not really aware of academic training for acting until the completion of my intermediate, I chose this topic out of my inquisitiveness to know the different methods being practiced and taught in acting.

To understand the evolution that took place in the theatre art form, and how it has adopted modern techniques into its fold with the advancement of the technology and science. Especially, the performances, being dramatic or overdramatic in the traditional art forms, are gradually transforming themselves to realistic form of expressions.

As the globalization has taken place, India with rich traditional culture is gradually losing its traditionality and getting westernized day by day. This transformation has influenced the theatre to adopt new techniques to survive and meet the global audience.

Choosing teaching and training methods in acting seemed to be the right topic to know new methods introduced in the university curriculums, and innovative approaches being adopted to meet the global standards. That led me to this research project.

Our country has rich folk performing arts, but for many reasons, they are in poor stage in the way of identification and practice with a modern approach; perhaps, after some period, they might be vanished from the cultural history. To save and protect these forms through theatre performances and academics is very essential at this time.

We have to take the elements from folk forms and need to implant in modern teaching and training of actors in theatre academics. It also indirectly supports the cultural development of India.

Hence, I am interested in Folk Arts and believe that folk traditions could enrich theatre art form into higher level.

Having chosen the area of training and teaching in this field of theatre/actor; I started observing and experiencing many of the teaching and training methods, curriculums, developments in different institutions of south India. I hope the suggestions and findings of the research will be a reference for the development of new teaching and training curriculums in the field of theatre education, especially for teaching of actor training in India.

CHAPTER-I

INTRODUCTION

Significance of the Study:

One could see that the theatre training in India is highly complex in its Institutional and non Institutional context. In the beginning, the institutions were followed the pattern used by Royal Academy of Dramatic Arts (RADA), established in 1904 in London. Afterwards, many contributions of individuals helped in the evolution of a specific curriculum for certain teaching purposes. In the traditional institutions they followed Master Centered *Gurukula Sampradayam*¹ for teaching of the specific and specialized genre of that institute. The theatre repertoires and troupes trained the actors for their particular productions in time to time. The influence of western academics, especially from Europe and America, intercultural projects, workshop modules, conscious application of the folk idioms to bring in native identity, the rise of theatre competitions and festivals made the training scenario much more complicated.

Kannada Theatre Renewed Director, Scholar Prasanna² said “The theatre will play crucial role in education and communication, the most inexpensive communication device is theatre. We are in ecological crisis. We have to think about that crisis, the India is facing. By the only theatre some little doors available for the language, even some software engineers know about their language by seeing a theatre play in their language. Theatre makes ugly duckling in to a beautiful swan. Theater is only medium which actually takes the people who are not so good looking. In cinema you find some glamour but in theatre everyone is glamorous.

For the survival of drama in the future, young generation's acceptance is required and it would be only possible by introducing drama as a subject in the curriculum of primary and middle school education. Moreover it would be a source of livelihood for dramatist and drama diploma holders who are diverting their attention to 'silly television soap operas and absurd films.’’

India boasts of many theatre training institutions, it has more than Twenty eight theatre departments at University level. Theatre is taught as a subject in the school curriculum at the selected metro's and CBSE³ (Central Board of School Education) is proposing to put the subject as a compulsory course in the education system. Apart from this there are many number of Private and public funded Training institutions all over the country. Among that the Theatre Repertories with the Department of Culture's Grant, Government of India play a major role in training their own actors through individually designed course. Interestingly IGNOU (Indira Gandhi National Open University) has recognized certain centre's for theatre teaching and training at various parts of the country. In particular South India has Ten theatre Departments, Nine major repertories and other private and public funded institutions. This is the institutional context for Theatre teaching and training in the proposed area of research. The present research study is trying to analyze and compile the methods of theater training and teaching with a special focus on actor training methods and contexts.

Nature and scope of the study:

The Department of Dramatics in the Maharaja Sayajirao University of Baroda is a foremost constituent of the Faculty of Performing Arts, the Maharaja Sayajirao University of Baroda, established in A.D.1950. It is one of the pioneer theatre departments imparting training at the University level offering UG, PG Degree and Ph.D Programme in Dramatics as also a two year diploma in the subject. Later The Sangeet Natak Academy - India's national academy for music, dance and drama - is the first National Academy of the arts, set-up by the Republic of India which was established in May 1952. This academy initiated a theatre training institute from its inception and in July 1958 ATI - 'Asian Theatre Institute' came into existence. Later, this ATI became 'National School of Drama' (NSD) in April 1959. Later In A.D.1961 Theatre department has started at Andhra University in Andhra Pradesh by the influence of National School of Drama.

The National School of Drama was formed to help the aspiring students realize their aspirations in the field of theatre. The School was formed with the financial aid of UNESCO⁴, and was under the supervision of Sangeet Nataka Academy. National School

of Drama was recognized as an autonomous institution by the Ministry of Culture and Education in December 1975. The school has two wings- they are Repertory Company and Theatre in Education (TIE). The school is one of the foremost theatre training institutes of India.

At present there are more than Twenty Eight Indian Universities are offering courses for teaching and training in Theatre arts. There are undergraduate, post graduate, diploma and certificate courses. Some of the universities also offering M.phil and Ph.D programmes. Degrees recognized by University Grants Commission are M.P.A, PG.Diploma, M.A, M.Phil, Ph.D. Theatre Training at the Universities in South India are highly commendable. The Universities like: Andhra University(Andhra Pradesh), Osmania University(Andhra Pradesh), University of Hyderabad(Andhra Pradesh), Potti sriramulu Telugu University(Andhra Pradesh), , Pondicherry Central University(Pondicherry), Tamil University(Tamil Nadu), Bangalore University(Karnataka), Calicut University (Kerala), Sri Shankara University(Kerala) and Kerala University(Kerala) offer different kinds of programmes. Along with these there are professional theatre repertories and traditional training institutions also giving training in theatre with specific nature. For all theatre departments list in the country can be seen in **Appendix-1**.

A Brief Literature Survey:

The Literature Survey is divided into two major Sections. The Section-I deals with History of Indian Theatre, which includes not only the genres of theatre but also theatrical and Performance aspects of theatre. The section-II deals with the literature pertaining to Acting and Training process and Methods.

SECTION-I

1. The Oxford companion to Indian theatre

Edited by: Anandalal

The oxford companion to Indian theatre is an illuminating book with illustrating photographs. It has entries from all the Twenty Eight states of our country written by

local experts and renowned scholars. Interviews and brief histories of all regional and major language theatre are given in great detail. Entries are divided in to four main categories: overviews/brief histories of all regional – and major- language theaters, and genres of theatre forms *Chavittthu Natakam*, *Thangtha*, and *Naqual* to productions of both modern and classical plays all around the country.

An awareness of various companies and institutions is obtained. Different genres of theatre are discussed in detail including the productions of modern and classical plays from all around the country. The fourth category of entries deals with people Works of major modern playwrights like: Grish Karnad, Vijay Tendulkar, Habib Tanveer and their artistic shed light upon their contribution to modern theatre. This book also includes entries on street theatre, children's theatre and theatre for development etc.

2. Performance Tradition in India

Author: Suresh awasthi

Performance tradition in India is an academic, well-researched work, with an organized chapter-plan, a glossary of theatre terms, a select bibliography and an index. The book offers useful information on the historical prospective of performance tradition in Indian theatre. The thematic survey of the looks sheds light on the folk and traditional Indian theatres. The discussion is arranged thematically in eight chapters out of which six look at different themes and traditions of the performative forms in India and two are more general.

A glossary of theatre terms and select bibliography are useful and interesting. The book also thrones light on several semi-theatrical folk traditions such as narrative, balladic, musical and painting-recitation modes. The narrative and ballad forms are like: *Villu-pattu*⁵ and *Burraktha*⁶ are described in great detail. The book is more informative; it remains useful and informative and also builds up some sense of a historical perspective on the long periods of broken traditions in Indian theatre.

3. The Traditions of the Indian theatre

Author: M.L Varadapande

This book presents an overview of Indian theatre traditions, its history and practice. It provides an understanding of 'Ganesha' 'Vidushaka' and 'Suthradara'. Each chapter is a self-contained unit examining a specific, and in many cases promising, aspect of Indian theatre history and practice. The observations in the book guide the scholar to the historical and theatrical practices in Indian theatre like the 'theatrical Jataka tales'. The book provides a bird's eye view through the nine short chapters on the traditions of Indian theatrical.

At the level of an overview, this collection of materials on historical and theatrical practice offers a few interesting observations and ideas, but little substantive commentary or historical interpretation.

4. Performance Theory of Richard Schechner

This is an important introductory textbook by Richard Schechner in the field of Performance Studies, which was a defining moment for the discipline. It provides a lively and accessible overview of the full range of performances at all levels and to all beginners in performance studies, theatre, performing arts and cultural studies. It includes discussion of the performing arts and popular entertainment, rituals, play and games as well as the performances of everyday life. Supporting examples and ideas are drawn from the performing arts, anthropology, post-structuralism, ritual theory, ethnology, philosophy and aesthetics. The text has been fully revised and updated, developed with input from leading teachers and trialled with students. User-friendly, with a special text design, it also includes the classroom exercises and discussion Key reading lists for each chapter twenty line drawings and 173 b/w photographs drawn from private and public collections around the world.

5. Nataka shilpam (Telugu) by M.Nagabhushana Sharma

Nataka Shilpam deals with the analysis of Indian-western theatre play production process in every aspect with ten chapters to its credit. It also explains different types of mediums like TV, Cinema and Radio.

Mostly, the author concentrated on what is meant by theatre production? What is the structure and construction of that? What is the Relation between theatre and other literature? The author uses the explanations of western and Indian theories to substantiate his arguments. In this book every chapter starts with western theories but also equally explains the Indian theories. Author also tried to explain the differences between Indian and western and the problems in the both. Instead of concentrating on western methods this book has given more concentration on *Natyasastra* and its present relevance.

The chapter one deals with general concepts about a play production, theatre arts and acting types with the references taken from different theories of west and east. Chapter two Deals with the aims and objectives of the theatre/play productions. Chapter three deals with the elements of drama according to western and Indian concepts with detailed examples of Plot structures with different types of play productions. Chapter four and chapter five deals with the creation of a character in a play and the importance of language in a play with an analyzed division of Aristotle and Bharathamuni. In chapter six and seven performing events and types of Indian plays/theatre traditions like folk plays, social plays, historical plays, modern plays along with types of *Dasharupaka*'s in *Natyasastra* is discussed . In chapter eight western theatre and its trends are explained with detailed division. In chapter nine the author has analyzed and explained the relation and similarities between other mediums like cinema, cinema and theatre, radio plays, television plays, theatre plays and other mediums. The last chapter is also an interesting one because here the author analyses the play production in terms of reader, audience and critique point of view.

SECTION-II

In particular the survey focuses on Actor Training in India especially in the south Indian context. Most of the material for this is available in the form of articles, in journals and Magazines i.e., *Theatre and Drama Review*, *Seagull Theatre Quarterly*, *Theatre India*, *New Theatre Quarterly*, *Performing Arts Journal*, *Sangeeth natak journal*, *Folk life magazine* etc.

1. The Natya Shastra by Kapila vastyan

The *Natyasastra* is incredibly wide in its scope. While it primarily deals with stagecraft, it has come to influence music, classical Indian dance, and literature as well. It covers stage design, music, dance, makeup, and virtually every other aspect of stagecraft. It is very important to the history of Indian classical music because it is the only text which gives such detail about the music and instruments of the period. Thus, an argument can be made that the *Natyasastra* is the foundation of the fine arts in India. The most authoritative commentary on the *Natya Shastra* is *Abhinavabharati* by Abhinavagupta. Kapila Vastayan is the leading authority on dance and art forms of India. She provides an in-depth analysis of Bharata's *Natyasastra*. This book is written for Great deal of Sanskrit terminology is used all through this book. Understanding of religion, culture, literature is very helpful while reading this book. It was real treat to read this book. Kapila Vastayan approaches each aspect of *Natyasastra* and explains how it evolved over the centuries. Her research and objective thinking, conclusions based on clear analysis are apparent all through this book.

2. Acting (Re) Considered by Phillip B.Zarrilli

Acting (Re) Considered is organized into three large sections. The first offers three formalistic classifications of the actor's work from phenomenological, structuralist and poststructuralist perspectives; the second examines acting praxis focusing on the methods of Meyerhold, Barba, Suzuki, and Grotowski and considers each respectively, problematizing the intercultural techniques of these theorists; and the final subdivision of the text presents the reader with a series of essays which converge upon living performers occupied principally from Brechtian, feminist, or postmodern perspectives.

It is a valuable text that lays a foundation for challenging the status quo. Its logically precise articulation of various strains of acting methods positions this book as an invaluable and provocative resource to all seriously engaged in the study of acting, as well as for contemporary performance theorists and theatre educators who continue to investigate the dynamic changes in the field of acting and performance.

3. 20th century actor training

Author: Edited by Alison Hodge

Actor training is arguably the most unique phenomenon of Twentieth century theatre making. Here, first time, the theories, training exercises, and productions of fourteen of the century's key theatre practitioners are analyzed in a single volume. Each chapter provides a unique account of specific training exercises and an analysis of their relationship between actor training and production and considers how directly the actor training relates to performance.

Twentieth century actor training book is a collection of introductory essays on what is arguably the most important development in modern western theatre making. Actor training in Europe and North America is a phenomenon of the Twentieth century, and has come to inform both the concept and construction of the actor's role, and consequently the entire dramatic process. The centrality of actor training is evidenced by the fact that many of the innovators in this field have been responsible for both unique training techniques and for some of the landmark theatre productions of the Twentieth century.

The early pioneers in the development of western training methods are represented by the work of four Europeans: Constantine Stanislavsky, Vsevolod Meyerhold, Michel Chekhov and Jacques Copeau. From the mid century the central aspects of Bertolt Brecht's epic acting and the ensemble work of Joan Littlewood are considered together with the key North American exponents of the Method: Lee Strasberg, Stella Adler and Sanford Meisner. Finally, innovative practices in the latter half of the century are explored through directors from both sides of the Atlantic: Joseph Chaikin, Jerzy Grotowski, Peter Brook, Eugenie Barbra and Wlodzimierz Staniewski. In addition, key elements in each practitioner's work are summarized: from basic principles of performance to their exploration through specific exercises, and finally to their manifestation in theatre production.

4. *Angeeka Vachika Abhinayam (Telugu)*

Author: Chatla Sriramulu

The central idea of this book is to make aware of the actors on stage to what they have to do and what not. The present book is divided in to two major parts in part one there are six chapters .chapter one briefly explains who is an actor and relationship between the actor-audience, actor-playwright, actor-director, actor-co actor, actor-technicians. This chapter will be useful for any new student actor who wants to learn basics of the acting and actors relation with others in theatre. All these are explained by the author in very simple words with very good examples. In chapter two, author explains how the actor's movements need to be there on stage, when an actor is dealing a character in a play with suitable examples and drawings. In chapter three, author also gives some examples to practice by any actor for his own way and also explained stage business of the actor with some exercises. In chapter four, author discussed the stage properties and hand properties, also the proper use of these properties and gave good working texts for this stage business.

In chapter five and chapter six of the book explains exercises for stage business and stage movements of the actors. Part two of the book deals with voice acting, qualities of voice, pitch ranges of voice, volume, clarity of the voice and speech for the actors, differences in the voice etc. In the final chapter author explains exercises for actors and actresses individually to practice the voice modulation and speech clarity.

5. *Nataneya paatagalu (Lessons of Acting/Kannada)* by Prasanna

As author claims it is first of its kind of workbook published in the Indian contemporary theatre, which has been depending mainly on western text. Whenever we discuss about an Indian theatre model, we could only show the Sanskrit *Natyasastra* and folk forms. But when it comes to contemporary Indian curriculum we have very rare examples. *Nataneya Patagalu* the book mainly deals with the contemporary lessons like the purpose of theatre training, dramatic action, an abstract symbols, gestures, tempo, characterisation, co-ordination, lip reading, voice training, stage direction, preview shows, makeup, light, different stages, professional discipline and mechanical blocking etc. is a complete text.

Dividing into ten chapters, Prasanna tried to explain the each and every aspect of a play that deserves for a better performance. In introduction, Prasanna explains on how

the folk (people) actually consider a 'play' which meant a 'lie' according to them and the human behavior and skills which makes a man as 'thinking actor' and a 'natural actor'.

In second part and second chapter author deals with some of the basic 'concepts' like: process of stage, body movements, position, rehearsal and character improvisation. In the basic lesson-3, he explains about the 'real action' and reaction; stressing on gestures. Prasanna defined gesture as an important weapon that an actor must have. "The words are not an actor's so he may or may not necessarily express them. But, whereas emotions and feelings concerned they should be expressed by the actor as the character deserves". While mentioning about the 'Method Acting' Prasanna tried to reveal the uniqueness of great dramatists and playwrights like: Stanislavski, Anton Chekhov, Tolstoy and Dostoevsky. In Chapter Seven, he explains about different subjects like stage, set design, costumes, makeup and the importance of lighting. And in chapter 8 he deals with the different games of theatre training like mirror reading, group mirror reading, practical improvisations and handling group scenes.

The above literature Survey reveals that there is not much research has been done exclusively on actor training methods and Processes in Theatre arts. The works cited above though mentions the techniques of theatre training from the *Natyasastra* to the modern times, they did not deal much with the Institutional training process that are evolved in the post independence scenario at the level of Universities and Repertories. The curriculum aspect is almost undermined by these works. Hence, in this thesis an attempt is being made to bright the nuances of actor training and process in the contemporary South Indian Scenario. The literature survey raises certain issues pertaining to my area of research.

Issues in theatre teaching and training:

There are many key issues with regards to theatre training in south India. Some of the selected issues are dealt and raised during the present project; they are divided into three core areas such as A). Issues in Theatre Education, B). Issues in curriculums and C). Issues in Actor Training Process:

A). Issues in Theatre Education:

1. How does the present theatre education in university setup work in all over India?
2. Is it really possible to give a comprehensive training in theatre to any individual within a specified period of time? Can it really equip him /her to deal with all aspects of theatre arts, all kinds of theatrical expression?
3. What is the role of training in modern Indian theatre? Is it different from the training in regional traditional theatres which deal with specific styles (like :*Therukoothu* in Tamil Nadu) and how?
4. What are the differences among Formal, Informal, Traditional teaching and training practices in south India? In what kind of contexts the training is happening in south India?
5. What are the differences in the modes of training in *Guru-shishya* framework and institutional framework?
6. How does theatre can become more professional field in the country? If it pays attention to the training aspect, what will be the outcome?
7. What are the possible sources for creating a methodology for training in institutions?
8. How far it is possible to have a common training methodology for the entire country? Is it possible at all?
9. How will a training methodology evolve which is sensitive to the responses and needs of an Indian actor who is preparing himself for the contemporary theatre practice and its demands?
10. What are the reasons for the disconnection between main stream theatre and theatre at the university?
11. Is it the policies and practices on cultural education in India created this disconnection?
12. What is the demand in theatre field and what is the supply by the theatre academics?

B). Issues in curriculums:

1. How the different western theoretical and practical models /systems were introduced in the curriculum and being taught? What is the outcome of these western systems? How this training influenced theatre performance?
2. How the balance between History, theory, Practice and Texts and technology is maintained by the Institutions imparting Theatre training?
3. Is it possible for the Curriculums to be completed and evaluated withing the structural demands of a University system? What are the time and infrastructural constraints tampering the realization of teaching practices?
4. How purpose oriented curriculums devised in workshops and repertory contexts help them to achieve the goals? Is this results are long lasting to generate a meaningful theatre practice?

C). Issues in Actor Training Process:

1. How much are we imparting Traditional Performance Techniques in Modern Actor Training?
2. What are the core training approaches that interrogate the art and craft of Performing?
3. What are the challenges for an Indian actor in this global scenario?
4. What are the specific inputs/skills/qualities that a particular actor requires and What to be the methods of training?
5. In the present context, if formalized theatre training in an institution becomes relevant for the development of upcoming actors, what type of a framework/methodology for training is needed. Is it a contextual based methodology with a focus on practical productions?
6. Do we need a network of regional training centers particularly for actor training?
7. How can the actor training be really meaningful within a specific cultural milieu?
8. How can we bring the already existing traditional practices of theatre for a modern actor? The above said are some of the key questions which are selectively dealt in the present research project.

Aims and objectives of the Research

The present research project compiles the existing theatre teaching-training practices in south India. It also addresses the above mentioned issues related to actor's training scenario in south India. By employing a field work based participant observation method, the researcher will be able to bring out the nuances of the theatre training as practiced in the following contexts they are Classical, Repertories, Folk, Workshops, Universities and Other Media of all the south Indian states.

The research also critically studies the practice and methods undertaken by the Major South Indian Theatre Institutions in developing teaching methodologies. The thesis tries to develop certain models which is generally seen and practiced in the above mentioned contexts. It also incorporates the view points shared by the eminent theatre practitioners during their Interviews for this project.

Area of the Research Study:

Theatre practice in India is so diverse, it comprises of different types of performance practices such as ritualistic, traditional, folk performance, amateur theaters in the urban centers, professional theatre in the metro's and selected cosmopolitan towns, semi-professional touring theatre companies, repertories, university theatre and so on. In a way, the training is also as diverse as the above, and one can boast of the training practices from the days of *Natyasastra*. This project mostly focuses on the "Institutionalized Theater Training" with focus on actor training in the post independence scenario of India, especially in Southern India.

Selecting the entire country as a case in this research seemed to be an unlimited area. Therefore, the present project has decided to restrict the research area to the southern states of India. As south India is said to be the pioneer in folk and performing arts, one could find many similarities in both language and culture. Southern region carved a niche for itself by producing many theatre plays and establishing new university departments and many repertories for the professional training in this field.

As mentioned above, the present Research covers four states and one Union Territory of south India such as Andhra Pradesh, Kerala, Karnataka, Tamilnadu and

Pondicherry. The following table shows the number of Selected Institutes which comes under the present case study.

Table: I.I

REGION	UNIVERSITY THEATRE DEPT.	THEATRE REPERTORIES	*OTHER INSTITUTES
ANDHRA PRADESH	4	2	2
KARNATAKA	2	2	2
KERALA	2	2	2
TAMILANADU	1	2	1
PONDICHERRY	1	1	1

(other Institutes comprises of film acting training centers)*

Methodology

The main objective of the present study is to analyze the actor training methods and process in South Indian Theatre Arts Institutions. To carry out of this task, a multilayered research methodology is being adopted for data collection and analysis to realize the above said objectives.

Methodology⁷ can be defined as the analysis of the principles of methods, rules, and postulates employed by a discipline. It is a systematic study of methods that are, can be, or have been applied within a discipline. The word method denotes the rational process of mind for gaining knowledge or for the demonstration of truth. Method signifies a logical procedure independent of particular contents of research and qualifies as intelligible. The process and the forms of perception reasoning meant to make the reality that is to be perceived⁸. The first step in methodology is the collection of data. Data is organized information. It can be numbers, words, measurements, observations or

even just descriptions of things. The data is collected from primary and secondary sources, but both the information is merged in the research process. The primary source for collecting data for the study is based on the fieldwork, Interviews, Participant Observations of workshops and Play productions and the secondary source material includes the relevant published or unpublished written material on the issues linked to the study.

Initially, the data is collected from the secondary sources such as published and unpublished material. For that matter, general and focused literature survey is being done. Written texts in Theatre training and actor training will be found more useful and the other works are also consulted. The study will analyze the modules, methods of teaching and training, Curriculums and play productions of the Universities and repertoires of south India.

The material collection for the present project is done using the following methods:

The Ethnography Method uncovers meanings and perceptions on the part of the people participating in the research viewing these understandings against the backdrop of the people's overall worldview or 'culture' and the researcher strives to see things from the perspective of the participants. Ethnography is a descriptive account of social life and culture in a particular social system based on detailed observations of what people actually does. The ethnographer focuses on selected informants within a community to elicit information clarification and responses to reveal common understandings related to the phenomena and these subjective but collective understandings are often interpreted to be more significant than objective data. Hence the ethnographer or the researcher occupies key position in the data collection and other process. In this thesis the ethnographic data is drawn from the accounts of the Theatre Practitioners, Teachers, *Gurus* and the students by using the following methods;

- **Interview based method:** Interviews are aimed to collect the data as part of the material collection. The process includes open ended Interviews and structured interviews. Some of the selected numbers of practitioners cum teachers were supplied with the questionnaire and the answers were sought in a spontaneous

manner while recording the interviews. Some of the interviews were conducted in a induce context in an open ended manner. All this collected data will be transcribed and analyzed later.

- **Participation and observatory method:** This method was employed in order to study the teaching practices especially in the university context. Observation methods like Naturalistic Observation, Structured Observation used mostly on classroom context. There are informal interactions with the fellow students and teachers after the class.
- **Video documentation and analysis method:** This method is important, because, the researcher is trying to document a dynamic process of one-two-one teaching and learning. This is also employed during some of the interviews.

In brief, the material collection related to this research is been achieved by conducting structured and unstructured interviews of the professionals, students, academicians, cultural enthusiasts and folklorists. The performance observation method is used for understanding nuances of the art form. The collected documented data is analyzed using aesthetics and theatrical theories for the thesis presentation.

Chapterisation

This thesis comprises seven chapters they are:

Chapter I: Introduction

This chapter deals with a general introduction to the training methods and process in Indian Institutions dealing with theatre arts. Apart from the basic concept, significance of the study, nature and scope of the study, literature survey, Area of the study, Issues to be probed in the study, aims and objectives of the study, methodology and sources of study are also enumerated in this Chapter.

Chapter II: Development of Art Education in India

This chapter clearly brings out different phases of education in India and demonstrates how the process of education from a holistic development of Personality in

Guru-Shishya Parampara tradition is shattered and gets into segmentary system of education in disciplinary mode due to western impact.

The chapter deals with 'Historical phases of Indian art and art education in general'. It looks at the Attempts made to construct the idea of Art Education in India and the chapter surveys and analyses the rise and fall of arts education in the Indian Scenario. It discusses the development of Institutions like Sangeeth Naatak Academi, Lalith Kala Academy, National School of Drama etc. and their contributions towards Art Education in India and the Art Educational Policies and acts of University Grants Commission (UGC), National Council of Educational Research and Training (NCERT) other constituted Commissions like University Education Commission (1948-49) Secondary Education Commission (1952-53), Kotari Commission, the Radhakrishnan Commission, National Policy on Education, A.D.1986 etc. the Research analysis is on the following major areas such as, History of Art Education, Development of Arts Education, Art education: Academies and other Bodies, Art education in Modern India.

Chapter III: Growth of Theatre Education in India

The Chapter deals with 'Historical phases of Indian theatre and the growth of theatre education' Historical phases of Indian theatre and theatre Training in India goes hand in hand. The chapter traces the Major historical phases and focuses its attention in the development of theatre education and training in India. It also looks at the role of National School of Drama and other universities in the country. It evaluates the selected cases of theatre training at the Universities – Repertories – Traditional training schools and individual establishments in south India through collected curriculums, and interviews from trainers and trainees. The major focus will be on Phases of Indian theatre and its development, Growth of theatre education in India, Issues and concerns of Indian theatre academics. On the whole it is observed that the Theatre arts education in India is moving towards fragmentation of knowledge within the discipline of Theatre.

Chapter IV: Actor Training in India: Towards Theoretic Models

This chapter studies different levels of Teaching and training methods of Acting at the Indian Universities, Repertories and Companies. It also looks at certain individual

institutes and acting training practices which goes along with the play production. The major key concepts deal in this chapter are Evolution of acting , Need for actor training , Actor training in ancient India, Actor training in modern India, Actor Training In Different Contexts, Courses and curriculums for actor training, Influence of western acting methods on Indian actor training, Issues in the actor training. It is found that the actor training scenario in six contexts - Classical, Repertory, Folk, Workshop, University, and Other media – evolved five types of Transmission models of actor training; Vertical Transmission Model, Horizontal Transmission Model, Opaque Transmission Model, Hybrid Transmission Model and Glocal Transmission Model.

Chapter V: Actor Training: Contexts, Methods And Practices in Andhra Pradesh and Karnataka

This chapter will focus on acting training methods practiced in Andhra Pradesh and Karnataka. Both the states have similarities in language and culture. Even the legendary actor Ballari.Raghava who was born in Karnataka and his work has influenced Theatre Practice in Andhra Pradesh.

For Convenience this chapter divided in to two parts PART-I deals Andhra Pradesh Theatre PART-II deals Karnataka Theatre.

Actor training at the universities like: University of Hyderabad, Potti Sriramulu Telugu University, Osmania University, Andhra University. Bangalore University etc., Study of repertories like *Rangayana*, *Ninasam*, *Rasaranjani*, *Janapadam* etc., traditional institutes like: *Yakshagana* Kendra and theatre companies like: *Surabhi* from Andhra Pradesh and other reputed companies from Karnataka. In overall this chapter focuses on Culture and Geography, Major Folk Performance traditions, Martial Art Forms, Performing arts for actor training, History and development of Theatre Practice, Curriculums prescribed for actor training in universities, other contexts in actor training, major theatre personalities, Major methodologies, practices and issues of actor training of both the states.

Chapter VI: Actor Training: Contexts, Methods and Practices in Kerala, Tamil Nadu and Pondicherry

This chapter Deals Kerala in PART-I, Tamil Nadu, Pondicherry in PART-II The case Studies of universities like: Calicut University, Kalamandalam deemed University,

Pondicherry Central University, and Tamil University. Study of Repertories like: *Koothu-P-Pattarai*, *Adhishakthi* Theatre group, *Sopanam*, *Ankanam* theatre group etc. This chapter focuses in the sequence of Culture and Geography, Major Folk Performance traditions, Martial Art Forms, Performing arts for actor training, History and development of Theatre Practice, Curriculums prescribed for actor training in universities, Other contexts in actor training, Major theatre personalities, Major methodologies, practices and issues of actor training of both the states.

Chapter VII: Conclusion

As part of the Conclusion the Chapter is divided into three major categories i.e., Summary, Findings, and Suggestions. Based on the observations on actor training in Theatre, the following suggestions are made to improve the current status of Theatre teaching and training. There is a disconnection among the contexts (Classical, Repertory, Folk, Workshop, University and Other Media) of training practices of theatre and there is almost a gap between research and academic training in theatre. As such they are isolated and blending and clashing to carve their own identity. Hence it is suggested that for a holistic development of theatre arts a genuine integration is needed within the discipline and with the other disciplinary knowledge systems.

Notes and References

1. *Gurukula Sampradayam*: Students are educated and skilled in the *Gurukula sampradayam* where they reside along with the teachers, enjoy the same atmosphere and discover from them the nuances of the arts.
2. Director and playwright Prasanna who was a student of National School of Drama (NSD) during Alkazi's period. Prasanna is considered as a major director in the modern Indian/Kannada theatre. He is working from three decades in Kannada theatre. He is also running an institute for the empowerment of women. He worked as the director for *Rangayana* at Mysore. He has published so many books in theatre, especially the book about acting is very famous recently. The excerpts taken from his talk on 25th January 2008 at Bangalore University on the occasion of Theatre Conference.
3. CBSE: Central Board of Secondary Education is the Board of Education for school level in India of Central Government.

4. The United Nations Educational, Scientific and Cultural Organization (UNESCO.) was established in A.D.1946 to "contribute to peace and security by promoting collaboration among nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations".

5. *Villupattu*: In Tamil region a tradition of storytelling or Folk narrative style called *Villupattu* or the Bow-song. In villages, performers called the *Pulavar* (poet in Tamil), narrated stories. The main instrument is a bow, where many small bells are tied on the bowstring. The main storyteller narrates the story striking the bow. The bow rests on a mud pot kept facing downwards. Another person beats the pot while singing. There is also a co-singer who adopts the role of an active listener by saying 'yes yes' or asking 'is it so?' appropriately, to make it more interesting for the performer as well as the audience.

6. *Burrakatha* is a popular folk style of story telling in Telugu region of Andhra Pradesh state. Burra means a skull. The instrument resembles a human skull and is made of baked clay with a hollow shell. It is wide on one side and tapers towards the other end. At times it is made out of brass and copper.

7. The Meanings of Methodology in the Merriam-Webster's Dictionary at <http://www.merriam-webster.com/dictionary/methodology>, accessed on 25th March 2010.

8. Jean Lious Loubet Del, Jean, *Introduction to the methods of social sciences*, (Tr), Sunaina Suneja ed. J.C. Johari, New Delhi, Sterling Publishers PVT Ltd.2000.

CHAPTER – II

DEVELOPMENT OF ART EDUCATION IN INDIA

This chapter deals with art education in India in general. The word “Education” is derived from Latin word “Educare”¹ the purpose of the education is to inculcate rationality in thinking, self-discipline, commitment and considering education as a lifelong fun-filled process. A holistic sustainable education that enhances the joy of reading, bringing stories to centre stage and instill in us a sense of purpose and values, excellence, leadership and citizenship. According to Sarvepalli.Radha Krishnan "The aim of education is not the acquisition of information, although important, or acquisition of technical skills, though essential in modern society, but the development of that bent of mind, that attitude of reason, that spirit of democracy which will make us responsible citizens."

Education history in India: A Brief Note

Education is the base for all the activities of development of the human life day by day. Without education there is no record of the past history, present activities and future dreams. During the ancient times the education system was mostly individualistic; Education was being provided by a few learned persons in their individual capacity as a matter of devotion, sacrifice and service, and education was being received by a group of individuals out of their own interest, love and requirement of learning. Subsequently, various religion groups set up their own institutions of learning for promotion of their spiritual ends through education. These places were called “Mathas” with landed property donated by rulers of the land. Teachers were usually committed to both education and religion. They were also known as Acharyas and Upadhyayas providing mental, moral and vital education. During the Buddhist period monasteries called “Vihars”² were established in various parts of the country. (See **Appendix -2**) Teachers and students were living together in these places of learning and religious culture. It was in the 11th century that the Muslims established elementary and secondary schools. This led to the forming of few universities too at cities like Delhi, Lucknow and Allahabad. Medieval

period saw excellent interaction between Indian and Islamic traditions in all fields of knowledge like theology, religion, philosophy, fine arts, painting, architecture, mathematics, medicine and astronomy.

Western education was introduced into Indian society with the establishment of the British Raj. The English education came into being with the help of the European missionaries. Since then, Western education has made steady advances in the country (See **Appendix-3**). With hundreds of universities and thousands of colleges affiliated to them; in fact scores of colleges in every discipline, India has positioned itself comfortably as a country that provides quality higher education to its people in specific and to the world in general.

After India got independence, the newly formed government had decided to develop the country's educational and literacy level from villages to cities through educational development. The problems of great concern and crucial significance in the field of Higher Education were reviewed and considered by several Committees and Commissions. The most important ones were the University Education Commission of 1948-49 which was exclusively for Higher Education and the Education Commission of 1964-66 was for the Educational system of the country. There were other Commissions and Various Committees appointed from time to time went through the problems and prospects of Higher Education³. According to the programme of Action the state Councils of Higher Education would prepare coordinated plans of development of higher education in each state for consolidation of the existing institutions and their infrastructure programmes of strengthening not viable colleges including alternative forms of their utilization like vocationalization and diversification of courses⁴ (See **Appendix-4**). Later University system of education was given prominence to promote research and higher level of learning in the Country (See **Appendix -5**) To monitor the standards certain bodies were also created (See **Appendix-6**). Along with these, Professional councils are also established (See **Appendix-7**) for recognition of courses, promotion of professional institutions and providing grants to undergraduate programmes and various awards. Despite all the efforts to develop the education system in India, access, equity and quality of education in India continue to haunt the policy makers till

this date. This has mainly been due to the widespread poverty and various prejudices. The inability to check the drop out rates among the marginalized sections of the population is another cause of worry. However, the renewed emphasis in the education sector in the 11th five year plan and increased expenditure in both primary and higher education can act as palliatives for the Indian education system.

While the policy debate continues to be marred by rhetoric and ideologies, the report on higher education submitted by Sam Pitroda on behalf of the National Knowledge Commission (NKC) on January 12, 2007 is a significant departure from the usual policy discourse. It is not based on any ideology; neither does it serve any vested interests. It takes into account the ground realities relating to economic and social forces operating in the country. Set up outside the purview of the administrative ministry, it has been able to take an objective view of the role of the government. In recommending an independent regulatory authority at an arm's length from the government and independent of all stakeholders, the commission makes a bold statement towards depoliticization of higher education⁵.

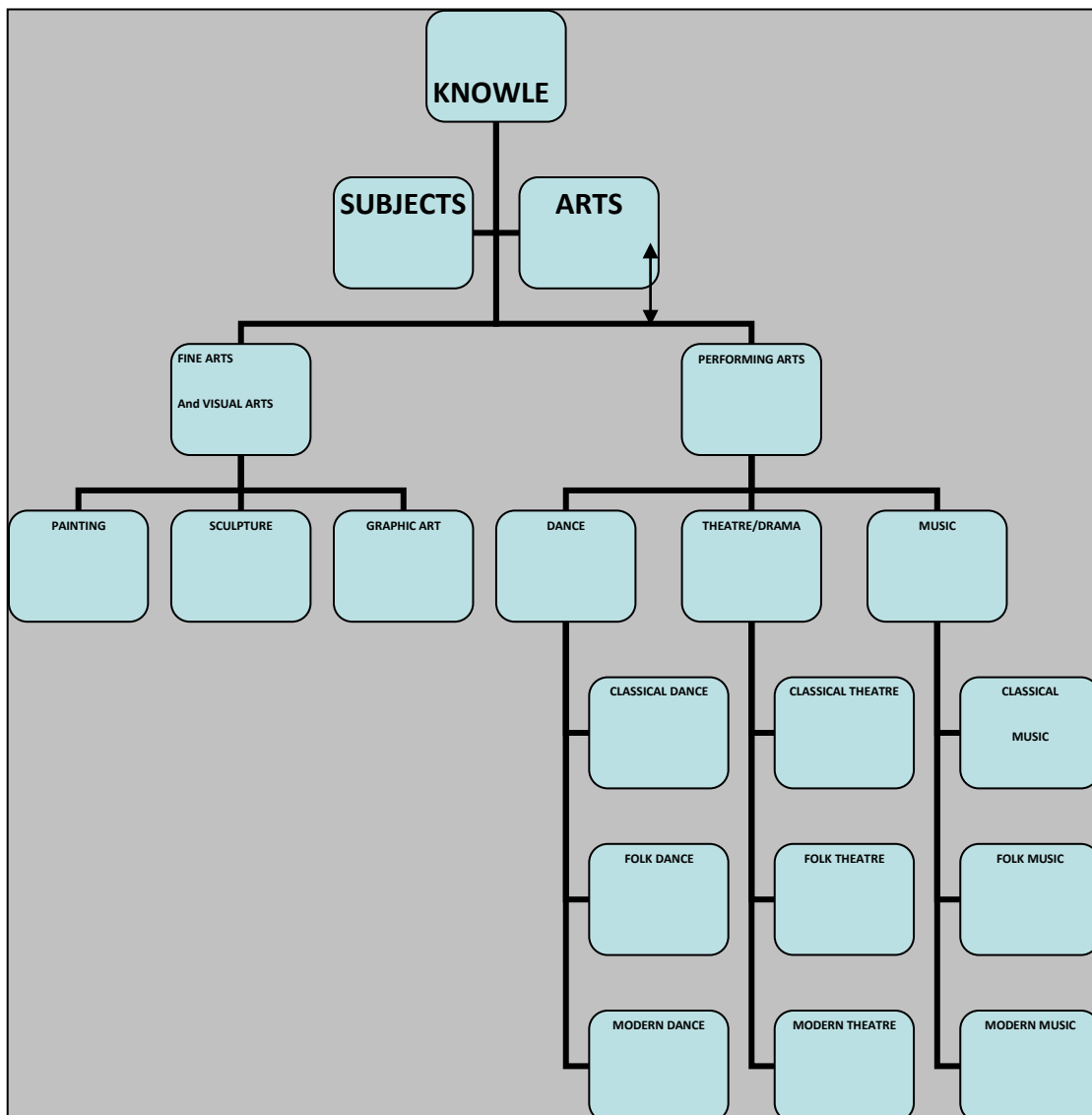
Art Education in India: An Overview

The word 'art' comes from the Latin word 'arts' which means skill and still retains its original meaning. It is defined as a production or expression of what is beautiful, appealing or of more than significant. Art is a universal language which people of all nations can understand. Man's creative and aesthetic activities and work is 'art'. A work of art may be created with words, sounds, colors, lines, or forms, it appeals and understood through the senses. A symphony is heard; a poem is seen and heard; a painting is seen; the surfaces of a sculpture may be felt as well as seen. Art is the expression of, or comment on, an idea, emotion, or experience. It helps man to see, feel, and appreciate the world about him. A work of art may be entertaining or practical or it may stimulate the mind, revealing new meaning in familiar things. Art is man's interpretation, not his literal transcription or reproduction, of the sight and sounds that exist in the world around him. It enriches man's life, giving him a broader, deeper, more sensitive realization of life⁶.

In the Indian context, the visual arts (sculpture, painting and architecture) are tightly interrelated with the non-visual arts. According to Kapila Vatsyayan, "Classical Indian architecture, sculpture, painting, literature (*kaavya*), music and dancing evolved their own rules conditioned by their respective media, but they shared with one another not only the underlying spiritual beliefs of the Indian religio-philosophic mind, but also the procedures by which the relationships of the symbol and the spiritual states were worked out in detail."⁷

The following diagram shows a broad division of arts.

Figure: II.I



The above figure clearly shows the broad division of Fine arts and Performing arts. The art of India is the art of many disparate territorial groupings, sometimes loosely independent, sometimes held together but never essentially unified. A history of Indian art in so far as it is occupied with origins will shift its attention freely from region to region, wherever the arts exhibit mostly vitality. The most conspicuous of the integrating forces which have a definite bearing on the development of art is an almost fanatic veneration for traditional authority which is closely connected with the spirit, a pre-occupation with the ideals, the philosophy and the mythology embodied in Indian religions.

History of Art Education

The Indian society is a complex social system with different castes, classes, creeds and tribes. The high rate of illiteracy, added to the inadequacy of mass media, impedes reach to almost 80 percent of India's population who reside in villages. In India Art Education was a broad idea and at the initial levels it has included both Fine arts and Performing arts together. A classical curriculum of sacred sciences, arts and skills of cultured living listed in various Hindu *sastras*. It's most well-known appearance is in the *Kama Sutra*, an extensive manual devoted to sensual pleasures. The *Kama Sutra* details as its primary subject matter the 64 secret arts, *abhyantara kala*, of erotic love. In addition to these it lists 64 *bahya kalas*, or practical arts, as required study for cultured persons. Through the centuries, writers have prescribed many more skills and accomplishments; these include sculpture, pottery, weaving, astronomy and astrology, mathematics, weights and measures, philosophy, scriptural study, agriculture, navigation, trade and shipping, knowledge of time, logic, psychology and *Ayurveda*.

Art Education in Ancient India

The *parampara* of the Indian art and culture led for the development of all the art forms. The examples were shown in the purana's, Veda's and other epics of India. Especially the *Gurukulas* were established for the development of education in the part of that the all arts also taught and developed by the Gurukula's. The kings led to provide all

amenities to *Gurukulas*. As a continuation on this a '*Gurusishya Parampara*' slowly developed and established in the society through the Gurukulas. The *Gurus* believed "Nature as the first master of the all the universal arts".

As narrated in the Epics and Purana's the *Gurus* were the holy masters who established their own *ashramas* in the peaceful environments, they were introduced to educate their ruler's community. Then this ashram's maintained the Gurukula system so that they followed *Guru Sishya parampara*. They taught the Vedic culture for Brahmins, the ruling and martial culture for Kings and the other different arts were also taught.

The *Gurukula* system of education in ancient India was related to the quest for knowing self. This type of education system belongs to the Hindus where the guru or the teacher lived with his family members along with his *sishtyas* or students and the place was called as *Gurukula*. *Gurukuls* were generally established in forests, away from the bustle of normal life. A student or a *sishtya* served his guru for years and gains the faith of the guru with his determination, discipline, sincerity and intelligence before he was provided an opportunity to acquire the knowledge of different subjects.

Art Education was imparted orally and this continued even after scripts were introduced, since the priestly class did not want to put their knowledge in written form and make it public. Thus, the task for the *sishtyas* was difficult and they had to remember everything that was taught and gain mastery over the subject. In ancient India, gurukula system of education was imparted for free, but after completing their education, the disciple has to give his guru something in the form of '*Gurudakshina*'⁸. In ancient India, "*Jainism* and *Buddhism*' flourished and had a major impact on the educational system"⁹.

Art Education in medieval India

During the medieval period, universities providing higher education got established; they were *Takshila*, *Nalanda*, *Vikramshila* and *Ujjain*. Especially Nalanda University was having the regular curriculum on Arts education. This is again indicative of the importance given to the art education¹⁰ The Moghals invaded India during this period and introduced the *madarsah* form of education. Other religious communities had also accepted the *Gurukul* form of education but with certain modifications. With the first

step of colonial period in India, the *Gurukuls* were almost extinct, except in some of the remote areas. One of them was in Kerala where the soldiers of Nair race had their personal martial *Gurukulas* called *Kalaris*.

Under the Moghal rule, special attention was given to education. During the Akbar's reign, important changes were introduced in the syllabus of education. Islamic schools were attached to mosques, *Khanqah* of the Sufis and tombs. Special buildings were also constructed for imparting education. During the Moghal period the principal centres of learning were at Lahore, Delhi, Ajmer, Sialkot, Multan, Ahmadabad, Allahabad, Lucknow, Murshidabad, Dacca. Many scholars were attracted to these institutions from Persia and Central Asia.

In this period, the painting and sculpture along with music had really grown to another level. The fusion of dance programmes or forms developed with the merging of Indian and Moghal's culture, Tajmahal, Fathepoor sikri, *Kavvalis* etc. are models.

Art Education in Colonial Period

As it is well known, the Britishers initially indulged in business, but later conquered the power by recognizing the wealth of India. In order to amuse themselves, they introduced British drama culture. It was during the time when all the art forms of India were being used to stimulate or motivate people to fight for the freedom. The Educational landmarks in Colonial period can be seen in (See **Appendix-8**). However the cities where art and cultural activities had practiced in a systematic training manner are Calcutta, Delhi, Banaras, Mumbai, Chennai, Thrissure, Mysore, Vishakapatnam, Hyderabad, Nagpur, Jaipur, Gujarath, Bhopal, Pondicherry, Gova, Tanjavour and Bangalore.

Arts Education after Independence

After independence it was felt by everyone that the educational system evolved by the British Government about 150 years ago was outdated and unsuitable for the free and resurgent India. Besides, discussions and deliberations were made at the State as well as national levels for quantitative and qualitative improvement of education. Three

education Commissions were appointed by the Government of India to study the educational system in depth to suggest ways and means for removing its defects and for making it serve the development needs of an emerging society. These Commissions after careful study of the problems confronting the country in the field of education submitted their comprehensive report with necessary recommendations for bringing about desired reformation in the nature and structure of education according to the growing needs, aspirations and demands of a modern egalitarian society. Particularly, the Education Commission (1964-66) has incorporated the best elements of the Basic Education developed by Mahatma Gandhi and laid emphasis on the “Internal Transformation” of education according to the values and ideologies enshrined in the Constitution of India.

According to this Education Commission there is a need to transform education so as to relate it to the life, needs and aspirations of the people and to make it an instrument of social change. That’s why it was emphasized that the school education should be related to national integration, social justice, productivity, modernization of the society and cultivation of normal and spiritual values. Work experience was highlighted as a concept of crucial importance and as a source of learning. It should provide an opportunity to learn from the use of hand, give insight into the physical phenomena and human relationships involved in any organized productive work. The International Commission on Education (UNESCO) entitled “Learning to be” has pointed out that for a long time in the human history of education has remained segregated from life and work.

Art education after Independence: Government initiatives

The meaning and role of Arts Education has changed from time to time. In 1952-53, the report of the Education Commission saw Arts Education as a “release of creative energy among students, so that they may be able to appreciate cultural heritage and cultivate rich interests, which they can pursue in their leisure, and later in life.” They also recommended that each student learn a craft which could benefit him/her economically, as well as teach them the dignity of labour. From this early post-Independence policy document, through the *Kothari Commission Report of 1964-66*, and the *National Curriculum Frameworks (NCFs) of 1975, 1988, and 2000* Arts Education has seen a

paradigm shift from viewing the objective of it as the dignity of labour in the crafts sector to the development of aesthetic sensibility and free expression.

The National Curriculum Framework of 2005 prescribes that Art be made a subject like any other in schools, with evaluation and grading. With the NCF as the background the panel will present and discuss the educational frameworks and scaffolding India needs to energize Arts Education at various levels, and in various regions and contexts

After independence the arts have developed area wise by the public interest and they are protected their culture of '*Parampara*' and established their societies, Institutions by their own interest through the support of the government after the independence. In the whole India, for example West Bengal, Tamilnadu, Kerala, Maharashtra, Orissa, Uttar Pradesh, Andhra Pradesh, New Delhi, Karnataka, Manipur, The above states initiated and developed the art and culture with the support of the government of India.

National Academies

India has achieved multifaceted socio-economic progress after its independence. It suffered a heavy blow under the British imperialism. Efforts were made in many directions for development only after it gained the status of a sovereign state. Deliberate decisions were taken by the Government to harness science and technology, art and education for the economic development of the nation. In the process, a variety of institutions sprang up in every region of the country¹¹.

For the systematic organization, preservation and dissemination of different genres of arts, it became pertinent to have a national agency in each field at apex level, under the aegis of the Government, Therefore, state sponsored organization for the promotion of cultural values and stimulation of the creative arts was recognized, and steps were taken in this direction and accordingly Government of India set up autonomous Academies ; *Sangeet Natak Akademi (SNA)* for promoting and encouraging Indian music, dance and drama in the national and regional forms, established in January 1953; Sahitya Academy, to work actively for the development of Indian letters and to

set high literary standards to foster and co-ordinate literary activities in all the Indian Languages and to promote, through them all, the cultural unity of the country, established in March 1954; Lalit Kala Akademi (LKA), to foster and coordinate activities in the sphere of visual and plastic arts and to promote, thereby, the cultural unity of the country, established in August 1954.

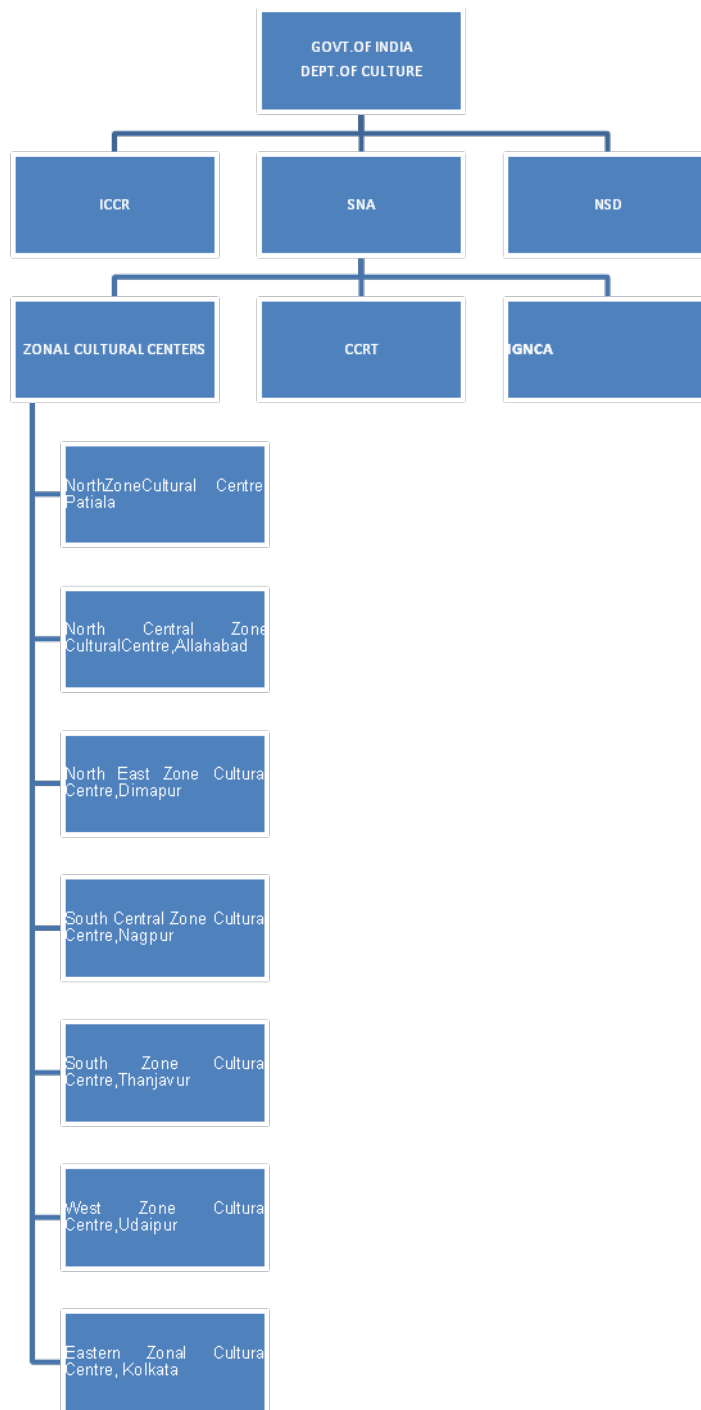
Ministry of culture

The Ministry of Culture, Govt. of India will work to preserve, promote and disseminate all forms of art and culture. For achieving this, it undertakes the following activities:

- Maintenance and conservation of heritage, historic sites and ancient monuments
- Administration of libraries
- Promotion of literary, visual and performing arts
- Observation of centenaries and anniversaries of important national personalities and events
- Promotion of institutions and organizations of Buddhist and Tibetan studies
- Promotion of institutional and individual non-official initiatives in the fields of art and culture.
- Entering in to cultural agreements with foreign countries.
- The functional spectrum of the Department ranges from creating cultural awareness from the grass root level to the international cultural exchange level.

We can observe the brief organizational chart of Ministry of Culture, Govt. of India in the following chart.

Figure: II.II



The above figure shows the major structural arrangement as per Ministry of Culture, Govt. Of India. Apart from that, the ministry has Twenty six autonomous bodies to expand its services to the different corners of India. This Project enlisted them in (See **Appendix-9**).

Art Education and Academies

Sangeet Natak Academy

The National Academy for Music, Dance and Drama or the Sangeet Natak Academy is reckoned as one of the National level Academies for performing arts. In the year 1952, the Government of India established Sangeet Natak Academy for the greater purpose of taking the artistry of applied arts as well as the performing arts to the next level of maturity. To maintain the artistic splendor and above all to preserve the rich cultural heritage of India, SNA acts as an apex body of the applied and performing art in the country. To offer art as a distinct shape "SNA" works in accord to both the Governments and various art academies of different states and territories of India. The aim is to tender a discrete shape to the performing arts and also to make India stand apart with her rich heritage and cultural splendor. On 28th January 1953, at the inauguration of SNA, Union Minister for Education Maulana Abul Kalam Azad said that India's "precious heritage of music, drama and dance is one which we must cherish and develop. We must do so not only for our own sake but also as our contribution to the cultural heritage of mankind. Traditions cannot be preserved but can only be created afresh. It will be the aim of this Akademi to preserve our traditions by offering them an institutional form."¹²

The opening speech thus clearly unfolds the objective and aim of the Academy. Since its commencement, the Academy has been one of the major elements in elevating the rich heritage of India through the copious rituals of applied and performing art. However, it does not mean that the revival and furtherance of our retrospective and modern artistic achievements and idea of National Academies to co-ordinate and promote the art and culture did not stir the mind of our policy makers.

For the greater interest of preserving tradition, the Sangeet Natak Academy has further focused on Indian convention, heritage, culture and art as an institutionalized form. Hence, the institutions like "National School of Drama", "Jawaharlal Nehru Manipur Dance Academy", "Kathak Kendra" has made their presence felt in the arena of applied arts in all over India.

Institutions of Sangeet Natak Academy

Figure: II. III



Jawaharlal Nehru Manipur Dance Academy:- A Constituent Unit of SNA, JNMDA, Imphal is the institution for teaching Manipuri dance and music and allied subjects, i.e., Thang-Ta and Lai Haraoba¹³. The Institution in Manipur was set up in April A.D.1954 as the Manipuri Dance College which was born out of the deep affection of first prime minister of India, Jawaharlal Nehru for the people and culture of Manipur, The SNA took over the administration of the college at a later date in A.D.1967 to run it as a Central Institution for imparting authentic training in Manipuri dance and the tribal dance of the region.

Kathak Kendra: - Kathak Kendra, the National Institute of Kathak Dance, is one of the premier institution in the country in the field of dance education. First with the financial support of the SNA, the Bharatiya Kala Kendra founded in Delhi a college for teaching Hindustani music and Kathak dance in 1994. The main objective of the Kendra is to promote the style through innovative and promotional activities.

Lalith Kala Academy:- L K A is the autonomous national apex body, was set up by the Government of India in 1954 to preserve the traditions of the past and enrich them by the works as the modern artists¹⁴. The major activities in promoting art that LKA has undertaken through exhibitions, publications, artists camps and workshops, scholarships, seminars and symposiums, it has a library with a vast collection. LKA since its inception has undertaken the following major activities for the purpose of enriching and protecting the performing arts. It supports artists and art institutions working in visual arts, multi-media art practices, community arts and folk and tribal arts. To facilitate the Art education awareness and encourage, LKA in the year 1995, started Contemporary Art Awareness Programme (CAAP) in schools¹⁵. In Hasker Committee Report, the commission suggested that: “it is a function of LKA to bring about a wide awareness of the issue and generate useful discussion and debate. LKA has not addressed itself to this important task with the concentration of effort which it requires”.

As a face lifting measure, during the all India conference of State Directors of Culture, Directors of Zonal Cultural Centers, Chairpersons and Secretaries of State LKA's on 11th Nov 1994, LKA proposed five charter of programmes and the present programme CAAP to be taken up in 1000 Educational Institutions in collaboration with CCRT, NCERT, and UGC¹⁶.

Regional Centers of Lalitha kala Academy:- In order to function more efficiently, the *Bhabha Committee* (1969) recommended to the LKA to open regional branches at Kolkata, Chennai and Mumbai, so that the fruits of the achievements reach to every part of the country. Accordingly, LKA has established Regional Centers as Rashtriya Lalit Kala Kendras at Kolkata, Lucknow, Bhubaneswar and Chennai and Community Artists Studio complex with workshop facilities in painting, sculpture, print-making and ceramics in Garhi Village at New Delhi.

First such Regional Centers was started in Chennai to cater to the needs of artists of Andhra Pradesh, Karnataka, Kerala, Tamil Nadu, Pondichery, and Lakshadweep. The Centre was inaugurated on 14 October 1978 by the then Chief Minister of Tamil Nadu M.G.Ramachandran.

State Academies:- To overcome the above situation, the *Khosla Committee* (1972) recommended that all states should establish independent Academies to undertake the important task of fostering and disseminating the native of creative arts and cultural values, on the same lines as those at the national level. Accordingly, all state governments established the Academies and other related corporate bodies in the field of art, culture and literature, dance, music, to handle all local and regional cultural matters at the state level, maintaining at the same time a close liaison with the national bodies, to achieve a greater measure of national integration and a deeper rapport between the various regions of India.

Though these National Academies which through their similar objectives and joint ventures educate and make people conscious of their cultural identity, a few other apex cultural organizations would not be out of place here which works along with Academies for the promulgation of India's rich cultural heritage.

Sahithya Academy:- Sahithya Academy, has established by government of India as a 'National Organization to work actively for the development of Indian letters'. Its specific objectives are set out in its constitution. Its programme is directed to fostering and coordinating literary activities in the Indian languages. SA working to frame as to foster better mutual acquaintance and understanding between writers in different languages of the country¹⁷ SA, since its very beginning, to fulfill its objectives, had undertaken many programmes which are Publications, Book Exhibitions, Awards, Seminars, Travel grants to authors and Cultural Exchange Programmes.

Centre for Cultural Resources and Training (CCRT):- The Centre for Cultural Resources and Training (CCRT) was set up in May 1979. CCRT has taken over the Scheme-Propagation of Culture among College and School students, which was being implemented by Delhi University since 1970, where a Research and Production Cell was functioning for this purpose. In the year 1995, CCRT initiated 2 regional Centres at Udaipur and Hyderabad on the recommendations of the parliamentary standing committee on Human Resources and Development.

The main function of the CCRT is to conduct a variety of training programmes for in-service teachers drawn from all parts of the country. And also organizes various educational activities for school students, teachers and children belonging to governmental and non-governmental organisations under its Community and Extension Feedback Programmes. Along with the above, over the years, The CCRT has been collecting resources in the form of scripts, color slides, photographs, audio and video recordings and films.

One of the most important functions of The CCRT is to implement the Cultural Talent Search Scholarship Scheme for children belonging to families practicing traditional performing or other arts to develop their talent in various cultural fields particularly in rare art forms.

Song and Drama Division: - It was set up in A.D.1954 as a unit of All India Radio and was given the status of an independent media unit in 1960 as a Subordinate office of the Ministry of Information and Broadcasting. The Division has twelve Regional Centers at Bhopal, Chandigarh, Delhi, Guwahati, Lucknow, Chennai, Pune, Calcutta, Bangalore, Ranchi, Dehradun and Raipur. It has nine Sub-Centres located at Bhubneshwar, Hyderabad, Patna, Imphal, Jodhpur, Darbhanga, Nainital, Shimla and Srinagar (Jammu). Border Publicity Scheme was introduced in Song and Drama Division in A.D.1966 with the objective to boost up morale of the people along the sensitive international boundaries and keep them bound to the country's unity and integrity. The Border Publicity Centres are situated at Jodhpur, Jammu, Shimla, Nainital, Darbhanga, Imphal and Guwahati. In A.D.1967 Armed Forces Entertainment Wing was set up with a view to entertain the Jawans posted in forward areas. Of the nine troupes one is located in Chennai and the rest at Delhi. A new medium, an amalgam of Sound, Light and Live action was adopted by Song and Drama Division in A.D.1967 after seven years of successful trial. There are three Sound and Light units one each at Delhi, Bangalore and Allahabad. In A.D.1981, the Division set up a tribal centre at Ranchi for participation of tribals in the programme activities for the welfare of the tribal people. The scheme covers Bihar, Jharkhand, Orissa, Madhya Pradesh and Chattisgarh.

The Song and Drama Division put up field programmes in coordination with the sister media units of the Ministry of Information & Broadcasting, Central/State Government Departments and voluntary organizations. The Division works in close coordination with the Ministries of Health and Family Welfare, Defense, Rural Areas and Employment, Welfare, Human Resource Development etc

Indira Gandhi National Centre for Arts:- One of the major achievements in the field of art and humanities in India has been the establishment of Indira Gandhi National Centre for Arts (IGNCA) at New Delhi to commemorate the memory of late Prime Minister India, Indira Gandhi as a centre encompassing the study and experience of all the arts each form with its own integrity, yet within a dimension of mutual interdependence, interrelated with nature, social structure and cosmology. The IGNCA has six functional units

1. **Kala Nidhi:** the multi-form library
2. **Kala Kosa:** devoted mainly to the study and publication of fundamental texts in Indian languages.
3. **Janapada Sampada:** engaged in lifestyle studies
4. **Kaladarsana:** the executive unit which transforms researches and studies emanating from the IGNCA into visible forms through exhibitions
5. **Cultural Informatics Lab:** which applies technology tools for cultural preservation and propagation
6. **Sutradhara:** the administrative section that acts as a spine supporting and coordinating all the activities

The IGNCA has three Regional Centres in India they are located at Bangalore, Varanasi, and Guwahati. With the above said functional units the IGNCA contributed for art and art education of the country.

National School of Drama: - The National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India. It was set up by Sangeet Natak Akademi in A.D.1959 as one of its constituent units. In A.D.1975, it became an independent entity and was registered as an autonomous organization under the Societies Registration Act XXI of 1860, fully financed by Ministry of Culture,

Government of India. More analysis regarding this will be done in the following Chapter-III about Theatre education in India.

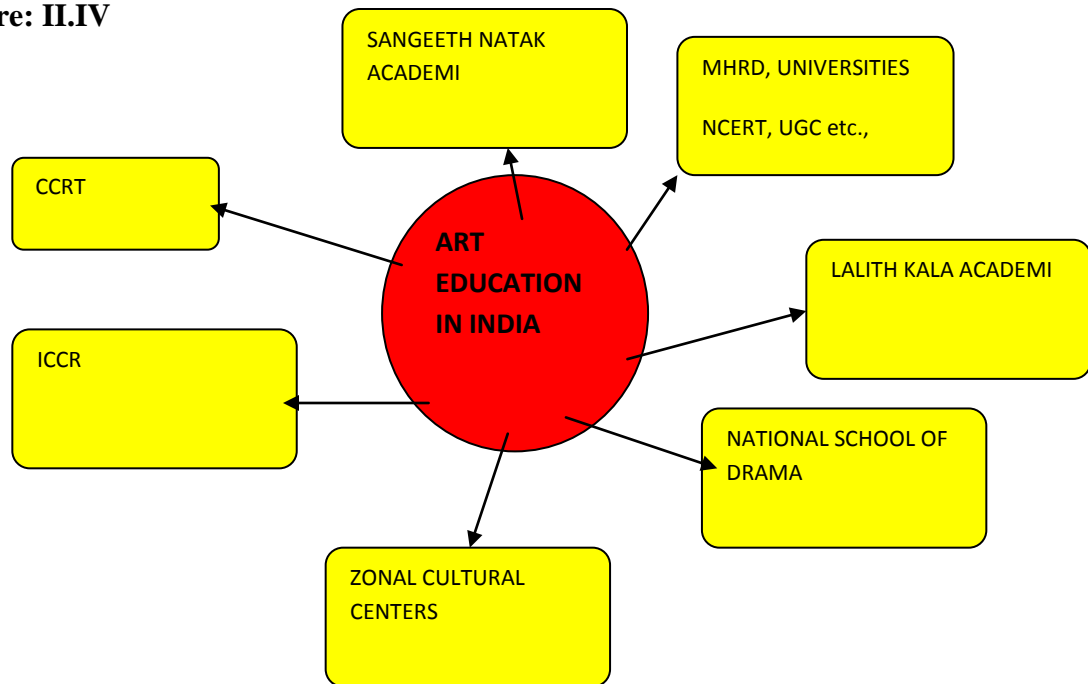
Indian Council for Cultural Relations: In the infrastructure of Indian art and cultural institutions another major nationally controlled organization, for establishing, reviving and strengthening cultural relations between India and other countries for promoting cultural exchange with foreign countries; the Government of India established Indian Council for Cultural Relations (ICCR). The idea of establishing of such an organization as a true ambassador of Indian art abroad emerged from the recommendation of the historic Asian Relation Conference in A.D.1946, organized in New Delhi. The Conference resolved to set up a Council for strengthening the ties of cultural cooperation and exchange between India and other Asian Countries. The first blue-print of the Council emerged from this Resolution of the Conference. Accordingly, ICCR established and inaugurated by Jawaharlal Nehru, then Prime Minister of India, on 9 April A.D.1950 to lead a better understanding between our people and people of other countries and registered under the Societies Registration Act 1860, on the 13 March A.D.1957, conceived as a National Body modeled in the links of the British Council, administratively attached to the Ministry of External Affairs, Government of India, as an autonomous organization. Main focuses are

- Revival, reiteration and renewal of the richest old Indian culture
- Development and experimentation in Indian arts.
- The confident and creative expansion of Indian languages and the great energy of Indian cinema.

ICCR also have the Regional Offices in different places of the country and Indian cultural centres in abroad. ICCR's programmes include foreign cultural festivals in India, Indian festivals abroad, the sending and receiving of cultural troupes, the holding of exhibitions and of conferences and seminars both in India and abroad, inviting distinguished world personalities to India, sponsoring the visits of Indian scholars and artistes abroad, and providing a platform for upcoming artistes to present their talent globally. And then, there are the ICCR publications, international awards, essay competitions and lectures, apart from scholarship schemes and fellowships¹⁹.

Saying in short art education in Indian scenario is structurally functioned by the bodies shown in the following diagram.

Figure: II.IV



Implementing art in the educational scenario is been dealt by the government at different points of time. NCERT played an important role in this juncture and conceived certain proposed methods and plans they are: Training Programmes, Research Projects, Development Programmes, and Extension Programmes etc.

Art Education in the National Curriculum

The National Curriculum for Primary and Secondary Education: A framework (1985, p.4) developed by *NCERT*²⁰ has to be mentioned in this context, the framework notes “Art Education and creative expression have not got adequate attention in school curriculum so far. The aim of art education should be to sensitive the students so that they may learn to respond to the beauty inline, form, movement and sound. The study of art and cultural heritage may enable the

learners to appreciate and understand each other. The curriculum should aim at developing awareness of, and interesting, a wide variety of fine arts, both at the classical and the folk level.”

In this document art education has found a place in the core curriculum which is based on essential learning experience. The core curriculum will be centered on certain essential learning outcomes common to all learners. It will provide basic uniformity to the expected attainments of learners and standards of education throughout the country. Art education has constituted an important component of the core curriculum starting from pre-primary to secondary stage.

Institutes offering Fine arts and performing arts courses

For the development of arts, there are deemed universities and state universities, Open Universities, central universities. The fact that the Indian universities certainly do not help to stimulate those opportunities through which the student may individually or collectively, satisfy his natural urges to participate in creative activities, and thus enable the young people to become useful both to themselves and to society. This project listed the details of Institutions in (See **Appendix-10**)

Adversities in Art Education

Art education has been subjected to a large number of adverse situations. The attitude towards arts in the educational system is full of prejudices. Arts are supposed to be meant for the drop-outs and slow-learners only. Arts have been provided in the schools even at +2 stages, only as an optional subject. Therefore, students learn these subjects as hobbies. These are not taken as examinable subjects in the sense that failure in the arts does not affect their promotion to next higher classes. Due to poor weight age given to arts adequate funds are not provided for purchasing necessary material and meeting contingencies for teaching art in the schools. In many schools there are not art-teachers and in schools where there were art-teachers, due status and prestige is not given to the staff member of the school. Since they are less qualified and art teaching is regarded as of a little importance, art teachers are asked to do other works beside their won work.

Even in the training schools and colleges where teachers are prepared for teaching various subjects and are required to produce different kinds of teaching aids, art education is not given due importance. Although there are art teachers in all the secondary Training Schools and Colleges, they are not paid due respect and not provided with adequate facilities for discharging their responsibilities. Performance in art and aesthetic education of the pupil- teachers should be taken into account not only for success, but also award of merit in the final examination.

Proposal for Consideration:

At first, the aims and scope of art as a subject has to be redefined. The Old concept of teaching the skills of drawing should be changed. Art should be regarded as an integral part of the whole programme in the school and the child should be considered as the centre of all activities and artistic expressions which are also natural to his interests and instinct. Through art education aesthetic values and attitude are to be developed and students should be led to appreciate and enjoy the beauties in everything in decoration, in keeping all the materials in order, in keeping environment clean and even in conversation and conduct. Art should be taught to all students rather than to the handful of drop-outs or slow learners. The principle of “learning by doing” which forms the basis of all methods of teaching should be given due recognition in teaching art through self-discovery and self-expression for the child. Art education should be regarded as a training in seeing, sensing, feeling and finally in doing.

The teaching of art should not be fragmented into different disciplines. It should be an integrated total experience. The instruction should revolve around the relationship of the child with his own environment, both within and without. The teaching approach should be such as to provide to the child the maximum enrichment materials for developing his skills, interest and aptitudes. Proper guidance should be provided for motivation and mobilization of all the available resources for self-expression. More and more media should be utilized for his exploration and realization. Learning of art by children should not lack initiative and freedom. It should not be repetitive in nature. There should be adequate flexibility and novelty in the teaching-learning process, so that art education can be really meaningful, interesting and effective. Art teachers should,

therefore be trained properly in these modern approaches, methods and media for enabling them to do justice to their duties and responsibility.

Sriman Narayan has observed in case of work experience. “As you go higher, it becomes less and less.” Art education should aid at self-realization a self-expression of the child for enjoyment and enrichment of life as a whole. In the context of reorienting the content and process of Education, the National Policy on Education, 1986 (p.217) has envisaged, “the curriculum and processes of education will be enriched by cultural content in as many manifestations as possible. Children will be enabled to develop sensitivity to beauty, harmony and refinement”.

Conclusion

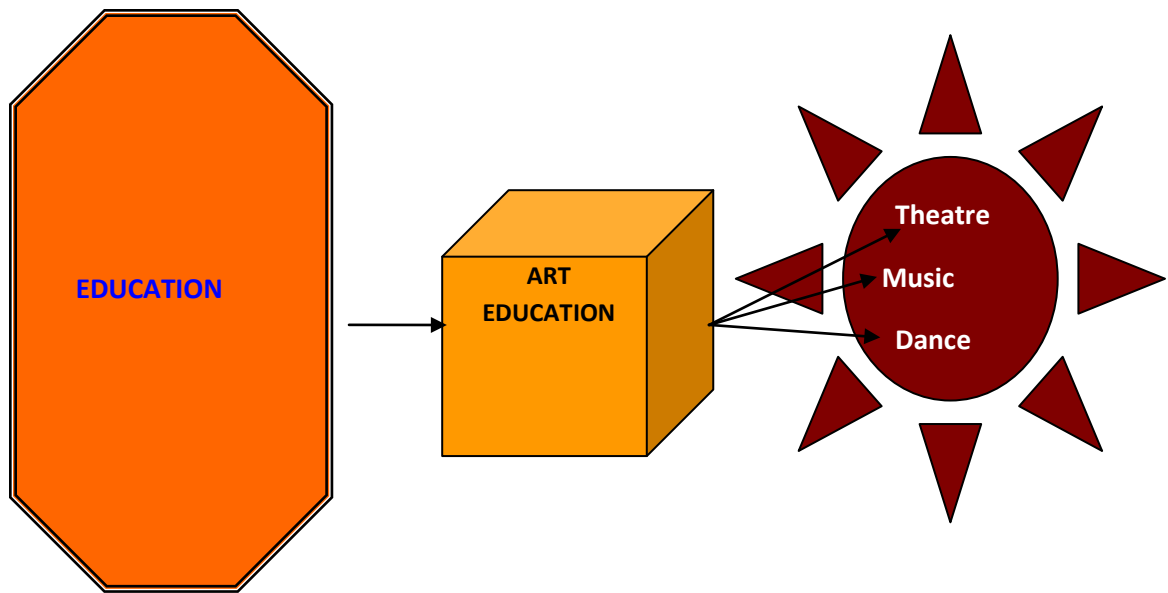
Education helped the human beings to preserve their knowledge of wide varieties of subjects. Their thoughts and views also preserved as the records through the education to inherit the ideas and knowledge to the future. By this way the unsystematic art forms also became systematic way of learning and performing by the evolved art education.

History shows that along with all other subjects, the study of arts subject also became systematic from the ages. So at this present moment we have to inherit the past, present and for the future generations through professional arts education. The performing arts are satisfied to men and their glory-ness. And it is linked with men's heart. Nature and art are given to the human beings as ratification psychologically. Hence, the art is nearest to the hearts of the people.

As it is well known that India is incredible in many fields, especially in art, it has rich, poignant culture and vibrant traditions prevailed over the centuries, and it had imparted education with all these values. In this case, India had recognized the importance of art education since ages; the curriculum was also based on the culture and customs being followed by then society. *Gurukula* system is the example, in which the aim of education is to make disciple aware of self knowledge and develop a holistic personality.

SEGMENTATION OF KNOWLEDGE

Figure: II.V



To surmise from the above the overall development of Education in India till the British intervention is based on *Guru Shishya Parampara* where in an intimate relationship of pupil with the guru is emphasized in order to make the student to learn not only the formal education but also observing the behaviours, manners, and customs of guru tradition through informal education. With on slot of the British Educational System, it has become more westernized and formal than the previous ones. The holistic approach to Education is thus shattered and a segmentary system of education designed on the basis of disciplinary modes was introduced. The disciplinary modes such as History, Anthropology, Sociology, Dance, Theatre etc, are promoted in the modern education system. For Disciplines like Performing arts and Fine arts the segmentary knowledge of disciplinary nature is fatal for the very existence of such disciplines. The

education in arts should aim at holistic development of personality only when such education is imparted, education in art can thrive.

The following chapter gives an overview of Theatre education in India.

Notes and References

1. Latin word “Educare” does mean bringing up children physically and mentally.
2. Vihars were generally clusters of institutions providing inter alia education of all kinds with particular objectives of promoting Buddhist ideals and philosophy. A vihara was the ancient Indian term for a Buddhist monastery. Originally, Viharas were dwelling places used by wandering monks during the rainy season but eventually they evolved into centers of learning and Buddhist architecture through the donations of wealthy lay Buddhists.
3. *Government of India: Report of the University Education Commission*, New Delhi, 1948-49, Ministry of education New Delhi.
4. *Programme of Action*, Ministry of HRD (Education), Government of India, New Delhi. POA, 1986, p.43
5. Aagarwal, “Higher education from Kothari Commission to Pitroda Commission”, *Economic and political weekly*, February, 17, 2007: page 554-557.
6. *Art in New standard encyclopedia*. Chicago, Standard Educational Corporation, 1987. Vol.2. P.A-631
7. Todd, Elizabeth. “Art: Far Eastern India”. In *Encyclopedia of social sciences*. New York, Macmillan, 1954, Vol.2, pp.229-30
8. *Gurudakshina*: The *Gurudakshina* is a customary sign of tribute, thanks and respect, which can also be monetary or at times can also be an important work the teacher would like his student to complete.
9. Edith Tomony, *History of Fine arts in India and west*, Orient Longoman, Bombay, 1982, p.3
10. Shovana Naryan, *Perfroming arts in India-a policy perspective*, Kanishka Publishers, New Delhi, 2003 p.6-20
11. Appaswamy (jaya). “Tanjavoor paintings of the Maratha period”, *Kalakshethra quarterly*, vol.ix, no.4; 1957.p.14
12. Source from Sangeeth Natak Academy web site <http://www.sangeetnatak.org/sna/sna.htm> on 5th November 2010.

13. The art of *Thang-ta* represents an ancient and remarkable tradition of Manipur. It exhibits the extraordinary technique of combat using the *thang* (sword) and the *ta* (spear). Thang-ta symbolizes the traditional martial art techniques of the manipuris. It was customary for all Manipuri men to undergo rigorous training to master this art in order to prepare them to respond to a war-like situation.

Lai haraoba means the festival of gods. The traditional lai haraoba dance, which enacts the 'creation of the universe', was initially a part of the lai haraoba festival. The dance is traditionally presented before the shrines of umanglai, the ancestral god of the meiteis, at the village temples.

14. "Promoting art without culture", *The Hindu*; 22nd Oct.1989.p.18

15. *LKA (Lalith Kala Academy)*, Information release; July 1978.p.3

16. Ashok K.Choudhury, Dr.Baman Parida, *Art and Art Libraries in India*, Eastern Book Linkers, Delhi, 2006.p.393, *Passim*

17. *Sahitya Academi. Annual Report 1954-55*.p.14

18. For Song and Drama division referred for more details at www.sdd.nic.in down loaded on 29th august 2009.

19. For more details on ICCR (Indian Council for Cultural Relations) <http://www.iccrindia.net/index.html>
Accessed on 8th February 2010

20. The National Council of Educational Research and Training (NCERT) is an apex resource organization set up by the government of India, with headquarters at New Delhi, to assist and advise the central and state governments on academic matters related to school education. It was established in the year of 1961.

Chapter-III

GROWTH OF THEATRE EDUCATION IN INDIA

Alone among the humanities, the study of theatre engages not only the faculty of reason but the entire personality mind, body, sensibility and imaginations an integrated whole because of its unique combination of thinking and doing and its focus on the development of the whole person. Theatre is a practical preparation for a wide range of careers. The reform of theatre education must start with a clear distinction between education and theatre.

By creating genuine university theatre programs not as a prelude to something else-i.e., the “real” theatre – but for their own sake, the educational theatre experience could become something real and not just an exercise. But for this idea to be fully functional, theatre education must be linked as in any vital academic discipline, to serious research. Truly vital teaching means returning at least once or twice a year to one’s beginnings, to reconsider our sources: what do we teach? Why do we teach? Or, as the Researcher *asked*, “what do we truly love? What has mastered our soul? What made it happy?”

This brings to a second point, the involvement of academics in the theatre. While the popular film and television culture is spreading far and wide like a plague, it is the duty of theatre scholars, including those in film, television, dance, music and so on, to determine those values which are permanent and integral and others which are merely transient and popular.

Theatre education must necessarily link practice with significant theory hence the performer for stage. Television and film must appreciate the philosophical and conventional backgrounds of this art. It is in this context that material success can be appreciated with greater humility and sense of knowledge than the present situation where commercial patronage creates balloon stars. There is no reason why the commitment and training in the field of theatre witnessed in this country in the thirties

and forties cannot be consciously programmed into the present day training methods and curricula for the discipline.

Indian theater teachers and scholars must devise methods of making the world the landscape for theatre research while projecting their local interests. They must seek active cooperation with scholars from other parts of the world with a view to determining the state of knowledge in theatre studies. Only recently has significant interest been shown in the Asian theatre, especially the china, Singapore.

Very little interest has been shown in the south East Asia remains a ritual zone for anthropologists, sociologists and occasional travelers to determine or define some theoretical parameters of the field. You may succeed in bridging the yawning gap and sometimes near ignorance that characterizes theatre studies. It is only when the “they” and “us” dichotomy of theatre studies. It is only when the “they” and “us” dichotomy of theatre aesthetics and theory is abolished that the field can regain the unity it had even back of the cradle days of civilization.....

Phases of Indian Theatre and its Development:

Theatre in India started as a narrative form, i.e., reciting, singing and dancing becoming integral elements of the theatre. This emphasis on narrative elements made our theatre essentially theatrical right from the beginning. That is why the theatre in India has encompassed all the other forms of literature and fine arts into its physical presentation: Literature, Mime, Music, Dance, Movement, Painting, Sculpture and Architecture - all mixed into one and being called ‘*Natya*’ or Theatre.

As Ram Gopal Bajaj, Former Director of National School of Drama said “The maturity of a democracy can be assessed by looking at one question, That is, whether it allows theatre or not if it is matured enough it will be tolerating the dissent by giving the space to theatre. If it is a pseudo or fake democracy the difference of opinion is not allowed. So for me any society which does not thriving theatre support is not a matured democratic society; it is non democratic society actually.”¹

India being the biggest democratic country in the world shows its societies maturity in containing its traditions with many numbers of diverse theatrical performances.

Origin:

India has a greatest and richest tradition in theatre going back to at least 5000 years. The origin of Indian theatre is closely related to ancient rituals and seasonal festivities of the country. Bharata's *Natya Shastra* (200 BC to 200 AD) was the earliest and most elaborate treatise on dramaturgy written anywhere in the world². The traditional account in Bharata's *Natya Shastra* gives a divine origin to Indian Theatre, attributing it to the *Natyaveda*, the holy book of dramaturgy created by Lord Brahma. Some authors suggesting that the *Natyasastra* may be the work of several persons. However, Kapila Vatsyayan has argued that based on the unity of the text, and the many instances of coherent reference of later chapters from earlier text, the composition is likely that of a single person³.

In *Natya Sastra*, Bharata Muni consolidated and codified various traditions in dance, mime and drama. *Natya Sastra* describes ten classifications of drama ranging from one act to ten acts. No book of ancient times in the world contains such an exhaustive study on dramaturgy as *Natya Sastra*. It is addressed to the playwright, the director, and the actor, because, for Bharata these three were inseparable in the creation of a drama.

According to legends, the very first play was performed in heaven when the gods, having defeated the demons, were enacting their victory. Of all the elements of theatre, the *Natyasastra* gives most attention to acting (*Abhinaya*), which consists of two styles: *Lokadharmi*⁴ (realistic), which involved the reproduction of human behavior on the stage and the natural presentation of objects, and *Natyadharmi*⁵ (conventional), which is the presentation of a play through the use of stylized gestures and symbolism and was considered more artistic than realistic⁶.

In brief the copious saga of Indian drama holds the fact that it is in the ancient age of the Vedic era, the contour of Indian drama was delineated for the very first time. One of the eminent personalities in Indian theater of the ancient age was "*Bharat Muni*" and

his "*Natyasastra*" is still reckoned as the well accepted doctrine of Indian drama. No matter how much it has been altered, yet the richness of Indian theater that was prevalent even in that era of the ancient age.

Sanskrit theatre:

The beginning of theater in ancient India has been graded as the result of the religious ritualism of the Vedic Era and the personalities in Indian Theater like the "Bharata", "Ashwaghosha" and "Kalidasa" carried Indian theater to the next level of maturity. The earliest form of the theatre of India was *Sanskrit theatre*⁷ it includes the writing and practice of theatre up to about 1000 AD, based almost entirely on the rules, regulations and modifications laid down in the *Natya Shastra*, Shudraka, Harsha, Visakhadatta, Bhasa, Kalidasa and Bhavabhuti were, undoubtedly, the six outstanding Sanskrit playwrights of all times who have contributed in a great measure through their dramatic pieces in Sanskrit. Kalidasa's *Shakuntala*, King Harsha's *Ratnavali*, Bhasa's *Swapna-vasavadatta*, Bhavabhuti's *Uttara-rama-charita* and *Mahavira-charita* and Visakhadatta's *Mudrarakshasa* are some of the outstanding Sanskrit plays.

They are marked by significant possibilities of performatory elaboration, as evident to this day from their presence in the traditional repertoire of Kutiyattam. Looking at the *Attaprakarams*⁸ of Kutiyattam points out how much of preparations and training is required to master the craft of performance. Later, the search for an identity in Indian theatre after Independence also resulted in a serious inquiry into both traditional forms and classical Sanskrit sources. As a result, revivals of Sanskrit plays took place under directors like K. N. Panikkar and actors like Daji Bhatawadekar. Many repertoires in India include one Sanskrit play into their repertoire and the productions in the Ujjain Festivals gave a new life to these dramas.

Theatre in Medieval India:

Theatre in medieval India not only was a narration of the epic poems, but it was during that period the very concept of "Theatrical art" was introduced. The fragrance of the "Nine Rasas"⁹ which Bhasa introduced in his *Natya Shastra* started evolving around each play for the greater objective of producing harmony.

Theater in medieval India unveils the voyage of Indian theater from the age old eposes to the traditional rasalilas. It is the account of an altering tradition and the legend of that ever-changing Indian culture, art and folklore which from the remote past supported India in standing apart with her rich heritage, mores and civilization. English drama arrived in the later part of the 17th century with the arrival of the "East India Company". British colonialism then did play a major role in changing the Indian dramaturgy whilst making it lot more chic.

During the colonial Period, English drama in India gained a dimension with the establishment of the three Presidency Towns by the British i.e. Calcutta, Mumbai and Madras. Therefore, became these three-metropolis in exemplifying the true aura of contemporary art forms through the grace of Englishdrama.

The nature of the drama in India again changed after the independence of India. It was then not only a representation of the European lifestyle but a lot more. English Drama then became a typical art form in epitomizing the socio- political and economic status of Independent India. The rich chronicle of Indian drama, the colossal history of Indian Natya then witnessed a marked change with the advent of the eminent theatre personalities like Habib Tanvir, K.N. Pannikar, Girish Karnad, Vijay Tendulkar, and many others who further carried Theatre in India to the further step of maturity.

Theatre after Independence:

The following section briefly surfs through the growth and development of Indian theatre scenario after independence.

Theatre which was primarily used as the weapon against the British colonialism gained somewhat a modern dimension with the independence of India. The overemotional aspects and the theatrical exaggerations gained a rather modernized facet after the independence of India, Theatre which was always the major element in exhibiting the Indian art and culture became rather contemporary with the introduction of Indianness gained with the blending of tradition and modernity and the incorporation of up to date technologies modernized the theatrical style after India`s independence.

The urban theatre that emerged in independent India became a true representation of composition, textuality and polyglotism which ideally manifested the "unedited realities" of daily life in quite a stylized way. The representation of Sanskrit plays and classical plays faded away and only remained in the memoirs of the timeline of Indian theatre. Drama in India after independence became lot more regional and structured. Theatre in India after independence had to face a situation in which tension prevailed and was therefore largely manifested. Tensions between the cultural past and the colonial past of India, between the western modes and thoughts and deep Indian tradition, and indeed finally between the varied political visions were somewhat reflected in the Indian theatres after independence.

Theatre in India after independence was thus a logical way of expressing democratic ideas in the form of dance, music, dialogue and actions. In India, theater after independence was practiced in quite a large scale and can be actually divided into two large streams i.e. urban theaters and rural theaters. The urban theater groups mainly focused on the political and social scenario of independent India; however, the rural theatre groups did concentrate only on religious and historical plays.

Evolution of Modern Indian Theatre:

Two hundred years of British colonialism brought the Indian theatre into a direct contact with the western theatre. Inquisitively, the very kernel of the modish aspects of the contemporary theatre was shown at that period. The harmonious blend of eastern and western culture gave birth to a rather modern form of Indian theatre.

The modern Indian theatre started to grow more in the 1850s as the theatre enthusiasts started to perform their own play on different languages which were based on western style. It passed to Bombay and to many north as well as in South Indian states. These new form of the Indian theatre started to grow at the cost of extinction of other traditional form of theatre. This new hybrid form of Indian theatre turned to a ticketed theatre in the 1870s as it slipped from the hands of the rich. At the end of the 19th century, this modern form of Indian theatre became the source of earning of bread and

butter to many. It moved to the hands of common public and turned into a commercial unit.

A major change which came in Indian theatre after independence was with the formation of various theatre groups and companies. It was back in the year 1950s, Indian theater became a much professional art form. Theatre groups were formed during this time. Theatre groups started working with the great objective of its development and for promoting consciousness and awareness in regard to literacy, child abuse and usage of latrines etc.

The formation of IPTA¹⁰ turned a new page in the history of Indian theatre and supported modern Indian theatre in taking a leap further. The formation of IPTA was a direct reaction of the Bengal famine. Bijan Bhattacharya, one of the founder of IPTA in Calcutta wrote play `Nabanna`, which was based on the exploitation of the peasants. Subsequently, the songs and dances became a part of the modern Indian theatre, so Modern Indian theatre was thus not only the amalgamation of art, dance, music and dialogues but was a means of reaching people and addressing their issues and was of course the main element in changing the social and political ailments of independent India.

However, in the timeline of Indian theatre, the contemporary element was first noticed when social themes in plays made their presence felt and indeed with the introduction of the professional troupes in Indian theatre. Indian theatre after 1960s was totally managed by the professional troupes who actually started traveling throughout India in order to make theater to stand out amidst the crowd. Theater continued to be in its peak till the fag end of A.D.1980s; and it is right after the introduction of "Street Theatre"¹¹ during late 1980s to the beginning of A.D.1990s Indian theater broke the barriers of stage performance and approached the people directly. Theatre in India during the late 90s and early 20s was just not the amalgamation of dance and music and of the altruists for entertainment but had a much deeper significance.

In the Post Independence era, many small and large units engaged in giving the theatre its due. Few of them are Safdar Hashmi's `Janam` (1973-89) in Delhi, Badal

Sircar's `Satabdi` (Calcutta) and RP Prasanna's `Samudaya` (Karnataka, 1975 to mid 1980s).

Indian theatre is so diversified and multi cultural it is an impossible task to incorporate and consolidate theatre history in a table so the present thesis might not be in a position to do justice in mentioning the major theatrical events/texts/personalities at the regional level in India. In short, the thesis focuses on south India in the IV and V chapters of this thesis respectively.

Growth of Theatre Education in India:

Indian theatre and the other visual performing arts of Indian entertainment scenario have its roots deeply seated in the antiquities of Sanskrit theatre. Indian theatre has been influencing all age groups who find pleasure in the arena of performing arts and the Indian theatre schools are some such organizations that hone the talents of acting on stage. Characters in Indian theatre indeed played a major role in shaping the contour of theatre. The actors who play the characters in Indian theatre are usually the students or learners in the Indian theatre companies or Institutions.

In ancient days, there were no exclusive Indian theatre schools, rather theatre in India began with the Rig Vedic dialogue hymns during the Vedic period, and Sanskrit drama was established as a distinct art form in the last few centuries BC. However, during the middle Ages, the Indian sub-continent was invaded number of times by many foreign states. This played a major role in determining the Indian culture and heritage. People in British India used 'theatre' as one of its prime instrument to protest against the British Empire. The British Government had to impose "*Dramatic Performance Act*"¹² in 1876. From the last half of the 19th century, Indian theatre companies experienced a boost in numbers and practice.

An important event in the history and the development of Institutionalized theatre education in India began with the Drama Seminar in the year A.D.1956. This seminar of workers in the field of drama and theatre in India, organized by the 'Sangeet Natak Akademi', held on 25-31 April in the year A.D.1956.

After considering the proud traditions of Indian drama and the remarkable efflorescence of dramatic activity during the last few years, especially during the independence struggle, the committee expressed its deep faith in the potentialities of drama as a factor in the building up of the new India and offers the following general recommendations they are...

1. Factors hindering the full Growth of the Drama:

The seminar felt that the absence of a continuous tradition of living drama and the existence of certain restrictions that come into being during alien rule have hampered the growth and development of theatrical arts in India, and still continue to do so.

2. Assistance by the state:

The seminar is fully aware that in most modern and progressive countries in the world, the theatre being the life-blood of the country, is receiving subsidies and other financial assistance from the state. They would, therefore, call upon the state and the central Governments to earmark and provide in the second Five Year plan and their annual budgets, funds for giving such assistance. This assistance may take the form both of subsidies and loans out of a revolving fund. The assistance should be given to dramatic activity, broadly under the following categories:

i. Construction of theatres;

The seminar welcomed the proposal to build a theatre hall worthy of our national status at the National Capital, but it is strongly of the opinion that at the same time, as this project is launched, a number of suitable theatres, both covered and open-air, should be constructed by the state [governments]. These theatres should, whenever possible, be equipped with libraries, museums of theatrical interest, and rehearsal space and be made available at nominal rents.

ii. commercial Troupes:

The seminar feels that vigorous Indian theatre cannot emerge without the professional and commercial theatre companies becoming self-supporting.

This assistance may be given in the form of cash subsidies or loans or properties or mobile vans and such other facilities.

iii. **Amateur Groups:**

There are broadly three types of amateur groups in the country:

- a. Those connected with educational institutions.
- b. Clubs and other groups in towns.
- c. Dramatic groups at community centres, social educational centres and other institutions in the villages.

All these and any other types of amateur groups that may come into being deserve financial assistance in cash or kind from the state. The seminar would recommend the formulation of a well-thought-out scheme for this purpose.

3. Training:

In the present phase of the growth of dramatic activity in the country, the unmistakable enthusiasm for drama has to be matched by adequate training facilities in all branches of drama and theatre. The seminar would, therefore, recommend a comprehensive programme of training broadly on the following categories:

- a. A central institute should be established to provide training of the highest standard in acting, production, opera, ballet and play-writing, and should equally emphasize technique and theory, both ancient and modern.
- b. Apart from regular training to be imparted at this institute, special courses, camps and seminars for these already in the field should be organized by the Academic from time to time.
- c. The seminar notes with pleasure the pioneering work in the direction of training done by the some institution in different parts of the country and recommends that those and similar enterprises should be given financial assistance in the light of the progress shown by them.
- d. The seminar is of the opinion that the training of the folk dramatic troupes should be organized in a manner suitable for their traditions and modes of

expression and for this purpose, a number of training camps and courses should be arranged and special assistance given to these trainees.

4. Preservation , Promotion and study of Folk Drama:

The seminar is of the opinion that the regeneration of the Indian theatre can only be possible by revitalizing the traditional folk forms so as to narrow the gulf between the dramatic forms that have developed during the last hundred years and the survivals from the past. The seminar recommends that adequate steps be taken not only for the careful and scientific study of the folk drama in different parts of India but also for preventing their decay and disappearance and for giving them recognition and new life.

5. Drama and Education:

An important factor in the emergence of the new India theatre would be the background and outlook in this matter of the new generations on who would fall the responsibility of strengthening the tradition which is being matured by present-day efforts. The seminar feels that unless the study of drama and theatre and theatrical activities are given important place in the educational system, such a generation would not rise. The seminar would, therefore, recommend to the central and the state governments and the universities that, both as an extra- curricular activity and as a medium of education, dramatic activity should be encouraged in schools and colleges, and the study of drama in the curriculum should be given a practical bias.

In the connection, the seminar invites the attention of the Akademi and the states to the special problems of the children's theatre and suggests the formation of a committee to examine these problems.

6. Festivals and Competitions:

The seminar welcomes the festival that is being organized by the government and other organizations. In this connection, the seminar would offer the following suggestions:

- a. In order that the festivals may have a spontaneous and genuine character and the largest of participation, they should not be dominated by the official control and supervision;
- b. The festivals should be organized in a pyramidal manner so as to embrace the largest territory and population of the country and to give opportunity to promising talent even in remotest corners. It is suggested that there should be local festivals in blocks, (tenhsils), districts and states leading on to the national festival.

India's 2500-year theatre tradition implies equally ancient modes of actor training. The Natyashastra indicates a high degree of stylization. So it is obvious that the sophisticated elite Sanskrit theatre must have required a rigorous regimen. Subsequently, the traditional forms found in different regions. This also shows varying degrees of stylization, including gestural language, and complex dance and music, imparted by the guru-sishya parampara over a period of many years. In the more formal of such systems, theoretical studies include the reading of classical texts, a single mudra, eye movement, or posture may take weeks to perfect. Gurus may not even allow their students to perform publicly until several years have elapsed.

After 1850, along with British influence due to colonial rule, a new form of entertainment resulting from imitation of English theatre came to exist in the urban centers. This broadly called the company theatre because of its overall organization. It had unfamiliar elements such as the auditorium, and technical or visual aspects that demanded coordination and actors adjusting to them. Theatre enthusiasts assimilated the art by first copying the British and then learning on the job, under the supervision of their seniors, often the actor-managers. Some companies had specific music and dance teachers who taught the artists under strict discipline.

When ideologically modernist, more purposeful theatre activity was generated in the mid-twentieth century. Many young people got involved and pioneers tried to initiate them through discussions and workshops. Institutional education in theatre began at the M. S. University (Vadodara) in 1950 with a diploma course. In independent India, the need was felt to provide training in various components of theatre. This was decided just

to enable pupils to undertake this art form with greater awareness and confidence. The Sangeet Natak Akademi articulated this perception at the national theatre seminar in 1956, and the National School of Drama was set up in 1959 under its umbrella. National School of Drama (NSD), India's premier Indian theatre school situated at New Delhi and is an autonomous organization under Ministry of Culture, Govt. of India. This Indian theatre school was established in A.D.1959 under the auspices of Sangeet Natak Akademi (Government of India), and its first batch passed out in A.D.1961. This institution became autonomous in A.D.1975 and in 2005 it gained the status of a deemed university. Bhartendu Academy of Dramatic Arts (BNA) is another Indian theatre school at Lucknow. This autonomous organization works under Ministry of Culture and was established in A.D.1975 under the auspices of Sangeet Natak Akademi (Government of Uttar Pradesh). Its first batch passed out in 1977; in A.D.1977 it became autonomous, and in 2008 it gained the status of a deemed university.

This was the beginning of grappling with the problem of devising an institutionalized education for a theatre whose acting had no base in Indian tradition. And also which had considerable new technology. The pattern had to be derived from the European model, which Indians were emulating, and had an evolved methodology.

The NSD's first syllabus therefore attempted basic familiarization with set and costume design, make-up, lighting, acting, and production. This was along with Western and Indian theatre history. The instructors had no formal training but had developed expertise and methods for teaching their respective subjects through experience. The NSD underwent several changes of syllabus. But the basic structure of the course remained more or less the same, with shifts only in emphasis and approaches in keeping changes in theatre. It runs a three-year diploma course, with two years' specialization in acting or production, preparing graduates to work as professionals in their specializations and also generally, if necessary.

Only one such institution in India was obviously not enough to answer the requirement all over the country. Besides, the NSD concentrated on performance in Hindi. Hence, local academicians interested in theatre in their own languages opened departments of drama or theatre at their universities. Around thirty universities teach the

subject. Some of them offers a part-time or one-year certificate, others a two- or three-year diploma, some a three-year bachelors degree and others a masters or research options for those wanting to pursue advanced studies. The syllabus consists of nearly the same curriculum as found at the NSD, with some theoretical inputs specific to the concerned state where the university is located. However, the faculty in these departments largely constitutes academics from different disciplines and with little or no experience of theatre, often unable to do justice either to the practical aspects or the theory.

Trained or seasoned theatre workers run a few of these departments, like those at M. S. University, Rabindra Bharati (Calcutta), Andhra University (Vishaka Patnam), Calicut School of Drama (Thrissur), Punjab (Chandigarh), and Rajasthan (Jaipur). But problems of funding, rigidity of the academic system, and lack of understanding on the part of authorities on the needs of such courses come in the way of satisfactory education. Despite the constraints, these departments have created a whole cadre of informed enthusiasts, imparted knowledge about dramatic literature, and generated theatre activity on their respective campuses involving many more students as spectators. More facilities, finances, and vision could achieve greater rigour and commitment, producing serious theatre scholars and fulfilling region-specific demands.

Some other institutes, government and private, provide theatre training alongside repertory companies, like: Bhartendu Natya Akademi in Lucknow, Ninasam in Karnataka and Shri Ram Centre in New Delhi. All of them offer one or two year Diplomas. Ninasam has a one-year acting course combining traditional forms of Karnataka and modern theatre. Whereas Shri Ram Centre in New Delhi runs a two-year part-time acting programme. Several smaller outfits give short-term courses in different parts of India. Another mode of training, though elementary, comprises workshops conducted by eminent practitioners. These create an awareness of the various aspects of theatre and how they need to be creatively coordinated towards a production. This also gives a temporary fillip to theatre in the local areas where the workshop is held.

The rise and growth of Theatre Education in the Public Institutions:

It will be clear that in the sense of properly-funded and functioning training establishments for theatre, in the Indian scenario is remarkably not up to the mark.

This following section is broadly divided into two areas i.e. are Public and Private, though the two categories are blurred and often overlap. It is also however important to remember that training in many folk forms occurs informally within family or community groupings.

National school of drama:

History:

The origins of the National School of Drama can be traced back to a seminar in 1954, where the idea of a Central institution for theatre was mooted, subsequently a draft scheme was prepared in 1955, and the Sangeet Natak Akademi, which had Jawaharlal Nehru as its president, started drawing plans for the institution. Meanwhile, elsewhere in Delhi, Bharatiya Natya Sangh (BNS) with assistance from UNESCO, independently established the 'Asian Theatre Institute' (ATI) on January 20, 1958, and in July 1958, ATI was taken over by the Sangeet Natak Akademi (SNA), India's National Academy of Music, dance and drama of Government of India.¹³

By then Government and Cultural plaudits evaluated the growth of dramatic activity in the country, and they realized that the mistakable enthusiasm for drama has to be matched by adequate training facilities in all branches of drama and theatre. The Seminar (which has held at Sapru House, New Delhi in 25-31 April 1956) therefore, recommended to SNA, among other things, “ that a Central Institute should be established to provide training of the highest standard in acting, production, opera, ballet and playwright and should equally emphasis techniques and theory, both ancient and modern. “Accordingly, an ambitious scheme was soon prepared, but for various reasons it could not be implemented. Two years later, in 1958 when the *Bharatiya Natya Sangh*¹⁴ wanted funds for its various training centers in different regions, especially its scheme of

the Asian Theatre Institute, set up in collaboration with UNESCO. This was renamed in 1959 as National School of Drama and Asian Theatre Institute and placed under the aegis of the SNA to train theatre workers of various regions of our country not only with sufficient all-round technical knowledge, but with that artistic awareness to take theatre seriously as an important means of individual and collective expression. In the year 1975, the School becomes an independent Registered Society under the name of National School Drama Society. It is functioning as an autonomous organization under the Department of Culture, Government of India, with the object of promoting in India a vibrant theatre movement of contemporary relevance which would take root in the traditions and the cultural diversities of the country.

Historical Growth of The National School of Drama and its functions from the year 1958 to 2000 can be seen in the following table:

Table: III.I

YEAR	NAME	COURSE	Major Personalities
1958	Asian theatre institute. (Unesco&Bharatheeya natya sangh)	Courses: children theatre and rural theatre	Nihar ranjan ray,m.m bhalla
1959	Nsd+ATI(sangeeth natak academy)	2 year diploma in dramatics	Satu sen,nima chandra jain
1962	Nsd+ATI	3 year diploma	Ibrahim alkazi
1975	Nsd (autonomus)	European model	
1976	Nsd repertory		
1977		Indigenous	B.v karanth

		traditions focused	
1989	TIE company		
1994	RRC-bangalore		
1999	Bharat rang mahotsav, or the 'national theatre festival', established		
by 2000	Trained 620 candidates		

The main activities of the School are to develop training in dramatic and suitable pattern of teaching and high standards of theatre education, to raise the technical standards of Indian Plays and to collect valuable materials on folk forms, theatre production and education. To pursue the above activities the School imparts training in the field of action and production of dramas, conducting cultural and academic ties within India as well as other countries, through exchange of personal and research material. It also awards three year diploma course in dramatic arts. The central aim of the course is to prepare the students to practice the arts of theatre. It is designed to provide an understanding of dramatic literature, acting, stagecraft and direction. One of the major aims of the course is to provide the students an introduction to various folk and traditional forms of India¹⁵.

With a view to establish link between traditional theatre forms of India and modern expression, the School organizes workshops, brings experts to train the students in these forms and also sends students to regional centers for training in traditional theatre. The school also organizes several children's theatre workshops so that children and young adults get an introduction to the theatre i.e., acting, music, and techniques of devising play productions. Also organizes intensive theatre workshops in various parts of the country to bring about theatre awareness among the young people.

NSD Theatre in Education Company, established in October 1989, uses theatre for the purposes of education, especially for children of school going age. It also conducted summer theatre workshop with the participation of children in the age group of 5-18 years which culminated in an exhibition of children's work to the public on regular basis.

Regional Centres: The Regional Resource Centre of NSD¹⁶ at Bangalore was set up in March 1994 to meet the specific needs of theatre workers in southern states of Tamil Nadu, Andhra Pradesh, Kerala, Karnataka, Pondichery, and Andaman and Nicobar Islands.

Course structure:

The School provides a comprehensive three year course of training in Dramatic Arts and after completion of the course, a 'Diploma in Dramatics' is awarded to the successful candidates. During the 1st year, an integrated course of study is common to all students. It consists of courses in Dramatic Literature, Aesthetics, Theory and Practice of Acting including components of Mime and Movement, martial Arts, Yoga and Music, Theory and Practice of Stage Techniques, such as Scenic Design, Costume Design, Lighting, Make-up and Theatre Architecture.

The training in the School is highly intensive and is based on a thorough, comprehensive and carefully planned syllabus which covers every aspect of theatre in which theory is related to practice. As a part of their training, students are required to produce plays which are then performed before the public.

In the 2nd year, students have to opt for specialization in either Acting or Theatre Techniques and Design. The same specialization is continued in the 3rd year. From the academic session 2002-2003, 'Children's Theatre' has been introduced as one of the subjects for specialization.

The central aim of the course is the preparation of students to practice the art of theatre. To this end, a variety of practical skills must be developed and a corpus of knowledge acquired. The practical work demands rigorous training, hence, it is more

time consuming. While all areas of study are assessed separately and a high standard of work demanded in each, the most important objective of the course is the development of the essentially intangible concept of creative imagination and its expression within the collective framework of a group¹⁷. Recently NSD expanding its branches in Bangalore, Maharashtra, Goa, Kolkata, Jammu and Kashmir, and in the northeast.

Major personalities:

NSD has had a string of illustrious theatre personalities as its directors.

Satu Sen (1959–61), Ebrahim Alkazi (1962–77), B.V. Karanth (1977–82), B.M. Shah (1982–84), Mohan Maharishi (1984–86), Ratan Thiyam (1987–88), Kirti Jain (1988–95), Ram Gopal Bajaj (1995–Sept.2001), Devendra Raj Ankur (2001-3 July 2007), Anuradha Kapur (July 2007- Till date).

The thesis incorporated some of the contributions by a few select members of the directors like:

Ibrahim Alkazi:

Alkazi gave his attention to every aspect of theatre, from sweeping the stage to the interpretation of the text, and research into sets. For NSD, he sought international standards in professionalism, academic depth and specialised skills. Discipline was crucial, minute analysis was mandatory. His magnificent vision and martinet discipline revolutionized and defined contemporary Indian theatre. His professionalism in research, analysis, technical perfection, attention to minute, and imagination achieved international standards. Accused of westernizing Indian theatre, Alkazi got disturbed and antagonized just as much as he won loyalty and adulation. Alkazi thoughts on theatre can be summarized from the following quote: “Theatre is revelation. It is creative expression emerging in performance. It emerges in dynamic relationships between texts, stage space, characters, actors’ bodies, all related to conflict, depicting the movement of a human being from darkness to self-discovery”¹⁸. Some of his major contributions are:

In A.D.1962 he took over as Director of National School of Drama (NSD), continuing till A.D.1977. As the director of the National School of Drama, Alkazi

revolutionized Hindi theatre by the magnificence of his vision, and the meticulousness of his technical discipline. He expanded the duration of the course there to three years, introduced specializations, highlighted the importance of detailed research into each aspect of a play before mounting a production, enforced strict discipline and seriousness, and stressed meticulousness and perfection in coordinating the elements that go into theatre.

The other One of his major directorial contributions was to bring his expertise in fine arts and rare aesthetic sensibility to various performing spaces, costumes, light and set design, and orchestration of large groups on stage.

B. V. Karanth:

Babukodi Venkataramana Karanth (BV Karanth) is a popular name in contemporary Indian theatre. Popularly known as B. V. Karanth, was nationally recognized for the rich variety and high quality of his achievements in various languages. He was also famous for directing plays, composing music, conducting workshops, translating or adapting, and heading prominent cultural organizations. By 1977, he was well known outside Karnataka and was nominated Director of the NSD during 1977-81. The significance of Karanth's work in Kannada theatre lies in three areas. First, he rescued the arid amateur theatre by bringing celebration and theatricality back into it. Second, he invented an intuitive synthesis of the best of Company Nataka, amateur experimentation, and folk forms like *Yakshagana* and that too inspiring a fashion for nativism. Third, in theatre music, he achieved an inimitable balance between song and speech, melody and meaning.

Even though, National School of Drama is the only National Drama academy, It has had a (chequered) history, not infrequently promoted since the 1950s as a flagship enterprise when for political reasons it has appeared judicious to be seen to support the arts, but in between times struggling for funding, offering only a small number of places (20 per year) and perceived largely as a route to film and Television.

The training it has offered has thus also been inconsistent; sometimes brilliant and challenging, sometimes haphazard. It, and the appointment of directors and other faculty, reflects the different periods of the post-independence quest for cultural identity. NSD has gone through most phases of the anti-colonialist, intercultural-intercultural debate; some faculty members were strongly associated with IPTA and similar forms of action-oriented theatre; it has attempted to present itself as open to regional currents, for example in the appointment of Ratan Thiyam from Manipur and in the development of extension courses in different parts of the country. It tends still however to be perceived as Hindi-and Delhi-based, and it's very success at turning out movie actors may be a wry mark that the *Indianisation* it has sought ends up by gravitating towards the lowest common denominator.

Apart from the existing faculty NSD always depends on the visiting faculty come from abroad and different parts of India, this often ends up with productions or some displays. Each faculty brings in their own expertise with a focus to deliver a product in a stipulated time. This always ends up with in constructing a coherent model of theatre training¹⁹.

Universities

The Department of Theatre Arts came into existence as a result of the initiative taken by the famous stage actor Ballari Raghava²⁰. He proposed that Theatre Arts should be taught in the University as a subject. A committee was constituted by the University with Dr. Toleti Kanaka Raju, the then Member of the Executive Council of Andhra University and Rao Bahadur Sambadan Modaliar, who was considered as the father of modern Tamil theatre. As a result of their recommendations, the Department of Theatre Arts was established in the year 1961 which was the first department of its kind in any University in India.

After MS University, Baroda, Andhra University started in 1961 with full-fledged infrastructure and offered courses at bachelor level theatre studies. Later many other universities started departments and for now there are more than Twenty eight universities are offering different types of courses in Theatre arts.

Universities offering courses in Theatre arts can be seen in (See **Appendix -1**).

Teaching Fine Arts and Performing Arts in Indian universities and colleges has presumably become more challenging in the recent years. The curriculum design needs the pragmatic approach in order to carry us to the future. What one has understood for the past so many years is either we have strongly pursued the colonial methodology of teaching without much question or engaged in repeating ourselves with the given limits without any attempt to explore. The curriculum development and dissemination of knowledge capital has seemingly taken the back seat in the art educational institutions. There needs to be a balance between the local and the global phenomena while modeling the curriculum. One understands the demand of growing pressure on the art education and practice that has started to bother us recently. The trends in the world have thrown open several issues that directly deserve immediate attention in order to prove the relevance of art education. The pressure is equal on the major institutions and state chapters, in India. Art practitioners, Teachers and researchers, are constantly exploring new ways to reinvigorate our pedagogical approaches in order to keep them both vital and innovative.

Theatre Curriculum in Universities and other higher Institutions of learning:

Classroom practice: Example 1

Institution: Ninasam, Heggodu, Karnataka State.

Ninasam theatre institute was established in 1980. It provides formal theatre art training to young students who are theatre enthusiasts.

It follows a formal curriculum and has been receiving government grants since it was officially recognized by the government in 1984. It has 20 students this academic year 2010; 15 male and 5 female students who live on the campus.

The syllabus is divided into six modules.

Theatre Concept: which focuses on different modes of communication; western and eastern aesthetics

History of Drama which includes Western Sanskrit and Modern Indian and Kannada drama.

History of Theatre Western, Eastern and Indian and Kannada theatre

Acting: Along with acting techniques based on the Stanislavsky system, movements adapted from local folk theatre, improvisation and analysis of different roles and acting theories are taught. Yoga is also a part of the curriculum.

Stage Craft: Topics like basis of design and specifically theatre design, stage properties, lighting, costume and make –up are dealt with.

Theatre Practice: In this module three major productions and several classroom productions each year are attempted.

The classes begin at 7 and till 9 O'clock are the yoga classes. There is a one hour break and at 10 O'clock theory classes begin which stretches to 1.30 with a 10mts break in between. The next session which is practice session, begins at 3 O'clock continues upto 5 or 5.30 and after a one hour break resumes at 6 O'clock going upto 9.30 in the night.

The classes are relaxed and flexible and the students do not feel the strain. Interacting with 5 students I collected information on how they viewed the course and what their future goals were.

I arrive at around 2.30 when the students were having their lunch break. I was invited to attend their next session which would begin at 3. From 3 to 5 O'clock was reading in which they would read the script with an instructor who was a former student of the institution and who insisted that he was also a student learning along with the group. The class was divided into two and when one group worked on making stage properties outside from locally available raw materials the other group read in the hall.

Reading session: 3 O'clock to 5 O'clock

There were nine students all male, ages ranging from 18-30, in the hall which was a quadrangle of around 50 square feet with a central area a square depression with steps

circling it. All the students had scripts with them. They sat in a half circle on the floor with scripts before them. The play was Saambhasiva prahasana by Kambaar. Two students assaying the roles of the king and the minister read out their parts with intonations. The king was arrogant closed to proposals or suggestions from others. The students sat alert and attentive to both what the teacher was saying and also to the dialogue presentations of the pair who were practising the dialogue of the king and the minister. The teacher makes suggestions after the students present the dialogue. He talks about the king in the script and the situation in the kingdom persuades the student to imagine the attitude of the king while presenting the dialogue. The dialogue of the king is tried out at least 4 times before the minister replies. The background music is played at the start of the king's speech. "To get into the mood" a student explains later. After a while two other pairs repeat the same dialogue since the teacher does not give a standard example to work on but only encourages them to work on diverse modes of presentation varying the tone of speech, one realizes that human speech can be adjusted in countless ways to express almost the same sentiment. Arrogance has numerous faces. The students at this point were not using their whole body as they were seated and only the torso was made use of as of now.

This is a different kind of classroom though it follows a formal curriculum. The students are coordinating their actions every moment and though there is a teacher in the classroom they together devise methods of assaying a character, trying to get the 'right' tone, diction and declamation and pronunciation. As one student said, 'learning about people who seem both foolish and arrogant', and thereby trying to understand the effects of foolishness and arrogance in individuals in different social stations. Therefore enacting a role as we believe is not learning about imitation. It is about exploring the relationship between individual and society, between language and meaning, learning about body as sign, about discourse analysis, about the mind and its complexities.

The students were asked if they thought they could be inadequately educated in TIE to which one of them replied,

When we were doing Medea we researched on Greek history and Greek myths - may be not more extensively than a regular college student who was majoring in Greek

history -but with more involvement. So we would be more qualified to speak about Greek kings in a specific era and their aspirations and inclinations.

Preparing props session: 3 O'clock to 5 O'clock

Eleven students were involved in making files of palm leaves and newspaper. Of these 5 were female students and 6 male. The palm leaves were cut, cleaned, smeared with home-made gum and newspaper bundles carried out into the open by girls and boys alike. Finally the area was swept clean with no sign of any mess.

Chitra*, a female student spoke about the education that they gained in the process.

We learn about doing well together...[coordinating our activities meaningfully.] These activities cannot be done one by one...[individually .] It is not like machines ...we dance [It requires a cooperation that is not a mere technical manoeuvring but students have to connect to one another on a more human level and get the timing right as in a dance sequence .] In theatre we work in a rhythmic pattern. You see girls and boys work like same. We lift big stone... they use broom to clean. It is what we learn in performance not textbook. We do not sit in separate sections as in schools and colleges we sit mixed and there is no problem. No indiscipline.

The male female segregation in regular colleges is on the wane however the absolute absence of any discrimination in this institution was a surprise.

Keshavan, another student spoke how they gained insight and expertise to produce properties.

We want cheap materials and we have lots of palm trees in the compound so instead of cardboard we use palm leaves and old newspapers They are free- so we stuck them on to the leaves ...on stage one put on top [of the other] look real like office file.

The resourcefulness was evident in the choice of materials that they used to make what looked like office files. A large no of palm leaves were cut to the size of office files and stuck with newspaper pages on one side to make it resembles old thick files.

6 p.m. on 1.12.2010 I talked to the director of Ninasam Prof. Akshara who was not for theatre in the existing system of education. He produced statistical data as evidence and pointed out that

At present there are more than one lakh teachers in India who are wasting their talent and energy on clerical work. With the introduction of credit based semester system, the bulk of textual material to be taught in 90 working days is absurd. Neither the teachers nor the students find time to sit back and consider the nature knowledge that they have imparted or acquired.

It is very likely that in the present situation a student of computer science may fail to deliver when he is appointed in a software company... He often learns anew at work. Including theatre in such a framework will only make matters worse. Either dismantles the whole structure and makes it more flexible to include a theatre department with teachers who can train mind and body well or bring theatre out into the open letting it remain the extracurricular activity it once was.

This fact is endorsed by doubts raised in the Report on restructuring the undergraduate curriculum of the UGC which says.

Undergraduate educate education in Kerala requires major transformations, a transformation from rigid to flexible, from a set pattern to choice based structure, from exclusive summative evaluation to continuous assessment, from teacher-centred to student- centred approach, from year system to semester system, from talk and chalk to activity based education. These are indeed ambitious, exciting, and challenging transformations. Realities of resource limitations, of infrastructure, of permanent teachers, of finance, of appropriate regulatory frame etc., which are well known cannot obviously be wished away.

Classroom practice Example 2. Rangaadhyayana Kendra .A Theatre Centre affiliated to the Kannada University, Hampi.

History

Bhandarkar's college Kundapur instituted a theatre forum called Asangatha under the leadership of Dr. H. Shantaram in the year 1978. The forum experimented with various theatre forms and staged a number of modern plays. These innovative exercises culminated in the establishment of a centre for theatre studies. In a ceremony presided over by the Registrar, Academy of General Education, Manipal, Ranga Adhyayana Kendra was formally inaugurated on August 3, 1997. In 2006 a one year diploma course in theatre with strength of 15 students male and female started at the Kendra when it was affiliated to the Kannada University. Though technical aspects of theatre production are what are taught in the course interacting with students one realizes that it is not merely training to be an actor director or technical expert who emerges after the training but a wholly educated person.

As one student revealed, 'normally in other educational institutions we are always thinking of the examinations [and ways to pattern our knowledge to suit the needs of our evaluation methods] but with theatre we are thinking of creating, innovating. We are more concerned with the process not the product.'

Classroom practice: Example 3

Institution: National School of Drama

The acting courses are divided into six modules.

In first year they learn basics of acting, the first semester concentrates on study of the self and its application to theatre. In acting they learn the modules like acting: performance skills (basic), physical preparation, yoga, voice, speech & music: exercises that focus on breathing, humming, pitch, volume and singing, improvisation & acting: through improvisation, both silent and word-oriented, students learn to see, hear, believe, react, observe and concentrate. The focus is on study of the self, the self and others, and the self and society. In movement: students learn how to use their body, voice and imagination. They learn how to be aware of their body and concentrate on its rhythm, enter space and loosen their limbs; they acquire acting skills through classes focused on

an understanding of the self. In techniques & design: basic skills in technical drawing, sketching, carpentry and other crafts to lighting, make-up, history of theatre architecture and conventions. Other courses like history, literature & aesthetics: Indian drama, world drama and autobiographies. Non-indian traditions of modern classics, like short stories, poetry and films. Also the history of art and civilization is studied and examined through paintings.

In first year, second semester they teach acting: work on basic performance skills continues text and speech analysis, scene-work and rehearsals of modern realistic texts that will culminate in an in-house production. Theatre techniques & design: classes to develop basic technical skills in carpentry, mask-making and model-making continue, basic concepts and methods of stage design, costume design and lighting. theatre history, literature & aesthetics: of regional indian theatre, world drama and the history of major trends in world theatre starting with greek theatre. Lectures on the history of art and civilization continue.

In second year: work in this semester focuses on classical traditions, both Indian and non-indian. Students select from two streams of specialization: acting or theatre techniques & design. Theatre history & aesthetics are subjects common to both. Acting (specialization) focuses on acting in classical Indian drama: study of the religious roots of the form, stylized gestures, movement, dance and purvarang (live music played before a performance). Acting in classical greek drama: study of animal and human masks, the chorus, story-telling and verse-speaking. Scene-work in parsi/sanskrit/greek theatre, theatre techniques & design (specialization) designing a classical text, history of theatre design, period costume, lighting, posters, graphics and model-making. theatre history & aesthetics (common to both specializations), In theatre history: oral myths, epics, the natyashastra, poetics, greek and sanskrit texts and aesthetics: principles of indian aesthetics, architecture and painting. Production (common to both specializations), methodologies of production and direction after student productions will be opened to the public from this semester onwards. they will include one sanskrit/verse play and one based on a traditional form. Also extensive field work to study the regional roots of the traditional/folk form.

This year acting students will demonstrate and hone their acting skills through these productions. Theatre techniques and design students will participate in the productions as stage managers and apprentices in the fields of lighting, set design and costume design.

In second year, fourth semester they focus on acting, theatre techniques & design (specializations) like Shakespearean texts: includes training for performance on an open stage, and verse and prose speech. farce: includes clowning routines, mask work and work on commedia dell'arte (methods of improvisation in comedy and farce). On a Shakespearean text or a farce and related work on speech, movement and music will continue. Also study theatre history & aesthetics (common to both specializations) of indian and non-indian theatres will continue with additional inputs on indian folk texts and adaptations. In productions (common to both specializations) a public performance of either a shakespearean play or a farce will be prepared and staged.

In third year syllabus is designed to give students advanced training in their specialization -- acting or theatre techniques & design -- through a series of workshops conducted by established theatre practitioners. For acting students, the workshops may include advanced work with mask and gag routines, puppetry, computer applications in theatre, realistic acting and/or detailed work on the objectives and handling of props. For theatre techniques & design students, advanced courses in light design, scenic design, and projects on designing auditoria and lighting for different kinds of spaces will be conducted. Film appreciation courses and a workshop on the connection between theatre and the media may also be included. Productions of Indian and non-indian texts, for which the students will work under the supervision of experts, will be performed during this year for ticketed audiences.

Calicut University (Kerala)/School of Drama

Classroom Practice: Example 4

The institute now follows the credit semester system introduced in 2010 by The Department of Collegiate education in Kerala. The classes begin everyday at seven with exercises like the yoga, martial art techniques Kathakali, voice training and western theatre techniques alternatively. Each day a particular exercise is chosen. There is a break

of 1 hour at 9 O'clock. At 10 for an hour theory classes are engaged. In the theory classes topics like Poetics, Indian Aesthetics, Contemporary theatre practice in both Western and Oriental theatre are discussed. There is a lunchbreak of one hour after which productions are taken up with script writing, play reading and acting rehearsals done. The regular classes are over by 5P.M. Since it is a residential programme, when there are special events the day could stretch upto 9 or later in the night.

Theatre in school curriculum

Giving a boost to moral education in government schools, the Education Department has decided to impart the same through theatre. Officials believe that it would serve the dual purpose of students receiving moral education and also learning and appreciating theatre as a part of their syllabus.

Commenting, J S Basota, Principal, GMSSS, Sector 47, said, "Theatre will help instill self-confidence among the children and moral education would help them grow into better human beings. Theatre is a great idea for imparting such education as students will themselves perform the roles and learn while having fun."

In all, 17 prominent theatre directors, along with other theatre groups participated in the move, Setia said that these groups will prepare the material and the scripts related to moral education. Rehearsals will start before the summer break.

Students from Classes I to X may participate. The plays in different schools will be finalised with the consent of the respective school principals and theatre will be introduced as a subject for different classes²¹.

What happens when children, teachers and artists engage with theatre and drama over an extended period of time? Will children and their teachers have a better understanding of theatre as an art form and cultural experience? Can involvement in drama lead to improved results at schools? Does drama help children talk more, work well together and learn to listen? Can drama theatre-going and theatre –making promote personnel and social development perhaps promoting creativity, self esteem and self

knowledge? Does improved self esteem increase enjoyment and active engagement in learning and might this promote a more positive attitude to school and education?

The findings show that children enjoyed school more and had greater self-confidence and self-esteem. Children scored more marks in exams. Drama promoted children's agency and engagement. Children were experiential learners, knowledge became embedded and creativity flourished. Children learned drama literacy and learned to speak clearly and listen more. Children were given the chance to reflect on and discuss what they had learned about drama and about themselves. Children actively engaged with live theatre.

In Theatre in education (TIE), concept country like India has wide scope for the development at basic level of education. Till now along with National School of Drama and some of them like Swapna lekha, Jeffery Kendal, Ramanujam etc. are taking the initial steps for the growth of theatre in school education. In the country already many schools public/private introduced theatre as one subject in their classes. The sharing of inspirations, challenges and discoveries, whether in teaching or presenting an art form should be given adequate space in educational curriculum.

On the need of proper theatre education Chatla sriramulu²² opined as “In my opinion theater education is must, nobody taught me theatre education. That's why I went to London by borrowing, begging money. While hotel management has started 2-3years courses, why not more theatre/acting courses for theatre? But it must come from the roots i.e. from the kindergarten level, then students will make better career and research in theatre. Otherwise what is happening in the all these universities, it has become an adult education training programmes. So it must be from the grassroots level, otherwise every year many number of graduates are producing by the departments but what they are doing now?”

Theatre Research in India:

Theatre research from A.D.1950s to the A.D.1990s as the period of new economic thinking and liberalization of socio-cultural values, or as a period defined by the conflict between tradition and modernity fuelled by the new economic thinking. During this time

theatre activists and playwrights struggled with how to create a modern theatre that would also give expression to an Indian identity that synthesized the modern with the traditional and the indigenous. Identity issues and the idea of a national theatre were paramount. Post-independence, playwrights and directors of regional theatre in Marathi, Bengali, Kannada and Hindi experimented with traditional folk forms and rejuvenated the vernacular languages of theatre, such as Gujarati, Asami, Orria, Tamil, Telugu, Malayalam, Punjabi or Rajasthani. These practitioners worked with myth, history, folk legend and religiocentric traditions to try to understand and to reflect on contemporary situations.

Theatre research and publications from the year 2000 onwards, started analyzing the concept of modernity in theory and practice, and begun to address questions of form, style, space and performativity while also addressing urgent social issues. Surveyed in the publications charted in part two are the issues of gender conflict and dalit²³ the interpretation of drama as a performative art; the history of drama and theatre; the use of myth, adaptation and translation; and the political and socioeconomic conditions of India²⁴.

In G.Venu²⁵ words “Research is everlasting, not a temporary event. Present day university research students are initializing the performance only after getting his research topic from their supervisor. I am irritated after their question of what is *kudiyattam*. This academic study may be useful in another way or aspect but not for the training aspect and the continuity of the tradition. Another aspect I always feel that tradition was never stagnant because there are so many factors like caste, family tradition plays vital role to keep traditions alive. When talent matters, it changes training process and innovative productions”.

Concerns and issues of Indian theatre Academics

It is vital for an individual to excel not only intellectually, but also socially, physically, and emotionally, which can only be achieved by linking education with Art, and at the same time, keeping pace with rapidly changing technology. For education to be

effective and result-oriented, it has to be culture based, and it must take into account the cognitive, emotional and spiritual needs of the students.

Art and education are not mutually exclusive: both aim at improving the quality of life through the medium of academics, imparting knowledge on various disciplines and sensitizing the student to aesthetics, moral values and creativity in thought and action, thereby refining their personality.

The National Policy of Education (1986) recognized the need of education to be art and culture-based. The role of education in developing democratic citizenship was recognized. Knowledge of culture plays a prominent role in democratic thinking: a democratic citizen is known for his ability to shift truth from false and he/she is more receptive to new ideas.

Among the most neglected areas of culture is art education. Two aspects involved in this respect are: education in art through the educational system, and the deepening of art awareness and taste among the people through non-formal communication. Most institutions do not include art in their curriculum, and when they do, there are inadequate facilities for its practice and training. A small number of universities and colleges offer course in art, generally seem to follow worn out academic formula²⁶.

Systematic and regulated art education will be more beneficial for the many sections of the people in the society. It will develop the country's status and the country will be high in the cultural centric world.

There was not much priority in the educational policies for arts, therefore now the government need to implement policies to change the current scenario of arts education in India. When there is a standard education in arts, the quality of the performances will be increasing because of the academic experience of the artists and technicians. So that, we also can compete with the world in the competitions related to the theatre.

Through the art education, the human creativity, culture and traditions will be transferred to the future generations. Hence, it is very important for us to develop performing arts education in India than the present. We need to include the governing

council or body to regulate the education of Performing arts in India, and then it will be more successful in academics. Otherwise, the situation will be composite.

In general, there are several terms and branches in 'Theatre Arts' according to different styles of performances, its methods and contexts. The research found that the Major divisions are: Classical Theatre, Folk Theatre, Street theatre, Puppet Theatre, Modern Theatre, Academic theatre, Professional Theatre, Amateur Theatre etc. So we need to have a governing body or council to regulate and encourage Theatre education and training in the different phases of theatre art. It will be constructive for the future generation to develop the knowledge in all aspects, if we can understand the 'Theatre Arts' as a knowledge domain.

University level theatre departments need to function very effectively. Subsequently, the development of theatre education will opens up new opportunities for the younger generation. Understanding, Research, Documentation and Dissemination can be the main curriculum for the theatre departments which helps to sustain rich Indian culture. From the different arts, the concept of Performing arts evolved and then the 'Theatre arts' turned into the blend of different arts which is related to human activities including upholding traditional arts. So the emergence of theatre arts education and implementing new ideas are very important according to Ram Gopal Bajaj words; "Unless there are repertoires, and also introduced at school education level there is no meaning. So those who have studied at theatre schools will have different choices to go in to repertoire companies in different languages in different parts of the country in different styles, attach to the department or even individual groups more repertoires need to create with theatre practitioners or theatre institutes and subject need to introduced at the school level or all drama schools need to closed down because you are only wasting the money and you are diverting the talent from the roots ,you are making them mad and unproductive, this is very sad it shouldn't be done any more. It should be shut down or give them opportunity to teach and training jobs for them".

Accordingly, we ought to give much priority to learn theatre arts as one of the important subjects in the arena of education. The theatre helps individuals in the society in many a ways to improve their skills.

Uses of Theatre Education:

- Grasping
- Creativity development
- Personality development
- Theatre changes the view of the world from your point of view
- Theatre is the knowledge domain

There is a dire need to establish more departments and schools for fine arts and performing arts. There is requiring activating Sangeeth natak academies in different states.

The research found several issues in Theatre arts education in the country. Here in academics student has to absorb a lot. In academic training there should be an integrity and devotion towards learning.

In prasanna's²⁷ words "Even in the university drama department there is a seasonal hunting for the students to survive the department. This is not their problem I think what we are doing is we are blaming the inside people of the department but may be some of them are bad but not all. Most of the faculty is from other disciplines that put their foot in the drama department. All this is true and this is not the responsibility of who is running the departments I think we our theatre community has to blame self and realize".

G.venu said "In my opinion an art form which is more local or more regional, genuinely based ritualistic, regional will be universal. For example kalidasa's abhignana shakunathalam is performed by so many people in many countries but nobody said it is difficult. The art more regional means more universal. So we have to rethink about how this academics need to function towards this prospective."

Prof.Raju²⁸ said "I myself very much disappointed because proper persons are not identified properly in theatre institutions. But there are some people are really working hard. We have to give the proper opportunity to the students. All theatre departments need to work as media centers if situation demands."

To make the people aware of the art education which was successfully imparted since ages, but not seen in the present India, is a cause for concern. What are the essential qualities to be a holistic, successful personality? The answer should be the mental, emotional, and physical happiness or gratification. How one can develop such a holistic personality? Does our current education system impart such qualities in the curriculum? Should our curriculum reflect our Art, culture and customs? In what way should they be included? These are the questions that arise when we think of the above development.

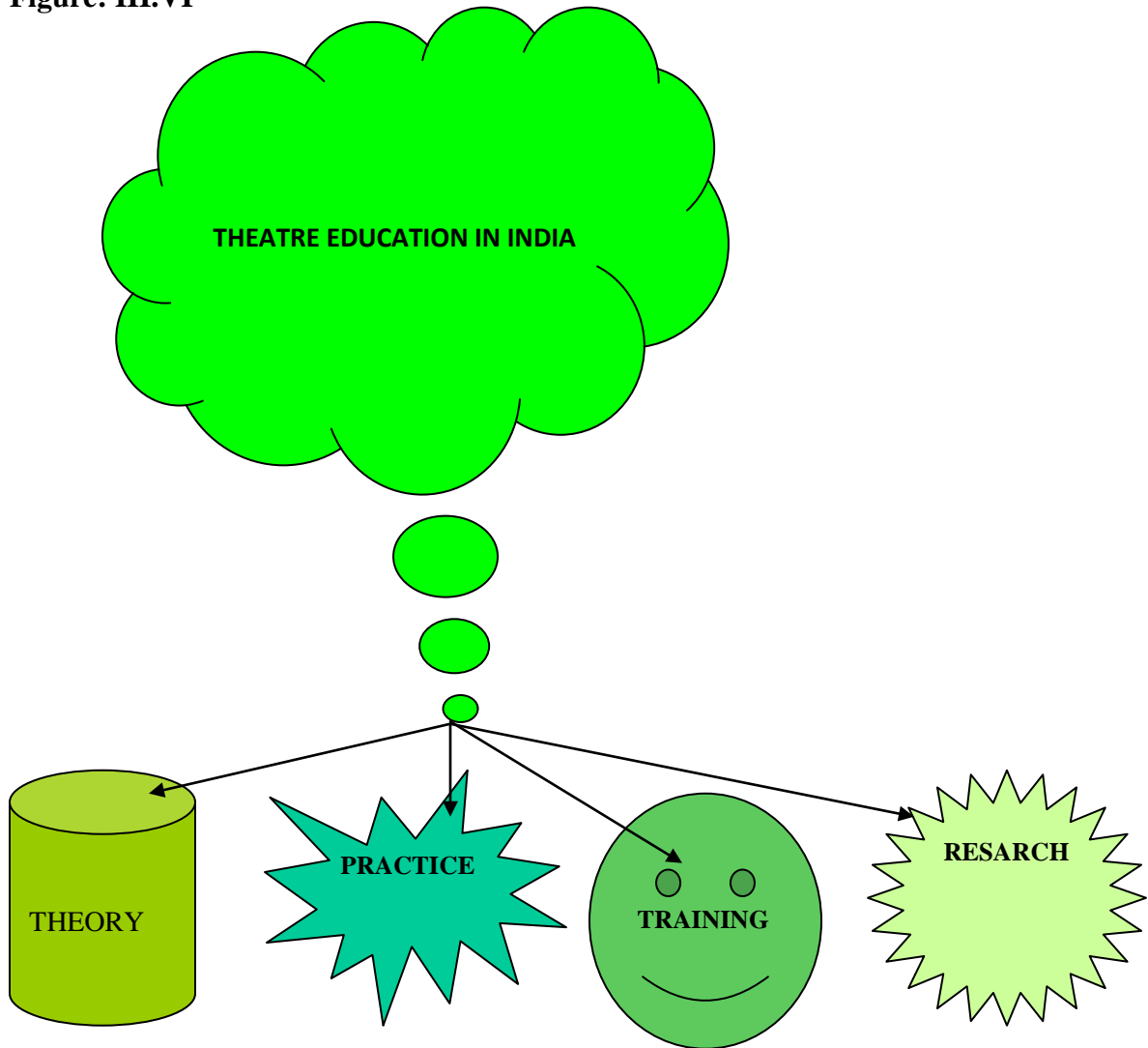
India is one of the few countries, which can boast of an array of indigenous Indian theatre schools, and the varied curriculum in the Indian theatre schools amidst their myriad forms and patterns further establish this art form to illustrate the unspoken thoughts. The journey of Indian theatre schools is long yet profuse. The Sanskrit drama gradually faded away leaving space to improvisations of the Indian theatre schools.

The arts can also change the society's structure and thinking's. So For the making of best society we need to concentrate on development of arts through education because arts are the reflection of the society. As the research concentrating on theatre arts it is useful for the many in the society. To perform the theatre play, one needs to get the professional training in the field of acting.

CONCLUSION

FRAGMENTATION OF KNOWLEDGE

Figure: III.VI



As seen from the above figure it is evident that Theatre Education in India has become highly segmented system of imparting knowledge. At the University level the students are introduced to theory and research but not connected that knowledge with practice and training. For instance the Theatrical theorists such as Brecht, Meyerhold,

Grotowvsky etc., were introduced and their plays are also taught in the curriculum. However the students were never given either training or opportunity to produce their plays with theoretical paradims. Like wise the repertory pupil are mostly concentrating on the individual styles of the *Gurus* and they were never introduced to any theoretical knowledge. Hence in Theatre arts education in India segmentation of knowledge can overtly be seen in the present scenario. Hence, Indian Theatre academics (teaching and training) has several challenges to meet in order to reach its great modern potential. First, wide dissemination of published research must be high priority. Indian scholars must read the publications of their colleagues, both Indian and Western. Library resources need to be more comprehensive, and well organized for easy retrieval by scholars. Ideally, Theatre research centers could be set up in each state, probably in the Theatre departments of major universities. Here, extensive collections of books, journals, and occasional publications (Indian and foreign,), would be maintained. Scholar in other cities should be able o get listings on computer terminals or printouts of abstract of these holdings, accessible by author, title or topic.

Indian Theatre professionals/Teachers need to consider Western techniques of research, adopting some, modifying others, and rejecting those that are culturally inappropriate. They need to explore the possibility of new approaches to seeking truth in musical analysis, ways which are neither a part of their current methods nor those of Western scholarship these challenges are difficult, but they are extremely important.

‘Theatre Training’ in other contexts like repertoire training, Workshop training etc. were analyzed in Chapter-IV, V and VI.

NOTES AND REFERENCES

1. Former Director National School of Drama, Ram Gopal Bajaj is a noted Indian theatre director, academician, and a Hindi film actor. He has also been a faculty member and a former director of National School of Drama, New Delhi. One of the reputed directors of Indian theatre. He has been strongly voicing the need of introducing theatre in the school education system. He has been awarded the *Padma Shri* in 2003 and Sangeet Natak Akademi Award in 1996 for his contribution to theatre. Date of Interview by the Scholar on June 2nd 2008.

2. Manmohan Ghosh, *The Natyasastra Ascribed to Bharata Muni*. Asiatic Society. West Bengal.1951, p.35
3. Kapila Vatsayan, *Bharata: The Natyasastra*. Sahitya Akademi, NewDelhi.1996,p.6
4. Lokadharmi: This involved the reproduction of human behavior on the stage and the natural presentation of objects.
5. Natyadharmi: This is the presentation of a play through the use of stylized gestures and symbolism and was considered more artistic than realistic.
6. Richmond, Farley. "India." *In Banham*, 1995, pp.516-525
7. Richmond, Swann, and Zarrilli, *Sanskrit Theatre*, 1993, University of Hawai, USA, p.12
8. Detailed information regarding the way of acting in classical plays is available in the treatises called Attaprakaram and Kramadeepika, written by the Sanskrit poet Tolan.
9. Nava means 'Nine' and Rasa signifies 'mood,' 'emotion,' 'expression' or 'sentiment.' The Navarasa, in the scriptures refer to the nine expressions that humans often show. These are shringara (love), hasya (laughter), karuna(kind-heartedness or compassion), roudra (anger), veera (courage), bhayanaka(fear), bheebhatsya (disgust), wonder or adbhutha (surprise) and shantha (peace or tranquility).According to Sage Bharata who wrote the Natya Shastra, there are 8 rasas and this was accepted till, Abhinavagupta suggested a ninth rasa when only eight were accepted and it had to undergo a good deal of struggle between the sixth and the tenth centuries, before it could be accepted by the majority of the Alankarikas, and the expression Navarasa (the nine rasas), could come into vogue.
10. IPTA: The Indian People's Theatre Association was formed during the Quit India Movement in 1942. Upon its formal inauguration in 1943-44, IPTA took upon itself the challenge to bring theatre to the people with the objective of building awareness about social responsibility and national integration. IPTA soon became a movement and swept the length and breadth of India with its socialistic and nationalistic fervor. Down loaded from <http://www.mumbaitheatreguide.com/dramas/groups/ipta.asp> on January 9th 2010
11. Street theatre is a form of theatrical performance and presentation in outdoor public spaces without a specific paying audience. These spaces can be anywhere, including shopping centers, car parks, recreational reserves and street corners. They are especially seen in outdoor spaces where there are large numbers of people.
12. Dramatic Performance Act: The Dramatic Performance Act was implemented by the *British Raj* in India in the year 1876 to police seditious Indian theatre. India, being a colony of the British Empire had begun using the theatre as a tool of protest against the oppressive nature of the colonial rule. In order to check these revolutionary impulses, the British Government proceeded to impose the Dramatic Performances Act.

13. "National School of Drama. Over the past 50 years" *The Tribune*, 15 March 2009. <http://www.tribuneindia.com/2009/20090315/spectrum/main1.htm> accessed on 6th April 2009.
14. Bharatiya Natya Sangh or "Indian National Theatre" (INT) was officially born on 5th May, 1944 in Bombay. A new awareness of national identity inspired its founders – some of whom are still actively associated with it – to ride the wave of post-independence ethos and express in newly realized cultural aspirations through the theatre. Smt. Kamaladevi Chattopadhyay was elected INT's 1st President and Shri Rohit Dave became the Vice-President. Under their able and upright leadership 'INT' took leaps and bounds, beyond imagination, in the cultural firmament. More details found in <http://myetheatre.com/frames/int.htm> accessed on 9th November 2010.
15. "Training - National School of Drama", the Columbia encyclopedia of modern drama, by Gabrielle H. Cody, Evert Sprinchorn. *Columbia University Press*, 2007.p.766
16. Ashok K.Choudhury, Dr.Baman Parida, *Art and Art Libraries in India*, Eastern Book Linkers, Delhi, 2006 pp. 10-17
17. National School of Drama (NSD), India's premier theatre training institute situated at New Delhi, India, is deemed university and an autonomous organization under Ministry of Culture, Govt. of India, set up in 1959 by the Sangeet Natak Akademi, and became an independent school in 1975.
18. Ibrahim Alkazi on theatre on Dec 13, 2007 in *Outlook India Magazine*, "Interview Theatrewallah" –B y [Nitya Rao](#) Interviews [Ebrahim Alkazi](#) .Published on 5th February 2008.
19. Ralph Yarrow, *Indian Theatre: Theatre of origin, theatre of freedom*, Curzon press, UK, 2001, p.166-175
20. Raghava Ballari was one of the greatest Telugu drama artists was a renowned actor. He received his early education at Bellary and later graduated in law from the Madras University. An accomplished actor of extra-ordinary caliber he is known for supreme mastery of expression. Expressive eyes set in a mobile face; he could modulate his visage and resonant voice to suit the emotion appropriate to any role. In 1927 he went to England and took part in English dramas with Laurence Olivier and Charles Laughton. On his return to India he encouraged playwrights to set aside the classical style and to take to naturalistic plays.
21. "Moral education through theatre for Government School Students", *Express news service*, April 13, 2008, New Delhi.
22. Chatla sriramulu, a Famous Acting and direction teacher, from Andhra Pradesh. He is the first *Andhrite* to be conferred with Central Government "Emeritus Fellowship". He worked in many disciplines in

various universities and has an outstanding experience in Theatre, TV, Radio and Films. He carved many famous TV and cine artists. Date of Interview by the scholar on October 8th 2007.

23. Dalit: The word popularly used for the lower-caste section of society, termed ‘untouchables’ until the term was prohibited with the proclamation of the Indian constitution in 1950.

24.”Theatre Research and Publication in India: An Overview of the Post-independence Period” By Ravi Cheturvedi in *Theatre Research International*, vol.35, No 1, International Federation for Theatre Research 2010 . pp.66-76.

25. G.Venu famous *kudiyattam Guru* from Kerala, he is a scholar and practitioner of kutiyattam Formal talk on December 9th 2007 at Thrissure.

26. India, *Human Resource Development (M/o-).Department of Culture*, “Report of the High-Powered committee”.op.cit p.9

27. Director and playwright Prasanna who was a student of NSD during Alkazi's period. Prasanna is considered as a major director in the modern Indian/Kannada theatre. He is working from three decades in Kannada theatre. He is also running an institute for the empowerment of women. He worked as the director for *Rangayana* at Mysore. He has published so many books in theatre, especially the book about acting is very famous recently. Date of the talk on 25th January 2008 at Bangalore University.

28. Raju based at School of performing arts, Pondicherry central university A National School of Drama graduate from the 1974-1977 batch, Raju has been a teacher and researcher for more than 25 years. He has directed more than 30 plays and written 3 books, 10 articles in various magazines. He has wide experience in the visual media having worked as a screen play writer and director for a number of video films for the adult education centre and Doordarshan. He has acted in a few Tamil films as well. The scholar had taken the Interview on APRIL 14th 2008 at Pondicherry Central University.

CHAPTER-IV

ACTOR TRAINING IN INDIA: TOWARDS THEORETIC MODELS

Practical sense is crucial to acting. With practice one can learn how to move on the stage and how to control his volume. But this remains more as practical skills, not as creative work, *Natyasastra* describes many exercises which can be used in the modern theatre. The western theories which were the product of the desire to reach perfection, proposed a lot of theories to be used in moulding an actor's body and mind. Be that the methods used in *Natyasastra* or Stanislavskian theories then acquire relevance only, when they are put into practice. For the methods to be natural and genuine, the person who is performing these should have some qualities. His approach to the society which moulds him is also important. An actor has to view acting as an act of reconstructing and changing the world. In being a social animal, social injustices should bother him deeply. Consequently, he should try to communicate with the society through the medium like drama.

Though this might consume most of the time of actor's thinking and studies; this helps in developing critical thinking such a construction of a sense of the society is the primary task of the modern actor. An actor requires an acquaintance with many other areas. This is helpful in receiving the character, an alien identity, and in reproducing it on the stage. Observing the surroundings and the people around is one art which helps an actor a lot. This should be very selective and contextual. The aim is not to intimate, but to recreate. Great acting comes from a highly developed imagination -- your unconscious, infinitely vast dream world. As actors in a technological world, you must work even harder to develop and connect your imagination. We have to see actors' imaginations grow tremendously in the training classes whether it is University or Workshops or Repertory. Great actors must have a flexible and expressive voice and body that connects to their highly developed imagination. It is surprising how few aspiring actors have good voice or body training.

If an actor thinks he can learn acting only by doing a Role, or be a successful, fulfilled actor with no training (or only training in college many years ago), you have an unfortunate opinion of what it takes to be a great actor. Actor's voice and body must be trained throughout the career. Actor should take voice and movement classes that connect his voice and body to his imagination. Many voice and movement approaches are technical and devoid of the imaginative component. Old-fashioned voice teachers work on breathing and scales. Look for the rare voice and movement teachers who connect their work to acting, to your imagination. You must have a feeling of vocal and physical ease when you work. And this takes years of study for most actors.

Great actors of the last generation knew better. They knew that the basic lessons actor's need to learn to be a great actor must be practiced throughout actor's entire career. They knew that the advanced lessons can only be explored in great acting classes, not on the job. They knew there was an infinite amount to learn about acting, far more than most professions. They did not insult the study of acting. They had a deep respect and dedication for acting. If you know these things, you are already way ahead of many aspiring actors. Continuous observation of the society, studying the human psychology, observing social activities of the human beings, and learning nature in acting context is so important to become a great actor.

Acting

Acting is the work of an actor, a person in theatre, film, or any other storytelling medium who tells the story by portraying a character and, usually, speaking or singing the written and improvised text or play. It got derived from the Latin word *agere* meaning "to do" this is precisely what acting is. In acting, an actor suppresses or augments aspects of their personality in order to reveal the actions and motivations of the character for particular moments in time. It results in the process of creating roles and characters in dramatic context and the representation of a usually fictional character on stage or in films.

For actors and spectators to act is both to do and to pretend to do. The power of performance comes out of an ambiguous tension between what is 'actual' and what is 'fictional'. According to Aristotle¹ it is a practice to imitate the real life and its situations to the format of the play². Acting deals with very delicate emotions. It is not putting up a mask. Each time an actor acts he does not hide; he exposes himself said by Rodney Dangerfield².

Evolution and development of acting in the West

In the ancient Greek theater, acting was stylized; Tradition tells us that the first actor's name was "Thespis of Icaria"³ (around the 6th Century B.C.). Since then actors have been known as "Thespians".⁴

Indeed, the large outdoor Greek theaters made intricacy of speech and gesture impossible. The actors, all men, wore comic and tragic masks and were costumed grotesquely, wearing padded clothes and, often, artificial phalluses. Nevertheless, there were advocates of naturalistic acting even at that time, and actors were held in high esteem. In the Roman period actors were slaves and the level of performance was low, broad farce being the most popular dramatic form. Acting was a profession held in low esteem to the war-like Romans. Probably the tragedies of Seneca were read in oratorical style, rather than acted on stage.

During the Christian period in Rome, acting almost disappeared, the tradition being upheld by traveling mimes, jugglers, and acrobats who entertained at fairs. In religious drama of the middle Ages, an actor's every gesture and intonation was carefully designated for performance in church, and, as with the later pageants under the auspices of the trade guilds, the actors were amateurs.

Modern professional acting began in the 16th century with the Italian *commedia dell'arte*⁵ whose actors improvised convincing and entertaining situations from general outlines. During the Restoration period in England, Thomas Betterton and his wife Mary were famous for their naturalness of delivery. Their contemporaries, Charles Hart, Barton Booth, and James Quin, however, were well known for their lofty, heroic acting,

a style that became dominant in the early 18th century. In the mid-18th century, Charles Macklin and his pupil David Garrick introduced a more naturalistic style, and similar movements took place in France and Germany.

The old declamatory method⁶ did not really die out until the early 20th century, and such great 18th- and 19th-century actors as Lekain, Sarah Siddons, Edmund Kean, and Junius Brutus Booth would probably seem overtly histrionic to modern audiences. Part of the reason for the persistence of bombastic acting was the star systems that existed until high standards of ensemble playing—common in popular repertory theaters since at least Shakespeare’s time—were set by the Meiningen Players in 1874. Late 19th-century Important actors, varying considerably in the naturalism of their acting styles, were Edwin Booth, Dame Ellen Terry, Henry Irving, Eleanora Duse, and Sarah Bernhardt. (See **Appendix-11**)

Acting in the Twentieth Century

Acting in the 20th century has been greatly influenced by the theories of the Russian director Constantine Stanislavsky. Stanislavsky's theories were popularized in the United States by the Group Theatre and later by Lee Strasberg at the Actors' Studio, which produced a generation of extremely naturalistic actors, notably Marlon Brando. The emergence of motion pictures and television has offered unprecedented opportunities and challenges for actors. The sensitivity to camera, subtlety of voice to microphone, expression, and movement has become absolutely essential for the actors. There are many schools of thoughts and practice models developed in this century. Some of them are follows:

Table: IV. III

NAME	METHOD/SYSTEM	COUNTRY	REMARKS
Constantin Sergeyevich Stanislavski	Method Acting	Russia	Actors simulate the thoughts and emotions of their characters through external means, such as vocal intonation or facial expression. Method acting has been described as "revolutionizing American theater."
Vsevolod Meyerhold	Biomechanics	Russia	Rigorous physical training exercises, which, while developing an actor's physical potentiality such as strength, agility, co-ordination, balance, flexibility and endurance, are designed to generate a conscious link between the mind and body.
Jerzy grotowsky	Theatre - through the actor's technique	Poland	He developed poor theatre concept: The actor's voice and body skills should be the primary spectacle on stage. In his quest Grotowski did away with everything that could distract the audience from the actor. No more elaborate sets, lights and sound. The relationship between the

			audience and the actor became, once more, the emphasis of the production.
Lee Strasberg	Method Acting	USA	Improvisation and affective memory
Michael Chekhov	Psychological Gesture	Russia	Psychological Gesture the word Michael Chekhov used to distinguish his practice from Stanislavsky's System and Strasberg's Method is often regarded as mystical, and the actor-director-teacher did have beliefs that are hard to understand.
Jacques Pierre Lecoq	Physical theatre	France	Movement and mime
Sanford Meisner	The Meisner technique	USA	Meisner Training is an inter-dependent series of training exercises that build on one another. The more complex work supports a command of dramatic text.
Bertolt Brecht	Gestus is an acting technique; epic approach to play production utilizes a montage technique of	German	Gestus is an acting technique; it carries the sense of a combination of physical gesture and "gist" or attitude. It is a means by which "an attitude or single aspect of an

	fragmentation, contrast and contradiction, and interruptions.		attitude" is revealed, insofar as it is "expressible in words or actions."
Antonin Artaud	Theatre of cruelty	France	He stated that by cruelty he meant not exclusively sadism or causing pain, but just as often a violent, physical determination to shatter the false reality.

The above said are some of the different actor training systems which influenced the Indian actor training practices and theatre curriculum in post independence scenario.

Evolution of Acting in the East

It may be said that evolution that took place in the western theatre is no doubt a formidable achievement; on the contrary, Asian theatre seemed to have faced dilemma or a kind of confusion because of its classical, traditional, rigid patterns. There seemed to be a problem regarding adopting western techniques to the traditional, religious themes of the particular culture and customs of the Asian society. If it has to adopt and suit itself to meet the global audience, it has to choose western, social, modern themes instead of classical, grand epic themes such as Mahabharata and Ramayana⁷.

The dramatic works produced in Asia naturally comprises Indian, Chinese and Japanese dramas, but each country has its own significance and reflects its culture and customs of the society. The extraordinary richness of Asia's Theatrical traditions are well known and well documented. Indian *Kathakali* and *Chau* to Chinese *Jin ju* (Beijing opera), from Iranian *Ta'ziyeh* to Japanese *Noh* and *Kabuki*, from Vietnamese *Hat Boi* and water-puppets to *Bunraku* and shadow puppets, the theatrical arts of Asia have excited and enriched world theatre traditions for thousands of years⁸.

Indian Acting

The art of acting lies in showing and sharing an action, image, character or story. It is rooted in the present tense encounter of actor with actor, and /or actor with audience. The material of the art is the body, voice and being of the performer. Different styles demand different skills of this material. Through schematic languages of dance and gesture acting was given importance in Indian classical forms. Vocal skills likewise may range from song through chant or declamation, to conversational speech. During the early phases of Indian theatre much importance is given to diction and narrative rendition. As seen in the Sanskrit Dramas and allied forms. Actor's training was more on development of vocal skills (*sruthi*) and mnemonic processes (*smrithi*). During the age of proscenium theatre actor's individual skill and presence drew the audiences and hence the actor's were interested in developing their individual styles.

Chinese Acting

Chinese drama was not spoken; it was a mixture of music and declamation. Like the Sanskrit, Chinese drama avoids tragedy as that term is understood in the West. However, it is frequently infused with pathos, often involving the deaths of women. Although acting style, character types, stage properties, and other external features of Chinese drama are highly conventionalized, there is great narrative freedom in the plays themselves. Often they are replete with Confucian ethical precepts, propounded with rigid didacticism. The Peking Opera which stood as a model for the Chinese theatre concentrated most on the physic of the actors and they were made to perform acrobatic skills along with poetic narratives. As the facial mask being the identity markers of the characters, the artists could not show facial emotions and therefore resorted to elaborate body kinesics. In overall the Peking Opera show is a perfect combination of artistic and martial arts skills.

Japanese Acting

Noh theatre: from the 14th century AD

A father and his 11-year-old son, Kanami and Zeami Motokiyo, perform in 1374 before the shogun, Yoshimitsu, at the Imakumano shrine in Kyoto. Kanami has made innovations in a traditional form of theatre, deriving originally from China and known as *Sarugaku-noh*. The shogun likes what he sees, and particularly likes the performance of the talented young Zeami. He takes the family into his service.

The style of *Noh*⁹ production and performance, and almost the entire repertoire of *Noh* plays, is established within a few decades of that day in A.D.1374. Kanami is the author of the first plays in the new style; Zeami writes the bulk of those which survive; a few more are the work of Zeami's son-in-law, Zenchiku. Only a small number of *Noh* plays have been written since Zenchiku's death in the 15th century.

In *Noh* the all-male actors, accompanied by a small chorus and orchestra, sing and dance scenes from legend with an immense slowness and solemnity which can nevertheless imply great passion. The dimensions of the cypress-wood stage, and the placing of certain scenic props, are invariable. This is a form of art so exquisite that it almost seems to begin life as a classic, a rare national treasure. In fact, in its first two or three centuries, it does reach a reasonably wide audience. But then, in the 17th century, an offshoot of *Noh* adopts a more popular style¹⁰.

The Japanese *Noh* drama stands in stark contrast to both the Sanskrit and the Chinese. *No* plays are very short, virtually plot less, and tragic in mood. Performances of *No* plays are highly stylized, and they move at an extremely slow pace, often stretching a text of two or three hundred lines into an hour-long stage play. Such performances integrate singing, speech, instrumental music (three drums and a flute), dancing, and mime into a unity in which no single element dominates. Wooden masks are used by the principal character, women characters, and old people. The language of the *No* is highly concise and symbolical. Quotations from Chinese and Japanese poetry are included to give the works a traditional basis; they are often central to the theme.

Indonesia possesses a much richer repertory of masks. This has resulted from the varied ethnic composition of the local inhabitants, on the one hand, and the cultural impulses received by Indonesia during various periods, on the other. The present-day inhabitants came to the islands from the Asian continent in several waves. Balinese performing arts often portray stories from Hindu epics such as the Ramayana but with heavy Balinese influence. Famous Balinese dances include *pendet*, *legong*, *baris*, *topeng*, *barong*, *gong keybar*, and *kecak* (the monkey dance). Bali boasts one of the most diverse and innovative performing arts cultures in the world.

The Role of an Actor

An actor acts he/she does not hide; he/she exposes himself /herself in a way. An actor is one who performs a role, expresses feelings, imitates a person or an animal and plays a role of a particular character.

There are trained and untrained actors in the world. Some are highly intuitive and act with their skills and some others consciously use their learned technique as a skill. Still one can always come across an argument whether actors need to be trained or not this leads to many issues in actor training. Then the question arises as how an actor will be trained? What elements or techniques an actor has to equip?

In Richard Hornby¹¹ words "Actor training should be broadly humanistic, involving the study not just of dramatic literature and theatre history, but of languages, literature, and history generally, and should be centered on acting in plays rather than just exercises, improvisations, monologues, or even scenes."

Need for actor training

In the ancient days, it is believed that acting is an art form that cannot be learnt, but be bestowed as gift of the god. A performer would sure feel the same way that acting did seem as a gift or a special privilege or craft given to him by god. It's inevitable for any art form to evolve and transform; in this process, it is learnt that acting can be learned. This is how the nuances and techniques of acting were being looked into by

some practitioners and theorists. As a result, they perfectly proclaimed and differentiated professional actor and an untrained actor, and there began the need for actor training.

There are number of methods have been formed since ages both in the western and eastern countries, but the methods being followed in the western countries is entirely different from the methods in the eastern countries; especially, in India, most of the performing arts-music and dance – there are age-old traditional systems of training which utilize the method of *Guru-shishya Parampara*. In the case of Gharana's¹² a musician or a dancer must go through rigorous training for longer periods. Most often in the folk theatre practices a performer always receive training often within the family and through the process of imitation and inheritance.

In several traditional forms of theater and dance, there is a strong input from martial art also towards training a performer. For Instance, Kathakali⁸ has evolved a sound system of training with several exercises and movements taken over from Kalari⁹ the martial art of the region, including its massage system to make the body supple and subtle.

The aspect formal training for a modern stage actor was not given much priority. The need of training for actor is always a debatable question among the practitioners who work especially in the professional/commercial theatre scenario in India.

Anupam kher¹³ says “Being a trained, professional actor for over twenty five years has not been easy. Like other focused professionals who are blessed with the opportunity to belong to that esteemed fraternity of the performing arts, I too have had my share of ups and downs in my journey to try and perfect the science of acting. I call acting a science because, like most sciences, it can be researched, experimented, learnt, taught and perfected.”

Here, he reaffirms the requirement of rigorous training required to become a polished actor, later that made him to establish an acting school with a meticulous training methodology.

The school of Actor Prepares¹⁴ uses a threefold focus- that of identifying, training and grooming raw talent into a breed of disciplined actors for the next generation. Actors must continue to train throughout their career in order to remain strongly connected with the instruments of their performance, the voice, body and imagination.

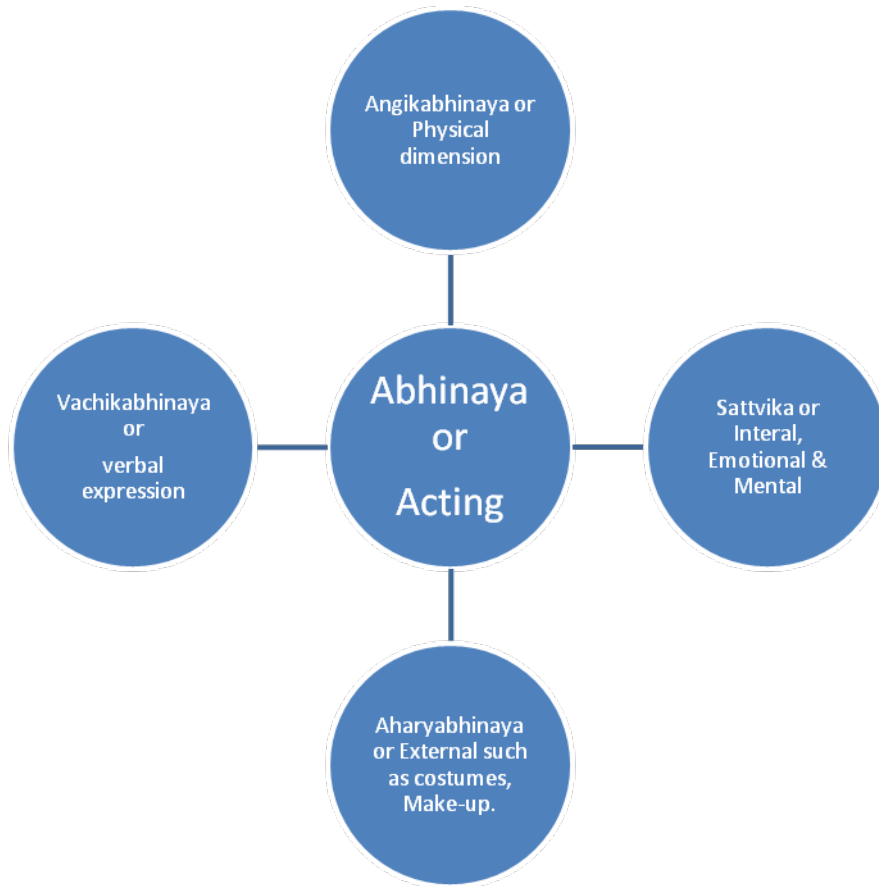
Actor Training in ancient India

Abhinaya

Abhinaya is an Indian art form. This is the medium of `carrying` the dramatic text to the spectator in a meaningful way. It covers all histrionic activity. It includes the physical, verbal, mental, and decorative as well. Traditionally, Indian theatre classifies Abhinaya as fourfold i.e. *angika* or physical, *vacika* or verbal, *sattvika* or internal, emotional and mental, and *aharya* i.e. external or `added`, of costumes, props, make-up, as well as decor. The *Natyasastra* by Bharata, followed by Nandikesvara's *Abhinayadarpana* provide the most detailed and systematized guidelines on abhinaya. They emphasize that actors must convey the *bhavas*, emotive states, to others by outward expressions called *anubhavas*. *Vibbavas* i.e. the determinants and stimulants of *bhavas* can also get across through *citrabhinaya* i.e. `pictured abhinaya`. In this, actors can `picture` to the audience the persons and objects with reference to which the emotive states are evoked. In traditional Indian theatre the visual aspect of performance created by actors' bodies occupies a prominent place. Hence, the *Natyasastra* offers a codification of body language based on movements of different limbs and sign language based on their usage and applicability. This abhinaya is called *angika* literally means pertaining to physical parts.¹⁵

The below diagram classifies the 4 Abhinaya's and its meaning.

Figure: IV.VII



The general approach to performance is called *samanyabhinaya*, explained by Abhinavagupta through a remarkable image comparing the performer to a perfumer. The latter, having bought sweet-smelling substances from a merchant, concocts them into a homogeneous mixture that makes a wonderful perfume. In the same way, a performer combines his acquired skills, blending all the elements learnt to give an excellent and balanced performance. The image underlines the process in which an artist freely creates according to his life experience of people, acquisition of the *shastric* tradition, and inner choice i.e. *adhyatma*, out of various norms laid down for communicating a particular emotion or situation. It also emphasizes the freedom of the artist's innovations and experimentation underlying his judgment in selecting conventional techniques on the one hand and creating ever-fresh methods on the other.

In conclusion, reference must be made to the two practices of representation in traditional Indian performance. These are *Natyadharmi* i.e. conventional and stylized and *Lokadharmi* i.e. less conventional, based on ordinary life. However, the latter should not be confused with naturalistic or realistic modes of modern theatre. Even *Lokadharmi* maintains a certain degree of stylization. Thus the concept of abhinaya is not only much wider than the notion of acting in its modern sense, it is also fundamentally different from naturalistic or realistic acting which aims at producing an illusion of reality. Abhinaya is basically a suggestive mode of representation, which may be defined more in terms of conveying the *bhava* than `acting`. Its doctrines and continuity remain vibrantly present in Indian traditional forms, whether theatre or dance, classical or folk¹⁶.

The most important aspect which is dealt by the performers in India is about *Rasa*¹⁷. This has also been adapted by the contemporary performance scholar Richard Schechner¹⁸ whose works on *Rasa box*¹⁹ theory has been further worked and enhanced by many practitioners in the present day theatre training context. The concept of *rasa* and its manifold details is always carefully dealt in the acting training scenario in India through the ages. The following table briefly explains the concept.

Nava Rasas

Table: IV.III

RASA	Meaning	Bhava	Color
Shringara	Love, Attractiveness	Rati	Light green,
Hasya	Laughter, mirth, comedy	Hasya	White
Karunya	Compassion, Mercy	Soka	Grey
Raudra	Fury,	Krodha	Red

Bibhatsa	Disgust, aversion	Jugupsa	Blue
Bhayanaka	Horror, terror	Bhaya	Black
Veera	Heroic	Utsaha	yellowish
adbhutha	Wonder, amazement	Vismaya	yellow
Shanta	Tranquility		Blue

Human life is a rich fabric which gains colour and feel amidst the series of happenings that shape it. These mundane actions that characterize every day as well as the extraordinary happenings make life further interesting while evoking feelings in human beings. These feelings are the emotions or *rasas*, which indeed offers life colours and pattern. The *Rasas*, thus define the unedited realities of life amidst their vibrancies of emotion.

The *rasas* are the anchor of performing art, or *natya*, and this fact was recognized in the long gone days by Bharata muni. In his treatise, *Natyashastra*, Bharata in detail has described the nine *rasas* or *nava rasas* that are the basis of all human emotion. Each *rasa*, according to *Natyashastra*, has a presiding deity and a specific colour. *Natyashastra* deals with each of the nine *rasas* which encompasses not just the emotion, but also various things that cause that emotion. Bharata codified the emotional responses into nine separately distinguishable categories, hence the term *Nava rasas*. *Nava* means nine, and *rasa* literally means `essence`, however *nava rasas* in *Natyashastra* is used to demonstrate the nine categories of the `emotional state`.

Bharata is regarded as the author of the *sutra* (*Natyasastra*), Harsha of the *Vrtika* (Since lost), and Abhinavagupta (950-1025), a scholar from Kashmir, of the only available *Bhashya* (titled *Abhinavabharathi*). *Natyasastra* is the oldest work on the theory and practice of ancient Indian performance. So let us see how the concept of *Rasa sutra*'s or *Rasa* theory defined by many scholars.

Development of Abhinava's Rasa-theory

- 1) Bharata's dictum of *vibhâvânubhâva-vyabhicari-samyogâd rasa-nishpatti*: the problem of distinguishing the relish of *rasa* in theater from the mundane emotions (still relevant today).
- 2) **Lollata**: *rasa* in actor/character is intensified by determinants, consequents, ancillary emotions.
- 3) **Shankuka**: (Nyâya): *rasa* in character is imitated by the actor and inferred by the audience.
- 4) **Bhattanâyaka** (Mîmâmsâ): production (*bhâvakatava*), universalization (*sâdhâranîkarana*) and enjoyment (*bhojakatava*) of *rasa* without sense of the self or the other.
- 5) **Abhinava** (Pratyabhijñâ): *rasa*, as relishable meaning of total configuration, incorporates all above insights. Critic of Porchers attempts to divorce *dhvani* from *rasa*.

Rasa Realisation

Bharata makes a brief statement regarding Rasas. According to him *Rasa Realisation* (*Rasa Nishpatti*) is affected through the union of the Causes (*Vibhavas*), Consequents (*Anubhavas*) and the Transitory Feelings (*Vybhicharibhavas*). He does not elucidate the most crucial terms-Union (*Samyoga*) and Realisation (*Nishpatti*). So the words *Samyoga* and *Nishpatti* have been variedly interpreted by different scholars and have given rise to various schools of Interpretation²⁰.

By referring the classical forms of Kerala ex: *Kathakali*, *Koodiyattam* we can still find the *rasa sutra* based training in *Navarasas*. These forms follow *Natyasatra* tradition.

Actor Training in modern India

Actor training is arguably the most unique phenomenon of twentieth century theatre making. Drama is an important visual art which deals with the real life and interacts directly with an audience. An actor is the only artistic person who uses his own body to represent life on the stage. In the staging of a play, actor is the most important factor. The duty of a director is to interact with audience through the medium of an actor. It is precisely because of this motive that a director's most powerful tool is actor. In the very important stages of World Theater, an actor's position is crucial. So, for an actor it is inevitable to have a scientific practice in order to perform his skills with ease. These days, actors undergo rigorous practice that makes use both of eastern as well as western acting methods. This makes it possible and easy for the actor to represent the new feature of the theatre. Body, voice, Mind and stage settings are the tools of an actor. Within this, it is his body, voice, mind which could be used creatively by an actor. In order to be different from other artistes, actor should consider himself as the medium; using this kind of actor is bound to perform, not according to his personal choices but in tune with the audience's needs, in the sense that an actor is confined to the occasions.

A painter can paint whenever and wherever he wants to; same is the case with a poet. But to an actor in the theatre needs audience, therefore, time and place is crucial for him. To develop mental and physical structure is necessary for an actor to perform, as it helps or enables him to perform serving the needs of time. To achieve such a condition along with the inborn talents; practice is needed scientifically. It is not an added quality but very important and inevitable.

Any performance needs practice to enact in its totality, be that western or Eastern, an actor needs to have full control over his body. To attain control over the body, it should be subjected to rigorous exercise. In the modern modes of staging, for the creative enactment of a play, an abundance of visual images is very important. In this process, when the body itself needs to bring these images on the stage, the body becomes all the more important. The tightness of the muscles hinders an actor; and it is possible only through the work on one's body the actor can add flexibility to the body. The movements

and gestures can be brought under the control of an actor in same way. Modern theater offers a whole set of possibilities which enable an actor to use his body in various creative ways.

Methodical practices enable an actor to use the sculptural beauty of one's body to facilitate the communication through an actor's body. The *Nritya-Natya* arts forms of Kerala like *Kathakali* and *Koodiyaattam*, the martial art *Kalari* for example provide strong support to this argument while analyzing the one can see that the performing artist of these art forms subject their body to perseverant practices. Without a spectacular setting of mechanical external devices, it has been proved that an actor can express himself using the body powerfully. These facts point to the significance of the scientific practicing methods. This, something which the Indian theater knew right from the ancient times, has been recognized by the western theatre in the modern times. In the Western Scenario, Stanislavsky, Meyerhold, Antoine Arthaud, Michel Chekov and Grotovsky are the important theoreticians who gave structure to such training methods using western as well as eastern methods which provide an analysis based scientific foundation to acting gives life and energy to the performance.

As it is normally accepted, that requires practices, some talented dramatists along for a change in the methods. They have valid reasons that many of the training systems have been prevailing for quite a long time. Some of the methods are quite obsolete, but they are dragged on to the stage and are unable to provoke any response. It becomes more obvious in an interaction with artists who are quite active even today. They call for a new theatre culture, which gives one room for new visual images at the expense of the trite ones. For this, a new method has to be invented.

In the case of acting, the ability to practice or perform is very important. One might be able to learn how to move on stage, how to control his voice and such things to study in a short span of time. Bharata's *Natyasastra* very well describes the technical methods and systems, which could even be used in the modern theatre. As the result of the mediation for reaching unexplored heights of acting; many theories have been formulated in the west. Stanislavsky, the master of modern acting tradition, has

formulated many theories of acting where he has assembled the former theories and his own theories derived from the experience. Mayerhold and Chekov, who came up with new theories were his colleagues and disciples. Grotovsky, who believed that the sublime realm of acting is through self - sacrifice also had his start in Stansilavsky. One needs to give a rethought about all these eastern and western theories, including the *Natyasastra's* and Stansilavsky perspectives and according to the needs of the day.

With the breakaway from the naturalistic spoken theatre in early 1960's, several directors of the new theatre use yoga, martial arts, circus skills, gymnastics and acrobatics to impart physicality and plasticity to a theatrical performance and evolved their own system of training. These systems are primarily suited to their own production but they also have wider applicability. Some of the senior directors who have evolved their own systems of training are: K.N. Panikkar, B.V. Karanth, Ratan Thiyam, Kanhai Lal, Bansi Kaul and N. Muttuswami.

Training exercises of martial arts, though developed for their carry-over-value in combat, have inherent quality to help actor develop stamina, reflex action and performing ability. A whole range of exercises of all the systems of martial arts greatly helps the performer in exploring the space, and in developing a strong and intuitive sense of the dynamics of body. Basic skills which include striking, kicking, blocking and movements of attack and defense can help the actor explore space in relation to his body - an ability which is basic to the art of the actor and dancer.

Training through martial art also helps harmonization of physical and psychological impulses and cultivates a sense of rhythm. The movements of martial art in all traditions, being based on animal and bird movements - monkey, elephant, cat, horse, snake, and crane - have inherent sense of grace and rhythm. Such training enables an actor register a strong presence on the stage. Even in stillness he is able, as it were, to charge the space. A Kathakali and Yakshgana dancer-actor, a Chhau dancer etc. have a strong arresting presence, and as they take position on the stage the whole of the performance space seems to get charged.

The training and preparation for the performer has acquired such an importance that for the directors of the new theatre, actor' training and preparatory workshops have become more important than the conventional rehearsals. This is in accordance with the indigenous theatrical tradition. For Kathakali and Yakshagana actors, there is no such thing as rehearsal. What they go through is several years of rigorous training and long hours of preparation before the performance. That is also the case with Japanese forms, Noh and Kabuki. There may be what may be termed as "run-through" before the performance, but not long rehearsals.

As part of the actor training system, K.N. Panikkar has developed rhythmic exercises taking inspiration from some of the traditional performance modes of his region. Rhythm is provided by actors themselves who chant, recite, sing or perform exercises to the tune of the music of drum.

The use of *Charis* (*gait*) is a distinctive feature of Panikkar's production design. He has developed a whole repertoire of *Charis* which are used for highly stylized entrances, exits, movements, formations and groupings. Panikkar has followed *Natyashastra* tradition with regard to the training of actors which recognizes special *charis*, *karnas*, *anaghars* and *mandalas* for actor training.

Like Panikkar, Kanhai Lal has evolved his own theatrical idiom with emphasis on lyrical images. To suit his theatre idiom, he has also evolved a method of training of actors which lay emphasis on improvisation during the rehearsal process. He uses actors' body to create performance text. His whole endeavor, in fact, is to liberate theatre from literature. During the exercise for actors, Kanhai Lal puts emphasis on breathing and physio-psycho impulses. In Manipur because of the strong tradition of martial art, Thang-Ta¹⁷ and complex religious performance forms like Natsankirtan¹⁸, the body culture is very rich. Kanhai Lal and Ratan Thiyam have exploited the Manipur tradition of rich body culture to train their performers.”

In an Interview Raja Ravi varma²¹ expressed the following opinion on training methodologies: “From day one of my MA in Drama & Theatre Arts (1988-1990) at Pondicherry University, I was equipping myself towards Acting. At the initial stage I was

struggling quite a bit and thought that whatever came my way should not be dropped. So I started to make notes of various exercises and talks and practiced whatever I understood. Yoga was my first form of movement practice.

After I joined the Koothu-pattarai theatre repertoire in Chennai, I was exposed to various form of movements like *Silambam* , *Kalaripayattu*, *Tang-Ta & Tai-chi-Chuan* (Martial Arts) , *Yoga*, *Vippasana* , Art of Living (Meditations) , *Devarattam*, *Voilattam*, *Thudumbattam* , *Kolattam* , Modern Dance workshops (Dance) and *Therukoothu* (Folk Theatre) and some of the important Modern Theatre exercises from accomplished actor trainers like N.Muthuswamy , Vincent Rouche , Neelia Vexsal, Ruth Aayal, Gil Alon , Anmol Vellani & Manevendhranath. Even though my basic materials were from the above sources I have learnt to put things in a context. And the credit for this goes to my two Yoga Gurus E.R.Gopalakrishnan & T.V.Ragu Ananthanarayan.

Through seventeen years of practice and continuous enquiry, through dealing with problems in work & workshop situations, I have evolved my methodology for movement classes. But it is not the end. I am still continuing to learn myself, confront newer issues, and keep the process of inquiry alive through practice. Now I hope that I have reached a level to understand problems actors face and sketch out some solutions. Today I am working in the same Department where I studied as Lecturer (Pondicherry University), trying to improve on the Acting and Training methods.”

Suresh Awasthi²² a scholar and writer in theatre, expresses his views on actor training as “While in other performing arts - music and dance - there are age-old traditional systems of training which we expect a musician or a dancer to go through, formal training for a modern actor was not given much of priority. Ours is a performance tradition in which a performer has always received training often within the family and through the process of imitation and inheritance. In several forms of theatre and dance, there is a strong input from martial art also towards training a performer.

For instance, Kathakali has evolved a sound system of training with several exercises and movements taken over from Kalari, the martial art of the region, including its massage system to make the body supple.

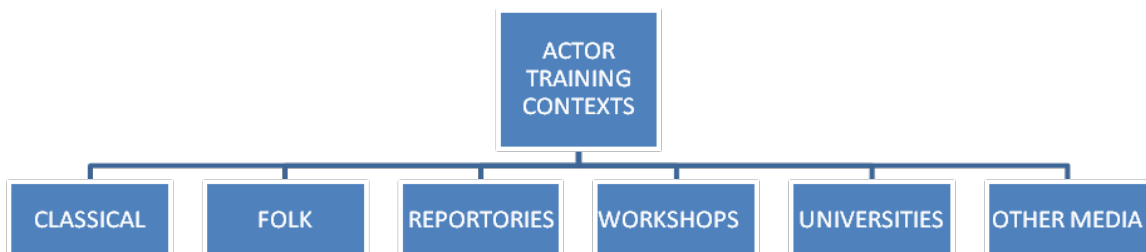
Systematic training of the traditional performer is actually an Asian phenomenon. Each theatre form has its own system of training suited to its performance design. There is an input of martial art in the training of the performer in Kabuki of Japan and Peking Opera of China to enable the actors to strike strong poses.

The contemporary society is characterized by the mechanization, isolation (or alienation) a feeling of insecurity and meaninglessness and speed which are direct outcome of the new changes that has plagued the world. These changes have staged leaving its traces on literary texts as well as in theatre. So, training systems which can reflect these should evolve. For this a distinct method should be worked out which is different both from *Natyasastras* and from Stanislavskyan methods. It is better to formulate a method which creates the foresaid mental condition consciously, and merging with it evolves new training systems of its own. This does not mean that old methods can be rejected abruptly. But one should assimilate the finer elements of them with the new ones.

Different Actor Training Contexts

It is often said that actor is not born but made implieng that an actor needs a proper grooming through training. In general in the current scenario there are several contexts in which an actor can be trained. The following are the major contexts that the actors are getting trained to improve their acting skills. The acting skills are connected with body grooming, vocal expressions, and psycho-somatic aptitude to express the emotions.

Figure: IV.VIII



As per the above diagram the actor training contexts can be seen in six types. They are Classical, Folk, Repertory, Workshop, University and Other Media.

Actor training in Classical Context:

Systematic training of the traditional performer is actually an Asian phenomenon. Each theatre form has its own system of training suited to its performance design. There is an input of martial art in the training of the performer in Kabuki of Japan and Peking Opera of China to enable the actors to strike strong poses.

The classical theatre used yoga, martial arts, and acrobatics to impart physicality and plasticity to a theatrical performance and evolved their own system of training. Some of the senior directors such as K.N.Panikkar, B.V.Karanth, Ratan Thiyam, Kanhai Lal, Bansi Kaul and N.Muttuswami has produced classical plays and thus evolved their own systems of training. Training exercises of martial arts, though developed for their carry-over-value in combat, have inherent quality to help actor develop stamina, reflex action and performing ability. A whole range of exercises of all the systems of martial arts greatly help the performer in exploring the space, and in developing a strong and intuitive sense of the dynamics of body. Basic skills which include striking, kicking, blocking and movements of attack and defense can help the actor explore space in relation to his body – an ability which is basic to the art of the actor and dancer. Training through martial art also helps harmonization of physical and psychological impulses and cultivates a sense of rhythm. The movements of martial art in all traditions, being based on animal and bird movements such as monkey, elephant, cat, horse, snake, and crane have inherent sense of grace and rhythm. Such training enables an actor register a strong presence on the stage. Even in stillness he is able, as it were, to charge the space. A *Kathakali* and *Yakshagana* dancer-actor, a *chaau* dancer etc. have a strong arresting presence, and as they take position on the stage the whole of the performance space seems to get charged.

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Actor training in Repertory context:

In India theatre repertories are organizations in which a well known individual practitioner leads and organizes a group of actors with a new play production every year. Interestingly in the Indian context most of the leaders were playwrights and directors.

Theatre training is nowhere self sufficient, as it is constant learning and evolving process; one needs to invent new methods and techniques to prepare an actor. There is a constant need for evolution in training methods; hence, experimenting and practicing new methods could help an actor suit to any kind of medium. Actor training in Repertory context is one such invention that would surely help an actor to evolve practically and perform with ease.

In Raja Ravi Varma's opinion "I was in the *Gurukulam* kind of learning system under Shri. N. Muthuswamy for twelve years. To date he has never claimed me as a disciple. Instead he used to say that a trained person by *koothu-p-pattarai*²³ can be one of the best actor-trainers in the world of Theatre."

Na.muthu saamy²⁴ on Theatre Repertory context opines “Theatre education in universities is limited and always paper oriented; reading oriented kind of thing ours is totally different it is not theory. We always practice When we are practicing we know the theory but they don’t know that this and that are the theories. By doing only they know what is what not by knowing and doing. We are completely different because we put the actor in continuous learning process.”

According to Raju²⁵ “They are free from this system, they create new things we should also get that type of training. Their examination system is very different not like question paper and answer sheets. They will give a project or subject to the students then that will be evaluated by the team of experts if you will have work properly you will give answers to the expert’s questions. But in university system what you will do it is 3 hours and writes the answers. The vision of the *Ibrahim alkazi* is very different like him some new patterns will evolved. So we need new vision now in designing the curriculum of theatre teaching. I am facing the problem in this present system. Even though I feel satisfied in the short term workshops, but I am not really happy with this entire semester teaching.

Western curriculums are more conceptual and ours is more practical; their analysis is very much mechanical, technical and micro-scopic. Our *Therikoothu* teacher will break all those methods taught by the western teacher, because he has the practice of performance without having mike.”

Chorus Repertory Theatre

The Chorus Repertory Theatre was established in the valley of small hill state, Manipur that is surrounded by the great nine-folds of mountains guarded by mighty tribes on the top in the easternmost part of India in April A.D.1976. Located on the outskirts of Imphal, Manipur's capital city, Chorus repertory theater’s two-acre campus has been slowly built (and six times rebuilt after disastrous monsoons) to accommodate a self-sufficient way of life, with housing and working quarters for the company. It is now and important regional and national center for contemporary theatre. In 2001, its 25th

anniversary season, the company dedicated its first permanent theatre, a 200 -seat auditorium designed by Shri Ratan Thiyam with space for set construction and storage.

Writer, director, designer, musician, painter and actor, Ratan Thiyam is one of the most important and influential theater makers at work in the international performance scene. Renowned for its disciplined performance practice, spectacular aural and visual esthetic, and potent thematic explorations, Thiyam's work has placed him in the company of such figures as Suzuki, Brook, and Grotowski.

"I started reading plays, besides writing reviews. I felt the need for professional training." he says. In A.D.1971, he enrolled at the National School of Drama in Delhi, gaining a reputation as a powerful actor and director. In A.D.1976, he returned to Manipur and founded CRT. Except for a two-year stint as Director of NSD in the early 80's, Manipur became and has remained both the physical and esthetic foundation for his work.

NSD Repertory

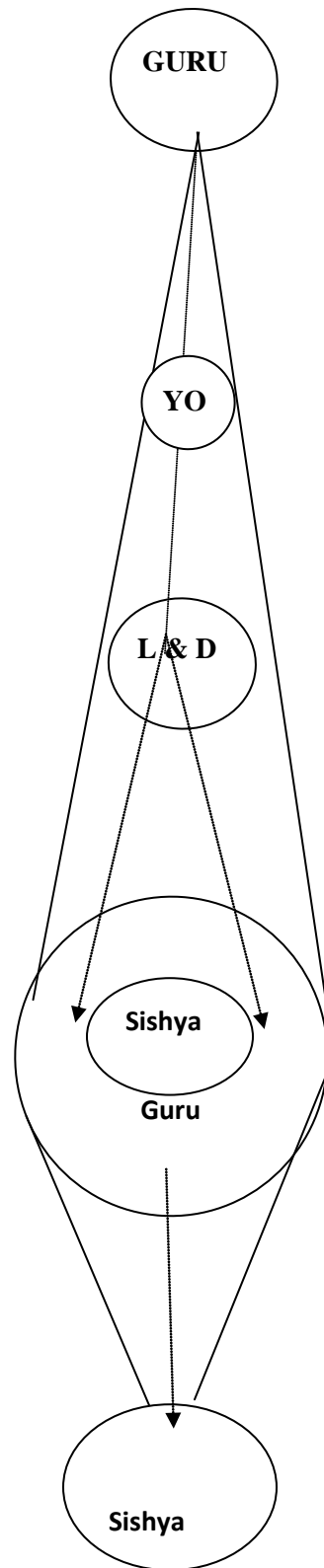
Repertory Company: The Repertory is in many ways a unique professional theatre ensemble in the country. It is probably the first officially sponsored repertory company to be started in post independence India. It is a performing wing consisting of group of players and technicians who are mainly the past graduates of the School. Though started in A.D.1964, the School had under consideration for some time past the establishment of a Repertory Company or a demonstration Troupe to be attached to the School which would afford valuable training to the student actors and the student producers in acting and production. On experimental basis, the nucleus of a Repertory company was started with effect from 22 August A.D.1964. However, in the beginning the company consisted of only four actors by E.Alkazi, who played a major role in nurturing and expanding the Company when he was the Director of the School (1962-77). It later expanded into a larger group of actors, musicians and technicians, mainly graduates of the School. Here special mention could be made that Khosla Committee (1972) which stated "to give the country fullest advantage of the teaching which is imparted in the School, a Repertory

Theatre Company must be set up. The Company will provide avenues of employment and expression for the students of the School and will also stimulate interest in drama throughout the country. Most civilized countries in the west to sponsor such a project and Repertory Companies in England and other countries have proved very rewarding²⁶.

Classical/ Repertory Context: Vertical Transmission Model

Figure: IV. IX

YO = Yoga
L&D = Literary & Dramaturgy



In the case of classical and repertory training context the training process is done in 'Vertical Transmission Model'. Vertical Transmission is done in the Indian Gurukula System where in the Sishya learns from Guru all aspects of knowledge by getting lessons in the manner of teaching, by doing practicals connected with skill up gradation and by keenly observing the Guru to learn moral and other kinds of value system. So to say the Sishya is trained holistically in a linear hierarchical manner. Once he is certified by the Guru, he gets his graduation and out of his experience he can aspire to become a Guru if he intends to. There fore the Vertical Transmission represents *Guru-Sishya Parampara*. Under this system the transmission of knowledge is cyclical. The Gurus gets the highest prominence and establish individual schools of thought in the development of curriculum and learning process. On the whole, in theatre education classical and repertory contexts usually impart Yoga lessons for Breathing Exercises and for improvement of mental faculties. The Martial arts as a component of curriculum is imparted to develop physical and as well as reflexive actions. Apart from these two, L&D in the above diagram represents 'select texts of plays' are made as curriculum for training practices. This Vertical Transmission in theatre education resulted in individual styles of presentation of plays.

Actor training in Folk context:

The *Natyasastra* provided guidelines to our classical Indian drama, but said very little about the folk forms. Only some references to popular folk form like Rasaka and Charchari are made. They are considered as elementary and undeveloped because of their limited number of characters and the total dependence on music and drama, because of its association with temples and aristocratic families remained cut-off from the mainstream of Indian life whereas folk drama, on the other hand, was mainly oral and enjoyed the patronage of the common man. The only rightful place of folk drama received was in the *Jaina Shastra* where they were vividly described.

The more outstanding of the folk theatres are still alive through in an attenuated form. The Jatra²⁷ of Bengal, the Oggukatha²⁸ of Andhra Pradesh, the Bhagavatam of the South, the Bhavai²⁹ of Gujarat, Rasalila³⁰ of Saurashtra, the Nautanki³¹ of the North are perhaps some of the better known of these folk styles. They are important because while

the classical Indian stage which attained a very high standard and refinement has all but disappeared the folk form still continues not only to occupy a definite place in the cultural life of the country today, but even acts as an inspiration in the current revival of the theater and is being absorbed in the new dramatic forms that are being forged in this theatre renaissance, all of which bears eloquent testimony to its vitality. Folk theatre represents the people in their natural habitat, with all their contradiction and multifarious activities. It gives a glimpse style of speech, music, dance, dress, behavior, humor, proverbs, wit and wisdom. It contains a rich store of mythological heroes, medieval romances, chivalric tales, social customs, beliefs, and legends. In order to understand the Colorful diversity and unity of India, it is important to see the folk theatre in its natural setting.

Self-learning and training of the actors is the major factor in the folk theatre. With reference to Purana's and Epics, the local folk actors are learning new techniques and also mixing the local art forms to improve their performing skills. In this context the actors improved by using their own knowledge within their own society. The guidance and instruction and ratification are justified by their society; only imitation from the nature made folk actor's skills in the folk forms more relevant to the society

Main elements used by the folk actor are

- Singing
- Dancing
- Dialogues
- Martial arts
- Using musical instruments

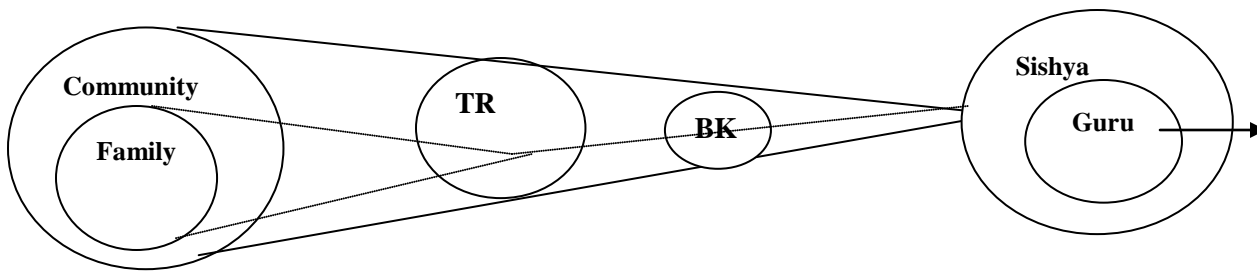
Hence so many folk forms are evolved in India on the basis of epics and social life of the people. For every form there is a background of different context developed in different times. According to that, the actors got trained in that context based on different elements required in those particular folk performances.

Naturally the basis for all the modern concepts of acting has the roots of folk forms. According to the time and new inventions of methods and techniques; the folk elements changed its style and the way civilized people separated the theatre for their

convenience by following the *Natyasastra* and other classics. But still the originality of the folk forms got developing through different times.

Folk Context: Horizontal Transmission Model

Figure: IV.



TR = Textual Rendition (Training for Voice culture and memory culture)

BK = Body Kinesics (Training for Body Movement and flexibility)

The above diagram is typical Folk Model where in ‘Horizontal Transmission’ is the key for training processes. In the Folk Art tradition, bards and Ministerial being the bearers of tradition teach their posterity the technique of art. The bards are supported by the community under reciprocity norms. The right of the bards is to perform the caste myth or epic to the patron community and the patron community is in obligation to support the bard family. Violation of the reciprocity norms is believed to impart curse on them and therefore both the parties are obliged to sustain the performing tradition. The absolute absence of Guru like figure that enrolls pupils independently and reside in isolation during the period of teaching makes the Folk model as antithetical to the Vertical model. The children of the Folk artists learn from their elders not only by observing but also by imitation. They were made to memorize the oral text (TR) in the initial phases and later made to enact on stage. In this Horizontal transmission an interesting feature is that voice culture (TR) precedes the body culture (BK). As seen in the above diagram the tradition becomes the factor of continuity for Horizontal Transmission. Since there is no Hierarchy between the learners and the learned the art form is transmitted in a more informal and casual setting therefore this model can be

termed as Horizontal transmission. Community and Family of traditional bearers work in close proximity to ensure the continuity of the tradition and therefore when the child grows to a full-fledged performer is recognized by the community as he follows his family right from his childhood to his patron community during performances. All well versed in the art form can become masters and train the youngsters without being bestowed the status of a master. Infact it is the audience who bestow the privilege of a master over a good performer. It is their recognition which prompts them to become leaders of the group. Ultimately it is the family to which they belong becomes the driving force for the continuity of the art form.

Actor training in Workshop context:

As per the dictionary meaning goes for the word workshop is “An educational seminar or series of meetings emphasizing interaction and exchange of information among a usually small number of participants”; as we are dealing with theatre workshop, it has its own significance in organizing and meeting the objectives. First and foremost task is to lay down the objectives of workshop training and then address how they could be achieved. There have been number of workshops for actor training being conducted every day in India, but how many do have right objectives. Let’s have clear glance at the achievements of the workshops for actor training.

This analysis is based on Twenty Three days workshop (from Aug 21st to 14th Sep,2006) on theatre practice organized by National School of Drama and Department of Theatre Arts, S.N School, University of Hyderabad. The participants who have attended this workshop are the students of M.P.A (Master of Performing Arts) studying Dance/Theatre in 1st and 3rd semester and PhD scholars from Theatre Department.

The workshop was named as theatre practice and so all aspects of theatre together taught in this program. Main areas are acting, direction, Indian and western drama theories, design, movement. The following process happened step by step in the workshop.

Movement and Acting

Dance movements, Thaichi, Thangtha, Surya Namskar, Yoga, Syllumbum, Kalari, Movements, and Exercises for reality to fantasy *vice versa* were taught in the workshop. Finding subtext, Create paintings, Create your home image, Trust exercises etc., were also introduced. Under *Raga –thaala*, concentration, Body grace and flexibility, Thai chi, thangtha, kalari, syllumbum were practiced.

The work done

Direction Scene work, Voice exercises, Breathing, Stretching, Relaxation, Coloring of paintings, Improvisation, Balance, Set making, Knowing yourself, Elements of design, Group exercises, Direction of classical plays, Watching drama in TV, Natyasatra aspects, Poetry imagination, Painting presentation, Mask making, Dance movements, Thai hi, Thangtha, Surya namskar, Yoga, Syllumbum, Kalari, Movements, Exercises for reality to ,fantasy vice versa, Finding subtext, Create paintings, Create your home image, Trust, exercises, Western and Indian theatre theory basics.

The work produced

Greek style production, Macbeth scene work, Home image, Painting shows, Improvised, scene works, Imaginative works, Voice work, Movement work, Classical play scene work, Model making, Set work, Mask making, Video shooting, Documentation, Sketch books, Color application.

Training modules in acting

Acting what it is about? – Discussions, Body and its functions-speed-levels (medium-slow-high), Thought –practiced and found difficulties, Give and take process Made actors to know their capabilities by exploring their tools of body, mind and voice Improved imagination skills of the actors, Learned how to co-ordinate with music, Method acting focused very much

Most of the students are beginners for the theatre medium and remaining have experience in different levels. The important point here is fresh students who came from

different subject background enjoyed workshop a lot but who have experience they have given negative opinions on this workshop.

What did the participants learn from this? Participants' perspective:

The researcher analyzed the acting classes in detail and the participant's opinions to know the way they have learned acting and its methods in workshop context for this I am going to explain each class with trainer's methodology of teaching acting and its purpose.

Ashique Hussein from National School of Drama taught voice and acting in the workshop he taught voice and acting using different ways of teachings. He makes the trainees to be aware of their own voice structure and its functions. He used the following exercises and methods.

- Acting what it is about? – The day one he started with introduction about acting and acting definition then he has asked different walking styles to show.
- Body and its functions-speed-levels (medium-slow-high)

Participants said about this workshops as “To clear the doubts in the actor skills by comparing with others is more beneficial for the participants like us”³²

Teachers' Perspective:

Raja Ravi varma's opine at IDP³³ workshop “There are certain basic exercises for all workshops but the shape (form) of the exercise depends on the nature of the workshop. The basic modules I follow are from yoga sutra - programming method- that is the first thing. Action plan comes next. Then it is about Reaching the Goal and finally Compensation plan. My training borrows from what I have learnt, from what I find myself doing and there is always space for what is possible in the future. So, in a way there are fixed and non fixed things in my training module.”

Bajaj says on Workshop Teaching “I don't have any plan but just I follow Stanislavski, *Bharathamuni*, or someone I follow the mix of all. I try to make the actor student more sensitive and to connect itself to the animate or inanimate object like life or a wall. And

the capacity of memory, imagination, seeing when they are going in to memory, imagination, their mind should become alert to be able to see it those things I teach, rest is the more of the physical nature like the muscle got to be tone down and toned up or the body rhythm for this I will take the assistance of other experts and students while this. But working on the mind and emotion, language is the major thing that I try to attempt always. I think am relatively better in those aspects. I don't think anybody can become master over this very big area".

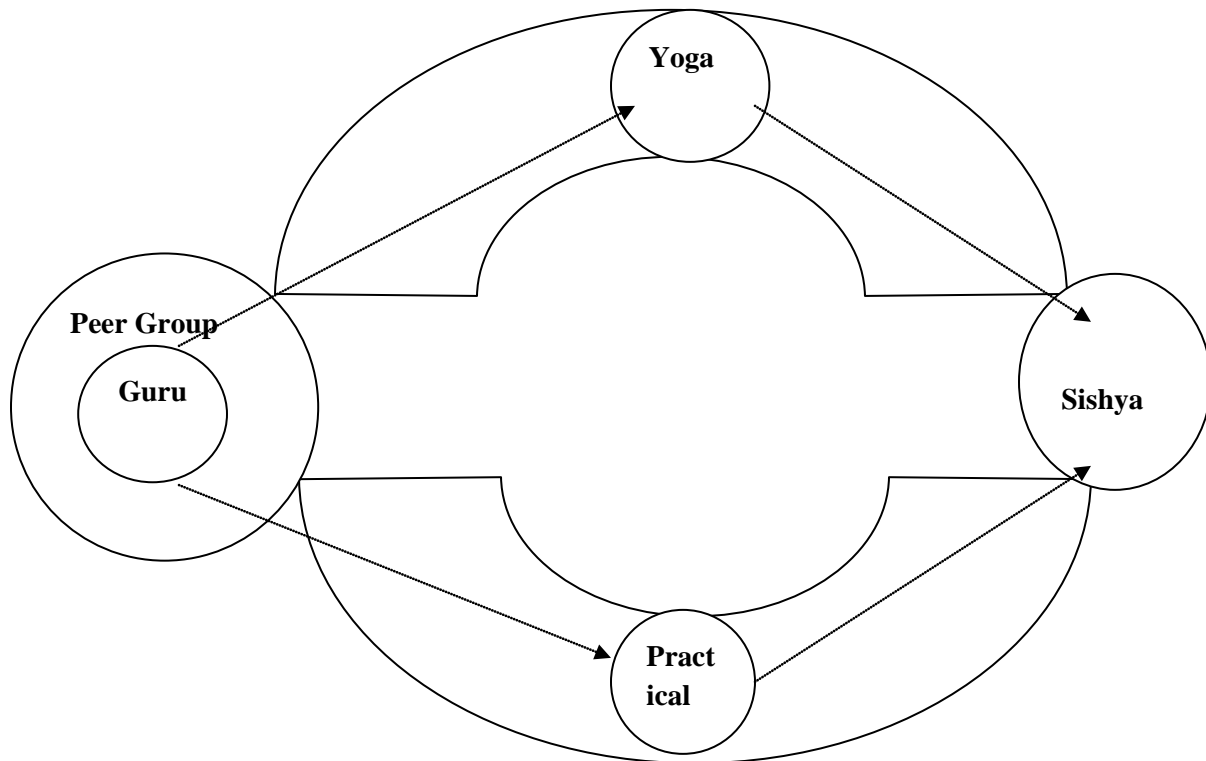
Student turned Teacher Perspective

Regarding actor training methodologies that are used in the class Shankar Venkateswaran who is trained in TTRP³⁴, Singapore has said "Actor training has been a serious subject for me. I had faced a lot of difficulties as a student. So I took up Direction as a specialization to try and see if I could contribute in any way to the process of actor training. I realized it was very difficult to get work out of an actor. As an actor one needs to be artistically autonomous, socially engaged, critically aware and technically skilled. However in contemporary theatre practice in India I haven't been able to identify a coherent, apposite and systematic training methodology. We don't seem to address some fundamental questions before we structure a programme for training the actor. Given the diversity of the practices and the various demands that the actor has to meet while working in a contemporary situation, do you think that our actors are capable of working across styles, genres, and the various modes of performances that exist? What kind of actors have we been training in the past? For what kind of theatre are we training them for? And what kind of theatres are they equipped to work in? How would you map acting in the contemporary Indian context? A concept of training, with a beginning, a middle and an end; a concept of training as a series of structures starting at a rudimentary level and then progressing towards achieving a definite end is virtually absent when it comes to actor training in India. Look at training in singing. The student starts at a very basic level of singing 7 notes. Then she gradually progresses through a predetermined trajectory to achieve proficiency. Now look at acting. Where do we begin? How do we proceed? Where do we arrive? Do we have a concept of training as a series of structures, each one addressing a different faculty of the actor's instrument? In traditional theatres we can see

such profound structures. In Kudiyaattam or Japanese Noh for instance, we can see how an actor is trained over her lifetime; we can see how the actor's career is meticulously shaped with the guidance of master teachers, who themselves have gone through the journey. As teachers, we are responsible for the careers of our students. The real world can be very harsh for actors. Yet they need to survive it and come home intact with doves fluttering in their hearts, and not with a sense of shame and remorse. My methodologies are informed by such careful considerations. I have been very fortunate to learn at one of the greatest institutions for Acting- the TTRP in Singapore. It is a 1000-day course where we were trained from 7 am to 8pm everyday and were also expected to do certain homework. We had no exams, no certification. The real and only test was in front of the audience. I have also been lucky to work with some of the greatest acting teachers in the world. Their approaches have made me to think as an actor, so I know what is going on with my actors. Most of the exercises and the training sequences that I have done with Theatre Professionals in Mumbai were created by me in A.D.2007 with support from the India Foundation for the Arts. The idea is to develop a methodology for training actors to approach physical texts”³⁵.

Workshop Context: Opaque Transmission Model

Figure: IV.X



As far as the Workshop context is concerned the Opaque Transmission Model is being followed by the Trainers and Practitioners. Theatre workshops are normally conducted to the enthusiasts and Learners of theatre for a period ranging from two to four weeks or beyond. Workshop is usually an intensive training with residential facilities so as to optimize the training processes within a given stipulated time frame. Most often the resource persons are well versed in theatre technicalities and are also known directors/Technicians in the field. Normally these Gurus bring along with them their own senior students and allow them to act as peer group to the novices. The peer group facilitates workshop process by imparting Physical, Physiological and Emotional aspects of training to the students. In almost all workshops the theatre training starts with general basic practices and ends up with the presentation of a scene or a play or play let or Improvisation. Since it is a short term programme, the Sishyas or simply made to learn

and given not much opportunity to grow as Gurus and therefore the diagram ends with Sishya. It is an Opec transmission model because of the fact that the students are made to learn by observing the peer group. No hierarchical compulsions operate as it is in the case with Guru Sishya Parampara Model. The peer group does not possess any control over the students. Infact the peer group acts on behalf of the Guru and therefore the Gurus position becomes obscure.

Actor training in the University Context:

We have already discussed the importance of incorporating theatre as subject for the holistic development of a human being and the urgent need for introducing in the universities as a regular subject. Several scholars are noted to have taken many steps in developing the curriculum for actor training which should blend both traditional and modern methods.

In Andhra Pradesh, acting training in theatre at university level was initiated and strongly recommended by Ballari Raghava and KV. Gopala Swamy³⁶ because of their London visit which made them to come up with new approach towards the theatre training in AP. In 1961 A.R Krishna went to London for training at British Drama League. After his return from London he took the director post of Andhra Pradesh theatre repertory.²⁶

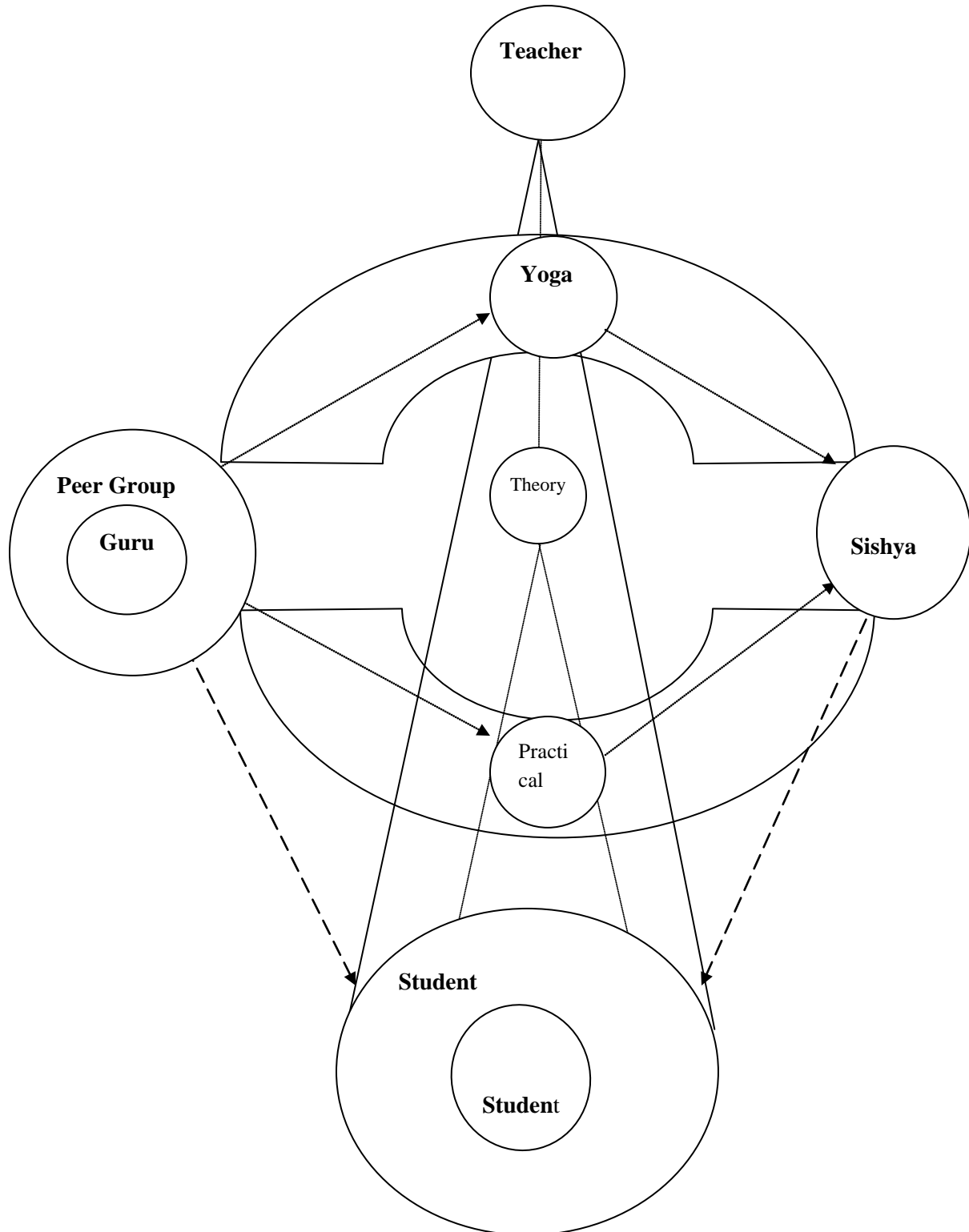
In 1961 The Department of Theatre Arts in Andhra Pradesh came into existence as a result of the initiative taken by the famous stage actor Ballari Raghava. He proposed that Theatre Arts should be taught in the University as a subject. A committee was constituted by the University with Toleti Kanaka Raju, the then Member of the Executive Council of Andhra University and Rao Bahadur Sambadan Modaliar, who was considered as the father of modern Tamil theatre. As a result of their recommendations, the Department of Theatre Arts was established in the year 1961 which was the first department of its kind in any University in India.

As Bajaj says about Theatre Laboratories in Universities “I am using the term laboratory because that’s the term the university crowd will understand otherwise any theatre training school must have a theatre auditorium. For the training, this may also

have initiation to pre course or whatever they may name it; the first 6 months you have to attach the drama department activities and with a repertory company, as associate helpers, watching plays, doing small roles, and then go to the training and come back to the same pre-course activities; so the training centre is one side, and the initiators or beginners are on other side and attach to the repertory company. Also in a short term basis, like you start in amateur theatre, somebody is junior and assisting senior like helps, observes and having small entries that also mean he is absorbing and getting so many things internally; so these things should be institutionalized if one is trying to institutionalize drama training; otherwise it is not in a proper way that the other drama companies, repertory companies, groups, amateur theatre groups are doing it. Sometimes why not drama students while training get attached to the *Surabhi* group; go six months or at least three months to join Ramayana Mandali, Vridavan Krishna Nataka Mandali, Assam Jatra troupe whatever it is, be part of it, why don't we make it is as part of the structure of course. Seasonal company, theatre movements, seasonal theatre company go if you are interested. May be you go to Madyapradesh, or England and watch plays or somewhere where you want".

University Context: Hybrid Transmission Model

Figure: IV.XI



In the University context no single training method is followed. University context being a rigid structural context, it is difficult to follow a single method of training. In order to give advantage to the students, instead of teachers alone training them, they incorporate workshop model and provide opportunities to the students to learn in the other masters in the field. Otherwise teacher being employed for a long duration (25 to 30 years) gets stagnated and therefore students may not be updated with latest trends in training. Moreover, the teachers are supposed to impart theory to develop the epistemology in theatre. This task makes them to pre occupy with academic pursuits of publishing and class room teaching. However in the university system the theatre arts discipline is in still budding stage and therefore teachers in most cases are not able to integrate their theory classes into play productions. The workshop mode of training is resorted to benefit the students to skill up gradation. It is interesting to note that student is made to traverse between the two spaces *i.e.*, student and *sisya* for they get training both from the teachers and workshop Gurus. This ambivalence continues to persist in the Hybrid Transmission Model in the University context due to structural limitations.

One can see the curriculum followed by the different Institutions and find the variations and clashes in the course modules within or the other Institutions. (See **Appendix -12**)

Actor training in other media

As it is well known, in ancient India, the curriculum for actor training was designed in such a way to mould an actor holistically and emphasized the need for training body, mind and spirit. For instance, the curriculum includes wide ranges of exercises and activities such as yoga, martial arts and meditation so on. As the whole world is getting globalized through communication revolution, the curriculum should look into evolution of acting in the west and east should be taken into consideration. The curriculum should be designed with right mixture of both traditional and modern techniques and methods being followed all over the world. This could help the actor to learn acting easily and adopt the new techniques curiously. The scholars have to incorporate indigenous techniques that help an Indian actor to learn the skills naturally or instinctively.

Some of the training institutions listed below are given as examples for actor training in other media

Actor Prepares, India's finest acting school in Mumbai initiated by Anupam Kher, Not only will it offer specialized courses in Acting and grooming of actors by the best teachers and celebrities in Bollywood, but for the first time it will also impart a unique life-transformation course, the change within. Let's have a glance at the curriculum of diploma course. An Actor Prepares diploma will be awarded to all students upon satisfactory completion of the course.

Module: ACTING: Voice and Diction: In this Module the students can learn Developing Optimism, The Ability to say NO, The Power of Failure, and Bringing out the Hidden YOU, Role Playing, Coping with Fears, The Emotional Transformation, and Laughter as Therapy.

Module: YOGA: In this Module Techniques of Relaxation, Meditation, Breath Control can be learned.

Module: Grooming: Your voice and accent as your introduction, Personal care, Style: Clothes and accessories, Conversational English and Hindi, Cosmetics & Cosmetology as beauty aids.

Module: Social Skills/Etiquette: Conducting yourself with Grace, Greetings and Introductions, Making Small Talk, Table Manners, Party Etiquette.

When analyzed the curriculum of Anupama kher's "Actor Prepares" institute, one can clearly identify the western perspective in designing the curriculum to global audience. For that matter, it is right to have a curriculum like that, but to understand the Indian people's native and instinctive ability is essential method in grooming an Indian actor. This curriculum is devoid of any martial arts such as *Kalari*, being used to train actors in ancient India. These kinds of loopholes should be observed and should research on working out an indigenous curriculum.

Roshan Taneja Foundation for Performing Arts (RTFPA)

Roshan Taneja is the founder and former head of the acting department at the Film and Television Institute of India (FTII), Pune. He has been teaching acting for over Forty Five years today and is the first teacher of acting in India. The course and curriculum of his acting school is based on his experience and knowledge. Roshan Taneja foundation of performing arts is an acting school offering acting classes with a difference that train today's actor. This acting studio is a pioneer of method acting in India.

Course and Curriculum

The curriculum at RTFPA is the result of the professional experience of Roshan Taneja. The Acting course is based on the program developed by the renowned acting guru, *Stanford Meisner* at the Neighborhood Playhouse School of the Theater, New York. The four months, full-time course is a step-by-step procedure of self-investigation for the actor in training. Through the work, the actor in training investigates in-depth, his/her own instrument in order to expand and widen the range of oneself, and respond to the subtleties of the complex and delicate human emotional relationships and situations that an actor faces each time he prepares a new role. The student's focus is kept on what he himself can do truthfully under imaginary circumstances. Thus, misconceptions are shed, new techniques gained and the actor emerges after four months, more of an honest human being who is now ready to "act" truthfully.

Course Modules

Improvisation, Diction, Voice, Imagination, Action Problem, Sense Memory, Subjective Study, Yoga for Actors, Action, Concentration, Bollywood Dance, Monologue / Scene, Guest Lectures, Repetition Exercise.

Film and Television Institute of India (FTII)

Established in the year 1960 on the erstwhile Prabhat Studio premises at Pune and thereby inheriting a rich legacy in quality Cinema. The Film and Television Institute of India (FTII) has truly lived up to its avowed objective in the field of imparting training in filmmaking and television programme production. Today the FTII is considered as a

Center of Excellence not only in India but also in Asia and Europe. Films made by the students of the Institute are entered in festivals both in India and abroad. Many of them have won National and International awards.

FTII have course like Courses & Workshops, The Diploma Courses, The Certificate Courses, Master Classes, Advanced Courses, New Integrated Courses, and Drama Teachers Training Courses.

Asian Academy of Film & Television

Asian Academy of Film & Television has always believed that a film school should take a holistic and realistic approach in its teaching. By holistic we mean that film school training should not be limited to only classrooms and lectures on theories and techniques. Therefore, at AAFT we have adopted a comprehensive training method with equal importance on the practical training of film making and acting.

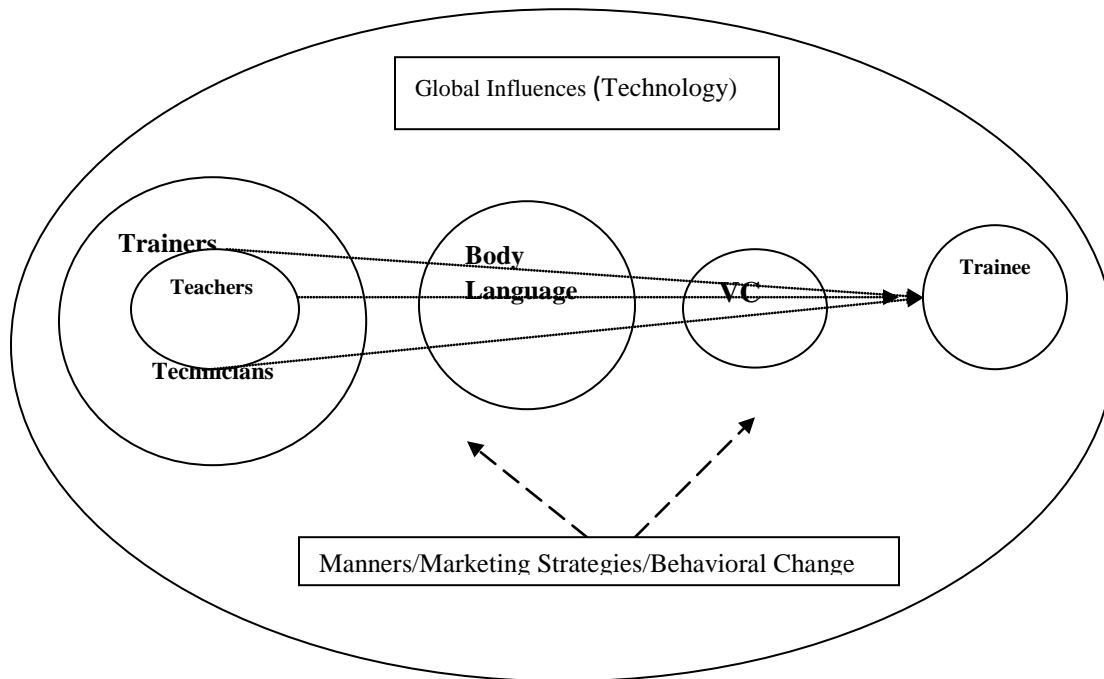
Believing that training and skill building are quite essential in the field of visual media, Asian Academy of Film & TV, has been imparting education and training in the art & craft of film making in television presentation since 1993.

The other one the Barry john acting studio offers a wide range of courses and workshops that answer to the educational needs of both beginning and experienced professional actors, as well as writers, directors, designers and teachers.

There are number of reputed institutes and academic centers have been training actors, but the question how many institutes are designing the right curriculum and imparting right techniques.

Other Media Context: Glocal Transmission Model

Figure: IV.XII



VC = Voice Culture

In the late 20th century due to technological advancement other media such as Radio, Film, Television, and new media pervaded into the life of urban and rural alike. The other media for commercial gains is bound to adapt new methods of training in order to compete in the entertainment market. In the process they adapted 'Glocal Transmission Model'. The term Glocal was coined by Thomas Friedman, a well known scholar in Journalism. The neologue denotes the impact of Globalisation on the local traditions. In the process global sustains with local in order to capture the niche markets. The whole concept of globalisation revolves around financial monopoly of the world market by a few Multinational Corporate Houses. This made them to accept the local tastes, manners, Customs, life styles etc., and take into consideration while commodifying their products. Even the culture got commodified in the globalized context. In order to sustain resistance

from the local markets the MNCs hybridized the products including the culture and education. Picking up a clue from this certain house holds and individuals from the other media launched training institutions using tailor made methodologies. The new technology in terms Audio visual devices gave birth to new systems of studios for training the enthusiasts. In this system the position of Guru is replaced by an amalgamation of technicians, trainers, and teachers. They are supposed to impart not the conventional modules of arts training, but new ways of expressions through body language and voice culture which can be suited to the new media. The trainees are also given modules and manuals to empower their abilities through changed customs, manners and practices in order to address to the global market. They are also trained in marketing strategies and as the part of this portfolio presentation are given priority in the curriculum. The trainees aspire for stardom and wherefore do not stick on to any of the basic training models of arts. They are more driven by the viewers' demand and hence change their skills of acting and presentation negating all skills imparted in the training.

Other Media Actor Training Institutions can be seen in the following table

TABLE: IV.V

S.No	NAME	LOCATION	REMARKS
1	R. K. Films & Media Academy	Mumbai	PRIVATE
2	The Imago School Of Acting		PRIVATE
3	Roshan Taneja's Actors Studio	Mumbai	PRIVATE
4	Asian Academy Of Film And Television	New Delhi	PRIVATE
5	Asha K. Chandra Acting & Training Institute	Mumbai	PRIVATE
6	Actor prepares	Mumbai	PRIVATE

7	Akkineni Institute of Media Hyderabad Acting	PRIVAT/GOVT
8	Xavier Institute of Communication Mumbai	GOVT
11	Jamia Millia Islamia Delhi	GOVT
12	A.J.Kidwai Mass Communication Research Centre Mumbai	GOVT
13	Whistling Woods International Mumbai	PRIVATE
14	SRFTI Kolkata	GOVT/PRIVATE
15	SIMC Pune	PRIVATE
16	National Institute of Film and Fine Arts Kolkata	GOVT/PRIVATE
17	Zee Institute of Media Arts Mumbai	PRIVATE
18	Mumbai Film Academy Mumbai	PRIVATE
19	Kishore Namit Kapoor Acting Institute Mumbai	PRIVATE
20	KFTI Kolkata	PRIVATE
21	Film and Television Institute of India (FTII) Pune	GOVT
22	Asian Academy of film and Television Noida	PRIVATE

Actor Training Practices in Western Theatre

One of the most significant developments in modern Western theatre has been actor training. Actor training in most Europe and the United States is a very recent phenomenon, having come into existence only in the twentieth century. But it has come to inform both the concept and construction of the actor's role, and therefore, by logical extension, the entire dramatic process. In fact, actor training has assumed such a central position in the field that have been responsible for initiating both new training techniques and major landmark theatrical productions of the twentieth century.

While the beginnings of actor's training in the west can be traced back to the tradition of actor apprenticeships, the really systematic training process can be traced back to Constantin Stanislavsky and his method of acting, the first systematic explorations in the field. Unlike the West, the East has had a rich tradition of rigorous actor training associated with forms like the *Kathakali* or the *Koodiyattam*³⁷ in South India, or the Noh theatre tradition of Japan. Besides, India has always had *Bharatmuni's* *Natyasastra*, an ancient text that which has rules set down regarding all the performing arts, like *Nritya* and *Natya*.

Interest in actor training gripped the West sometime in the early part of the 20th century, which was again a consequence of the growing awareness of the rigorous actor training techniques in Eastern traditional forms. It was also a result of the growing interest in the west to develop a scientific, systematic language and a set of tools and techniques of the craft of acting. Stanislavsky was the first actor- director to explore the process of acting and set it down in words. His works, *An Actor prepares*, *Building a Character*, *Creating A Role*, have, by now becomes seminal works in the field.

This attempt at rationalizing the process of acting and disseminating the research findings led to the opening of many academies and centers of training in Europe and the US. Most of the innovators in the field were naturally directors. Therefore, the twentieth century saw the rise of this new breed, which replaced the existing breed of actor/manager. The rise of the modern theatre director did change the dynamics of theatre production. But generally, the development of these new systems led to very intensive

collaborative relationship between actors and directors, like Ryszard Cieslak in Grotowski's Poor theatre.

Surprisingly, the emergence of these new systems saw practitioners training in each other's system and then moving away to evolve their own system. Vsevolod Meyerhold and Michael Chekhov were both trained in the Stanislavskian method school at the Moscow Arts Theatre. Both, however, went on to develop their own unique styles of working. Joseph Copeau evolved his school as an alternative to the *Comedie Francaise* training existing in 20th century France. Some practitioners have reinterpreted or transformed elements of former approaches to the craft. For example, Joan Littlewood also draws on Stanislavskian methods but combines them with the movement training of Rudolf Laban.

Joseph Chaikin³⁸ worked as a method actor before abandoning it totally and formulating his own method.

Given this fluidity of influences and the cross-fertilization taking place, collaboration is prevalent characteristics among most of the later practitioners. For instance, Peter Brook, Eugenio Barba, Włodzimierz Stanislavsky and Chaikin all worked with Grotowski. But as Chaikin points out, "his inspiration and urgent sincerity have affected me and many others... still, we are on different journeys."

The search for methods and systems in Western actor training did give rise to a debate whether a single universal system could be a complete method for training actors, and whether the fundamentals of any one acting system can be used in the creation of any form of theatre. But Chaikin believed that systems were "recorded as ground plans, not to be followed any more than rules of courtship. We can get clues from others, but our own culture, sensibility, and aesthetic will lead us to a totally new kind of expression unless we imitate both the process and findings of another. The aesthetic remakes the system".

There are three steps in the place of acting process.

- Self expression

- Representational
- Collaborative

Jasen bannet³⁹ says“Master actors are experts at creating theatricality. If you want to be a successful actor, you must learn to assemble the specific ingredients of theatricality into a performance. This takes a great deal of training. If you are willing to work hard, you can learn to activate the ingredients of theatricality and distinguish yourself from average aspiring actors.The essential elements of theatricality are: creating intense relationships with the other characters and demanding a response from them, in spite of huge obstacles; struggle; urgency; life-and-death importance; discovery; universality; vulnerability; and heightened energy. These elements are part of what add up to a compelling performance. Serious actor training will teach you how to create these things in a performance. Most actors are not born knowing how to do is. You must work on the ingredients one at a time.”

Sanford Meisner⁴⁰ said, "Find in yourself those human things which are universal." That means your struggles and life-and-death conflicts, the goals you pursue, and the relationships you create between yourself and the other characters, must resonate with audiences. In part, this is achieved by making your character's desires and struggles Universal. To achieve universality in your acting, you need an education in some humanistic psychology. You need to learn about Vulnerability. You need to learn how to experience, truly, your own vulnerability, so you can call on it when you act. An actor will achieve this in an in-depth continues training in a systematic method of teaching. Sanford Meisner said, "Your acting will not be good until it is only yours. That's true of music, acting, anything creative. You work until finally nobody is acting like you."

The curriculum and the training practices in the west

The major objectives of the actor training courses in many contexts can be seen in the west are follows.

- Training is more intense, modern and practical than other schools.
- Learning is clear and specific acting process for any kind of role -- in Theatre, TV, or

Film.

- Accessibility to any kind of emotional state on cue, using imagination and dreams.
- Imparting acting tools from different methods such as Adler's, Chekhov's, Hagen, Meisner's, Morris's, Shurtleff's, Stanislavski's, and Strasburg's etc.,
- Taught modern script analysis tools from psychology.

They provide the following things for the actors trainees:

It is important for Trainee to know how the faculty views the development of a professional performer. But if he is a previously trained actor, they will investigate his current acting process, "filling in the blanks" and "deepening your process," based on actors agenda and what actors need.

Actors need to have a well-developed imagination and know how to “act” from this part of their own brain. To this end, they will do many kinds of imagination exercises to develop and connect to your imagination.

Actors need to have easy-access to all kinds of archetypes and emotional points of view. To this end, they will participate in numerous exercises designed to free from emotional blocks, fears and inhibitions. These exercises expand the range of expressiveness. These exercises also shine a spotlight on inner life.

Actors will learn how to maintain and develop their instrument: voice, body and mind. To this end, they will participate in intense and freeing physical and vocal warm-ups, ensemble theater games, and learn how to stay open and available while working with other actors. They will also learn the fundamental tools great actors use to do their work: *Externals*, *the Sensory Process*, *Imaging*, *Archetype Work*, and *Improvisation*. And also learn how to work on a script in the pre-rehearsal phase. This means they must learn classic and modern script analysis techniques, how to build an imaginary world in which to live, how to build a character's inner life, and how to create a character's outer life. Along with the above they will learn how to work with other actors, in rehearsal and in performance, they must learn how to audition. The audition experience is unique.

Acting as an art, and as a profession, has long since fascinated many. Over the years, techniques, methods and styles have been formulated by the likes of Stanislavski, Strasberg, and Mamet, each with their own particular view on acting. The most influential ideas of acting from western theatre influenced Indian theatre curriculum and practices.

Major personalities in western theatre and their Ideas on Acting:

The present thesis would like to briefly survey through the influential ideas and personalities of selected western theatre practitioners, they are: Stanslawiski, Augustoboal, Grotowsky, Antonian Artuad, Mayerhold, Bretolt Brecht, Michel Chekov etc.

Stanislavski-Method acting

Developed in the early 20th century at the Moscow Art Theater, the Stanislavski method of acting is a set of techniques meant to create realistic portrayals of characters. The major goal of Stanislavski method is to have perfect understanding of the motivations and objective of your character in each moment. The technique is most often used for realistic plays, where the goal is to portray an accurate idea of normal life.

To begin employing Stanislavski method, actors generally go over the script very carefully, looking for key identifying factors. An actor must discover what his character wants, what is preventing him from getting it, what means he will use to achieve his goal. These terms are frequently referred to as objective, obstacle and method. He must also determine the given circumstances of every scene, knowing where the scene takes place, what is in the room, and what is going on in the outside world. To identify the objective clearly, the actor breaks down a scene into “beats” or “bits,” short sections that end with each change of objective. In a basic example, if a character pours a cup of coffee, answers the phone, and then runs screaming out of the house, the scene has at least three separate beats. At the bare minimum, his objective changes from pouring coffee, to answering the phone, to getting out of the apartment. Beats are not determined on action alone, however, and may be based on a change of argument or emotion.

In the thesis Stanislavsky ideas are referred at many places so at this juncture thesis not going to elaborate much about his system.

Antoniin Artaud: Theatre of Cruelty and Finding out ohe Primitive Energy of Actor

Artaud⁴¹ focuses on primitive energy of the actor not on written text. He wants to effect peoples senses directly and then wants to enter into their minds. According to him the pure theatre language is something close to religious ceremonies or rituals in this the trances and shamanism were his aims which he wants to achieve through theatre. He does not like the over emphasis of “written word” over theatre. Psychological and emotional theatre is not exploiting the possibilities of the theatre language which is hidden somewhere. So he wants to grab that primitive energy and ancient imagery back to theatre. He wants to deal with universal subjects and evoke sensual reflexes in the minds of spectators.

In his most famous book, ‘*Theatre and its Double*’ he compares the theatre with the disease of “plague”. Artaud says that a real stage play upsets social tranquility which means subverts the subconscious of the audience and releases the dark powers within them; it leads the audience to a potential rebellion calling for a difficult heroic attitude. It shows out deeply that Artaud believes in the power of theatre to change the way of people thinking and finally resulting in the change of their lives. Artaud denounces the use of verbal language in the theatre he insists that there must be physical language which is aimed at the senses of the audience that will satisfy their senses. The verbal languages are primarily addressing the mind, where the physical language is first of all appealing to the senses. The gestures and other physical activities can achieve what words cannot with greater precision. He says that back to theatre and without the help of a written text. We need no more playwrights who use words but specialists in objective and animated enchantment.

In his manifesto for theatre of cruelty he rejects the ideas of going back to the sacred text and regards them as definitive. He tells that we need to start to explore the ideas of a kind of unique language some were in between gestures and thoughts. For Artaud cruelty means from a mental viewpoint, strictness, and diligence, and unrelenting

decisiveness, irreversible and absolute determination. There is no cruelty without consciousness, without the application of consciousness.

Artuad on Actor and Acting Method

To Artuad actor is like a physical athlete, with this astonishing corollary, his affective organism is similar to the athletes, all they do not act on the same level. The important Artuad gives to actors' body and breathing can be seen in the some passages which he has given from famous essay "an affective athleticism". He revolutionized the idea of acting, actor and most importantly the art of viewing. He was a poet first and it shows in his entire works that's why theatre means the pure poetry for him⁴².

Grotowski: Defining the world of Acting and Finding out Unique Ways for each Actor.

The philosophy behind Jerzy grotowski⁴³ method is to enable every actor to find out his own ways of freedom. By freedom, we mean the self-expression which will take beyond all barriers. Here is also the emphasis on the actor's body. He says that "the overwhelming temptation for actors, indeed for all man, is the search for a prescription. Such prescription does not exist."

There is no set of rules to everyone; we can understand his ideas in his own words: "The exercises are divided in to two basic categories: the corporeal and the plastiques. The corporeal are series of sharp acrobatic-like headstands, handstands, shoulder stands, and high jump, done rapidly, continuously and primarily for energy and the suppleness of the vertebrae. The plastiques are fast rotations back and forth of the joints: head, shoulders, elbows, wrists, hands, fingers, chest, hips, toes also. The exercises represent neither a format nor a system. They are merely an approach, a way of leading one to find ones biological impulses.

He says that "the body itself functions like brain; it can record and later recall movement patterns and emotion in a seemingly instinctive way, when stimuli are given. Grotowski discouraged learning through verbal explanations, perhaps because; brain does not record the emotional quality of an action when learned through a mental process only. Learning kinesthetically, on the other hand, incorporates both the physical precision and

the emotional quality of the action. Memories are always physical reactions. What we have heard can still resound within us. According to him we do not possess memory that the impulses are released. He explains about the: body memory” in detail “ if you being to utilize precise details in the exercises of plastique; and you tell yourself now I must change the rhythm; now I must change the order of the details etc... the “body-memory” will not be repeated, precisely because you are giving yourself command. But if you preserve the precision of the details and let the body dictates the different rhythms, all the time changing the rhythm and the order taking another details as if the air, at the moment who gives the command? It is not thought, but neither is it chance it is related to our life. We do not even know how, but it is the body –memory which is in command, related to certain experiences and certain cycles of experience in our life.

Grotowski talks about a “total actor” who achieves his totality by transcending the incompleteness and blocks inside him. This is a very difficult process which has to be taken by the actor in order to achieve the full freedom. So he has to analyze himself and come out with his own resolutions. He explains this process as

If the act takes place, transcends the state of incompleteness to which we condemn ourselves in everyday life. The division between thought and feelings, body and soul consciousness and the unconscious, seeing and instinct, sex and brain their disappearance: having fulfilled this, the actor achieves totality, when he can take this act to its limit, he is far less tired after them before, because he has renewed himself, recovered his primitive indivisibility: and there begin to act in him new sources of energy. Grotowski’s opinion the acting is a liberating process both for the actor and spectator.

Mayer Hold: Bio-Mechanics and its Implications on Modern Acting and Actors

Here Mayer hold⁴⁴ begins to practice and formulate his ideas about a new theatre which is called stylized or conventional. For Mayorhold the plasticity is the dynamic which characterizes both immobility and movement. Mayer hold explore the possibilities of theatre from the conventional to unconventional ways he is regarding words as a vector of ideas which will concern with the mind of spectator only. He says that the

gesture and physical movement of the actors is more important, because it influences the senses of the audience. So there is difference in viewing theatre especially the art of acting. He particularly thinks about the movement of actor in the stage. He just wants to get a scenic rhythm which will attract the spectator more in to the play.

The plasticity really means that the synchronism between vocal and physical rhythms must be broken. For Mayer hold, the human body attains the highest development in dance. Just like a spider weaving its web, Mayer hold says that actor is weaving his own web of movements through his dance to catch the spectator's senses. In 1922, after the revolution and civil war, Mayer hold presents latest results of his research that is biomechanics. The idea of biomechanics is evolved from observing a skilled worker in action. In his own words

It we observe a skilled worker in action, we notice the following in his movements.

- An absence of superfluous, unproductive movements
- Rhythm
- The correct positioning of the body's centre of gravity
- Stability

In the bio-mechanism, the actor is embodying the laws of motion, not learning to be dexterous. Just like a spider, the actor is weaving a dynamic web. The centre of gravity gives a dance like quality to the actor's pattern of movements. Bios means life, mechanics is the branch of physics which is concerned with the balance and motion of bodies. Mayerhold says that the fundamental rule of bio mechanics is very simple; the whole body participates in every movement.

Veena Paani Chawla⁴⁵ says On Western acting concepts "I found big problems in application I told this to one of the Kudiyaattam *Guru*, I asked how you remain by having so many performances from years and years. How one can keep the freshness and become more and more complex in his performance. Then I asked him "you know the system of emotional record, fresh the memory psychological process" etc. then he said "No, we have the purely physical craft of breath". It is our, feeling so physical craft never

fades but you may psychologically you has contacts with the memory and the memory fades, you try to recollect. So in fact I find that the most Indian systems begin with giving you the physical craft. They spend many years just to teach you the *mudra*, the stance, the posture and then you yourself start to discover that is the triggers of the psychological/*sathivika*. If you are using breath to make a cry slowly, when you start crying your *bhava* opens up, it's like you look at yourself crying in the mirror, start crying more and you really feel sadness so the physical part helps you in emotional trigger. So the western system bases a lot on internalization.”

Similarities in western and Indian training system

There have been a lot of transactions between the theatres across the world. So many similarities, be that in the case of techniques or in acting conventions, can be observed. These similarities are rooted in a universal human self, barring the differences sprouting from geographical similarities. Western acting (or performance) was shaped by the calamities of war and mechanization of human civilization.

East had a scientific acting method right from the ancient times. *Natyasastra* by Bharatha exemplifies this. Western acting methods have similarities with many practices based on *Natyasastra*. The western had a way of searching finding and using the suitable even here. They developed many acting methods using Kathakali, Kalari etc. The recent interest in the eastern acting methods makes a comparison more relevant.

All training systems, be that eastern or western are evolved out of experience shaped by the actor or by the stage. The feeling is transmitted from the stage to the audience through actors. Modern theorists like Stanislavski, Meyerhold, Brecht, Antoine Arthaud, Grotovsky, Ujino Barba etc. gave prominence to the possibilities of the actor in various ways.

Stylistically innovations and new techniques didn't quite shift the focus from the actor's mindscape. It is being rooted in this space that an actor functions creatively. For an actor to understand a character emotionally and intellectually and reproduce it to show the gestures on the stage; though the theatrical notions have gone far beyond Aristotelian

concepts, the intense relationship between the stage and the audience hasn't gone stale. Stanislavskian efforts which set out to change the visual language of the stage revise the notions of body language based on the organic recreation of gestures based on the psyche of the actor.

In Indian theatrical concepts, the actor is given a crucial role. Rasa samveda, the aim of dramas is driven home through an actor. It is given in the Natyasastra as necessary qualities of an actor "*Kusalye Vidagdascha Pragadbhascha Jithasrama*". In order to learn and understand a character and context one should be intelligent. Craft is necessary to behave with a sense of property on the stage. Even, physical fitness or fitness of the body is essential to an actor especially for dancing etc.

Kavalam Narayana panikker⁴⁶ On Actor training "An actor is not a mechanical device, Communication with the actor, an actor's *sathva* is need to very consciously but he may not aware of all *sathvas* of the body but he aware of the *angeeka*, *vachika*. Body reacts to the words and words react to the body, they are interrelated. We are all talking about western concepts but no one realizing that Stanlawisky's concept is inspired by Buddhism. We have Traditional internal acting, and voice, body, mind. Even in Andhra Pradesh we have wonderful traditional performances which we are not using in training, we are lacking. As a theatre practitioner, I introduced physical acting, *kalari*. How to combine voice with martial practice? The relationship between body and mind is achieved by practice. In actor training I have introduced music, *kalari*, thirty-two *charis*, and *gathi charis* from *Natya sastra*. When you go to a marriage what is your *gathi*? When you go to a funeral how is your *gathi*? All these things are very basic things from the real life. Using the body is important; find the eyes in the body. Now we are going to design the curriculum for IGNOU which is completely different from other institutions. Because I give importance to the actor's training. We are lacking in text, so we go back to the indigenous nature of old texts. It's the challenge for actors in using body, rhythm, *natyadharmi*."

Even Mayerhold who succeeded Stanislavsky also believed in molding up the psyche of an actor which is again reiterated by Peter Brook who came at the latter part of

the twentieth century. He attempted to converge both the eastern and western training systems of acting. Thus, both eastern and western acting systems project the actor as the most important ingredient in evoking the emotion-meaning. Such similarities are enhanced by the conscious efforts from the artistes from both the cultures.

Naushad⁴⁷ on similarities “we know about the acting system the vocal pattern differentiation must be known because we have lot of chanting, Muslim chanting, Christian chanting, Buddha chanting, Hindu chanting and in Sanskrit there is lots of slokas are there that is the big things no more Alexander or other techniques nothing there so you can only do those you can follow your sound, your speech will be bigger than in India we are only system that we are following this also is a system we are not focusing because they already written in systematic that's why we are focusing that and you have learn this systems how they have placement how vocal cord, breathinginner muscle function so then as a trainer you will get the idea what is the different whattalking about actor and his text actor, voice but Alexander techniques talking about his body and breathing we will get some kind of clarification”.

Conclusion

In this chapter, we have discussed the acting and actor training methods, the need for actor training and the different contexts of actor training. Evolution of training systems both in the west and east should be taken into consideration while preparing a curriculum in the University. The thesis proposes especially in Indian scenario, the scholars, trainers should look into the traditional *Natyasastra* methods and some indigenous methods to train the actors irrespective of globalization, because, choosing western methods may mere help an actor in modernizing his outlook or acting, but never help him grow holistically to express or perform greatly. Since every art form is a product of culture, an actor is also a product of culture and environment. In order to impart and facilitate in training an actor, we have to incorporate certain indigenous methods which can be learnt instinctively by an actor from a particular region.

The process of the acting is determined by practical, mental and physical training systems. Theatre can shape human culture by waking up the creativity dormant in it.

Though theatre has moved far ahead of its initial difficulties; people still expect stale symbols and images from the theatre. This calls for a new stage language based on the actor making use both of Indian and Western traditions of acting and placing it in the socio-political and cultural ethos. The new discipline should be rooted in the tradition, but at the same time, should also be viable to change and organic. The Critique of consumer society, rather than being an object of it should be combined with the critique of mechanization. The scientific methods rather than being an end in itself should be used for the improvement of the process. An actor's energy can thus be used against the dominant ideology. An actor's duty in the contemporary world is to develop a life style that can explore the creative aspect of his body and mind through practice. Research major focus would remain on the teaching learning of Theatre Arts/acting in south India.

Though training has been proved to be inevitable for professional acting, some of the talented dramatists feel the need for changes in these training systems. This is due to the usage of cliché systems and outdated styles which are dragged back to the contemporary theatre. Researcher's acquaintance with theatre people made aware of the need for such a renovation. Contemporary theatre is striving to get rid of the shackles of the traditional modes to compose new visual symbols. This demands innovation in training systems. Thus the colleges and universities which, for so long, were made to feel outside the mainstream of our national theatrical life, now find themselves (through a combination of economic, social, and cultural circumstances) suddenly located physically and creatively at the very heart of this movement, and in the forefront of those who are called upon to meet this challenge.

Having played a vital part in creating his huge new audience, theatre educators must now play their part in helping create the means of satisfying it. In plain language, if theatre is going to meet the demand of the cultural explosion, rather than be blown up by it, the responsibility will fall in large measure on the educators, in productive alliance with the professional practitioners, to inspire and train the young of our country.

For both theater communities to meet their multiple responsibilities as effectively and efficiently as possible, their greatest challenge undoubtedly will be to work together. This means, that the professional theatre should provide the models of excellence in

performance for theatre in colleges and universities, models which give purpose both to the preparation of theatre artists, teachers, scholars and to the education of students generally. It means that these models should be accessible throughout the nation to students at every educational level, as well as to the adult population. When colleges and universities undertake professional training, moreover, it means that the professional theatre should serve as a consultant in planning training programs, a source of teachers, and a means of furnishing intern experience, a reviewing body, and a resource for employment. The accomplishment of these tasks so essential to the betterment, if not the survival, of theatre as art depends upon practicing professionals realizing completely their obligations to the profession.

For the educators in theater, the challenge today requires that though some colleges and universities should assume responsibility for training artists, all should not. Rather than trying to do all things as well as they can, colleges and universities must attempt to do excellently in theatre that which is possible for them by reason of their locations, resources, and relations with professional theater. This means, specifically, that some liberal arts colleges and universities may properly concern themselves only with the general education of students in theater, the training of scholars and critics of the theatre, and with the preparation of creative teachers for elementary and secondary schools. Such programs do not aim at the preparation of theatre practitioners, but they can develop the students' creative and imaginative powers so that they would be ready for professional training should they elect it. Equally important, such programs would train audiences to be more creative, challenging, and responsive than in the past. They would train the kind of audience, indeed, without which live theatre is an impossibility contradiction in terms. With the same dedication to excellence, colleges and universities which do accept the responsibility for professional training must offer professional training of the highest caliber; they must, like schools of law and medicine, direct all their energies toward turning out qualified members for professional. This means that they should have access to professional models of excellence and should seek cooperation with professional practitioners in the design, execution, and evaluation of their programs. It means, furthermore, that students graduating from such programs. It means, furthermore, that students graduating from such programs should be capable of finding employment in and

raising the standards of today's and tomorrow's theatre. Only if theatre's educators and practitioners will work together, each assuming his very real responsibilities, and each meeting his challenge with imagination and integrity, will the idea of theatre as a place of splendor, illumination, and joy become a reality in India today.

Academic departments of theatre arts have responsibilities which run well beyond the education and training of artists, they are responsible of the liberal education of undergraduate students in theatre arts, for the preparation of stimulating and informed teachers, for the preparation of leaders and administrators, and for the training of scholars and critics in drama and the theatre. Individual academic departments that perform all or any part of these responsibilities effectively make positive contributions to the strength of professional theatre.

Later analysis in the next chapters is about how this actor-training concept developed in particular south Indian states.

Notes and References

1. Aristotle is [Ancient Greek Philosopher](#), [Scientist](#) and [Physician](#), 384 BC-322 BC, in his *Poetics* we can find many quotes on art, acting related areas.
2. Rodney Dangerfield was an [American comedian](#), and [actor](#), known for the [catchphrases](#) "I don't get no respect" or "I get no respect, I tell ya" and his [monologues](#) on that theme. He is also famous for his 1980s film roles, notably in [Easy Money](#), [Caddyshack](#) and [Back to School](#).
3. Thespis of Icaria (6th century BC), according to certain [Ancient Greek](#) sources and especially [Aristotle](#), was the first person ever to appear on stage as an [actor](#) playing a character in a [play](#).
4. Thespian: A theatrical performer: actor, actress, player. The word is derived from the actor Thespis, who walked around ancient Athens pulling a handcart, setting up a type of a one-man play in which he showed the bad behaviour of man.
5. *Commedia dell'arte* is a form of theatre that began in Italy in the 12th century but peaked in the 16th and 17th century characterized by masked "types", the advent of the actress and improvised performances based on sketches or scenarios.

6. Declamatory method: A method of setting text or words to music in a speech-like manner. In this method, notes and rhythms will typically follow the flow and accents of natural speech of the text. It is often used with opera libretto to set dialogue or narration without elaboration so it can be easily understood.

7. Mahabharata and Ramayana: The Mahabharata and Ramayana are ancient Sanskrit epics of India.

8. Don rubin(Ed), *The world Encyclopedia of Contemporary Theatre*, , vol-5, Rutledge, New York, 1998. P.13,

9. Noh is the oldest existing form of theater, Noh grew, during the 14th century, out of combination of Chinese performing arts, known as sarugaku, and traditional Japanese dance called dengaku. Acting troupes were under the patronage of shrines and temples and their performances were as much 'sermons' as entertainment. Noh's present form dates from around the end of the 14th century when the main playwright/actors were Kannami and his son Zeami.

10.<http://www.historyworld.net/wrldhis/PlainTextHistories.asp?groupid=1606&HistoryID=ab35&track=pthc#ixzz1RQEGBrge> Accessed on 10th January 2011.

11. Richard Hornby is recognized internationally as an expert on dramatic literature and performance. Richard Hornby received his bachelor's degree from MIT and his MA and PHD from Tulane. Richard Hornby is the author of *Script into Performance: A Structuralist Approach to Play Production*, *Drama, Metadrama*, and *Perception, Pattern in Ibsen's Middle Plays*, and *The End of Acting*.

12. The word Gharana means family. Basically this type of Hindustani music is further classified into categories depending on the family or school from where the musician hailed. Every Gharana has a particular style of playing instruments and singing. It is said that this classification of Hindustani music came into being in the 18th century.

13. Anupam Kher, the well-known and highly respected actor who has performed each and every character with perfection is a recognized face who has also won the Padma Shri Award. Anupam Kher has featured almost in four hundred movies and has done approximately hundred plays. The actor has made great contribution to the Hindi cinema reaching the heights of success with his hard work.

14. Actor Prepares is India's finest acting school for talented individuals who wish to pursue careers as actor-performers in the entertainment industry. The intensive professional-level course provides specialized training in acting. The classes at Actor Prepares are conducted by competent in-house faculty members who passionately teach the craft through practical, theories, games, exercises and extensively filmed practical.

15. PSR.Appa Rao, HV Sharma, *Special Aspects of Natyasastra*, National school of Drama, New Delhi.2001, p.15-30.
16. P.S.R Appa Rao (Translation), *Abhinaya darpanam of Nandikeshwara*, Natyamala Publications, 1997, Hyderabad, pp. 8-25.
17. Rasa: Denotes an essential mental state and is the dominant emotional theme of a work of art or the primary feeling that is evoked in the person that views, reads or hears such a work. Bharata Muni enunciated the eight Rasas in the Nāṭyasāstra, an ancient work of dramatic theory.
18. Richard Schechner is Professor of Performance Studies at the Tisch School of the Arts, New York University, and editor of TDR: The Drama Review, and artistic director of East Coast Artists. He is the founder of the academic field known as performance studies. This is an interdisciplinary approach to social performances including anthropological rituals, political demonstrations, theatrical productions, and performing arts events such as dance and music. He has been a leading ground-breaker in developing a new and interdisciplinary way of viewing theatre that has evolved as the leading trend both inside and outside the academy. His books include Environmental Theatre, The Future of Rituals, Performance Theory, and Between Theatre and Anthropology.
19. Rasa Box: Actors Movement Conservatory in New York is offering Rasa Box training courses. Participants will be thoroughly introduced to theory and practice of the Rasa Boxes exercises, devised by Richard Schechner. Participants will learn to embody eight basic emotional-energetic states (rasas) via the breath, body and voice, and explore the various ways of working with the rasas to create performance work. <http://www.actorsmovementstudio.com/rasaboxes/index.html> accessed on 16th June 2009.
20. Minu Kashyap, *Coleridge and the Indian Theory of Rasa*, Anmol Publications PVT. LTD, 2004, p.18.
21. The Interview excerpts of Raja Ravi varma taken from <http://www.mumbaitheatreguide.com/dramas/interviews/16-k-raja-ravi-verma-interview.asp> who is acting teacher at Pondicherry Central University. Down loaded on 8th January 2011.
22. Suresh Awasthi (b.1918), a noted scholar of folk and traditional theatre of India, has been writing both in Hindi and English on the subjects since early 50s. As secretary, Sangeet Natak Akademi (1965-1975), he sponsored folk and traditional performing troupes both for the general public and for documentation. He has been a Visiting Professor (1975-81) in different universities in the USA, and also a Visiting Research Professor (1982) in Tokyo University which brought out a publication of ten lectures given by him on Indian theatre under the title Drama: The Gifts of Gods. And Performance Tradition In India are quite popular.
23. *Koothu-P-Pattarai* (KPP) is a contemporary Tamil theatre group founded in A.D 1977 by Sangeet Natak Akademi winner and playwright N Muthuswamy.KPP provides the actors for training in acting, folk

dance, martial arts, yoga and music. KPP incorporates elements of dance, folk theatre, improvisation using mime, music and martial arts creatively so that space, movement and choreography become as important to the action as literary content or dialogue.

24. Na.Muthuswamy is the founder of *Koothu-p-pattarai* Scholar Interview on April 20th 2008.

25. Raju based from School of performing arts, Pondicherry central university he is a National School of Drama graduate from the 1974-1977 batch, he has been a teacher and researcher for more than 25 years. Date of Interview: April 14th 2008.

26. Ashok K.Choudhury, Baman Parida, *Art and Art Libraries in India*, Eastern Book Linkers, Delhi, 2006, p.10-17.

27. *Jatra* means journey in Sanskrit, is a popular folk-theatre form of West Bengal.

28. *Voggukatha* is a traditional folklore of Andhra Pradesh, in this form performers do singing praising and narrating the stories of Hindu Gods Mallana, Beerappa and Yellamma. It originated among Kuruma community (Yadavas), who devoted themselves to the singing of ballads in praise of Lord Siva (also called Mallikarjuna). These tradition-loving and ritual-performing community moves from place to place, narrating the stories of their caste gods. Oggus are the traditional priests of the Yadavas and perform the marriage of Mallanna with Bhramaramba.

29. *Bhavai* (strolling players) is a popular folk theatre form of Gujarat.

30. *Rasalila*: Folk dance drama of northern India, mainly Uttar Pradesh, based on scenes from the life of Krishna. Solo and group dancing are combined with singing, chanted recitation, and instrumental accompaniment.

31. *Nautanki*: is a famous folk theater and operatic drama form, popular in northern India especially in the states of Bihar and Uttar Pradesh.

32. Data collected based on questionnaire, the researcher himself one of the participants in this workshop in the month of August 2006 at Dept of Theatre arts, University of Hyderabad.

33. IDP (Intensive Drama Program): This interview is fourth in the series of exclusive interviews with the workshop conductors of the Intensive Drama Program (IDP), which took place at the NCPA from 4th-16th May 2009. The IDP was one of its kinds of theatre workshops organized by Theatre Professionals in collaboration with the NCPA. The interviewer, Asmit Pathare is a young theatre enthusiast. His theatre experience dates back to his college days in Sangli. He has actively participated and assisted in various theatre productions in Mumbai. He is interested in films, writes poetry and has his own blog.

<http://www.mumbaitheatreguide.com/dramas/interviews/12-shankar-venkateswaran-interview.asp> accessed on 3rd February 2011.

34. The Theatre Training & Research Programme founded in 2000 at Singapore. TTRP is a not-for-profit programme run as an independent division of Practice Performing Arts Centre Ltd, a charity registered in Singapore. The TTRP was inspired by unique experience Contemporary Theatre in Singapore over the previous 35 years. TTRP is committed to providing theatre training and cultural education of a high quality, towards the mission of nurturing skill, technical competence, critical awareness, social engagement and artistic autonomy in actors so that they are capable of contributing significantly to the theatre-making processes of their own communities.

35. Born in 1979, Sankar graduated from Calicut University School of Drama & Fine Arts with a first rank in theatre direction (2002) and completed three year intensive training at the Theatre Training and Research Programme, Singapore (2006). At the TTRP, Sankar underwent practical immersions in four major Asian traditional theatre forms (Noh, Kudiattom, Beijing opera and Wayang Wong), Stanislavskian and post-Stanislavskian acting methodologies.

<http://www.theatreraw.hyperphp.com/artisticdi.htm> accessed on 7th June 2011.

36. K. V. Gopalaswamy was producer for the Andhra University Experimental Theatre throughout the entire period of its existence-1943 to 1963.

37. *Koodiyattam*, also spelt Kutiyattam, Sanskrit drama performed in Kerala, India, has been recognized by UNESCO as a Human Heritage Art. Rightly so it is the oldest existing classical theatre form in the entire world, having originated much before Kathakali and most other theatrical forms. It is considered to be at least 2000 years old.

38. American stage director, actor, and writer. He was a member of the Living Theatre before founding the Open Theatre (1963), which became an influential force in experimental theatre.

39. Jason Bennett was 2010 Runner-Up for Best Acting Coach in New York City and is Runner-Up in 2011 for both Best Acting Coach AND Scene Study Teacher. He has been featured in numerous articles, interviewed on national and international radio programs and has articles published in print and on-line. He works with professional actors and singers on Broadway, in film and on television sets, and in theaters throughout the country.

40. Sanford Meisner is considered one of the greatest acting teachers of the 20th century. Meisner was a brilliant teacher, and had a gift for getting the best out of his students. His techniques were unorthodox, yet highly effective. After years of working with actors, he developed "The Meisner Technique".

<http://www.neighborhoodplayhouse.org/meisner.html> down loaded on 4th march 2010.

41. Antonin Artaud, French dramatist, poet, actor, and theoretician of the Surrealist movement who attempted to replace the “bourgeois” classical theatre with his “theatre of cruelty,” a primitive ceremonial experience intended to liberate the human subconscious and reveal man to himself.
42. Antonin Artaud, *The Theatre of Cruelty*, in *The Theory of the Modern Stage* (ed. Eric Bentley), Penguin, 1968, p.66
43. Jerzy grotowski is one of the most important theatre personalities of 20th century. His laboratory theatre based in Poland has conducted a lot of research on *acting methods* and find out unique ways for each actor.
44. Vsevolod Meyerhold was a Russian actor, director, and theorist - one of the most famous pupils of the great Stanislavski, and a major theatrical mover and shaker in his own right. He was widely recognized as a driving force in the Russian Symbolist movement, Meyerhold was uninterested in the naturalistic theater of the 19th century, Meyerhold had greater freedom to develop his particular approach to actor training, known as Biomechanics, which he saw as a stage in the evolution of a new, modern theatrical reality beyond the reach of the Stanislavskian actor.
45. Veenapani Chawla is one of the foremost experimental theatre exponents of modern India with a multi-faceted career. Veenapani Chawla established Adishakti in A.D.1981 and is its Managing Trustee and Artistic Director. She is currently establishing the Adishakti campus at Pondicherry, which houses the members of the Adishakti Puppetry, Dance, Music and Theatre Repertory Company. And it is designing programs for Adishakti to be a research center for performance arts, which will host residency programs and workshops for artists from all over the world.
46. Shri Kavalam Narayana Panikkar has carved out a niche for himself in the evolution of a regional theatre movement, which is one of the major components constituting the national theatre in modern India. In a career spanning over four decades, Shri Panikkar has given a new lease of life for the age-old Sanskrit drama tradition on one hand and on the other, he identified the interrelations between the evolved art forms and folk arts, successfully creating a fusion that has enthralled the contemporary audience since then. The positions held by him are Vice Chairman, Sangeet Natak Akademi, New Delhi. Chairman, Kathak Kendra, New Delhi. Chairman, Kudiyaattam Kendra, Trivandrum. Date of Interview on January 18th 2008.
47. Mohamed Naushad, born in Kerala, in A.D.1967, he started his theatre career with amateur and commercial theatre groups in Kerala, Later he specialized in acting from Trichur school of Drama, National School of Drama and Theatre Training and Research Programme (TTRP), Singapore. As an actor he has worked with most of the eminent theatre personalities of Indian theatre. Presently he is the Reader in Theatre Arts, University of Hyderabad. Date of Interview on June 4th 2011.

CHAPTER-V

Actor Training: Contexts, Methods and Practices in Andhra Pradesh and Karnataka

This chapter focuses on acting training methods practiced in Andhra Pradesh and Karnataka. As both the states have similarities in language and culture. The legendary actor Ballari Raghava who was born in Karnataka and his work has influenced the growth of Theatre Practice and teaching in Andhra Pradesh. Performing arts practice and actor training goes hand in hand in both the regions and hence, as an introduction, this chapter deals with a detailed study of performing arts of Andhra Pradesh and Karnataka and their application in actor training methods.

The chapter studies the curriculums for actor training at different universities like University of Hyderabad, Potti Sriramulu Telugu University, Osmania University, Andhra University, Bangalore University etc., and also in the other contexts and levels of actor training such as classical, folk, workshops and reperotories. The curriculum for actor training being used in the universities and other contexts are analysed to understand how effectively they have imparted to prepare an actor to meet the present scenario. The study of repertories like Rangayana, Ninasam, Rasaranjani, Janapadam etc., brings in different approaches and processes practiced and adopted by these repertories for the theatre productions and training. The role and usefulness of traditional art forms like Yakshagana, Harikatha are also discussed. The chapter also refers the practices of theatre companies like Surabhi from Andhra Pradesh and other reputed companies from Karnataka.

PART-I

Andhra Pradesh

Located in South India, Andhra Pradesh (having three regions: *Telangana, Andhra, Rayalaseema*) is surrounded by Tamil Nadu in the south, Maharashtra in the North and North-West, Madhya Pradesh in the North-East, Karnataka in the West, and the Bay of Bengal in the East. It has a long coastline of 1000 kms with eight of its twenty three districts having direct access to the sea. Andhra Pradesh has great rivers like Godavari, Krishna, and Tungabhadra etc. Andhra Pradesh with Telugu language as the mother tongue is the largest state in India with Hyderabad as its capital. The landscape of the state is varied having fertile coastal plains, semi arid Deccan plateau and the lofty hilly capes of the Eastern Ghats. The fertile coastal plains of Andhra Pradesh make it one of the largest producers of rice in India. Thus, it is also known as the "Rice Granary of India". Apart from this, Andhra Pradesh has the attractions of historical monuments and rich culture¹.

The traditional performing arts of Andhra Pradesh

There are plenty of classical and folk performing arts prevailed and being practiced in Andhra Pradesh. Unfortunately, the patronization of these arts is really a cause for concern, though government has taken some steps to revive these traditions.

Figure: V.I

Andhra Pradesh Performing Arts



This pie chart shows the percentages of performing arts prevailed, appreciated and being practiced in Andrapradesh. As per the statistics of the pie chart above, 40% of the part is occupied by Film and TV media, and mere 5% of classical art forms being practiced currently compared to Film & TV media. On the other hand, India, being the country of villages, indigenous art forms like Folk and Theatre arts share 40% & 15% respectively. This pie chart clearly indicates the decline of the classical and Theatre art forms in the globalised world. Though theatre art shares 15% of the portion, it is evident that one should undertake some efforts for the survival of traditional art forms. It may not be a rude awakening, but a caution for deteriorating condition of traditional art forms in the current world.

There are many folk theatrical performance traditions in the different regions of Andhra Pradesh. Most of them use regional community specific, language and ethos. Interestingly many of the times the content of the themes centres on popular epics and lores. All of them follow an informal system of teaching training process in transferring the performance knowledge to the younger generations and use codified/stylized theatrical presentations which blends Music, Dance, Drama, and Acrobatics. The following Table shows a select number of these genres.

Table: V.I

Name/Form	Region	Genre	Theatrical Elements
PadyaNatakam	Andhra	Theatre	Mythological stage play
Budabukkalu	Telangana	Oral Narrative	Singing and story Telling
Baindla kathalu	Telangana	Oral Narrative	Singing and story Telling
Garaga	Andhra	Dance-Drama	Decorated costumes, dance
Bathukamma	Telangana	Festival/Oral	Singing and story

		Narrative	Telling,Movement
Chindu Yakshaganam	Telangana	Oral Narrative	A theatrical art form interspersed with conversation and dance like ballet.
Oggukatha	Telangana	Theatre/Oral Narrative	A narrative art form which tells the story in the form of song
Gangireddulata	Telangana	Physical Theatre	Circular and Vernacular Movements
Kolattam	Andhra Pradesh	Folk chantings	Singing and dancing
PittalaDora	Telangana	Oral Narrative	Singing and Rendering Dialogues,Improvisation
Haridasulu	Andhra	Oral Narrative	Singing and Rendering Dialogues,Improvisation
Veeranatyam	Andhra	Dance-drama	Anger is the main emotion in this dance
Perini Sivathandavam	Ramappa, Warangal	Dance-Drama	Physical Movements
Katipapala	Telangana	Oral-Narrative	Different charecters,costumes
Chekka Bajana	Rayalaseema	Oral-Narrative	Dialogues
Bonalu	Telangana	Folk Festival with ritual Performance	Dance and Dialogues and chanting
Gussadi	Telangana	Tribal Dance	Elabarative Costumes
Dhimsa	Andhra	Tribal Dance	Movements ,Elabarative Costumes
Pulivesham	Telangana	Folk Festival	Dappu and acting as animals
Sarada Kathalu	Andhra Pradesh	Folk Theatre	A narrative art form which tells the story in the

			form of song
Burra katha	Andhra	Folk Theatre	A narrative art form which tells the story in the form of song
Baindla Kathalu	Telangana	Folk street theatre	A narrative art form which tells the story in the form of song
Mathura Natyam	Adilabad	Dance-Drama	Music,Rythamic steps,composition
Chirathala Ramayanam	Telangana	Folk Theatre	Theatrical elements
Thappetta gullu	Srikakulam	Folk dance	Music,Rythamic steps,composition
Pagati-veshalu	Andhra,Telangana	Solo Folk form	Role Playing
Saadhana Soorulu	Telangana	Folk drama	Staging drama's
Veethi Bhagotham	Andhra Pradesh	Folk Drama	Street drama's
OgguDolla Vinyasam	Telangana	Folk Music/Dance	Movement and Rytham
Harikatha	Andhra	Semi-Classical	A narrative art form which tells the story in the form of song,one man play
Tholu Bommalu(Puppets)	Andhra	Shadow play	Singing,dialogues
Gollasuddulu	Telangana	Folk Narrative	A narrative art form which tells the story in the form of song.
Turupu Bagavatham	Andhra Pradesh	Folk Theatre	A theatrical art form interspersed with conversation and dance like ballet.

The most important thing to be taken into consideration is the folk art forms and their contribution in the development of theatre. There are many folk performances that

have similarities to theatre functionalities such as telling a story through ballet, expressing a story with abhinaya including dance and movements such as *Kuchipudi* other *Yakshaganams*. These art forms are interrelated in one way or the other way to the theatre.

The theatre has drawn several of its skills and elements from the age old folk art forms and to demonstrate this phenomena a few are cited below:

Chindu Yakshaganam:

Yakshaganam is a theatrical folk performing art form in which music, dance, and speech are harmoniously blended. It can be described as a ballet interspersed with conversation and songs, sung to varying rhythms. *Chindu Yakshaganam* is a special folk dance-drama performed by the *Chindu Madigas*², they take Puranic stories as their text for the Yakshagana performance and present them in a variety of dance drama forms. Hence, this community is called Chindu Bhagavathas or Chindu Madigas. Colorful makeup and folk music are the main attraction of this dance form. The performances are based on stories from Puranas and other Hindu scriptures. Theatre actors could surely learn some techniques from *chindu yakshaganam* such as delivery of dialogue in the verse form and dancing to express the story. The question is how these indigenous art forms can be incorporated in the actor training curriculums.

Voggukatha

This is a Primitive narrative form of Telugu theatre which literally means, 'oggu tales', from oggu, a small *damaru* or hand drum associated with Siva. It is performed by the pastoral Kurama community, one of the two main sheep-rearing tribes of the Deccan plateau. Each of their denominations developed its own performing art around the story of their Mulapurusha, the founder, also called *Birappa* or Birdev in Maharashtra through simple devotional bhajans.

The origins are as old as Deccan pastoral culture. Voggukatha's original story was composed prior to the history of Virasaivism in *Telenagana*³, initially as a simple sung narrative. The singing technique is older than that of Jangam narratives, an offshoot of Virasaivism in the twelfth century because of its specialized traditional style, it did not

spread rapidly, though some attempts were made to appropriate it. In the process of social transformation from a nomadic pastoral lifestyle to rigid caste society, *Voggukatha* also metamorphosed, acquiring elements of later Yakshaganam, in terms of theatrical enactment of scenes. But an apparently conscious desire to retain its primitive, powerful singing saved the form from succumbing totally to the patterns of Yakshaganam. At least ten types of original tunes decide the character of Voggukatha even now⁴.

During the *Telangana* insurrection (1940s) revolutionary artist like Suddala Hanmanthu and Tirunagari Ramanujachary took popular elements of Voggukatha to propagate their message, renaming the form '*Gollasuddulu*'⁵ ('Golla Sayings', Golla being the Yadava caste). In the next phase of the Communist armed struggle (1970s), non-Kurama revolutionary singers like *Gaddar*⁶ started using the new version, with the old name Voggukatha, leading to protests from the original community. Original Voggukatha is still enacted by at least fifty different troupes of *Kuramas* in Telengana, patronized by all communities. Present-day champions of the form are Chukka Sathaiah and Sanike Balappa, virtuoso performers. Featuring fast pace with quick changes of characters, each of their stories spreads over three days. They can also reduce their shows to a three-hour performance on one day with the same stunning impact.

Apart from folk arts, there are classical dance forms in Andhra Pradesh called kuchipudi, devadasi and perini who have their own significance and storytelling forms. Besides, especially in the actor-training context, martial art forms of Andhra Pradesh should be taken into consideration. Let's interpret the elements of martial art forms which can be used for actor training.

Padya natakam(Mythological stage play) is an oldest form in Telugu Theater arts. It came into existence at least 205 years ago. Due to the influence of Dharwada Nataka Samajam, who toured South India by giving stage performances, some enthusiasts prepared to perform natakams on the same venues where Dharwada Samajam gave their stage shows. In those earlier days curtains, gasoline lights, silk dresses, costumes and make up were provided to the artists to enhance the quality of performances. Several tricks like Narada entering on to stage amidst clouds and wire works were also

introduced.”Surabhi”, the oldest theater group consisting dedicated families have been playing these natakams for the past two centuries.

Initially there were dramas based on prose. Subsequently, poems were incorporated. These poems (Padyams) were composed in ragas like Kalyani, Mohana, Hindola, Abheri, Madhyamavati, Mukhari, Khamas, Tilakamod, Kapi, Shankarabharanam, Kedaragoula, Simhendramdhyamam and Bhairavi etc. Basic supporting instrument used in these dramas is Harmonium. Violin, Veena, Flute, Tabala, Mrudangam are also used.

Martial art forms of Andhra Pradesh

Martial arts have different kind significance compared to traditional art forms or pure art forms such as folk arts and classical art forms; though martial art forms may not have attained the status of a pure art form, they have special significance in relation to the theatre; martial arts are used to train the theatre actors for physical fitness that help the actor to sustain long life in his profession. But the question is how far these martial arts are being made use of or incorporated in training an actor.

Karra Samu Martial Arts

Karra Samu (stick-fight) is an ancient skill. Young people were trained in fighting with sticks to protect themselves and protect the village. This was particularly helpful in olden days when thefts were common in villages. It was also useful to protect them and their properties when people travelled to far-off palaces and highway robbers used to loot them. What had started as a self-protective measure became a pastime when the need for such self-protection had ceased.

The people who used to protect temples, Kings’ palaces and Zamindaris with their skilful use of the stick and the sword took to other jobs, but retained them as family treasures. Such is the case with Veera Mushthi people, Harijans and Nayakas whose profession of protecting the people and their properties was no more needed in the present context of the existence of the military and the police.

The performance starts with the showing of individual talents. A fighter comes into the arena (called 'Garidi') and points out his stick in different angles to the beats of dappu. In some areas 'Tasha', an instrument, which gives fierce inspiring noise, is also used. Sometimes a whistle called 'Bigil' is used. Then the fighter holds the stick in the middle and shows his mettle by moving it in all directions as though he is protecting himself against several opposing fighters. All the other team members also show similar skills.

These indigenous martial art forms can be used to train actor's physical fitness and in moulding an expressionistic actor.

Kathi Samu Martial Arts

'*Kathi Samu*' (sword fight) is another ancient skill, mastered by the royal armies of yester years. Today, this prestigious martial art remains only a pastime of those family members, who were once in the service of their Rajahs as soldiers. This is especially retained in the native principalities and *Zamindaris*. This skill, in later years, was patronized particularly in two principalities - Vizianagaram in the northern most coastal Andhra and Karvetinagaram in the southern most Chittoor district. The performance itself starts with the skilful display of stick fight as a prelude to the sword fight and the skills shown in the use of the sword.

Other important aspects of the sword-skills are noteworthy. The first among them is the "Dal Farri Khadga" - a display of two people with swords and shields. Another skill is "Gareja": a man holding four swords, two in each hand and moves them to protect himself and to strike at the foe. This kind of martial art form can be compared to *koodiyattam*, a similar art form of kerala, as it is being used to train actor to mould him in many aspects. It is recommendable and can be potentially viable form for actor training.

Other Performing arts for actor training

As we discussed above, performing arts have great potentiality and important elements we can adapt for actor training. For instance, Voggukatha, chindu yakshagaanam have some special skills such as dancing movements which could help the

actor to move the body or keep the body flexible and fit or to adapt himself to any kind of character and the dialogue delivery. Oral story telling through *Harikatha* or *Burrakatha* could help the actor express his emotions orally with perfect modulation and use gestures effectively to convey it to the audience. Every art form has its own significance; hence we can take certain skills or the elements of the art form and could use to train the actor holistically. The scholars and researchers should take these elements into consideration while designing academic curriculums for actor training in the universities. Hence, it will become a standard or a touchstone for the coming generations. The most important thing is the actors from the same region, for instance actors from south india could learn the techniques or certain skills of these art form easily or instinctively rather than with the western methods of acting. All we need to do is to explore such skills by researching our own art forms and extract good or important elements that can be adapted to train the actor.

History and development of Andhra Pradesh theatre

Evidence from sculptures indicates that theatrical activities flourished in the present southeastern state of Andhra Pradesh as early as the second century BC. The Nagarujnakonda excavations, in Nalgonda district, laid bare an amphitheatre dated by researchers to the second or third century AD. However, the first definite word of theatre in the Telugu language appears in palkurki Somanatha's poetical texts, *Basava Puranamu* and *Panditaradhya Charitramu* (early thirteenth century). He mentions a play, *Sriyalu charitra* ('Sriyalu's Story'), presented with appropriate prelude, correct speech and diction, and proper action during the Sivaratri festival at Srisailem (Kurnool district). The only surviving medieval script is *Kridabhiraamu* ('Graceful Sport') by Vinukonda Vallaharayudu, who translated it from a Sanskrit Drama, *Premabhirama*, written in the fourteenth century; it belongs to the genre of *vithi*, one of the ten *Rupakas*⁷. Sanskrit plays translated later were done in poetic (*kavya*), not dramatic, form. However, folk theatre entertained the rural public. During the reign of the Nijama (1565-1673) and Maratha (1674-1855) kings based in Thanjavur, Tamil Nadu, Telugu received a boost as their court language⁸.

Thus Yakshaganam, also called *vithi natakam* or Bhagavatam, reached its artistic zenith. Voggukatha nattative troupes. Pagativeshalu (solo role- playing), Kuravanji dance – darma, Harikatha solo narratives—all these folk forms remained popular for over eight centuries. It is commonly believed that the first modern Telugu play was Korada Ramachandra Sastry's *Manjari Madhukariyam* ('Tale of Manjari ad Madhukara', 1860) supposed to have been written between 1860-1880, was considered only as drama, a text for reading⁹.

In 1880-81, a Maharashtrian theatre company from Dharwar for the first time visited Andhra and staged Hindi dramas at Rajahmundry. The troupe was directed by a Hindi poet and actor, Vaman Bhat Joshi. They played twice a week. Of the thirty odd plays they staged, *Puthra Kameshti*, which narrated the story of Rama's birth, was most popular. The Maharashtrian Company's tour had hardly come to a close before the literates of Rajahmundry, Rao Bahadur Kandukuri Veeresalingam and Vaddadi Subbarayudu took into their heads to write dramas in Telugu. Kandukuri Veeresalingam pantulu was well versed in English literature, he is said to be the pioneer in social as well as cultural reforms of Andhra. It was he who wrote the first popular drama in Telugu literature. He translated *Comedy of Errors*, *Merchant of Venice*, Sheridan's *Duenna*, Kalidasa's *Shakuntala*, *Malvikagnimitram*, *Harsha's Ratnavali*, and got them staged in the Dharwar Pandal at Rajamundry with costumes and curtains. It was really a venture in those days. The educated youth took part in these dramas. Shri Vaddadi Subbarayudu translated Bhatta Narayana's *Venisamharam* and staged it in the same pandal. In fact, this Dharwar troupe was the inspiration for writing of dramas in Telugu. The people of Andhra are highly indebted to Shri Vaman Bhat Joshi, who directed the Telugu drama in his pandal. The birth place of Telugu drama was Rajahmundry on the banks of the sacred river Godavari, which inspired Bhavabhuti to write *Uttara Ramacharitam* and on whose banks the great Pandit Raya of Jahangir's Court was born.

In the ceded districts of Andhra, there is a town called Bellary where lies the indomitable fort of Hyder Ali. Bellary is the seat of Telugu Culture. As it is almost to the frontier of Karnataka, the Kannada drama troupes often visited Bellary and staged dramas in Kannada. The language was never a bar between the happy relationships of people in

those days. Dharmavaram Krishnamacharya was a scholar equally well versed in Kannada and Telugu resided here from 1881. The ceded districts of Bellary were under the sway of Shri Krishna Devaraya who patronized both Kannada and Telugu literatures¹⁰.

The Dharwar Troupe laid the seeds of theatre in every town of Andhra. Officials cooperated with the authors and took part in dramas. The National Theatre was started at Masulipatam in 1885. From 1881 to 1900, several troupes were set up in every town of Andhra. Tiled theatre houses were built everywhere. Curtains were painted. The Maharaja of Jaipore started a theatre at Vishakagapatam under the banner of Jaganmitre Samaj. He himself was a playwright and the conductor of this troupe. Ananda Gajapathi Maharaj of Vizayanagar, a Sanskrit scholar, staged Sanskrit dramas with the help of Pandits himself impersonating the role of Dushyantha. At Bellary, the leading lawyers organized three or four dramatic troupes among whom *Sarasavinodhini Sabha* and *Sumanorama Sabha* were very prominent. Some peculiar characteristics of these theatres were: (1) all the actors were from the cultured classes of the society, (2) the authors took part in the plays, (3) the artists were amateurs (4) officials encouraged these troupes, (5) the costumes etc. were on the lines of Dharwar troupe, and (6) theatre had become a mania with the people. These conditions existed till 1900.

In 1900, Poona Balwantarao Company and Shangli Company visited Andhra. Balwantarao Company was responsible for starting the *Surabhi* family theatres in Andhra. The *Surabhi* people were Maharashtrians who migrated to Andhra and were practitioners of shadow puppetry. They came to a village called *Surabhi* in Cuddapah District. The local Sub-Magistrate encouraged them to give up puppet shows and come to drama. They were taught good Telugu. The wives, daughters and daughters-in-law played female characters while the husbands, brothers and sons-in-law took up the male characters. For the first time in 1901, women were brought to the stage. These *Surabhi* family theatres are touring troupes and are in existence even today. They carry their own *pandal* and settings from place to place.

In 1902, the Baliwala Theatre visited Andhra. They had the latest equipment and big luster lights which were considered to be a great change in lighting. Elaborate costumes were used. Group dances were introduced. Harmonium was brought in and

songs were used profusely. Telugu dramas also copied these methods to some extent. The first Telugu harmonium player was Shri K.Subbarao of Masulipatam. The first Commercial Theatre in Andhra was established at Rajahmundry by Shri D.Durayya in 1906. This theatre employed actors on salary basis and conducted it on commercial lines. One fact I would like to point out is that the Baliwala Company created interest in Andhra for Hindi dramas. During this period, hundreds of Hindi and Urdu dramas were staged at Masulipatam.

At Rajamundry, the second commercial theatre, the *Chintamani Theatre*, was started with good investment from S.Guneswara Rao and Nageshwarrao. This theatre enjoyed great popularity, employed many popular actors on salary basis and continued till 1922. Another commercial theatre called Mylavaram Bala Bharathi Samajam was started in 1916 at Bezwada. Between 1906 and 1914, many Parsi theatres visited Andhra; these include Jamkhandi Company, Rippon Theatre, Dhadhabhai Tunthi Theatre, Surviya Company, Dhorabji and Shorabji Company, Khatau Theatre and the theatre of Shorab Modi. The Mylavaram Theatre borrowed the techniques of changing scenes from Parsi theatre. Parsi tunes were adopted in Telugu music. Electric lights were introduced. The *Chintamani Theatre*, the *Mylavaram Theatre* and the Seetaramanjaney Natak Samaj gave Telugu theatre a commercially successfully footing. Before these commercial theatres came into being, there were small troupes in the villages. The best actors of these troupes were invited to the commercial theatres; with the result that these small theatre groups faced a natural extinction. Thus, while the commercial theatres did some good, these were also responsible for the extinction of amateur theatres and introducing professionalism. However, soon many of these commercial theatres, barring those ran by actors themselves, were to die. Among those which survived, the Indian Dramatic Company of Shri D.V.Subbarao enjoyed supreme popularity.

Raghava Era

1921 saw the start of a golden era of acting in Telugu theatre, Rao Bahadur T. Raghavachary was the Public Prosecutor of Bellary. He knew English, Telugu, Kannada, Hindi, and Tamil, and he staged dramas in all these languages. He revolutionized the art of acting. His gestures were few, but effective; his silence was more eloquent than his

speech; and his looks pierced through the hardest of hearts. He was particularly effective in the portrayal of conflict of emotions. He played the roles of Hamlet, Othello and Sylock in English. In Telugu his famous roles were father of Prahlada, Pathan Rusatam, Ramadoss and Chanakya. P.V.Rajamannar was a close friend of Shri Raghava and wrote a Telugu social play, “Whose Mistake”, especially for him. Raghva visited England and won the appreciation of Bernard Shaw. Tagore hailed him as the best actor in India. He brought a new era to the Andhra Stage. After he came on to the Telugu stage, music ceased to be the main feature of drama. The Ramavilasa Sabha was started at Tenali. Dr.G.V.Subbarao, T. Chelapathirao, Madhavapeddi and the great Sthanam Narasimharao were the prominent members. Their best productions were *Prataparudriyam*, *Kanya Sulkam* and *Bobbili*, *Roshnara* was their masterpiece. Sthanam Narasimpharao rose to a new height in his role as Roshanara and stands unchallenged even today. He was awarded Padma Shri by the President of India¹¹.

There was a movement for Children’s Theatre in A.D.1920. Children’s theatre was organized at Guntoor and Kakinada. Boys who were freely fed and educated. Two or three of these theatres are worth mentioning such as Andhra Seva Sangham, Youngmen’s Happy Club of Kakinada and Bal Mitra Sabha of Guntoor. Their productions were excellent, but they suffered from ill management. The Andhra University is blessed with a Registrar, K.V.Goapalswamy, who took deep interest in theatre. He conducted inter-collegiate drama competitions and explores acting talent among students. Some efforts are being made for the promotion of theatre in Andhra from all sides. The Andhra Government exempted theatre from Entertainment Tax. The Dramatic Art Revival Committee sponsored by the Government has prepared an exhaustive report but little action has been taken on this.

Post-Independence Period

Andhra Nataka Kala Parishanth which came into being in A.D.1929 gave a shape and paved the way for the amateurs to realise their ambitions sometime around A.D.1944.

Late Sri Kopparapu Subba Rao pioneered a theatre movement with his Telugu Little Theatre having a Theatre library and lighting equipment of considerable size, in

addition to being a trendsetter as a playwright. At the same time came Sunkara and Vasireddy's plays "*Mundadugu*" and "*Maa bhumi*" staged by *Praja Natya Mandali*, the latter becoming very popular with the masses staging hundreds of performances witnessed by lakhs of people all over the State. It was this theatre group that produced great theatre men like late Raja Rao, Late Koduru Achaiah Chowdary and score of others.

Andhra Pradesh Natya Sangham, a regional center of Bharatiya Natya Sangh did fantastic work for fifteen years through its Reportory Productions like "*Kanya Sulkam*", "*Mrucchakatika*", "*Pratapa Rudriyam*" and "*Nijam*" and is responsible for building up a cultural awareness among various sections of society in the state. It has taken great care to stress the need of educating young people in Theatre Arts and, a Natya Vidyalaya is being run for quite some years with considerable success. The general Secretary of Bharatiya Natya Sangh A. R. Krishna of Andhra Pradesh deserves credit for finding a place for the Indian Theatre on the World Theatre Map.

Major Theatre Companies in Andhra Pradesh

Theatre companies in Andhra Pradesh popularized the theatrical activities in the present southeastern state of Andhra Pradesh as early as the second century BC. Initially, these companies were actually referred as the troupes, which sponsored their own shows with collected funds. However, as the days passed on, financially strong theatre companies in Andhra Pradesh took up the responsibility to produce the Telugu plays. Folk theatre in Andhra Pradesh entertained the rural public, presently there are many rural theatre companies in Andhra Pradesh dealing with these kinds of theatres. After the introduction of English education in the nineteenth century, Telugu drama emerged as a distinct literary genre, and then the theatre companies in Andhra Pradesh worked hard to establish this form of theatre in the nation.

The theatre companies in Andhra Pradesh and actors made possible a sustainable professional theatre, which led to the establishment of more commercial companies in the next decade. The frequent visits of Parsi troupes to Andhra influenced the theatre companies in Andhra Pradesh to introduce different forms of lighting and decoration. The first three decades of the twentieth century of Telugu theatre witnessed the birth and

death of the commercial theatre companies in Andhra Pradesh and with it the decline of the musical. The Hindu Nataka Samajam, Rajahmundry, started as an amateur association and still has special prominence in the state. *Nataka Kala Parishath (ANKP)*, *Praja Natya Mandali (PNM)*, *Surabhi Theatres*, and *Andhra University Experimental Theatre (AUET)* are also some of the important theatre companies in Andhra Pradesh.

Surabhi Theatres: Unique family-run collective of Telugu theatre companies, more than a century old. Organized on commercial lines, they tour rural areas with repertoire of over twenty plays. As their ancestral home is Surabhim a village in Cuddapah district where they started their activities, all the the groups refer to themselves as *Surabhi Theatres*¹². Unlike in other professional companies, women played female roles—a definite point of attraction. The elaborate trick scenes remain the main reason for their popularity even today.

The long tradition of the theatre family group has carved a niche for itself and for decades been one of the most popular forms of entertainment. There are several Issues like from mythology to social subjects, members of the Surabhi family have been holding court from the heart of the city to the remotest part of the State. However, given the economic pulls and pressures of present day life, recent trends had the young generation of the group drifting away from the stage.

It is in this backdrop that *Bhoomika*, a theatre group, has taken up different initiatives to work with the Surabhi youth. For this they conducted a Theatre Training workshop in collaboration with *National School of Drama (NSD)* at Surabhi Colony near Hyderabad from 14th July to august 13th 2011 and the NSD resource persons had trained 30 youngsters in modern theatre techniques and other theatre methodology.

“The aim is to help them build on their traditional theatre techniques and work on acting skills,” says G.Udayabhanu, president, *Bhoomika*. The idea happens to ensure that the concept of Surabhi does not end up as a museum piece but evolves with a contemporary approach. Initially, the trainers did encounter some friction from the participants. “They have always been doing theatre their way for so long and it took some time for us to break the ice and get into give and take mode,” the camp director says.

Guest faculty from the NSD and others has been involved and different acting aspects pertaining to body, voice and speech.

The trainees interacted with the researcher after this workshop and they said the following; According to Ragavendra, “Before we were doing acting by observing the senior actors in our family and in our minds we fixed that limited Performance aspects but after attending this workshop we realized that we can also perform the same thing in different ways, it is an eye open for us”. Alexander opines that “It is my first workshop experience, I got many inputs from different faculty, I found energies in my body, mind and Breathing” Other participant Nagamani stated that “I feel very lazy before, so even in the beginning of the workshop also I felt what is this? Why we have to do? But slowly we used enjoy the classes and involved much. With this workshop we became active even in daily life with the movement, Improvisation classes”. They all felt that these kind workshops can give them more ideas and the modern performing techniques with more energetic attitude and confidence for the performance. The fresh young surabhi people got a clear change in them after this first workshop experience.

Andhra Nataka Kala Parishath (ANKP): This was taken responsibility of spearheading modern Telugu theatre. A group of critics, actors, patrons and playwrights started it in Tenali (Guntur district) in 1929 to provide a platform for theatre people to exchange ideas. The ANKP’s history can be traced in two stages of development: 1929-43 and 1944 onwards, though its active works ceased by A.D.1960. The ANKP led the important Realistic Movement of Telugu theatre. As against the existing tradition of musical plays called *Padya Natakam*, it pleaded for socially relevant theatre.

There are nearly one hundred and twenty seven Parishats functioning in Andhra Pradesh. All these Parishats were started after A.D.1960 only. The table shows that 14% of Parishats are taking place at cities, 41.73 % at rural areas and 47.24% at towns. After A.D.1990, many Parishats sprouted in the rural areas of Andhra. Right now there were around eighty Parishats through out the state conducting annual competitions for theatre groups. In these eighty, most of the Parishats are being held at rural areas and semi urban towns. Among these eighty, Guntur district stands in the first place by organising around seventeen Parishats. After Guntur, both the Godavari districts and Vizag are strong in

theatre activity. Nandyala, Proddutur, Tirupathi, Ananthapuram are some of the active areas of Rayalaseema. Telengana invariably happened to be a weak region for Parishat activities. According to the available statistics, by the end of A.D.2001, sixty-five competitions were held at different parts of Andhra. Among them, seventeen Parishats were newly started.

The organisers: The organisers of Parishats can be divided into four categories, viz.1.Employees, 2.Ametuere artists formed into committees, 3.Families & Memorial trusts and 4. Individuals. The following table shows the level of involvement of each category of organisers in Telugu theatre.

Table: V.II

Category	No.of Parishats	Percentage
1. Employees	12	10.62
2. Committees	30	26.55
3. Families & Memorial Trusts.	19	16.81
4. Individuals	52	46.02

In many Government based organisations like Department of Railways, B.H.E.L, H.C.L, H.M.T, Municipal Corporations and port authority, one can find a bunch of theatre artists, art lovers and union leaders working as employees, the first category of organisers. With the interest and initiative of these people, Parishats have emerged on these company's names. The employees convince the authorities to grant some funds towards conducting the Parishats and all the infrastructure facilities of the company are used for organising it. The venue of the Parishat is the township of the industry. So the entire workers of the industry assemble together to watch the performances. Here the employees place a crucial role in contacting the theatre groups, convincing the authorities and conducting the Parishat. The problem arises when those particular employees get

transferred to some other areas. In some cases it is the initiative of the authorities in conducting the Parishat. Most of them were withered away because of the transfers of the employees and officials. H.C.L. Natakostavalu, H.M.T. Natakostavalu, H.A.L. Natakostavalu were discontinued because of this factor.

The second category of organisers is **amateur artists formed into committees**, residing in various towns of Andhra. Most of them are bank employees, teachers, lecturers and doing a respectable job in the society. A small group of four or five such individuals join together, form into a committee and organise the Parishat with the help of all possible sources of that town. This kind of organisers is also active in performing the plays. So it becomes easy for them to get the groups and conduct the Parishats. On the other hand it becomes a status symbol to be identified as artist cum organiser of a Parishat. Even this kind of organisers have same problem of first category that once the main organiser gets a transfer, the entire Parishat will collapse. In the above-mentioned list, more than twenty Parishats were withered away because of this reason.

The third category of organisers is **families and memorial trusts**. In the above-mentioned list, one can find around fifteen Parishats run in the memory of someone. The well wishers and the relatives of the demised person, feel that conducting a Parishat on his or her name will be right way of paying homage to their soul. Parishat becomes a big function to remember the dead personality, where lot of people comes and witness the show.

The fourth category is **individuals**. The above table shows that the major chunk of the organisers is an individual. When most of them were interviewed, the common feeling that everybody expresses is “‘organising a Parishat is hazardous’. When it is so hazardous why people as individuals want to take up such pains? What makes them to conduct a Parishat? What is that inspires them? Among these 52 individuals most of them are from rural areas. It is the local identity that inspires them to conduct the Parishats. The political identity, the identity as a popular person in the village and surroundings, the identity of being a patron of arts,, all these things make the individuals to organise Parishats. When one takes up their financial status as criteria, it is average income of above average former. These people have a moderate educational background

and hails from middle class agricultural families. They have a lit bit of political back up also. Though they have a great passion and love for theatre, they are neither artists nor directors. They are just organisers. Their intention in conducting the competition is neither to develop theatre nor making it more relevant to the society. Organising a Parishat is a communal activity for the villagers. All the arrangements like food, shelter to the artists, stage erection, and lighting are taken care by the entire village. The community feeling and the involvement of entire village can be seen in all cultural or religious activities. Similarly the village owns the Parishat. The other aspect is that it becomes a prestige issue among the neighboring villages, that the particular village is able to conduct the Parishat every year. Even the artists, who visit the village for performance, praise the unity of the village and the reception of the local people. All these conditions made the organisers to continue the Parishat. As audiences, they enjoy the performances; appreciate the content and sentimental crisp dialogues, emotions and so on and so forth. They do not consider the technical aspects of the drama or the approach of the playwright in portraying the incidents. They only look at the emotional part of it. Hence any performance will attract their attention and make them relaxed. The agricultural scenario of that particular year also plays a crucial role in conducting the Parishats. As the crops flourish, the Parishat will be conducted with high budgets. When the crops are not favorable, the Parishat receives lot of setbacks. The recent drought in rural Andhra showed a great impact on Parishat activity. Most popular Parishats like Kakateya Kala Parishat of Nagabhiravaripalem, Karshaka Kala Parishat of Ganesunivaripalem, and Pedanandipadu Parishat were withheld during A.D.2001-2002. The remaining rural based Parishats are able to survive, because the finance is collected from the migrated well off people of that particular village.

Academic actor training

As discussed in the previous chapter, in A.D.1961, The Department of Theatre Arts in Andhra University came into existence as a result of the initiative taken by the famous stage actor *Ballari Raghava*. In 1981 Andhra Pradesh government started Theatre Institute and Repertory, for which A.R Krishna was the chairman and director then, in 1982, with the support of government of Andhra Pradesh, Osmania University

started Theatre Department headed by Sri.M.N Sharma and Sri.Chatla sriramulu. In 1989-90 academic year University of Hyderabad started the school called SarojiniNaidu School of Performing arts, Fine arts and Communication; here, Theatre arts is one of the departments; this department is headed by Late P.S.R Apparao as the Coordinator. In 1991 Telugu University also started Theatre Arts department and for this head of the department was *J.V Somayajulu*. Likewise, till date there are 4 universities running the Theatre Courses in Diploma, Degree, Masters and Research level. There are also other independent Repertories and institutes giving training successfully in Andhra Pradesh.

The institutes that are offering acting training courses in Andhra Pradesh focusing mostly on modern methods of teaching, as most of the students are aspiring to be film or TV actors rather than opting for theatre. One similarity can be found in training methods *i.e.*, the training methods being used for theatre are being used for film and TV Media.

For the development of actor training concepts, methods in traditional and modern level, the following institutes are offering the long term and short-term courses and workshops in Andhra Pradesh; some of the institutes are developing and adopting new modern acting teaching methods from traditional folk acting techniques. The institutes of Andhra Pradesh train the actors in different levels; amateur actors to develop their professional career and advanced skills through the systematic training by using the western and Indian concepts of acting. In Andhra Pradesh, most of the Theatre plays were amateur and so were theatre performance that can be estimated as almost 60%. The remaining theatre is professional and academic theatre practice. So that there is a big need to develop the professional folk and modern theatre by giving professional training in a systematic approach. Though younger generation is attracted by the Theatre career, they have found new mediums like film and TV where they can get more identification and remuneration; most of the students after finishing their acting courses, are moving to the film and TV media for their survival. According to Chatla sreeramulu¹³, “Going through the process of theatre in education I have realized that I was making some very silly mistakes in acting I just thought had I been earlier twenty years trained, I would have come up. So the syllabus was prepared by great scholar *K.V Gopla swamy* at an undergraduate level in Andhra University. That syllabus is still continuing with minor

variations; I think recently they have changed to modern methods of training. *M.Nagabhushana Sharma Raja ram das* and I have prepared an exclusive syllabus for theatre education for Postgraduate students which has also become an authoritative way for the entire country, especially the *National School of Drama* also adapted our syllabus. Whatever changes happened in theatre never reverts back, but it goes time to time in advance. It keeps on changing again and again with time. So like that if the syllabus is not changing from time to time, and then there is no meaning that you have boards of study of experts or members. So it is ever changing and from 1961 onwards keeps on changing. In 1982 we started Osmania University that was inspiration to *C.Naryana reddy* who initiated to start Telugu University in about 1986. And 1988-89 *B.Krishanmurthy* took initiation by starting SN school at golden threshold in central university. There are 4 universities existing in theatre academics, like our state there is no state is offering like this.”

Curriculum prescribed for the actor training

The criteria that have evolved through the years since the introduction of the actor training in universities academically, many factors influenced in designing the curriculum, especially, western methods of acting and indigenous methods being followed in the country. Most of the universities are following the more or less the same kind of syllabus irrespective of its productivity or its consequent benefits to the actor who wants to become a professional theatre actor.

Potti sriramulu Telugu university

The Department of Theatre Arts came into existence in December 1991-92 academic years. The main objective of this Department is promoting Theatre as a complete art form in the age of television and cinema, and also equipping students with latest techniques in all areas of stage presentation.

The curriculum having the basic courses like Indian theatre (theory), acting theory, acting practical-I, technical theatre-practical-1, Scene Performance-Practical, modern Telugu theatre (Theory), Direction(Theory), technical theatre (lighting, sound, set design), acting (Practical)-2, play production(practical), western theatre (Theory), play

structure-analysis (theory), modern street theatre (practical), student direction (practical), play production (practical),radio-T.V (theory), writing for media-analysis, radio (practical), television production (practical), play production (practical). Concentrating on RADIO, TV and FILM will give awareness for students. Most of them are practical courses. Students will get hands on experience.

Table: V. III

<u>COURSES</u>	<u>DURATION</u>	<u>FACULTY</u>
M.ATheatre Arts	2years (4 semesters)	Dr. Peddi Rama Rao Dr.K. Hanumantha Rao Ms.B.H. Padma Priya Sri. M. Gopala Krishna Sri. M. Vinod Bala Smt. Kalyani Sundaramma
M.Phil Theatre Arts	1 year	
PhD	5 years	
PG Diploma Theatre Arts	One year	
Diploma in Mimikri	1 year	Antony raj
Diploma in Padya Natakam	2 years	Burra.Subramanya sastri,GSN.Sastry
Certificate Programme in Film Direction	1 Year	Paruchuri Gopala kirshna,Kiran Kumar,Vinod bala

Andhra University

The Department of Theatre Arts was established in the year 1961 which was the first department of its kind in any University in India. Dr. K.V.Gopala Swamy was the founder and Head of the Department, who later became the Registrar of Andhra University. The efforts put in by Sri K.Venkateswara Rao, Stage Director of the Department of Theatre Arts has resulted in bringing out many artists, directors and screen play writers. But before beginning of this Department there was *Andhra University Dramatic Association* which contributed a lot to the development of Theatre activities. Let us see how this *Association* functioned in different aspects.

The Andhra University Dramatic Association

The Andhra University Dramatic Association was established in 1943. It was not given any specific name to start with, and was organized to provide entertainment during the festivals. The dedicated individuals who organised these activities in performing arts at the Andhra University acquired the title *Andhra University Experimental Theatre (AUET)*.

The main objects of the Andhra University Experimental Theatre were-

- (a) Training students for all branches of performing arts;
- (b) Presentation of new plays;
- (c) Experimentation in the various branches of performing arts;
- (d) Preparation of designs for stages and auditorium for different types of productions:
and
- (e) Providing entertainment for the community.

Training Students:

There were a large number of students in the Andhra University Affiliated and professional colleges who were desirous of being trained in the various branches of performing arts. But it was practicable only to train the students of the University

Colleges residing at Waltair. Every year there was at least 100 to 200 students took this training. It was not the intention of the AUET to teach theory in a classroom but to give practical training in the various branches and explain the underlying theory wherever it became necessary. This training was given in acting, direction, techniques of production, stage design, costumes and make-up and utilization of audio visual aids.

The AUET has been a nursery from which young students received scientific training in the diverse phases of play-production, selection of the play, interpretation, casting, rehearsing, designing the props, lighting, more important than all these, organizing the production as an integral piece of art¹⁴.

During the 21 years of its existence the experimental theatre provided not only entertainment but training for students. The experimental theatre never tried to prepare professional actors but taught only the principles of playwriting, acting, direction, design etc. The University was fortunate in having on its staff devoted men who gave their voluntary services with pleasure. The experimental Theatre came to an end on 18th December, 1963. Its swan song on that day was Kamayani, a dance-drama by D. V. K. Raghavachary, with Dikki (D. Krishna murthy) as music-director and Natyacharya B. R. R. Mohan Rao providing the choreography.

At Present the Department is offering part-time Diploma Courses in Acting and Direction during evening times. Apart from that the department has taken up research programmes leading to Ph.D. on Full-time and Part-time basis.

Table: V.IV

COURSES	DURATION	FACULTY
BTA, BPA Diploma in Acting	2 years	Prof.P.BobbyVardhan Dr. M. Rajendra Prasad Rao Dr. M. Bhaskara Rao Dr. M. Sasibhushan Swamy Dr. G. Srinivasa Rao

Diploma in Direction	2 years	
Ph.D	5 years	

University of Hyderabad

The SN School started functioning from 1988-89 and offers Masters-level courses in Dance, Theatre Arts, Fine Arts, and Communication and Doctoral (Ph.D.) programmes in Communication, Theatre Arts, and Dance. The university is indebted to the family of Sarojini Naidu for the bequest by the late Padmaja Naidu of the ‘Golden Threshold’, where the university started functioning. In recognition of this gesture, the University started this school by naming it after Sarojini Naidu to offer post-graduate and research programmes in the fields of arts and culture.

Department of Theatre Arts at University of Hyderabad is one of the active and vibrant University Theatre Departments in the country. It gives equal importance to Theory and Practice with cutting edge trends. Started in 1988, the department had already made strides in Theatre academics by breaking the conventional patterns of Theatre teaching, giving more importance to the student’s creative innovations. The Department of Theatre Arts provides an inspiring atmosphere. The department has strong linkages with National School of Drama and International agencies like *International Federation for Theatre Research (IFTR)*, *Indian society for Theatre Research (ISTR)* etc. through which workshops, symposiums and residencies are frequently organized for the benefit of students. Apart from the teaching of the core faculty there are value added workshops to each course by invited faculty who are well-reputed artists and academics in national and international level. *Ramgopal Bajaj* (Former director, National school of Drama) is presently with the department as a visiting professor. The department has a strong outreach unit to disseminate the idea of meaningful Theatre within different communities and to be potential foundation for theatre research. The department is constantly

addressing research issues in the area by organizing seminars, symposia and invited talks on several topics of enquiry¹⁵.

Class Room Practice:

The general nature of the curriculum focuses to achieve national level standard because it is a central university. Three year MPA (Masters in Performing Arts) this course trains the students in the practical and theoretical work so that they understand and practice theatre as a unique form of artistic communication. The core components are designed to provide hands-on experience of all the areas of theatrical communication and their possible application in different contexts and in relation to other arts –like painting, sculpture, Music, Cinema etc.

The Course modules taught in this Programme are Arts, Aesthetics and Society (Modern to Contemporary) , History, Theory and Text (Classical non-Indian/ Classical Indian / Traditional/ Folk/ Realism and after/ Contemporary Approaches) ,Significance and multiplicity of theatre activities and their relationship to their contemporary history and culture and How different theatre forms struggle for space within the same period and Culture also dealt in detail.

The course covers Production Process, Play Productions ,Basics of Design, Theory and Practice of Scenography, Theory and Practice of Direction, Design and Direction, Basics of Acting, Styles of Acting, Acting in Play Productions (Classical/ traditional/ folk/ Modern Western/ Modern ,Indian/ Contemporary approaches), Training from the basic elements of acting, stage presence and theatrical communication. To be able to follow direction and execute Theatre and New Contexts, Community Theatre or Applied Theatre, Children's Theatre & Theatre in Education, Theatre Management, in the third year, apart from the common courses, students are offered the Following specialized courses. Advanced Course in Direction, Direction Practicals or Advanced Course in Design, Design Practicals or Acting and its new Contexts, Contemporary approaches to Acting. Each semester two courses and one production, so for six semesters 6x2=12 courses and 6 productions they do in this department.

Merits: studying world theatre and technical theatre will make the fresher student to understand the crafts of theatre practice. In the PG Diploma course curriculum is so specific towards making professional actors. Student's have a chance for the field trips in their course period.

Demerits: This is the only University offering Masters Degree for three years, Instead of three Years MPA, three Years BPA or BTA at Bachelor level will be more usefull. Need more attention on Regional folk arts or Regional Theatres; besides, there is no focus on musical theatre and dance dramas.

Table: V.V

COURSES	DURATION	FACULTY FOR ACTING
*M.P.ATheatre Arts For 13 years PGdiploma in acting	3years (6 semesters)	*Prof. Ramgopal Bajaj *Prof. S. Ramanujam *Prof. Mohan Maharishi Dr.N.J. Bhikshu Naoushad Dr. Satyabrata Rout
PhD	5 years	

*There is an exit clause at the end of the first year. Students, who have successfully completed the first year and do not wish to take advantage of the more in-depth training provided during the next two years can leave the course with a P.G. Diploma in Theatre Arts.

*Visiting Professors

The Special Focus on Acting will be imparted in the course syllabus with the Teaching Modules on Basics of Acting, Styles of Acting, Acting in Play Productions (Classical/ traditional/ folk/ Modern Western/ Modern Indian/ Contemporary approaches), And also offers Specialization: Acting and its new Contexts Contemporary approaches to Acting. Apart from these courses, students should undergo continuous Movement and Voice (practical) throughout the three year programme.

Osmania University

The Department of Theatre Arts in Nizam College started in the year A.D. 1982 with a two year P.G. Diploma in Theatre Arts with an equal emphasis on academic study on Drama and Theatre and on presentation in several performances and continued the same course upto 1998. At present the Department offers a two year M.A. Course in Theatre Arts since A.D.1998 in the place of 2-year P.G. Diploma in Theatre Arts and Ph.D Programme in Theatre Arts since 2005.

So far, at about four Hundred candidates completed P.G. Diploma in Theatre Arts and M.A. in Theatre Arts and many of them are working in Film, Television and Radio as Actors, Script Writers, Announcers and some of the students are continuing theatre activity.

Class room practice:

The course envisages training the students in all aspects of Theatre productions including Acting, Direction, Make-up, Stage-Lighting, Stage-Design and Mime. It also exposes the students to the acting and directing styles of the electronic media such as Radio and Television.

The Professional and practical oriented course comprising classroom practicals and play-productions are designed to give the necessary orientation to students, with an overall awareness of the traditional and modern trends in theatre. It is a professional course that not only helps the students to do theatre activities but also is an essential qualification for the posts of Production Assistant, Producer, Programme Executive, Script Writer and Floor Manager in Doordarshan, S.I.E.T, All India Radio and

other private electronic media organizations and the necessary qualification for getting the job of artists in Song and Drama division.

Table:V.VI

<u>COURSES</u>	<u>DURATION</u>	<u>FACULTY</u>
M.ATheatre Arts (PG DIPLOMA)	2years (4 semesters)	Dr.G.SPrasadaReddy, Prof.Pradeep kumar,DSN.Murthy,Bhaskar Shivalker,A.Sudhakar,Natraj,Vijaya Ragava
PhD	5 years	

Other institutes and contexts in actor training

AR.Krishna with inspiration of Kamala Devi Chatopadhyay¹⁶ established Indian National Theatre in 1952. In 1957, he organized Theatre Artists meeting, in which he put forth a proposal to the govt.of AP to start a Sangeeth Natak Academy; fortunately, his efforts took shape in the same year, as the government established SNA in AP. In 1961, he was trained as Theatre teacher and actor trainer at British Drama League, London; the direction of the plays set new trend in Telugu Theatre by applying experimental methods.

*Malapalli*¹⁷ is the play adapted from the novel written by Unnava Laxmi narayana, which was directed by A.R Krishna with his experiments using environmental Theatre concept.

UNESCO established International Theatre Institute in 1948 at Paris, France with affiliation of ITI. In every country, National centers were established. In A.D.1950 “Indian National Theatre” was started by president Late Kamala Devi Chatopadhyay. Consequently, Indian National Theatre initiated and started branches at regional level in

many states. Subsequently, Theatre centre at Hyderabad was established. Later, AP Natya Sangh was started in A.D.1954. In A.D.1955, AR Krishna became as joint secretary for Indian National Theatre. One of the main objectives of this AP Natya sangh was to establish AP Theatre Institute to give training for the actors¹⁸.

In 1959, Natya Vidyalaya started to give scientific training in all aspects of theatre. In the beginning, it offered 6 months training under the guidance of Abburi.Rama Krishna Rao as principal. Later, the duration of the course extended to 2years full time training programme, and it also offered certificate programmes as it evolved. A.R Krishna became the director of this organization. In 1967, they provided training to Government teachers. In 1970, the training extended to government college lecturers and also offered special certificate courses. The evolution and the development took place under the able directorship of A.R. Krishna¹⁹.

Impact of AR.Krishna on Telugu Theatre Academics & Natya Sangh Repertory

The main motto of Natya Sangham is to produce professionals in theatre. Consequently, *Natya Sangham* runs the repertory. Some students of this repertory also went to NSD and other cities of India to get more exposure. Some of them are *Bakshi sriram, Manthri Srinivasa rao, H.V Sharma, K.Prasada rao* etc

The important milestones are as follows:

- Initially offering 6 months courses, and then one year course; later in A.D.1961, 2 years diploma course was introduced.
- Regularly theatre workshops were conducted all over AP.
- “*NatyaKala*” magazine was also published by Natyasangh with srinivasa chakravarthy as editor.
- Natya sangh also conducted seminars, conferences.
- AP Natya sangh took help from AP.Govt, AP-SNA, central SNA, Baratheeya Natya Sangh. With the co-operation of all the organizations, it is successfully running and offering programmes.
- In 1964, natya vidyalaya repertory was started at the premises of ravindra barathi.

- Under AR Krishna direction, natya vidyalay repertory produced major plays like : Mrichakatikam, Kanya shulkam, Nijam, Prathapa Rudreeyam, Keelu Bommalu etc
- AR Krishna also selected as executive member for UNESCO, ITI in 1969.
- In 1984 Natya vidyalayam Repertory merged with PS Telugu University; consequently, the era of AP Theatre Repertory was ended.
- AR Krishna visited 20 countries and studied, taught, observed theatre teaching and training.
- AR Krishna proposed and prepared syllabus for Intermediate Theatre books.
- In 1992 A.R Krishna was conferred Padmabhushan
- In 1992 Nov 10th he passed away.
- Everyone in AP Theatre says “that A.R. Krishna was born for theatre, lived for theatre until his last breath”.

A.R.Krishna initiated to establish AP Natak Academy from AP-SNA, Directorate of Cultural Affairs, AP Theatre Institute & Repertory by Govt. of AP in 1980. In 1982 Jan 4th, AP Theatre Institute and Repertory started classes in acting²⁰.

At present there is also a Repertory in the name of AR.Krishna doing high contribution to Andhra Pradesh Theatre, name of that is *PadmaBushan AR.Krishna Scintific Theatre Repertory at Hyderabad*.

We can clearly say that there are 3 major events influenced Andhra Pradesh Theatre one is Andhra University Experimental Theatre, second is Andhra Theatre Prishath and the third is AR Krishna Experiments at different levels.

Janapadam

Janapadam, (a Social and Cultural Society), *Janapadam Modern Theatre Repertory* (a modern travelling theatre repertory) established in A.D.1984 and A.D.1998. The founder *Srinivas Denchanala*²¹ worked for two years with internationally famous theatre directors like: Padmabhushan Habib Tanvir, BV Karanth and Prasanna. He travelled throughout the country studying and working with the important theatre directors, groups and repertories.

On different aspects related with theatre, Srinivas Denchanala opines as “Like any other art, theatre is an expression of self and the artist, only then does one think of social change or revolution,” says Srinivas, reminiscing about his early years as a radical leftist. “I worked in the telecom industry for a couple of years but quit my job and joined theatre,” he says; “It was a conscious decision to be in theatre. Impressions of tribals in my village, my community were a huge influence. Besides, both my parents were also great story-tellers,” he adds. Elaborating on his body of work, Srinivas emphasises his exploration of aesthetics in theatre.

“Earlier I used to do issue-based plays. It was mostly based on land grabbing. I lived and absorbed the core issues that several tribals like Gondi, Lambada and Koya face after touring Adilabad, Khammam and West Godavari districts. Tribals would open up to me about the problems they faced from the government officials and even Naxalites,” says Srinivas.

Regarding Theatre Teaching and Training in Universities he says: “The director is also not gung-ho about the current state of Telugu theatre. People talk about courses in Telugu University or Osmania University but really nothing substantial is happening there. Only Central University is doing some good work,” says Srinivas adding, that there has to be a proper cultural policy in the State.

“Theatre should be protected, developed and sustained. There should be an institute in the State solely devoted to theatre.

The faculty should consist of experts from several countries and the government should have its own repertory which should perform a wide-range of classic and contemporary plays,” he adds.

On Theatre in other states he opines: States like West Bengal, Karnataka, and Madhya Pradesh enjoy full government support, adds Srinivas, “*The National School of Drama (NSD)* spends huge amounts of money on students but after the completion of the course, the students instead go to Mumbai and act in films or television and forget all about the theatre. *NSD* should make the students sign a two-year bond to make them

contribute in some ways to the theatre in the country. Every state should have a *NSD* branch.”

Good theatre is not commercially viable, believes Srinivas. “It is struggle all the way. I have to approach the government and NGOs for funds, sell tickets on my own and ask for donations,” says the founder of Janapadam, adding that there is a dearth of a thriving theatre milieu in the State. “The audience should know how to approach theatre. They should be trained,” says Srinivas adding that he wants to bridge the gap between the urban and rural audience. “I am working towards that but you cannot really categorise the audience in the State,” says Srinivas.

“I want to have an auditorium, performance and training space for my repertory. That would really benefit the kind of work I want to do,” he says on a parting note²².

The actor’s Studio Hyderabad and Samahara

T.A.S.H is a 365-day Theatre concept, the first of its kind in the country. It’s an attempt at bringing theatre to everyone and indulging the interest shown by our audience, patrons, budding actors, technicians, academicians, theatre professionals who want to work in theatre. Children's theatre workshops both on weekdays and weekends, Production oriented theatre workshop for adults on weekdays and Theatre Club on the weekends are offered. From unwinding after a hectic day at work to realizing their acting and performing dreams, we are making theatre accessible in a highly professional set-up.

Rathna Shekar Reddy who is passed out from MPA course from SN School, University of Hyderabad later did acting course at Le Strasberg Actor's Studio, Newyork founded this Actor's Studio. At present he is working *Samahara Theatre Group* for improvement of theatre culture in Hyderabad by continues series of performances in regular intervals.

In his Interview with Rathna Shekar Reddy he opines on different aspects.

On his learning experience of Acting During his *MPA* course at University of Hyderabad and later at Lee Strasberg Actor's Studio (USA). The following are some of the valuable inputs for the present thesis shared by the candidate

“The MPA is an academic course. Even though practical acting classes were mentioned, they were never taken. We were at the mercy of our seniors who were directing their plays. At Strasberg it's all based on acting techniques developed by Lee Strasberg. Finally I learned something that I can use for as long as I am an actor.”

“I have not been trained as an actor in India. Whatever I've gone through in the University is outdated. Most of the training in the western world has evolved after years and years of experimentation with various techniques propagated by Stanislavski. Each of the acting teachers (Lee Strasberg, Stella Adler, Sanford Meisner, Michael Chekhov, Uta Hagen etc.) have developed their own technique of training the actor.”

His *samahara* theatre group functions for theatre development in Andhra Pradesh/India especially in Hyderabad this group have been relentlessly working for years to bring theatre to young people of India and bring young *Hyderabadis* closer to Theatre. By associating with several schools and colleges, performing plays within the premises of institutions and corporates, conducting numerous workshops, many of them free, producing and directing numerous plays and by getting new audiences to theatre, in Rathna Shekar Reddy words

“We have been quietly responsible for what can only be called Theatre Revolution in the city for the last few years. We have been instrumental in associating our group with other theatre groups, mentored several new theatre groups and youngsters by giving them support of every kind and most importantly, created a platform for those who became interested in theatre.” He also says “We are determined to create a Theatre Culture in the city by encouraging young directors by producing plays, pioneering the concept of employing fulltime actors for theatre in Hyderabad and by bringing in innovative ways of reaching theatre audiences.”

With his opinions on difference between Indian actors and western actors training and his experience in different levels, he pointed out some issues like updating training

curriculums and encouraging University passed out students with financial support etc. above will be discussed and analysed in this chapter.

Rasaranjani

During 8th march 1993 *Rasaranjani* got established in *Andhra sarswatha parishat* hall. “*Rasaranjani*” was aimed to be a major telugu theatre Non profitable organization in *Andhra Pradesh*, Established by Intellectuals, Theatre academicians and Theatre practitioners for the sole promotion of theatre with aims like: Amateur should not remain as Amateurs forever, Plays should be performed everyday and attain national reorganization ,a Repertory must be established.

Rasaranjani actors must practice and perform at every level of repertory activity. For that resources’ and contributions need to be generated from government and theatre lovers. During its Initial days, *Rasaranjani* started a play every month on prescribed dates. They staged well know plays like: *Kanyasulkam*, *Mudra Rakshasam*, *Varavikrayam*, *Damit katha addam thirigindi*, *Mayabazar*, etc., Out of the above many plays were repeated. For *Varavikrayam*, they sold less priced tickets for the students because it was part of their curriculum.

But they got bitter experiences with regards to the number of audiences; some times they turn up for selective plays and most often for the rest of the plays there were very few. This made them to conduct an opinion poll from the audience. Then Rasaranjani started presenting a play every month on prescribed dates, either by its own Repertory or by other important Organizations’ from *Andhra Pradesh* .All Round Development of Telugu theatre is its priority so it is necessary to develop all the branches of dramatic presentations- in playwriting, acting, technical inputs and other allied branches. In order to achieve this, it conducts training programs from time to time. Some of the major training programmes conducted by Rasaranjani include-3month long training programme for actors (Conducted at regular intervals) are very successful.

In Order to fulfill the desires of viewers, they successfully conducted Festivals of a special nature and Apart from the above Rasaranjani Participated in several Regional

and National Festivals. Some of its major productions and more Details of Rasaranjani can be seen in (See **APPENDIX-13**).

Table:V.VII

COURSES		DURATION	FACULTY
Certificate Programme in acting		6 months +6 months Production Internship	Chatla.Sriramulu, Biju Sridharan, Joly Puthussery

Akkineni Institute of Media Acting (aim)

The one and only Institute imparting Scientific Training in Theatre, Radio, Film & TV Media in Gurukul model. Media Workshop on Acting was transformed into an institution on 27th March on the World Theatre Day, in the year A.D.2003. It was named after the Veteran Actor “Akkineni Nageswar Rao as “Akkineni Institute of Media Acting” – Akkineni Gurukula Abhinaya Vidyalayam. Three months full time residential course at Hyderabad in 2003, two batches of full time residential course at Tirupathi and Vijayawada in 2005 were conducted full time and part time batches are being continuing. Deevi Srinivasa Deekshit popularly known as Deekshit is the Founder Director and Full time teacher in this Institute. He is also the Founder of “Parkstar” (Padmabhushan A.R. Krishna Scientific Theatre Artistes Repertory). He also acted as Course Director for Media Workshops on Acting (Theatre – Radio – Film & T.V. Media). Several theatre workshops were conducted from A.D.1984 to 1996 in different levels throughout A.P. in Acting, Direction, Mime, and Verse Theatre. All the major workshops were conducted in Collaboration with Dept. of Culture and Dist. Cultural Councils. Some workshops were conducted in Collaboration with Private Organizations and registered cultural organizations. Some was conducted by South Central Zone

Cultural Centre and Dept. of Culture, Govt. of Andhra Pradesh and Potti Sriramulu Telugu University.

Media Workshops: Deekshith D.S Started “Media Workshop on acting” in A.D.1996 March 27th on the occasion of World Theatre day, in collaboration with Dept. of Culture, Government of Andhra Pradesh(AP). A unique acting workshop was designed and conducted on the name of “Media Workshop on acting “wherein all the other related Media i.e. Radio, Film and Television were combined with Theatre medium. Till A.D.2003 several state level Media Workshops were conducted at Hyderabad in Collaboration with Dept. of Culture, Govt. of A.P. And some were A.P. State Film, Television and Theatre Development Corp. Ltd.

TABLE: V.VIII

COURSES	DURATION	FACULTY
Fulltime residential course	3 Months	D.S,Deekshith, Chatla Sriramulu
Parttime Course	4 months	

The major focus on Acting for Radio, Film and Television were combined with Theatre medium is imparted in the course modules.

Madhu Film Institute

Madhu Film Institute was inaugurated on 26th January 1983 by the Chief Minister of Andhra Pradesh. It has completed its silver jubilee and still progressing uninterruptedly. It has trained above 1000 students in Acting in this period of 25 years. Out of these many carved a niche in cinema and TV industry as actors / actresses,

directors, producers etc. In due course of time it introduced 2 years full time and 1 year part time courses to suite the requirements of students. Further more, A.D.2004 onwards it introduced a six months part time course as decided by the Academic Council. It trained as incredible 107 students in A.D.1997 which is the highest in One year in the history of the institute.This is the only one institute that continues to offer training in acting and direction as a period of 25 years.

TABLE: V.IX

COURSES	DURATION	FACULTY
*Diploma in Film and TV Acting	2 years(Full time) 1 Year(Part time)	Chatla Sriramulu,C.Nataraj,Sridhar Reddy
Diploma in Film and TV Acting (D.F.T.A) Diploma in Film and TV Direction (D.F.T.D)	6 months (Part time)	

*The institute not running these courses after introducing 6 months course.

The major focus on Acting for Different Mediums: Film and TV Acting will taught.

Qadir Ali Baig Theatre Foundation

Qadir Ali Baig's²³ son [Mohammed Ali Baig](#), a [producer-director](#) himself, heads the Hyderabad-based Qadir Ali Baig Theatre Foundation. In 2005, Mohammed Ali felt the need to revive the theatre culture in Hyderabad. Together with arts personalities like dancer Vani Ganapathy, [actors](#) such as [Rohini Hattangadi](#), [Suhasini Mani Ratnam](#) and [Urmila Matondkar](#), lyricist [Javed Akhtar](#) and director [M. S. Sathyu](#), Mohammed Ali planned a series of plays to its effect. The Foundation is continuesly conducting theatre

festivals, Training workshops, Seminars and class room practices for the theatre beginners and practitioners.

Sathyanand Acting Institute

Lanka.Sathyanand as an actor, director later became popular with acting training teacher is a disciple of Chatla sriramulu, Atthili Krishna Rao who worked as stage directors in Andhra University. He quit his job in Andhra University and has opened Satyanand Acting Institute where he offers full-time training to aspiring film stars. The institute has got all the equipment to provide the 'A to Z' of acting to students. "It takes about 45 days to train a person who does not know the ABC of acting. But I can foresee the future of a learner in the first week of training itself," says the master trainer. "Though I have taken up training as a commercial venture, I don't mind waiving the tuition fee for really deserving and poor candidates who have the spark in them," he says²⁴.

After working in cinema field for some time, he became an actor trainer. He had been frequently introducing new actors into theater field. When he was directing a play at that time, he has to prepare them according to the script demands, and his experience in watching great plays helped him to make them look professional. So he experimented with some techniques and learned some secrets of training, He used these in training actors and moulding new talents into perfect theatre actors in acting. He is using Stanislavsky theory, and uses the listening, reading, talking, and observation at the time of training. He inculcates them to develop music sense, proper body language, reading acting articles, and use their imaginary skills to develop to invent new methods and keep experimenting with new forms. Regarding Actor Training Sathyanand opines as "First and foremost thing for a person who wants to learn acting is interest, passion to put in efforts and need to think practically. When we learn alphabets we don't read directly, likewise without knowing fundamentals of the certain medium, one cannot directly act in a play or cinema. As a matter of fact, they need some experience before they play on the stage or before the camera. The other problem that I observed is that people who got expertise in theatre may not be able to act in the same way in the cinema or before the camera, unless they learn some technicalities of the cinema medium. Hence the training

is much needed in this regard. And the theatre actor needs to adapt and evolve through the medium he is acting.”

On Class Room teaching he says “In every batch I will take only 6 students, I will talk to all 6 students and observe them how they are different to each other. One is good at expression and the other is good at dialogue delivery etc. Like that I will study and judge everyone, and according to their abilities, I will take individual interest and impart or teach the required techniques to the each individual. Almost more than 100 actors got trained under my guidance and they are continuing their career as hero, character artist, comedians etc.

In every human being, there is some latent sense which responds to the music. This is better to be said as recognizing the rhythm. How much rhythm does an individual have? Though the question looks little odd, keeping this in mind, the training will be given. Most importantly, the trainer needs to have a lot patience and passion to teach, because he has to tell one matter for more than 15 to 16 times.”

Mahesh Babu²⁵ said at a recent function in Visakhapatnam that "he (Satyanand) taught me that the key to good acting is not acting and I have realised the truth in his words now".

Apart from the above there are also recently started Institutes in actor training like Annapoorna Studio, Ramanaidu Studio etc can be seen in (See **APPENDIX-14**).

Major theatre personalities who are associated with Theatre Education

The theatre personalities of Andhra Pradesh made possible a sustainable professional theatre, which led to the establishment of more commercial companies in the next decade.

Table: V.X

Name	Place/organisations	Contributions
Rao, Banda Kanakalingeswara	Prabhat Theatres	Actor, director, and educationist
Raghava, Bellary	Andhra Pradesh- Karnataka	actor, director, playwright
Nataraja.Ramakrishna	Hyderabad	Research on Abhinaya,classical traditions
Chatla.Sriramulu	AP Theatre Institue	Actor,Director,Teacher,Scholar
D.S.N Murthy	University of Hyderabad	Actor,Director,Teacher,Scholar
Siddappa Naidu	AP Theatre Institute	Actor Trainer,Director,Teacher
L.satyanand	Vishaka Patnam	Actor Trainer,Director
M.N Sharma	Osmania University,University of Hyderabad	Director,Teacher,Scholar
G.S Prasada Reddy	Osmania University	Actor,Director,Teacher
N.J Bhiksu	University of Hyderabad	Actor Trainer,Teacher,Director
Burra.Subramanya sastry	Potti Sriramulu Telugu University	Actor,Teacher

Adabala	All University Theatre Depts	Makeup
K.V Gopala Swamy	Andhra University	Scholar and Teacher
JV.Somayajulu	Potti Sriramulu Telugu University	Actor,Teacher
A.R.Krishna	AP Theatre Institute,Indian National Theatre	Actor,teacher,director
M.Gopala Krishna	Potti Sriramulu Telugu University	Actor,Teacher,Director
Garikapati Raja rao	IPTA,Praja natya Mandali	Director
Baskar Shivalkar	University of Hyderabad	Director,Teacher
P.Rama rao	Potti Sriramulu Telugu University	Teacher,Director,Scholar
K.Hanumantha rao	Potti Sriramulu Telugu University	Actor,Teacher,Director
Chukka Sattaiah	Potti Sriramulu Telugu University	Oggukatha Performer,Teacher
Denchanala Srinivas	Janapadam Repertory	Actor,Director,Play Wright
Gandavarapu Subbirami reddy	Potti Sriramulu Telugu University	Scholar,Dirctor

Dr.Chandrashekaram	Nellore	Actor,Playwright
Devadas Kanakala	Potti Sriramulu Telugu University	Actor,Teacher,Director
Shaik Nazar	Guntur	Performer of Burrakatha
PSR.Appa Rao	West Godavari	Play wright,Teacher,Researcher
Tallavarjula Sundaram	Andhra	Play wright
P.V.Ramana	Potti Sriramulu Telugu University	Actor,Teacher,Director,Scholar
Gunda.Mallaih	Karim Nagar	Actor,Director
Abburi.Ramakrishna Rao	Andhra University	Play wright ,Actor,Director
M.Radha Krishnamurthy	Praja Natya Mandali	Actor,Director,
J.Ramana Prabhu	Osmania University	Actor,Director,Teacher
J.V.Ramana Murthy	Potti Sriramulu Telugu University	Actor,Teacher
S.K Mishro	Andhra University	Actor, Director,Playwright
V.Madhusudan	Osmania University, Warangal	Actor,Playwright,Researcher
Boye.Bhimanna	Navya Sahithi Samithi	Poet,Playwright

Pradeep Kumar	Osmania University	Actor,Teacher,Director
Suravaram.Prathap Reddy	Telangana	Historian, Playwright
Dr.C.Narayana Reddy	Karim Nagar	Poet,Actor,Play wright
Atthili.Krishna Rao	Andhra University	Actor,Director,Playwright
D.S.Deekshith	Akkineni Institute of Media Acting	Actor Trainer,Director
Dr.Joly Puthussery	University of Hyderabad	Actor Trainer,Director

The above major theatre figures struggled hard to protect the dying art form despite the formidable influences of film and TV media.

Exclusive theatres for dramas have to be built on modern lines by the local bodies with contributions from Central government. Dramatics must become a part of education and mass culture. Degree courses in dramatics must be introduced in universities. Private institutions for teaching dramatics must be encouraged by the State. Rural open-air theatres must be built at least in community project areas. Cooperative system must be introduced to start professional theatres. We lack good books on theatre. These are not problems only for Andhra but for the entire country. Let us discuss under the banner of Sangeet Natak Akademi and work in a united manner for the revival of drama as a potent medium of culture in India. The main focus should be on introducing theatre courses from school level or college level.

But the condition of Telugu Stage can by no means, be considered satisfactory. There are no theatres worth the name, and no professional actors who practice acting as art. There are not many good plays either. Modern life which presents complex social conditions is neglected by playwrights and poverty of invention is manifested in the constant handling of threadbare romantic topics. Few writers display any knowledge of

technique.

There are enough talented artists in Telugu theatre, either in academics or in amateur theatre especially, good playwrights, good actors, good technicians. But the only problem is that no one is trying to think newly or applying innovative approaches to meet the global audience. What is new way? The new way is making commercial plays, so that all we could run theatre activity all the time irrespective of ups and downs in terms of financial support. This is possible if everyone got together on one platform and work together. If we continuously perform commercial theatre plays all over the state, not only cinema theatres, even our theatres will be the houseful board one day. Like that, we have to move ahead keeping all the above points in mind, otherwise these kinds of amateur competitions and other unnecessary theatre festivals are sure waste of money and time.

PART-II

KARNATAKA

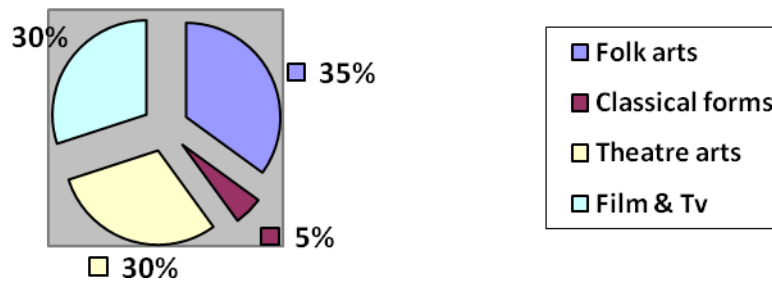
Culture and Geography

Karnataka is a land of ultimate natural beauty and rich cultural heritage with an area of 1, 91,791 sq. km., having Bangalore as its Capital. It is also the hub of information technology in India. This state is situated in the Southern India, surrounded by Maharashtra and Goa in the north, Andhra Pradesh on the east and Tamil Nadu and Kerala on the south. Besides, the western coast of Karnataka is washed by the majestic Arabian Sea. The state of Karnataka is absolutely mesmerizing with the lovely Western Ghats, enchanting Jog waterfalls, densely forested Sahyadris and the wildlife sanctuaries like the Bandipur and Nagarhole. The ancient culture and tradition of Karnataka is famous for its grandeur and might. The temple architecture, the Carnatic music and the exciting festivals make this state one of the most celebrated states in India. Kannada is spoken as mother tongue.

The performing arts of Karnataka

Figure: V.III

Performing arts of karnataka



Graph: shows the overall 100% of Performing arts

Folk arts: 35 % (due to illiterate and low education level of the people who are living in the rural areas, hence the folk form traditions were developed in the state)

Classical forms: 5%

Theatre arts: 30%

Film and TV: or media: 30%

This pie chart shows the percentages of performing arts prevailed and being practiced in Karnataka. As per the statistics of the pie chart above, 30% of the part is occupied by Film and TV media, and mere 5% of classical art forms being practiced currently compared to film & TV media. On the other hand, India, being the country of villages, indigenous art forms like folk and theatre arts share 35% & 30% respectively. This pie chart clearly indicates the decline of the classical and folk art forms in the globalised world. Though theatre art shares 30% of the portion, it is evident that we should undertake some efforts for the survival of traditional art forms. It may not be a

rude awakening, but a caution for deteriorating condition of traditional art forms in the current world.

Major Performing Traditions of Karnataka

The state of Karnataka is rich in folk art traditions. Some of the folk art traditions are listed below.

Table:V.IV

Name/Form	Region	Genre	Theatrical Elements
Togalu Gombeyaata	Karnataka	Puppet show	Stories,Music, Ritual
Veeragase	Karnataka	Dance Folk Form	Movement,Singing
Nagamandala	South Karnataka	Ritualistic dance	Dance
Hagalu veshagaararu	Karnataka	Folk Drama	Art of miming, Improvised Drama
Krishna Parijatha	North Karnataka	Popular folk theater art	Drama being performed on stage
Yakshagana	Coastal areas of Karnataka.	Dance drama	This unique dance form is a perfect blend of dance, music, songs, scholarly dialogues and colorful costumes.
Gondaligara Ata	North Karnataka	Narrative performing art	rythmatic steps to the beats
Bayalata	South Karnataka	Traditional Theatre	Bayalata refers to virtually all forms of traditional Kannada theatre
<i>Somana kunita</i> or the 'Mask dance'	south Karnataka	Mask Dance	characterized by the dancers wearing elaborate masks painted in different

			colours
kamsaLe nritya	Mysore	Dance drama	performed to rhythmic and melodious music that is sung in praise of Lord Shiva
Dollu Kunitha	Karnataka	A ritual dance	Beats of decorated drums and has singing, vigorous drum beats, quick movements and synchronized group formations.
Bhootha Aradhane	coastal areas of Karnataka	Dance drama	procession of idols beating of drums
Gaarudi Gombe	Karnataka	Folk dance	Rytham and Movements
Joodu Haligi	Karnataka	Folk Theatre	Use a short stick to produce rhythms of exceptional energy and power. rhythmic movements and exaggerated expressions in sync with the high energy rhythms produced
Togalu Bombeaata	Karnataka	Puppet show	Stories, Music, Ritual

Bayalata

The term Bayalata, as its etymology indicates bayalu means open-air field and ata means theatre. So, Bayalata refers to virtually all forms of traditional Kannada theatre. In southern Karnataka, both the eastern and western varieties of Yakshagana are termed Bayalata, whereas in the north several other distinct genres are also included under the name. The most prominent of these are Dasarata and Radhanata, Parijata that is popularly known as Srikrishnaparijata, Dodddata that is also called the Mudalapaya style of Yakshagana, and various others grouped collectively as Sannata. All these emerged from the lively coexistence of many Bayalata forms in the nineteenth century. The Bayalata has taken its form from religious ritual of which the most important aspect is the imitation of the divine. Since religious experience represents the highest life experience,

all art has to have divine undertones. All folk performances are part of a ritual festival conducted in the name of the local deity as well.

Dasarata, Sannatas, Doddatas, Parijata or Yakshagana are the five types of Bayalata commonly performed in Karnataka. All these varieties of Bayalata are enacted during village fairs and community festivals on a raised wooden platform, about 5 m by 4 m in the case of Dodddata and 3 sq. m in the others. A back curtain separates the stage from the green room and in front a large harmonium placed in the middle of the stage has the troupe's name written on it. The other instrumentalists i.e. tabla, horn, and cymbal players sit or stand around while the main singer and his companion keep changing their places during the performance. In Dodddata, men do the female roles, while in some genres like the Parijata, women take part. The costumes and make-up in Dodddata are slightly simpler versions of those in Yakshagana, but in most other Bayalata forms costumes are still simpler, with almost no make-up.

Yakhsagana:

Yakhsagana, a type of Dance-Drama, hich belongs to south Kanara in the Karnataka, where other forms of *natya* like *nautch* have flourished in other places. In south Canara, Yaksagana is one of the most widespread popular dramatic entertainments. The vernacular name of Yaksagana is *Bayal Attam*, i.e., open –air play, a name which corresponds to the Tamil ‘Terukuttu’ and the Telugu ‘*Veethinatakam*’ both of which mean street-play. Yaksagana is known in different parts of Karnataka by different names. While in the plains of north Karnataka area it is termed as Dodddata, in old Mysore area it is known as Moodalapeya. It is more refined form prevalent in the coastal districts of Karnataka is popularly called Yakhsagana, Akin to Yaksagana, there is another folk art very popular in South Kanara district namely Yakhsagana Bombayaota (pupuet show), which has also a hoary tradition of over 300 years. The group exhibiting Yakhsagana art is called the mele. The themes for yakhshagana are chosen from the epics and Puranas; the subject matter for this art which of late, has shot into national and international of fame.

Its temperament is tandava, full of valour and anger and terror. Its songs-literary compositions set to a distinct type of music were sung and danced in temple courtyards and village squares. The themes are taken from the Ramayana, the Mahabharata and the Puranas. It is only a recitation of music by Yakhsa or Yakhsini evolved into narration of episode with the aid of more than one character and finally developed into an opera with different kinds of songs, dialogues and numerous characters.

From time immemorial it is a dancing and theatrical caste. The early Yakhsagana contain *desi* compositions. Later, it developed many nuances and adopted some features of classical Sanskrit drama. The period of Nayakas of Tanjore is the Victorian age for Yakhsagana literature in composition as well as production. It can be described as an operatic ballet-play. There are songs introduced to sung varying rhythms for conveying of the mood effectively of the episodic situation. One or two characters are introduced without any reference to the mythological story, for the purpose of sustaining interest in the audience.

History and development of Karnataka theatre

As in the case of almost all Indian languages, in Kannada too there are two different worlds, so to say; that of the educated and the other of the rural uneducated population. The study of any subject has to recognize these two worlds. So Kannada drama and theatre of the educated class as well as of the rural tradition have to be separately noticed. Secondly, the rural tradition by itself means a variety of traditional forms. Difficulties of terrain and transport in the early days and lack of enterprise in the modern days has kept our rural population mostly confined to one area with the result that different areas retain different forms of art and recreation. At the same time, as will be seen subsequently, an underlying thread of unity runs through this variety.

Ancient Tradition

Drama with the Kannada people has been an ancient tradition and a sort of a theatre has been in existence since early days. As early as the 11th or 12th century A.D., there are references to drama and actors in the works of classical poets. In the very first verse, for example, of a *kavya* written by poet Pampa (10th century A.D.), words like

natya, nati and rangasthali occur. References to dances and singing performances within the palace which had a *nrityashala* may be found in plenty and even descriptions of these performances are not rare. It appears that usually the theme of the play belonged either to the epics (the Ramayana and the Mahabharata) or to the *lila* of Krishna. Apparently, these plays and performances were confined to members of the higher strata in the society, if not restricted only to the king and his courtiers. That the ordinary people had also a theatre of their own is made clear from references in these earlier works to ‘recreational activities of the common folk’. The actual word for this in the works of poet Nagavarma (12th century A.D) is *nalapagarana*. Another poet of the same century refers to what he calls Ikkela-gana, probably Yakshagana. Thus, it is obvious that with the Kannada people there was a traditional theatre from the days earlier than the 10th century.

Early Sophisticated Theatre

Dealing with the educated society first, it may be suggested that plays and theatre popular with this section were probably those influenced by Sanskrit. No direct evidence could be produced to bear out this suggestion, since neither plays nor details of such a theater have so far been discovered. On the other hand, no play as such in Kannada is available till as late as only 300 years ago. This is all the more surprising, since in all other branches of literature, the influence of Sanskrit is not only obvious but intimate. The first play available is *Mitravindagovinda* by one Singararya, who belonged to the later half of the 17th century. Even this play is not original; it is an adaptation of Sanskrit Ratnavali by Shri Harsha. From the days of Bhasa we know that Sanskrit plays were performed in palaces, as there is reference in Kalidasa’s *Malavikagnimitram* that places had a recreation hall. Perhaps the kings and courtiers in Karnataka also followed this as a ‘fashion’. Let us presume that as Prakrit was the language spoken by the ladies of the harem and by the servants, the languages of the plays, though influenced by Sanskrit, remained Kannada. Apparently there were fewer plays original to the extent of being preserved or published. It can be safely asserted that this theatre, if it could be called such, in no way affected the traditional theatre of the people²⁶.

Major movements in Kannada theatre

The history of modern Kannada drama can be divided, roughly, into four periods: a) Professional-popular theatre, b) Elite Theatre of Realism, c) Navya or Modernist Theatre, and d) Navyottara or Post-modernist Theatre.

Professional-popular Theatre:

Although Kannada poetry has a rich history of more than a millennium, drama entered Kannada literature only at the end of the 17th century; and the first Kannada play to be staged was Singaraarya's Mitravinda Govinda (1700), a free adaptation of Sri Harsha's Ratnavali in Sanskrit. However, popular local forms of theatrical entertainment – called 'Pagarana,' 'Yakshagana,' 'Bahurupi,' etc. – existed since a long time. Mumtaz Ali Jinnah, the king of Mysore (1811-1860), was himself a great writer; and he patronized Yakshagana, a popular dance-music-drama, and wrote many plays in that form.

The Theatre of Realism:

Historically speaking, the first realistic-social play in Kannada was written in 1887: Iggappa Hegade vivaaha Prahasana by Karki Venkataramana Shastry; and it dealt with the then burning social problem of 'Tera' (bride-price), prevalent in a particular Brahmin community. It was immediately followed by another play on the same subject, Kanya Vikraya. But neither of these came on the stage and failed to catch the attention of any. Perhaps the time for such plays was not ripe.

Navya or Modernist Theatre

Along with modernist poetry and fiction, modernist drama also entered Kannada theatre during the Fifties of the last century. However, plays in the modernist mode – both 'plays of the Angry Young Man' and 'Absurd Plays' (called 'Asangata' in Kannada) – were short lived; and only two major playwrights of this period need to be mentioned: P. Lankesh and Chandrashekhara Patil.

Lankesh, better known as a novelist and short-story writer, wrote in all nine plays, of which two are notable even today: *Teregalu* (1964; *Waves*) and *Sankranti* (1971; *Transition*). Influenced by Harold Pinter's *The Birthday Party*, the first play forcefully lays bare the decadence and decline in values of post-independence India.

Navyottara or the Post- modernist Theatre:

By critical consensus, this period is considered the 'Golden Period' of Kannada Drama. Many dramatic geniuses like Girish Karnad and Chandrashekhara Kambar, many highly imaginative directors like B. V. Karanth, and many committed troupes like Samudaya, Benaka and others entered the Kannada theatre during this period and brought it recognition, both national and international. Some of the best plays, from the points of view of both literature and theatre, were written and staged during this period.

There were many reasons for this dramatic surge at this point of time. One of the reasons was the establishment of National School of Drama at Delhi. Most of today's famous directors were NSD products; and they brought an increased awareness of theatrical possibilities to Kannada theatre. Also, almost at the same time there arose the School of Drama at Heggodu (the famous Ninasam center) and the Repertory, Rangayana, at Mysore. Those who were trained in various aspects of the theatre in these centers made it their aim to bring together the techniques of professional theatre and social seriousness of Avant Guard theatre. Again, the Modernist movement of the Fifties had succeeded in creating an awareness of literature, be it poetry or drama, as a serious intellectual activity and a heightened sensitivity towards language. Added to all these elements, Karnataka had just begun to understand and appreciate the vast resources of its folk-traditions in poetry and drama. As a result of all these forces, the 'Great Divide' between professional-popular theatre and amateur-experimental theatre came almost to be bridged.

Apart from the curious coincidence that three of the leading figures involved (Karnad, Kambar, Karanth) have names which open in the same way and also echo those of the state and its language, the revitalization they have initiated has its own specific characteristics which embed in firmly in the life and language of the region. As

elsewhere, exposure to the national and international scene plays a part, and those mentioned above plus R.P. Prasanna and K.V.Subbana (see academies and street theatre below) drew on models from western classical and twentieth-century drama as well as on Indian classics. However, their work has been particularly successful in establishing what T.P. Ashok calls ‘a meaningful and mutually beneficial relationship between traditional folk theatre and con-temporary theatre’²⁶ (Ashoka 1995:143). Karnad’s and Kambar’s Work in sharp, witty, down-to-earth and direct, whilst exploiting to the full regional traditions such as the use of the sutradhara, songs, myth and ritual – which are given contemporary relevance as analogies of sexual, political and social interaction. Karnad’s Haryavadana and Nagamandala, and Kambar’s Jokumaraswami are referred to above.

B.V. Karanth’s return from Delhi in A.D.1972 (he worked also in Hindi) gave impetus to a movement launched by Karnad and Kambar’s plays of the 60s by establishing ‘an authentic and unique mode’ of directing (Ashoka, 143) based in a vision of theatre as ‘ritual, a festive community celebration’ (142). Alongside this vibrant replenishment of the traditional, run the two other major forces discussed below: Prasanna’s Street-theatre movement Samudaya and Subbana’s cultural centre and, later, drama school and repertory at Heggodu, Ninasam. Both these movements result in the revitalization of theatre throughout the state, as part of social and political life and of the educational and cultural structure of Kannada. Karanth himself also established the theatre institute Rangayana (see below). Ashoka describes Prasanna, who also wrote and directed work other than street plays, as ‘unquestionably the first to bring validity and dignity to leftist theatre in Karnataka; for him, theatre was ‘a critical and interpretative forum’. Add to this the considerable success of Ninasam’s repertory company Tirugata (which has performed Karnad and Kambar amongst much else), and the continued presence of imaginative directors inspired by Karanth, Prasanna and others, and the spectrum of theatre activity in the last three decades is impressive both for its quality and originality, and in terms of its effects on the cultural life of the state and the perception of the relevance of theatre to that life. The current situation is favourable to new writers and directors, whose work is characterized by ‘new insights into history, a subaltern mode of perception, an encounter between the master culture and the subcultures’ (Ashoka, 146), thus continuing to situate Kannada theatre at the centre of contemporary debate²⁷.

Theatre/Actor Training In Karnataka

The state of Karnataka boasts of a fascinating variety of theatre. The state is wealthy of its performing arts and the group of actors from the different strata of the society. In addition to theatre Companies in Karnataka, contributes their aptitude by elaborate performances, enacting plays and with artistic decoration of the proscenium. Theatre is an ancient heritage of the people of Karnataka and theatre in Karnataka has been developing since its commencement. Most of the theatres are commonly associated with rituals and mythological facts. The range of theatrical diversity in the state offer tremendous opportunity to the theatre companies for their involvement.

Theatre Companies in Karnataka emerged around the last quarter of the nineteenth century. The years from 1880 to 1920, were popularly known as the period of `Kannada Renaissance` brought significant changes in the field of theatres too. The theatres during that time encompassed themes related to society. The theatre companies travelled from one place to another to popularize the Kannada form of entertainment. These professional artistes donated their talent to echo the grandeur of the era.

In contrast to this urban bias of modern theatre, the traditional performing arts were mainly village-based, except for the arts patronized in the royal courts. In Karnataka, whether it was Yaksagana or Sannata (literally, minor play, a performance dealing with non-puranic themes) or any of the myriad performing arts, it was the village people who patronized and nurtured them. These performances had a strong base in the villages and they formed part of the culture ethos of the people as a whole. The performances became a celebration in which the entire village participated.

Modern drama and theatre entered Karnataka through the influence of Parsi Marathi touring companies. But it took somewhat different directions as it grew in different centres in northern and southern Karnataka. The chief reason for this was that prior to the organization of states on the basis of language in A.D.1951, Kannada-speaking area—the core of the Karnataka country—was under the rule of the Mysore maharajas. The northern districts were part of Bombay province and were directly under

British rule. The southern coastal district was under direct British rule, but was part of the Madras presidency. The north-eastern districts were part of the Nizam's kingdom of Hyderabad. There was little exchange between these areas, and as a result the arts and culture of these regions grew in slightly different ways, conditioned by the different pressures, tensions, and concerns²⁸. Naturally, various towns and cities in these regions became centres of activity in arts and culture. Thus a process of decentralization or parallel development began, which has become one of the features of Kannada culture. We can witness, even today, fierce competing claims of equality coming from these different regions. To take an example, no single dialect of Kannada has ever been accepted as the standard language. Let's look into some of the theatre companies and repertoires such as Ninasam of Heggodu, Rangayana at Mysore, and Samudaya.

Ninasam

Heggodu is a small village in sagar taluk situated in the sylvan surroundings of the western ghats of Karnataka. If this small village has gained national and international recognition today as what custom bharucha calls a "cultural alternative", it is because of the activities of Ninasam (the acronym for neelakanteshwara natya sangha) and the dedicated work and zeal of the man force behind the entire enterprise, k.v. subbanna, who was awarded the Ramon magsaysay award in A.D.1991 in recognition of his achievement. True to his character, subbanna says that credit for this achievement should go not to him personally but to the entire band of dedicated workers, young and old, who are to him personally but the entire band of dedicated workers, young and old, who are real assists of this organization²⁹.

Ninasam (Sri Neelakanteshwara Natyaseva Sangha) was started in A.D.1949, when a group of villages came together to form an amateur theatre group. The Ninasam ensemble has grown remarkably particularly in the last twenty-five years. Today, it has a fully equipped auditorium, a theatre school, a repertory, a film society, and has been conducting theatre workshops, film- appreciation courses, literary appreciation courses, etc., all over kaarnataka.

The auditorium, Shivarama Karanath ranga mandira, built in A.D.1972, is perhaps the only fully equipped modern auditorium to be found in a village anywhere in India. This became the focal point around which a variety of cultural activities slowly grew. The original theatre group of ninasam staged a number of plays like Sangya Balya, Ghasiram Kotwal, etc. it has succeeded in creating an audience from Heggodu, the surrounding villages, and from sagar, the nearby town. This attends the programmes conducted here regularly.

Around A.D.1967-68, Ninasam once more started working with a new resolution against the background described above. From then to this day, Ninasam's activities have been gradually becoming wider and stronger. By that time already, Karnataka had turned into a politically united entity and many all-Karnataka events naturally cast their influence upon it. Thus, two community levels have formed around Ninasam by then—first, our own little rural community and secondly, the larger Karnataka community which shared many common characteristics with the former. With the literary work of the Akshara Prakashana and the film culture dissemination work of the Ninasam film society coalescing with the Ninasam activities, the whole organisation came to acquire a broad base.

Tirugata

The birth of Tirugata becomes significant in the context of the slow demise of professional theatre, or maintains regularity in performance. Tirugata was formed to fill this void when the need for a regular repertory was sorely felt in Karnataka. Tirugata mostly makes use of the services of ex-students of the Ninasam theatre institute. Each year three full-length plays directed by three different directors are produced. The troupe tours the state for about six months, performing at various centres, urban and rural, giving one performance of each play. These shows are sponsored at different centres by organizational or individuals. About 120 to 150 shows are given every year.

Tirugata is a unique example of a repertory which has existed to a large extent on public support. This economic viability without undue dependence on government or institutional funding has made tirugata stable. K.V. Akshara, who is in charge of the repertory, says that he was inspired by the organizational model of professional

Yaksagana troupes. Tirugata has adopted the proscenium model, so that the plays can be an Indian classic, a western play, and an original Kannada play are chosen each year. In the early years a children's play was also included, though that has been given up now.

Some of the noteworthy productions of tirugata have been Tadrupi (directed by prasanna), Chidambara Rahasaya (k.v. akshara), taledanda (C.R. Jambe) Hoo Hunugi (Atul tiwari), Gokula Nirgamana (B.V. karanth), and Seyuwan Nagarada Sadhwi (fritz benewitz). Tirugata has become a successful professionally organized repertory, perhaps the only one of its kind in Karnataka. It has succeeded in integrating with the organizational system of professional theatre. Its main contribution has been in offering audiences in every part of Karnataka exposure to meaningful theatre.

Rangayana

Nataka Karnataka Rangayana is a state-government-sponsored repertory which was established in 1988 under the direction of B.V. Karnath in Mysore. Karnath's idea was to create a repertory which would have provision for comprehensive training as well as regular performance and thus would be different from both the N.S.D (National School of Drama) repertory of Delhi and Rangamandal of Bhopal.

Eighteen actors and actresses, most of them already well-versed in theatre, were chosen from different parts of Karnataka. The original idea was that the artists would undergo rigorous training for three years after which the troupe would tour the state for two years. Apart from karanth, the teaching staff included Jayatirtha Joshi, Raghunandan, C. Basavalingiah, Gangadharaswami and others. Apart from acting, the members received training in martial arts, yoga, folk dance, music. etc.,

Even during the period of training, a number of exercise performances were given in Mysore. These performances were named 'purvaranga'. One of the notable features of these performances was the experiments by karanth in using various sounds effectively on the stage. Though Rangayana is housed on the premises of Kalamandira-a fully equipped auditorium- it has created different kinds of stages places like bhoomigita, a mini-auditorium in the cellar, vanararanga, an open-air-arena-like auditorium, janapadaranga, etc.,

Over the years, Rangayana has produced a number of plays; some of them are very notable productions, experimenting all the time. These experiments have not only involved actors and directors, but also the playwrights and spectators to create a total theatre. Apart from staging Indian and western plays, novels, stories and even poems have been adapted for the stage. With its team of highly talented artists and backstage hands of Rangayana has been noted for its neatness and proficiency. In its time nine years of existence, Rangayana has produced more than thirty plays directed by Indian as well as foreign directors, and has performed at various places outside Karnataka; it has toured the state and has performed at various places outside Karnataka; it has also performed in the united states and Germany.

Samudaya

Samudaya is the name of the progressive theatre movement in Karnataka which in its heyday in the 1970s and 1980s became such a force in the state that there was probably no young writer or theatre activist of the time who was not in some way influenced by its activities. In that period it became such a powerful left-wing culture movement that it has often been compared to the I.P.T.A. movement of the 1940s. The growth and popularity of samudaya is all the more surprising when it is seen that there was no leftist political movement of importance in Karnataka in the past. The moment has lost much of its initial vigour and thrust now, but nevertheless it is true that a large number of writers and theatre persons who are active Karnataka today, including many N.S.D. graduates, have been connected with samudaya at one time or the other³⁰.

In A.D.1975, when emergency was declared by the prime minister indira Gandhi, Samudaya was started by a small group of young writers and thinkers with leftist leanings who wanted to resist the draconian measures. The path they chose for this resistance was theatre. Samudaya's activities began with the production of three plays: huttava badidare, which was a leftish reinterpretation of a famous historical play by sums; Brecht's mother, and an adaptation of the story ward no. by Chekov. The first two plays were directed by Prasanna, who was the motivating force behind Samudaya, and the last, by Narasimhan. In their ideological content as well as style of production, these plays were radically different. The message spread to other parts of the state. A unit of

Samudaya was established in Mysore by Lingadevaru Halemane, K.G.Ramesh and others. Soon other units were formed in Dharwar, Udupi, Tumkur, etc. at the height of its activities, there were as many as thirty-two Samudaya units functioning in different parts of the state.

Units of Samudaya were opened in different places like Kundapura, Sindhanur, Koppal, Gulbarga, etc. film societies and libraries were also established by some units. Besides, samudaya published a newsletter for five years. There can be no doubt that Samudaya created a culture wave in Karnataka, bringing into the fold of theatre social groups which were never a part of it. A host of artists, directors and writers who are active that samudaya can really be proud of ³¹.

OTHER REPERTORIES

Gubbi Channabasaveswara Nataka Sangha (set up in 1884)

Gubbi Veeranna Legendary personality in Kannada theatre, his image comparable to that of Bal Gandharva or Girish Chandra Ghosh in their respective regions. Although chiefly remembered as a comedian, his essential contributions as actor-manager lie in building the famous Gubbi Company and, with it, leading the company Nataka movement to its peak in Karnataka. Born in Gubbi, a small town in Tumkur district, he joined the local troupe named Gubbi Channabasaveswara Nataka Sangha (set up in 1884) at the age of 6, pressed by economic constraints. He worked there as a junior crew member, was later elevated as actor, and slowly climbed the ladder till he became an active partner in running the company. With his great organizational skills he managed to salvage the group out of several crises and finally became its chief in 1917.

Under his leadership the Gubbi Sangha metamorphosed into the most celebrated Kannada Company. Its achievement lay in gathering and consolidating talents and innovations created by the entire Company Nataka movement. Actor like Subbaiy Naidu, Hannappa Bhagavathar, B. Jayamma (later his wife), and G. Sundaramma, and playwrights like Bellave Narahari Sastri and B. Puttaswamaiah were recruited. Mutturaju, who later became famous in film as Rajkumar, began his career here. Veeranna took pains to collect the best in technology and resources: quick-change transfer scenery,

gorgeous sets, dazzling costumes, electric lights and projectors, even trained animals. The company mounted spectacular mythological shows like *Kurukshetra*(1934), *Krishnalila* ('Krishna's Lila', 1944), and *Dasavatara*('Ten Avatars',1958), which left an indelible imprint on the popular psyche. Veeranna also taught actors and built well-equipped theatres in Bangalore. His troupe, which traveled widely in Karnataka, Andhra Pradesh, and Tamil Nadu, had by 1930 become pre-eminent in south India, with three branches and around 300 employees.

Apart from these major institutions a few other individual efforts have also been made to create professional repertories. One such attempt was *china banna*, a repertory for children which was started by Ekbal Ahmad in 1988 in a small village near Sagar. It had a group of ten child actors who went to different schools; the performances were held in the daytime mostly in school compounds. A noteworthy feature of these performances was the emphasis on stylized and acrobatic body movements, which Ekbal has specialized in. In spite of being successful, *china banna* stopped its activities after a few years. Recently, Ekbal has revived the group.

Kinnara mela, established by K.G. Krishnamurthy, an alumnus of N.S.D., is another professional repertory specializing in children's theatre. Krishnamurthy has been running the group for the last eight years. Every year, about sixty to eighty shows are performed in various schools on the model of *china banna*.

Other attempts at organizing professional repertories have also been made, like *Kodava Ranga* launched by Kariappa, and *Dhruva Ranga* started by Dhruvaraja Deshpande, both ex-students of the *Ninasam* school. We are yet to see how effective these efforts would prove to be and whether they can sustain their activities in an atmosphere where theatre does not receive much encouragement. Theatre in rural Karnataka has played a major role in the overall stand comparison with the best of theatre in the country.

Curriculums Prescribed for Actor Training in Universities

Christ University

Department Overview – Theatre

Christ University pioneers in collaborating with Script Peoples Theatre to give hands-on experience in using theatre tools effectively. With the aim to introduce Excellence and Service through the arts - Christ University embarks on its venture of Performing Arts from the year 2010-11. In its first year - students who have enrolled for this Bachelor in Arts (B A) program will focus on three major subjects - Performing Arts, English and Psychology.

Under the Performing Arts section the focus will be on three art forms – Dance, Theatre and Music. Apart from the stipulated 60 hours per semester for the subject of Performing Arts – students will undergo value added programs to enhance their skill. In the first semester the focus for the value added program is Playback Theatre. Dance and Music will be introduced as part of the second and third semester value added program. One of the highlights of this program is to make art forms inclusive in its nature. Students of this program are expected to put up one performance every month as part of their course structure. Three certificate courses are offered under this collaboration with the option of being part of a regular performing team.

Courses Offered are Undergraduate Programmes ,Bachelor of Arts (BA) in Performing Arts, Certificate Courses in Even Semester,Proscenium Theatre,Certificate Courses in Odd Semester,Teacher Training,Playback Theatre.

Bangalore University

The Dept.of performing Arts of Bangalore University was established in the year 1973 with a clear Vision and Misssion to give an Academic Demension to the field of Dance, Drama, and Music. The Department of performing Arts is a full fledged post graduate centre and offers Master Degree Courses in Dance, Drama and Music. It also has an M.Phil and Ph.D programme in each of the above subjects. So far the Dept has

produced 30 Ph.Ds in Music-7 Ph.Ds in Drama and 8 in Dance. Bangalore University is the only university in Karnataka which has post graduate courses in all the three branches of performing Arts i.e. Dance, Drama and Music. Main emphasis has been laid on the practical aspects with a substantial background of theory. Each student is assessed based on their individual project, their participation in Seminars, Drama production, Music and Dance class room concerts, departmental productions and the like.

Table: V.VI

COURSES	DURATION	FACULTY
MA Theatre Arts	2years	Nagesh V Ramakrishnaiah K Sudheendra Sharma K R
PhD	5 years	

Curriculum in other Repertories and Institutes

National School of Drama-Regional Resource Centre

When NSD decided to take the theatre movement to the grass roots level and to make it more accessible to theatre workers, it was decided to decentralize the Extension Programme and set up Regional Resource Centres in various zones of the country. The first such center, covering the states of Karnataka, Andhra Pradesh, Tamil Nadu, Kerala and Pondicherry, was set up in Bangalore in 1994.

The Centre has been very active and has organized quite a large number of workshops in collaboration with State agencies and local theatre groups.

Ninasam Theatre Institute

Table: V.VII

COURSES	DURATION	FACULTY
Diploma in Theatre Arts	Ten-months residential	Ragunandana,K.V.Akshara,Venkata Ramana

The institute is part of a cultural ensemble founded by K.V. Subbana and opening in Heggodu, a hamlet in rural Karnataka, since A.D.1949, originally an amateur drama society; it added a film appreciation and education unit. The theatre training institute was founded in A.D.1980 and a touring theatre company Tirugata) followed in 1985.The Institute offers a ten-month residential course (six days a week, fourteen hours a day) based on the NSD syllabus, which incorporates theory, history and practice in equal measure.

The syllabus covers both Indian and western theatre and includes a similar range of performance training to that found in western drama schools. Intake is around fifteen per year drawn if possible from all parts of Karnataka – but exclusively from Karnataka; Kannada and some English are the languages used. The institute receives state government funding and students receive a monthly stipend; they contract to work for one year following graduation in the repertory Company, Tirugata, if invited.The Gandhian simplicity which characteristics Heggodu as a place to live and work plays a strong role in the development and commitment of its students.

The institute explicitly records its aims imparting relevant theatre training within Karnataka in order to use theatre practice as a form of mass discourse. Significant features both of the training institute and of the repertory company include focus on

action at rural level and involvement with the community, including developments in response to expressed local needs. One purpose of selecting students from different parts of the state has been to 'seed' awareness and appreciation of theatre, and to pave the way for Tirugata touring performances. In contrast to NSD graduates, many Ninasam students have continued their involvement in theatre (Around fifty percent as full-time workers). Largely as a result of this, Ashoka comments that 'one can find trained theatre workers in any part of Karnataka now' a rare of affairs in India³².

Rangayana

Rangayana has an ensemble of fifteen actors, and actresses. It also has an eminent faculty of trainers, designers and technicians. Rangayana has a repertoire of well known plays directed by renowned directors from India and abroad. Fritz Benevitz, Kannaiah Lal Singh, Rustum Barocha, B. V. Karanth, Basavalingaiah, Prasanna, M. S. Sathyu, Raghunandan, C. G. Krishnaswamy, Vassalai, Iliana, Smt. Bhagirati Bai, and others have directed plays for company. Rangayana has participated in National and International festivals. Rangayana conducts summer theatre camps for children every year.

Rangayana Repertory performs regularly, on weekends (Saturday & Sunday) at Bhoomigita Theater at Mysore. It has a wide range of plays including comedies, historicals, contemporary Kannada plays, Western classics etc. It tours regularly in Karnataka. The Repertory believes in constant training and exploration of new avenues. This year Rangayana plans to work with Moodalapaya, a folk narrative Theatre of Southern Karnataka. This interaction is likely to lead to a full length theatre production for the Repertory as well.

Bharatiya Ranga Shikshana Kendra:

This Theatre Training institute started by Rangayana in the year 2001 - 02 imparts vocational training for teachers, social activists and amateur theater persons. Now it has started a Children's Repertory in collaboration with Sweden and Swedish ITI to work on Theatre - in - Education. It has started one year diploma course for theatre enthusiasts. It

has established links with major developmental projects of the government and it does training in the field of communication skills, personality development, leadership development etc. It has helped develop Kala Jathas, Street Theatre, Chorus singing etc.

Sriranga Documentation & Research Centre:

Sriranga houses a unique library on theatre. The centre is now getting computerized. Sriranga has plans to link up with documentation centers all over the world through internet. Sriranga holds seminars, face - to - face, discussions etc., throughout the year at its auditorium in Mysore. The centre plans to set up a manuscript library, to collect manuscripts, photographs, personal artefacts etc., of well known theater personalities. .

Yakshagana Kendra

Yakshagana Kendra at Udipi, an ancillary unit of Mahatma Gandhi Memorial (MGM) College, has made a name for itself by promoting and popularizing Yakshagana in the country and abroad. Started in 1971, it was one of the first institutes in the State to provide training to Yakshagana students.

An offshoot of the "Gurukula scheme" of the Union Government, the Kendra became a reality, when the founder of MGM College, the late T.M.A Pai, showed interest in the project. The Academy of General Education, Manipal; the Ministry of Human Resource Development, Delhi; the Central Sangeeth Natak Akademi, Delhi; and the Department of Kannada and Culture sponsored it. Initially, the institute had three teachers and 10 students. The college management provided free accommodation to the students as funds from the Government were meagre. The Ashta Maths then agreed to provide free food to the students. Syndicate Bank and Canara Bank provided funds to buy costumes. Once the Kendra became popular, it approached the State Government for help. The Government began paying nominal salaries to teachers and stipend to students. However, it was the late Ramakrishna Hegde, former Chief Minister, who agreed to fix a pay scale for teachers.

The Kendra follows the "*Gurukula*" system of education and offers a two-year course in Yakshagana. In the first year, the students are taught the basics such as costumes, dialogues, dance, make-up and episodes from the Ramayana, the Mahabharata and the Bhagavatha. In the second year, students take up specialisation in subjects of their choice. *Yakshagana* experts design the curriculum.

Table: V.VII

COURSES	DURATION	FACULTY
Yakshagana Course (Gurukula System)	2 years	Heranje Krishna Bhat

The major focus of the course will be on Movements and Singing process of Yakshagana performance

Major Theatre personalities in Theatre Education

Theatre Personalities of Karnataka contributed to the growth of and prominence of Karnataka theatre. Along with this they also are associated with and strongly desired for the development of Theatre teaching and Training at academic level.

Modern Karnataka Theatre had beginning in A.D.1918, with the staging of a drama by one of the famous Theatre Personalities of Karnataka T.P Kelaram. In addition to that significant personalities of Karnataka include K.S Karanth as well as A. N Krishna Rao who contributed a lot in enriching of Karnataka Theatre. Many Indian theatre personalities of Karnataka have gained fame and reputation worldwide. Theatre continued to encourage young talents and various noteworthy plays emerged with their brilliant involvement.

Among the Theatre Personalities of Karnataka, Girish Karnad and Lankesh along with their other contemporaries have influenced the Kannada theatre. Girish Karnad is known for producing various plays such as Yayati, Tughlaq, Hayavadna and Naga Mandal. Mahesh Dattani is another such personality who has introduced the concept of Gay presence. The play progresses with a homosexual relationship. This new concept has made Dattani a renowned name in the world. Govind Ballal Deval was another prominent figure of Karnataka. He was born in the year of 1855 at Haripur in Sangli district. He studied at Kolhapur and Belgaum in Karnataka up to his matriculation in 1878 and then was introduced to `Annasaheb` Kirloskar. However Govind Ballal Deval was raised in an atmosphere where theatre was devotion and thus theatre became his passion. Karnataka theatre thus became received a distinguished position in the world panorama.

Table: V.VIII

<u>Name</u>	<u>Place/organisations</u>	<u>Contributions</u>
Veeranna, Gubbi H.	Gubbi	Legendary personality in Kannada theatre, Under his leadership the Gubbi Sangha (Gubbi Channabasaveswara Nataka Sangha) metamorphosed into the most celebrated Kannada CompanyFrom 1917.
Kuvempu (literary acronym of Kuppali Venkatappa Puttappa)	Shimoga	actor-playwright, poet
B.V Karanth	Gubbi Veeranna drama company and National School of Drama	director, actor and musician of modern Indian theatre
Mahesh Dattani	Bangalore	Direcor,actor and writer
B. Jayashree	Gubbi Veeranna	actress-director

V. Ramamurthy	drama company	
	Bangalore	Designer
Sathyu, Mysore Srinivasa	Mysore	Director and designer
Girish Raghunath Karnad	Sangeet Natak Akademi	playwright, actor, film director
A. V. Varadachar	Ratnavali Theatrical Company	actor and a playwright
R.Nagarathnamma	Sri Chamundeswari Nataka Sabha, Gubbi Veeranna drama company	actress-director
B. Jayamma	Bangalore, Gubbi Veeranna drama company	Actress
T. Hombaiah	Bangalore	shadow theatre artist
P.T.Narasimhachar	Mandya	Poet and Dramatist
H.S.Shiva Prakash	Bangalore, Jawaharlal Nehru University	Dramatist poet, translator, and critic
Patre Lankesh	Shimoga	dramatist, poet, and novelist

Adya Rangacharya		
	North Karnataka	Dramatist, actor-director, novelist, scholar, and cultural icon
	Ninasam, National School of Drama, Rangayana	Play wright, director, actor trainer
	Ninasam	Important innovator in the development of Kannada theatre as a dramatist, academician, director, actor, and organizer.
	National School of Drama, Rangayana	Director, Play wright
	Shimoga	Dramatist, poet, novelist, critic
	Kannada University/National School of Drama	play-Wright poet, novelist, composer, folklorist, and actor
	Matapadi ,Brahmavar	Yakshagana guru
	Udipi	Writer and Yakshagana artist
	Ninasam	Play wright and writer
	Bangalore University	Teacher, Director and actor

Contribution of B.V Karanth to Kannada Theatre

B.V. Karanth, director, followed Srirange to Bangalore and was instrumental in putting up much modern kind of productions. The highly gifted Karanth had, on the one hand, the experience of having worked in the Kannada Company theatre and on the other, an exposure to modern theatre training at the National School of Drama, New Delhi. His productions thus came to be pathbreakers to a new theatre movement.

Major methodologies, practices and issues of Theatre/actor training in Karnataka

The consequences have been harmful. If real art were to come spontaneously from the heart of the artist, the village –drama should be an art. The very fact that in different places it took different forms shows its spontaneity. And there were as many forms, though only the Yakshagana and the Bayalata are considered as more prominent. There are, for example, what are called Talada-ata, Killikerata-ata, Dasara-ata- ata meaning play or game – and so on. Dance (solo or group) and music are the distinctive features of every variety. The last one is a variety of play which may be called social among the village-plays. It is in this Dasara – ata only that women played female roles. Unfortunately, it is a type where women cannot form part of the audience. Side by side with humorous but trenchant criticism of social leaders and manners, there is unadulterated vulgarity both in words and movements. The performers belong to the wandering community and work as laborers in day-time during harvest days. There are hardly a fair a festival which was no (dis-)graced by the presence of these performer. Now, however, all this is becoming an old story. Even the puppet-shows are scarce, and it is not possible to find a single village performance which does not show influence and borrowings from the professional troupes. The traditional village-plays are an education, a community effort, a cultural offering to the villagers concerned. Every song, every dance of the play carried an intention and a meaning. Moreover, they were the places to seek local talent. It is fortunate that even now a few artists or families are left who still carry the traditional torch³³.

Professional Theatre

In Karnataka, the professional theatre has now ceased to exist. Though the part played by it is not glorious, mention must be made of a handful of individuals and groups who struggled and are struggling to maintain the theatre and improve its standard. *Vardachari Company* or *Halasagi Natak Mandali* was names to reckon with. Later, men like the late Garud Sadashiv Rao and legendary Gubbi Veeranna made notable contributions. But on the whole, the history of the professional theatre in Karnataka has been a sad state of affairs, but not futile. Consciously or unconsciously, this theatre left its impression on the amateurs, an impression which carried a lesson with it. That lesson is that a theatre could not be established except by persistent organized efforts. Kannada dramatists today have been presenting the public with a variety of plays: social plays, historical plays, operas, one-acts, verse-plays and experiments in technique. What is necessary first is an appreciation on the one hand and proper presentation on the other. It is true that most of these plays deal with middle-class own-folk. But with increasing education and with increasing contact between villages and towns, it would not be difficult to interpret these plays to rural audiences. From its side, the traditional village theatre has also made a contribution to the amateur theatre. Mythology, which is the very source of village-plays, is not a fairy tale to the villager. It is the medium through which he understands and appreciates human values – and it is an easily intelligible medium. Similarly dance and music are not just embellishment to a dramatic performance. They have their own place and meaning. Karnataka is rich in traditional folk music and folk dances. Any theater in Karnataka cannot ignore this tradition which, from time to time, has grown to give artistic expression to the life and aspirations of the people.

Though Karnataka has retained some of its traditional art forms to this day, the globalization has posed a challenge and slowly penetrating into the mainstream culture which is alarming. As we have already mentioned and discussed in detail that India has incredible history of fine arts. Especially in south India, theatre art form had prevailed in and had become integral part of life. There are classical art forms as well as folk art forms amused both the elite and ordinary people alike. The training scenario of both the classical and folk art forms was so organized and systematic which help the learner to be professional and would have a sustainable career. The issues that we have discussed and

analyzed are to be taken seriously and implement the certain methods of training by blending both the traditional and modern methods of actor training. Though, folk arts were indigenous and instinctive to a great extent, most of the training is self-learned process.

The south Indian states of Andhra Pradesh and Karnataka had the arts based on Shiva and Vishanava Matha's. Most of the art forms are taken from epics like. *Shiva puranam* and *Vishnu puranam*. Especially these themes were adopted and seen in *Yakshagana* of Karnataka and *Chindu Yakshaganam* of Andhra Pradesh.

There was no systematic and organized curriculum for training the actors, as most of the folk arts are born out of village people who never bother about the content and form of the medium like an educated trainer. Hence, there was no training methods prevailed at that time. Unless we conduct a proper research and gather facts, we would not be able to adopt any of those methods into present curriculum in academics. Karnataka is having less theatre departments compared to Andhra Pradesh but theatre practice is very good and after getting trained, theatre actors are concentrating on films and TV fields, only few are continuing with the theatre. Also need more institutions for professional actor training.

Conclusion

To sum up, the theatre practices in Andhra Pradesh (A.P) are largely drawn from the folk theater especially the epic theatre. The *Veedhinatakam* and the *Yakshaganam* are two major folk theatrical genres that influenced the proscenium mode of presentation of theatre namely Padyanatakam. All these forms gave much importance to textual rendition in song form there by the actors concentrated mostly on Voice Culture and Memory Process. With the introduction of social drama in proscenium form in terms of Parishatnatakam though contributed to actors' emotional expressions and body language, it could not come out of the clutches of narrative presentation as these plays are mostly dialogue oriented with a didactic sense. With the introduction of Academic theatre, it is envisaged that theatre in A.P., would bring in experimentation. However, it failed to keep up to the expectation due to fragmentation of knowledge domain into different categories,

such as theatre-theory, history, acting, research and methodology. However, under the University system, students were exposed to different theatrical practices form repertory gurus in workshops and training sessions. With this some of the young talented youth are venturing to start their own schools and institutions to experiment in theatre.

In the State of Karnataka, the modern theatrical practices are not only drawn from the folk theatre, but it also gave back its newly developed techniques to folk theatre. No other State showed this kind of reciprocity and both developed together. In Karnataka one can notice that the theatre is passing through the age of experimentation in terms of presentation, skill up gradation, and technicalities. Synthesizing epic and folk themes into modern social contexts is best achieved in the theater scenario of Karnataka. Even the cinema and mass media in Kannada is getting influenced by the folk and modern theatre. Thanks to the contribution of repertories in Karnataka which could accomplish this. However, the academic theatre in Karnataka is still in its budding stage and not much cherished by the doyens of theatre in Karnataka. The *Gurus* of repertories as individuals are perhaps not inclined much towards institutionalizing theatre in the University system. With the result, the theory and research wings of theatre did not progress as much as the play production in theatre in Karnataka.

Notes and References

1. www.reocities.com/CollegePark/grounds/7860/Andhra_Pradesh.doc, ByJomy Philip Joseph 139.aicr business school 2003-2005. Accessed On 25th December 2009.
2. *Chindu Madiga's*: a sub-caste of the Madigas. *Chindu* means a step or rhythmic movement.
3. *Telangana* is the region in Andhra Pradesh, India. The region borders the states of Maharashtra on North-West, Karnataka on West, Chattisgarh and Orissa on North, and Coastal Andhra region on East and Rayalaseema region on South; both these regions were part of the former Andhra state. The Telangana region has ten districts: [Adilabad](#), [Hyderabad](#), [Khammam](#), [Karimnagar](#), [Mahbubnagar](#), [Medak](#), [Nalgonda](#), [Nizamabad](#), [Rangareddy](#), and [Warangal](#). The [Krishna](#) and [Godavari](#) rivers flow through the region from west to east.
4. Ananda lal(Ed), *The oxford companion to Indian Theatre*, Oxford University press, New Delhi, 2004.p. 520.

5. “*Golla Suddulu*” is a Shepherd’s folk mode of communication which is used to communicate the plight of the poor and the oppressed, and countering the dominant sarcastically. It is being performed in *Telangana* region.
6. Gaddar (born as and also known as Gummadi Vittal Rao) (born 1949) is a pseudonym of a revolutionary Telugu balladeer and Telangana activist from the state of Andhra Pradesh, India. The name Gaddar was adopted as a tribute to the pre-independence Gadar party which opposed British colonial rule in Punjab during 1910s. Due to a spelling error, Gadar became Gaddar. And the name stuck.
7. Rupakas or major types of Sanskrit drama were introduced by Bharata in the *Natyasastra*. Bharata’s classification of dramas remained authoritative for later theorists. *Rupaka* deals with *satvika* temperament and other abhinayas. There are ten types of Rupakas Described in *Natyasastra*.
8. Ananda Lal (Ed), *The oxford companion to Indian Theatre*, Oxford University press, New Delhi, 2004. pp.476-478.
9. “Music, Dance and Drama in Andhra Pradesh”, Andhra Pradesh Sangeeta Nataka Akademi Hyderabad, 1960. p.28.
Nagabhushana sharma M, *Folk Performing Arts of Andhra Pradesh*, Pottisriramulu Telugu University, Hyderabad, 1995, pp.5-10.
10. B. Kanaka Lingeswar Rao, “Telugu Drama and Stage”, *Sangeet Natak*, Volume-38, 2004, pp.141-146.
11. *ibid.* p.147
12. The *Surabhi* theatre Group from Andhra Pradesh was founded way back in 1899 and still manages to survive. Over the years it split up into thirty odd groups but some of them still hold shows irregularly. Most of the popular dramas are musicals, episodes based on various stories from the old books of India. Most of the south Indian mythological films are based on the *Surabhi* renderings of the classics.
13. Chatla sriramulu a famous Acting and direction teacher From Andhra Pradesh. He worked in many disciplines in various universities and has an outstanding experience in Theatre, TV, Radio and Films. He carved many famous TV and cine artists. The scholar did get his Interview on October 8th 2007 At Hyderabad.
14. K.V GopalaSwamy. “Universities and Theatre Arts”, *Andhra Nataka KalaParishath Silver Jubilee edition*, Vishakhapatnam, 1960, pp. 99-102.
The author of this article, K. V. Gopalaswamy, was producer for the Andhra University Experimental Theatre throughout the entire period of its existence-1943 to 1963.
15. <http://www.uohyd.ernet.in/index.php/academics/schools-of-study/saroji-naidu-school/dept-theatre> accessed on 28th October 2010.
16. Kamaladevi Chattopadhyay was a versatile person with multi faceted talents. She was a freedom fighter, social activist, actor, politician, etc all rolled into one. But above all, she is remembered for her phenomenal role in reviving the traditional handicrafts of India during the post independence era. Numerous cultural institutions in India today are a gift of her vision, starting with National School of

Drama, Sangeet Natak Akademi, Central Cottage Industries Emporium, and The Crafts Council of India, to name a few.

17. *Malapalli* a novel written by *Unnava Laxmi Narayana* in 1922.

18. N.S .Kameshawara rao, *Theatre Direction*, NSK Publications, 2006.p.27.

19. Srinivasa chakravarthy, Nagabushana Sharma modali, Ramanna Panthulu V, *Intermediate Rangasthala Shastram*, Telugu Academi, 2002. pp.5-20

20. DSN .Murthy, *Nataka Darpanam*, Vahini Book trust, Hyderabad, 2002, pp.10-20

21. Srinivas Denchanala: Actor, playwright, director, (Central Sangeet Natak Akademy's Fellowship Awardee and Telugu University–Govt of AP's 'Keerthi Puraskaram' Awardee). He hailed from Khammam District in Telangana Region, Andhra Pradesh.

22. The Reseacher interviewd Srinivas Denchanala on Nov 7th 2008, Hyderabad.

And the Interview collected from *Siasat* News paper: <http://www.siasat.com/english/news/theatre-repertory-difference?page=0%2C1> on 16th November 2010.

23. Qadir Ali Baig was an eminent theatre personality from [Hyderabad](#). Between 1970 and 1984, Qader Ali was an important figure in the Hyderabad theatre circuit. He formed the New Theatre of Hyderabad (NTH) in 1970 and featured in plays like *Sakharam Binder*, *Adhey Adhoore*, *Khamosh Adalat Jaari Hai* and *Kehron Ke Rajhans*. His period plays had [sets and props](#) that recreated the magnificence of the [Mughal](#) and the [Asif Jahi](#) eras in plays like *Quli Qutb Shah*, *Tana Shah*, *Mahboob-e-Deccan* and *Kohinoor ka Lutera*.

24. "Aspiring actors find the right teacher in Satyanand", *the Hindu Daily* on 17th December 2010.

25. Ghattamaneni Mahesh Babu Born on 9th August 1975 is a popular [Indian film actor](#) who has established himself as one of the leading actors of [Telugu Cinema](#).

26. Adya Rangacharya, "Kannada Drama and Theatre", *Sangeet Natak*, Volume-38, No.3, 2004, pp.95-97.

27. Ralph Yarrow, *Indian Theatre: Theatre of origin, Theatre of Freedom*, Curzon Press, Richmond 2001, pp.164-166.

28. H.K Ranganath, *The Karnataka Theatre*, Karnatak University, Dharwar 1960, pp.5-10.

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31. Guru Rao Bapat, "Theatre in Rural Karnataka: The Wrok of Ninasam, Rangayana, Samudaya", *Sangeet Natak*, 123, January, 1997 pp.3-12.

32. T.P .Ashoka, 'Kannada Theatre', in Lal, Ananda (Ed.), *Rasa: The Indian Performing arts in the last Twenty-Five Years*. Vol II: Theatre and Cinema, pp.141-148. Calcutta: Anamika Kala Sangam.

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CHAPTER-VI

Actor Training: Contexts, Methods and Practices in Kerala, Tamil Nadu and Pondicherry

In continuation with the earlier chapter the present chapter incorporates the region of Kerala in PART-I, Tamil Nadu, Puducherry in PART-II

The case Studies of universities like: Calicut University, Kalamandalam Deemed University, Pondicherry Central University in detail and Tamil University, Madras University, Shankaracharya University etc. concisely.

Study of Repertories like: *Koothu-P-Pattarai*, *Adhishakthi* Theatre group, *Sopanam*, *Ankanam* theatre group in detail and the others like Lokadharmi, Kerala State Academy etc. concisely. This chapter focuses in the sequence of Culture and Geography, Major Folk Performance traditions, Martial Art Forms, Performing arts for actor training, History and development of Theatre Practice, Curriculum prescribed for actor training in Universities, Other contexts in actor training, Major theatre personalities, Major methodologies, practices and issues of actor training of both the states.

PART-I

KERALA

Introduction

Kerala has a rich tradition of performing arts since ages; most of the ancient art forms are said to have had their origin and development here. Besides, it has acquired a rich educational legacy, and its 100% literacy rate could be the cause for the development and preservation of ancient art forms irrespective of globalisation or the influence of westernization. There are classical, martial art and dance drama forms.

The southern state of Kerala can claim an ancient theatrical heritage, even though the dramatic literature in Malayalam (the language spoken there) is of recent origin. Its oldest extant genre, Kutiyattam¹, was fully established by the ninth century and it may

well represent the longest-surviving continuous theatrical tradition in the world. It is a system of staging classical Sanskrit plays, but not entirely Sanskrit theatre in the strict sense because the enactment contains elaborate oral elucidation in Malayalam. Still, it was Kerala's first performing art based on written texts, and evidently served as a basic model of creative expression for all later forms in Malayalam. Yet it also differs significantly from them in being conventionally presented on raised stages within auditoriums known as *kuttampalam*², which used to be built within the premises of the major temples in Central Kerala.

The Performances Traditions of Kerala

As it is well known, no other state has pioneered and preserved the traditional forms than Kerala; as it has been practicing classical art forms despite the globalization. Though it is paradoxical, Kerala has retained its *status quo* of classical art forms. The contribution of art forms is noteworthy in the context of evolution of performing arts; as the foundation was so strong that they could entertain and amuse the audience since ages. The contribution of folk arts to theatre art form is integral in the evolution of the many later art forms. Hence, without studying and understanding the folk art forms, it would be difficult to analyse the theatre art form objectively. Especially, some of the art forms like koodiyattam and kalariya pattu have influenced the theatre art form in a commendable way, as they have become the part of training the actors even today. We can see some of the Major Performing Traditions of the region in the following Table:

Table: VI.I

NAME/FORM	REGION	GENRE	THEATRICAL ELEMENTS
Poorakkali	North Malabar	Traditional dance ritual	masculine movements and acrobatic, martial art steps
Pulikali	Thrissur	folk art	painted like tigers and hunters in bright yellow, red, and black dance to the beats
Koodiyattam	Kerala	Sanskrit theatre	"combined acting," signifies Sanskrit drama presented in the traditional

			style in temple theatres
Kalari	Kerala and Tamil Nadu	martial art	Traditional Training in martial arts
Theyyam	North Malabar	ritual form	Dance-Drama
Thullal	Kerala	As a semi-stylized dance-theatre-narrative	The performer establishes powerful communication with the audience through verbal-acting which is interspersed with humor and social references. Thullal is a solo performance
Kakarishi Natakam	Southern Kerala	Folk Drama	Drama
Padayani	Southern Kerala	Proto Theatrical form	Famous for Music and mask
Arjuna Nruttham	Kerala	Classical Dance	Dance-Drama
Oppana	Malappuram, Calicut, Cannore	Folk Dance of Muslims	Singing and circular Dance
Mudiyattam	Southern Kerala	Ritual Performance	Singing and Chanting
Kathakali	Kerala	Stylized Classical Dance drama	Make-up of characters, elaborate costumes, detailed gestures and well-defined body movements presented in tune with the anchor playback music and complementary percussion.
Mohiniyattam	Travancore (South Kerala)	classical female dance-tradition	It was added to the curriculum of Kalamandalam in 1930
Chavitu Natakam	Central Kerala	Dance Drama	Theatrical staging with Dramatic elements

Mudiyettu	Central Kerala	Ritual Theatre	Theatrical Presentaion
Margam kali	Central Kerala	Folk Dance	Singing and circular Dance
Tholpava koothu	Kerala	Puppet	Ancient shadow puppetry,Stories
Krishnattam	Central kerala	Classical form,Ritually Presented	Stylized Theatre form
Porattu Natakam	Palakkad	Folk Theatre	The plays are performed on a stage specially erected in an open field after harvest, with a front curtain separating the performers and audience, and sometimes in temples.
Kolkali	North Malabar	folk art	performers move in a circle, striking small sticks and keeping rhythm with special steps

Most of the above said forms have in one way or the other influenced the theatre training and production process in kerala. This is apparently seen after the A.D 1970's along with the rise of theatre of the roots in India and the *Nataka kalari*³ movement in kerala where most of the forms and its relevance got sensitized among the people who practice the amateur theatre. Later the the traditional art project headed by G.Sanakara Pillai at the school of drama aimed at documenting and studying many forms introduced the nuances of theatricality of these performances to the students of theatre. Apart from that the financial assistance provided by the Sangeet Nataka Academy for the young directors' scheme also promoted these interfaces between the regional forms and theatre practices where many up coming directors got a chance to experiment with the forms and simultaneously their group members got trained in these forms. In that way many of the theatrical codes, conventions and practice methods used by the masters of the above said traiditons fused in to the training and rehearsal processes of these groups. While looking

at the institutions one can see the extensive use of kalrippyattu at many junctures of their training activities.

Kalaripayattu

Kalaripayattu is a martial art form that originated in the state of Kerala. This ancient Dravidian art form is quite possibly one of the oldest martial movement based form that existed in India. The system of Kalaripayattu consists of a system of kicks, strikes, preset forms, grappling and weaponry as well as healing methods.

Origin

The word Kalaripayattu is a combination of two words from the Malayalam language. It originates from the words '*kalari*' meaning 'school' and '*payattu*' meaning 'to fight' or 'exercise'. It has been estimated by noted scholars that the origin of Kalaripayattu dates back to the 12th century.. It has been seen in the writings of early colonial historians that Kalaripayattu became widely prevalent in all of Kerala, and was practised by a majority of the population here irrespective of gender, caste and communal lines.

Forms of Kalaripayattu

Depending on the particular region of Kerala where it is most popular, Kalaripayattu can be seen existing in different art forms. Broadly speaking, these are - Northern style, Southern style and Central style.

Northern Kalaripayattu, practised in the Northern Malabar region of Kozhikode and Kannur, places where more emphasis on weapons than on the use of hands in combat is given. The founder of this style is said to be Parashurama *avatar*, the sixth *avatar* of Lord Vishnu. The masters in this system are known as *gurukkal* or *asan*. The Northern style is emphasised by its *meipayattu*. In this system, a lot of emphasis is laid on treatment and massage, and the practices adopted are closely associated with Ayurveda. The purpose of this *thirumal* massage is to increase the physical flexibility of the practitioner. The masseuse may use their feet and body weight to massage the person.

Southern Kalarippayattu was practised mainly by the Nayars and Ezhavs of Kerala in the region of old Travancore, including the present Kanyakumari district of Tamil Nadu. The founder of this system is believed to be sage Agastya. Unlike the Northern style, more emphasis is laid on empty hand techniques. There are various stages of learning in the Southern system which include *chuvatu* (solo forms), *jodi* (partner training/sparring), *kurunthadi* (short stick), *neduvadi* (long stick), *katthi* (knife), *kataraa* (dagger), *valum parichayum* (sword and shield), *chuttuval* (flexible sword), double sword, kalari grappling and *marma* (pressure points). The masters of the Southern school are referred to as *asaans*. Medical treatment in the southern styles is identified with Siddha, also attributed to Agastya. Closely related to the Southern Kalarippayattu is the silambam, the art of fighting with a stick.

Training in Kalarippayattu

Training for the students of Kalarippayattu begins with the initiation ceremony. The students begin training around seven years of age with a formal initiation ritual performed by the *Gurukkal*. On the opening day of the new session, a novice is admitted to the kalari in the presence of the *Gurukkal* or a senior student and directed to place their right foot first across the threshold. The student shows his reverence to the *Gurukkal* and the *Guruthara* and offers *Dakshina*(*recompense*) to the guru. The guru then blesses the pupil and this entire ritual is practised everyday. The school where the martial arts are taught is the kalari, which is traditionally constructed according to the *Vastu Shastra*. The training area consists of a *Puttara* (seven-tiered platform) and the guardian deity who is worshipped daily before commencing practice. Kalarippayattu was developed as a kind of spiritual movement to attain *Moksha* (salvation) apart from a system of self-defense. Thus Kalarippayattu aimed at serving as a vehicle to attain higher levels of spirituality and thereby attain self-realisation.

Training is usually divided into four stages: *Meithari*, *Kolthari*, *Ankathari* and *Verumkai*. The first stage includes a set of exercises aimed at disciplining the body. Once the students have obtained the required level of flexibility, they are introduced to fighting with long wooden weapons in the second stage. These weapons include the staff (*kettukari*), *cheruvadi* (Small Stick) and the *otta*, a wooden stick. Once the students have

become competent in handling wooden weapons, they are introduced to metal weapons in the third stage. After having achieved a mastery over all weapons, the students are introduced to the last stage, where the art of fighting with the bare arms as a means of defence is taught. Of the various methods employed herein, *marmam* is the most advanced. It is the system of disabling opponents by, means of focussing on their pressure points. In order to discourage misuse of the technique, the knowledge of *marmam* is restricted to very few trusted students.

Weapons used in Kalaripayattu

Weapons form an important part of Kalaripayattu, though they are no longer used in sparring sessions. Some of the weapons mentioned in Medieval Sangam literature, lost their importance over time and rarely taught in kalari payattu today. Among the various weapons used in Kalaripayattu are the *Kettukari* (Longstaff), *Kurunthadi* (Stick), *lathi* (long stick), *Urumi* (flexible sword), *Kuruvadi* (short stick), *Otta* (curved stick), *Gadha* (mace) etc.

Techniques in Kalarippattayu

The *Atavu* or techniques used in Kalaripayattu are a combination of steps (*chuvatu*) and stances (*vadivu*). Usually there are five steps and Northern styles have ten postures, the *Ashta Vadivukal*. Each stance has its own power combination, function and set of techniques. All the eight postures are based on animals.

We could easily trace the influence and contribution of kalariyapattu in training actors, especially in developing their physical and mental well-being. According to Kavalam Naryan Panikker⁴, “an actor is not a mechanical device; an actor’s *sathva* is need to be done very consciously, he may not aware of all *sathvas* of the body but he must be aware of the *angeeka*, *vachika*. Body reacts to the words and words reacts to the body, they are interrelated. We are all talking about western concepts but no one is realizing that Stanlawisky concept is inspired by Buddhism. We have Traditional internal acting, and voice, body, mind. Even in Andhra we have wonderful traditional performances which we are not using in training, we are lacking. As a theatre practitioner, I introduced physical acting, *Kalari*. How to combine voice with martial

practice? How to achieve the relationship between body and mind through practice? In actor training, I have introduced music, Kalari, thirty-two *charis*, and *Gathi charis* from *Natya sastra*. When you go to a marriage what is your *Gathi*? When you go to a funeral how is your *gathi*? All these things are very basic things from the real life. Using the body is important; *find the eyes in the body*. Now we are going to design the curriculum for IGNOU⁵ which is completely different from other institutions. Because it gives importance to the actor training with the Use of body, rhythm, *Natyadharmi*. We are lacking in text, so we go back to the indigenous nature of old texts. It's the challenge for actors."

In Kerala almost all of the actor training contexts adapt techniques and movements from the systems of Kalaripayattu. This is majorly used by them to train the body and mind. Movements of kalari are good to provide the required flexibility and concentration for a theatrical actor. Hence, Kalariyapattu can be considered as one of the essential art form to be incorporated in the curriculum of actor training in the universities, because it has holistic approach of preparing an actor in all aspects of acting. Despite the western influence and globalization, the scholars should consider researching the indegenious art form like kalariyapattu and workout for scientific approach to teach actor training.

Other important forms are koodiyattom and kathakali which follows a strict system and regime of training with some established schools like: Kalamandalam, Margi, Sadanam and Natana kairali. There are lots of studies already done on them, so the present thesis is not making an attempt to include a detailed study of the forms and the institutions. Instead it briefly points out the role played by them in establishing a traditional system of training for the body and mind which is been further extensively used by the other theatre training contexts.

Methodologies and practice modules commonly used in the actor tringing contexts in Kerala

As the actor training needs to be focused, it's better to have a view on both western methods of training and Indian traditional methods of training combined and used commonly in Kerala

Indian artistes had realized the importance of practice, both artistic and technical, in acting exemplified best in Bharatha's *Natyasastra*. But in the age of mechanization, one is shackled by constraints of expression and of psyche. Acting began as a project against these in the beginning of the 20th century. The discoveries of modern psychology where man is treated as a bundle of neurotic desires and acting was looked at as a way of consciousness ruling the unconscious revolutionized theories of acting. The intelligence of a scientist who required deriving energy from the elements is necessary to derive a new conciseness on the raw unconscious. Personal experience and the previous acting theories are used to substantiate the points in relation to Kathakali, Yoga, Kalari and Western practices.

Yoga is an indigenous training system of India. It is one the first methods of practicing in the world and perhaps the most scientific. A search for perfection is a basic characteristic of the artistes. Actor is the center of drama, which is a convergence of all the art forms. Yoga enables an actor to make use of the possibilities of main mediums of his creativity i.e., body, mind and voice and muster up internal strength, energy, mental control and punctuality.

Yoga helps to mould the genius in actor. It has the ability to increase self-analyzing capacities and to help one in understanding the outer world in the right ways; its aim is not just giving routine exercise not only to all the organs and joints, but also to maintain equilibrium between body and mind. In this materialistic world, yoga helps one to focus his energy on certain aspects rather than wasting by doing multi tasks.

The relevance of kalaripayattu in actor training

The techniques of Kalaripayattu were once used in the battlefield. In the modern times, Kalaripayattu has no role in battlefields and its importance is confined to three aspects:

It is a good exercise to alert the body and mind. It is very good visual art. It is useful for self-defense. Moreover, the study of Kalaripayattu will enable a person to develop four powers (*karuthu*) which are:

Meikaruthu - Power of the body - *Manakaruthu*- Power of the mind-*Ankakaruthu*- Power to combat-*Ayudhakaruthu*-Power of wielding weapons-Kalari payattu consists of various techniques and stages, among them are: *Uzhichil*, or the massage with the Gingli Oil, is used for imparting suppleness to the body, but only persons with a thorough knowledge of the nervous system, and the human body, conduct the '*uzhichil*'.

Body exercises or *maipayattu* includes the twists and turn of the body, leaps and jumps and poses, designed to gain control over various parts of the human body. This is the next stage where training in handling various staves wood or canes of different lengths are imparted. The long stick is *Kettukari* and short one, *kuruvadi*. *Otta*- A Weapon for the '*coup de grace*'

The *otta* is an 'S' shaped staff, with knob at one end, made of the toughest portions of the tamarind tree. These sticks, which are about two feet long, are especially suitable for attacks on the nervous system.

Wielding the sword in an efficient manner is considered to be the peak of perfection in Kalaripayattu. Various methods in the use of the sword, as a weapon of offence and defense are being practiced today, but the most awe-inspiring of these, is *puliyankam*, where the combatants fight like tigers, propelled by powerful fuels – extraordinary élan and agility.

Character, fitness and sheer courage – these are the demands of Kalaripayattu, which has about it is distinct spiritual and mythical aura. To succeed in this martial art, one needs plenty of energy, drive and fierce commitment.

The entire self- protective martial measures train one to develop a conditional reflex above the natural reflects that everyone has. Kalaripayattu is martial practice which has been composed in an astonishingly scientific mode which can improve not only the stamina but also helps in self-protection and give exteriority for body movement. A talented artist can make us fit for the exercises of Kalaripayattu in order to control his movement on the stage. But he has to be committed in practicing, because this exercise

can only be acquired by incessant practice. Thus the concentration of actor becomes inevitable.

Kalari which has been acclaimed as the traditional martial art form of Kerala is very different from other martial art forms in India and abroad. This has something to do with the socio-economic as well as geographic peculiarities of the land '*Meypayattu*' are designed to acquire flexibility of the body. The fast movements of the legs and the amazing speed of the hands are peculiarities of Kalaripayattu.

In the case of Modern Theatre, especially in concepts like "the poor' theatre" of Grotowsky; actor needs a body which can be moved according to his wish. Kalaripayattu offers so many ways for it. Kalaripayattu can improve the ability of the actor's body for comprehending minute details. The modern theatre prefers an acting pattern which makes use of the complete body. The actor creates so many visual models using his body. This demands a complete control over his body. Kalaripayattu is one training system that enables an actor to create body language of his own on the stage.

Kathakali is the other form which helped the actor trainees to enhance their bodily presence and grace .so all the actor training contexts abily used and adopted the training techniques fo this form in this region.

Kathakali Techniques for the actor training

Kathakali deserves a special and unique status among the traditional art forms of India. It has many training methods developed according to the *Natyasastra*. When stylized acting is required for the actor; some practices of Kathakali like *Meyyurappadavukal* (body exercises), *Kannusadhakam* (special training for eyes), *Kalsadhakam* (special training for legs) and the practice of *mudras* (gestures) are very useful to an actor. Any actor who has undergone such a controlled practice can reproduce emotions using his body.

Like in the case of any other art form, the aim of Kathakali is also to evoke *Rasanubhoothi*⁶ in audience's minds. This is made possible through three mediums:

mind, body and voice. This is dependant upon how much a person groups from the four-phased acting mode.

Especially children or any one get attracted or develops fascination for the kathakali art form, because of its color and the exciting synthesis of movement, light, and sound which creates a world different from the ordinary world. At any Kathakali performance, children crowd around the greenroom, watching the intricate makeup process in progress. When one watch Hanuman or Jatayu, with their stylized ornaments, costumes and make up on the stage, children would sure get fascinated by the attire and other aspects of the art form. Man/bird portrayals, may capture the child's imagination and attention for a remarkable length of time.

To reach that goal to become a master actor of Kathakali-the student will pass through a gradual process of reshaping the body and of perfecting movement techniques through regular practice, until each specific movement has become a part of his body consciousness-his language of creation and expression on the stage.

In order to fully understand the traing of the Kathakali actor, one can separate the process into three general phases through which the actor passes from neophyte to mature and seasoned stage performer. The first phase and most obvious, consists of all the input received by the student/actor prior to a night of performance. Such input included his lengthy training, initial experiences on stage while still a student, and the continuous development and maturity of the individual as he grows and ages.

The second phase is the creative process which occurs on the night of a performance. This creative process is a synthesis of past training, reflection, study, and maturity of the individual actor a process of reviewing past performances, making conscious decisions about the particular performances and attempting to use his own personal imagination and concentration in achieving an 'ideal' characterization. This creative process usually begins during the make-up period in the evening of the performance. The third phase is the Performance itself.

The following brief historical survey through the growth and development of Kerala theatre will help one to understand the actor training contexts in the state better.

History and development of Kerala theatre

The theatrical culture in the Kerala state is of ancient origin. Its oldest extant genre, Kutiyattam, fully established by the ninth century, is a system of staging classical Sanskrit plays, but not entirely Sanskrit theatre in the strict sense, because the enactment contains elaborate oral elucidation in Malayalam. And it was Kerala's first performing art based on written texts, and evidently served as a basic model of creative expression for all later forms in Malayalam. Yet it also differs significantly from them in being conventionally presented on raised stages within auditoriums known as *Kuttampalam*.

Now, coming to the stage and its traditions in Kerala, we have to start with the temple and the art from which have grown out of it. Koothu which is popularly known as Chakyar Koothu is the most important of the temple-arts in Kerala. Puranic stories are explained by Chakkiaar by means of this art form. This is being practiced even now only in the precincts of temple specially consecrated for this purpose, such a place is called *Koothampalam*. There are efforts made now to show it to the public at large. If anyone wants to see the application of *Natyasastra* in its pure and simple form, he ought to see Koothu. Many art forms have grown out of Koothu. The most outstanding examples are Thullal, Padhakam and Kutiyattam.

Then Kerala has what is known as the Folk drama, wherein rules and technicalities are the minimum. Hence a rigorous and long training is not necessary. Many of these folk dramas are extinct now; some of them have changed their forms almost beyond recognition and others have gone out of vogue. Tiattu, Mutiyettu, tolappavakkoothu are some of the Folk ritualistic performances. The whole of Ramayana is dramatized in a way for Forty one days performance in tolappavakkoothu. There are also many folk dramas which have no reference to religious ideas or stories, for example, Kurattiyattam and Kakkarassi natakam.

Both the temple-arts and the folk dramas have a special relevance in this thesis, because all types of visual arts in Kerala including the Kathakali and the modern

theatrical productions have drawn considerably from thee, in their production aspects as well as the literary aspect. Since kerala's visual performing scenario is been so huge and diverse and an attempt to brief them it self is a daunting task. So, Now let us briefly survey the history of Malayalam drama from the literary point of view.

Malayalam Drama

Dramatic literature in Malayalam may be said to commence with the translation of some of the outstanding dramas in Sanskrit. A translation of Shakuntala by Ayillyam Tirunal, Maharajah of Travancore, in the 19th century is supposed to be the first attempt. Shakuntala, Malavikagnimitram, Uttara-ramacharitam, Janakiparinayam and such other work were translated into a rather difficult Sanskritized Malayalam by eminent scholars. Shakuntalam for example has been translated by about a dozen scholars and similar attempts still continue. Infact, there is a new translation published a month ago. Kerala Varma Valiakoyil Thampuran, A.R.Raja Rajavarma, Atoor Krishna Pisharoti, Vallathol Narayana Menon, Cheruli Kunjunni Nambissan are the most important among such scholars.

Even the dramatic works of the Sanskrit were tired on the stage. A.R.Rajaraja Varma translated two or three Sanskrit plays into Malayalam with the main object of staging them. It was a sort of annual festival at Mavelikkara (Travancore) when the erudite members of his family gathered together to stage the new plays. A few original works were also written in Malayalam on the model of the Sanskrit plays but they were very few indeed. These plays combines verse and prose and hence, difficult to stage and to understand. They did not have much scope for action and hence were not popular.

Around this time, the musical drama of the Tamil country made its way into Kerala. They were full of songs of the Carnatic type and even those who did not follow the Tamil language could enjoy the music. The hero and heroin would always be first-rate musicians and few bothered about their acting talent or the quality of dialogue. With scenic arrangements, Colourful costumes and elaborate songs, the professionals from the Tamil country captured the imagination of the rank and file. This technique was then adapted into Malayalam and that resulted in a good number of musical dramas in the

language. But the popularity of musical drama of this type was rather short-lived. The people got disgusted with the long drawn out songs which were sung in season and out of seasons. The burden of this artificiality could not be sustained for long and the more educated people welcomed the more realistic plays with relief.

That is when it occurred the next and the most important stage in the evolution of the Malayalam drama, the influence of English plays. This started in the 20th century. Firstly, we find some prose dramas in English translated into Malayalam. Some of Shakespeare's plays were translated and some others adapted. The translations and adaptations were not restricted to English plays, a good many plays from continental languages as well adapted into Malayalam. *Othello*, *Merchant of Venice*, *Twelfth Night*, *A Doll's House*, *The Ghosts*, and *The Rivals* are among the plays that have been adapted into Malayalam. Apart from these, one finds quite a few original plays too written in the last quarter of the century. But even in such plays, the Western techniques of playwriting were followed. Most of them were mere imitations and Ibsen was the favorite master of many of the young playwrights then.

When we survey the history of prose-drama in Malayalam, the first writer who comes to our mind is the famous novelist C.V.Raman Pillai. Though Raman Pillai's fame as a literary genius does not depend on his plays, we have to acknowledge him as one of the pioneers in the field of prose – dramas. Most of his plays are short farces and were written in a hurry, largely meant for staging in educational institutions. He has not taken much care about developing the conflict or characterization or even the plot. The dialogue is quite lively and natural. The Raman Pillai had the gift of a dramatist in ample measure is clear from the excellent dialogue in his novel. Among his farces, *Kuruppilla Kalari* is about the best. Most of his plays were first produced by the National Club of Trivandrum.

Next in the line comes the famous humourist E.V.Krishna Pillai. E.V. could not emulate C.V. in novel writing and he tried his hand at prose-dramas. He was eminently successful in the field. *Sithalakshmi*, *Raja Kesavadasan* and *Iravikuttipillai* are his early attempts. E.V.Krishna Pillai was not very much interested in what is usually termed psychological plays. Most of his plays, especially the humorous ones, were very

successful on the stage and the team of actors in Trivandrum was in a great measure responsible for his popularity. Special mention must also be made of C.I.Parameswran Pillai, N.P.Chellappan Nair and M.G.Kesava Pillai, Chellappan Nair and Kesava Pillai later followed in the footsteps of E.V. and produced quite a number of plays depicting social conditions in a humorous vein. The Sri Chitra Tirunal Libaray in Trivandrum has rendered yeoman's service in organizing production of these plays for a number of years.

Kainikkara Padmanabha Pillai has written a few serious plays. One is Velu Thampi Dalava and antoher Kalvariye Kalpapadapam, which is the life story of Jesus, dramatized. His brother Kumara Pillai is also a dramatist of no mean repute. Both of them are high-class actors as well.

By late A.D.1960's there were many young playwrights in Malayalam. K.Ramakrishna Pillai is the prominent one who popularized one-act plays in Malayalam. T.N.Gopinathan Nair has written a number of plays. His dialogue was simple and lively. N.Krishna Pillai has written three or four problem plays. His *Bhagnabhavanam*, *Kanyaka* and *Anuranjanam* are popular. He is a follower of Ibsen and may be considered to have successfully copied his technique. Another commendable poet was Idasseri Govindan Nair, who has earned a name for his drama play, *Koottu-krishi*.

Theater in modern Malayalam literature did not begin to flourish until the theatre companies in Kerala came into proper prominence. This theatre companies then took the initiative to popularise all kinds of stage drama and reached out to the audience with this form of art. The theatre companies in Kerala also worked to develop the Christian theater and the Christians who lived primarily in central Kerala staged plays on the history of church, Jacob of the Old Testament, and on the lives of various saints. Most theatre companies in Kerala produced passion plays and gospel enactments.

Theatre Companies in Kerala

With the rise of Communism, the theatre companies in Kerala became popular as the medium for expression of the revolutionary zeal of the emerging political culture. With Thoppil Bhasi, N. N. Pillai, and K. T. Muhammad, touring of the theatre companies in Kerala became a major cultural factor in Kerala, but in the late 60s, the artistic theater

subsided with the rise of the popular, commercialized theater, performed by groups like Alleppey Theaters and Kalanilayam and by dozens of smaller professional and amateur theatre companies in Kerala. Some important names related to the theatre companies in Kerala include Ponkunnam Varkey, C. N. Srikantan Nair, Kainikkara Kumara Pillai, Thikodeyan, T. N. Gopinathan Nair, K. T. Muhammad, P. R. Chandran, C. L. Jose, Erur Vasudev and P.J.Antony.

Coming down further to the north, have two associations in Kozhikode. One is known as Kendrakala Samiti, which has organized two drama festivals in a meritorious manner. Then we have the Brothers Music Club, which has produced K.T.Mohammad's Karavatta Pasu. These are considered to be progressive in their outlook. In this contemporary renaissance, one can observe some significant changes. There is also a revival of music in the modern Malayalam drama. After the music drama of Tamil pattern went into disuse, there was a time when music had no place in drama. But music has now reappeared in Malayalam dramas during the time of theatre associations. But this is not the classical Carnatic music found in the music dramas of Tamil pattern but folk music. Even the idiom of the songs is taken from the old folk songs of Kerala. This has a special appeal. O.N.V.Kurup, K S George, Raghavan Master, Babu Raj are some important figures in this category. Especially during this period The All India Radio has contributed largely to the growth of the drama in Malayalam. Of course the technique is different, but the literature is nonetheless valuable.

The theatre personalities of Kerala also worked in dramatizations of historical novels. The second phase of amateur theatre created by the theatre performers of Kerala featured gradual evolution brought about by the writing of various types of plays including dramatic literature adapted from the West that were mostly romantic in nature. The acting of the theatre personalities of Kerala combined with naturalism and overdramatic elements, brought about melodramatic essence in the serious plays. The few plays of literary merit that appeared on the amateur stage included the reputed works of the Kainikkara brothers while T. Sukumaran Nair introduced the romantic trend.

However, acting styles in the second half of the twentieth century of the theatre performers of Kerala ranged from the realism on the amateur stage and in professional

theatre as well. This also can be seen to the larger-than-life villains and movie heroes of Kottarakkara Sridharan Nair and the chameleonic naturalism of Bharat Gopi. Thus theatre personalities of Kerala revealed an irreconcilable diversity as well as a meaningful search for identity.

One need to make reference to some of the troupes working towards the meaningful theatre at present in Kerala they are: sopanam and abhinaya in Thiruvananthapuram, Prakash Kalakendram in Kollam, Lokadharmi in Kochi, Root in Trissur and Janam in Kozhikode are a few .most of the above work with their amateur status and incorporate workshop modules in productions .Apart from that there are commercial theatres which is part of the Malayalam professional nataka vedi like : Deshabhimani theatres ,Sanga Chetana, kalidasa kalakendram, KPAC⁷ etc practicing theatre within their formats.

Lastly, let us consider the place of the theatre and the stage in Kerala. Is there a theatre in Kerala? In one sense there is none. Art in Kerala has come out of the temple, but it has not yet reached the theatre but only the school hall. Here, the thesis meant that there are no proper theatres but only an improvised one. Usually, the practice is to go to the school/community hall and on one side, a platform is made up of a number of benches of even height. A drop curtain is also improvised. There are one or two fair-sized halls in Kerala, for example, the V.J. Town Hall in Trivandrum. This has a stage and green rooms. This is meant for various public functions. The Malayalam professional natakavedi or the Amateur competitive drama stages always rely up on the temporary built performance dias for the immediate contexts and purpose.

The above made brief narrative will not be in a position to site all of the major contributions in Kerala theatre and some of the personalities works are dealt in the other part of the thesis .

Actor training in Kerala: University Contexts

Kerala Kalamandalam Deemed University

Kerala Kalamandalam a Deemed University for arts and culture is the premiere public institution in India imparting training in and conducting performances of the classical arts of Kerala viz. Kathakali, Koodiyattam, Mohiniyaattam, Thullal and Panchavaadyam. Founded in A.D 1930 by renowned poet Vallathol Narayana Menon along the banks of the river Nila in the Cheruthuruthy village of Thrissur District, Kalamandalam is an immortal name in the cultural map of the world. Training in art-disciplines at Kalamandalam essentially adheres to the ancient *Gurukula sampradaaya* keeping the traditional mode of education which calls for a deep bond between the teacher and the student. Kalamandalam is strictly a residential center of learning. Veteran teachers and talented students are its inestimable wealth. For performances held in Kalamandalam and outside, artiste-teachers and students participate. Kalamandalam Kathakali, Koodiyattam, Mohiniyaattam and Thullal Troupes have traveled widely in India and abroad for programs, lecture-demonstrations and workshops. They have represented India in many an international dance and theater festivals,

This presently deemed university offers the following degrees:

Table: VI.III

COURSES	DURATION	FACULTY
M.A. Degree Course in Kathakali, Koodiyattam and Mohiniyattam	2years	C. M. Balasubramanian P. Ramadas M. Krishnakumar K. Suryanarayanan N. Mukunddan S. Gopakamar S.Ravikumar
A.H.S.L.C. (Art High School Leaving Certificate Course).	3years	K. K. Sivan K. Karuppaswamy K. P. Achuthan T. N. Bhavadasan Namboodiri M. Unnikrishnan
B.A. Degree in		C. Vijayakrishnan M. Narayanan Namboodiri

Performing Arts	3 years	K. K. Radhakrishna Marar T. Balasundaran N. C. Ramadas M. P. Gopikuttan Nair N. Sivaraman S.Sivadasan T. P. Balan V.K. Hymavathy P.S. Lathika P. N. Girijadevi C. K. Sylaja
M Phil (Performing Arts)	1-5 years	
M Phil (Cultural Studies)		
Ph D (Performing Arts)		
Ph D (Cultural Studies)		

Class Room practice of Kerala Kalamandalam

Training in different art-disciplines begins in the wee-hours of the morning, From 6.30 in the morning there is an interval for a few hours. At 9.A.M., the kalaris start again. The training goes on till noon. In the late afternoon, the classes begin at 2.P.M. In the kalaris, where acting and dancing are taught and one can watch practising of hand-gestures, eye-movements, facial- expressions, leg-exercises, torso-movements, character-enactment and so on. In the vocal- music kalari, teacher will initially give training to the student in the basic-lessons of classical Karnatic music. Later on students of Kathakali vocal have to learn the text of invocational items and then move on to the Plays. Lessons in percussion-music begin with the vaytharis (Syllables) and progress to ‘strokes’ and fingerings’ in different rhythmic-scales and tempos. In the ultimate stage of training, there is a well-coordinated performance of Kathakali or Koodiyattam (Without make-up

and costumes) which is technically called Cholliyaattam. In this segment, dance, drama and music (vocal and instrumental) of the art form concerned are integrated in one kalari. The Kathakali make-up class is most intriguing. Here one can watch the students applying different facial make-ups on earthen pots conceiving them as human- faces. As the study progresses, the students gradually switch over from the class to the greenroom.

Body-massage is a major segment in the training culture of Kathkali and Koodiyattam. There are pre-massage and post-massage exercises. The students smear oil on their face, body and limbs Afterwards they lie down on the floor of the kalari and the teachers massage their body and limbs with feet. The teachers then massage the faces of students using hands. Massage is an exercise Kathakali and Koodiyattam borrowed from the Martial Arts Tradition along with other aspects of physical training. This makes the body of the actors supple for flowing movements.

Kalamandalam has launched several schemes to re-strengthen the academic culture of the institution. The syllabi of the degree courses in different performing arts have been revised with the help of the newly reconstituted Board of Studies. The degree has been renamed B.A. instead of B.P.A. (Bachelor of Performing Art). In prescribing the syllabi, experts have formulated guidelines taking into account the concerns of both teachers and students.

To facilitate advanced study and research on the traditional performing arts of Kerala, Kalamandalam has commenced a regular integrated M.Phil / Ph.D programme as well as a part-time three-year Ph.D programme. The areas broadly identified for research are classical theater, modern theater, dance, music and other fine arts. It is open to practising artists, scholars.

The practical training in performing arts which forms the quintessence of Kalamandalam as an illustrious center of learning is soon to receive a fresh impetus as the hours of training get increased in due course. Steps have been taken to ensure qualitative assessment of the training imparted to students so that they get lot of space and time for corrections and improvements. Stage-performances of promising students for gaining expertise is done through their participation in the tours.

University of Calicut-School of Drama

The School of Drama and Fine Arts is the only institution of its kind in Kerala that provides a formal education and training in drama and theatre. Established in A.D.1977 under the able leadership of late G. Sankara Pillai⁸, the School within a short span of time earned the reputation as a highly creditable centre for studies in various areas of theatre and also a force behind theatre movement in Kerala. The School faculty has completed several research projects including the one funded by Ford Foundation in 1983 to document traditional art forms especially those connected with Mother and nature worship in Kerala. The School repertory known as Calicut University Little Theatre (CULT) regularly conducts workshops and stages plays in collaboration with groups from within and outside India. On invitation CULT has presented plays in Japan (2001) and United Kingdom (1983). The CULT has been invited for many Festivals in and around the country for their productions; The School publishes a biannual theatre journal *Ruchi*.

The activities of Calicut University's School of Drama have created awareness about serious theatre among the public, and the contributions of its faculty over the time is immense. Ramanujam⁹ said. "The Nataka Kalari movement started by Sankara Pillai in A.D.1967 and various appreciation camps held by the Akademi led to the creation of the School of Drama and Fine Arts. It has created some of the best theatre practitioners in the country. If Malayalam plays are among the best productions in any national theatre festival today and Malayalis are among the best teachers and actors in any national theatre school, the credit goes to a movement spearheaded by Sankara Pillai," the quote from the veteran dramatist/director itself reveals that how Theatre developed an academic status in the State with the efforts of playwright G. Sankara Pillai.

Contribution of G.Sankara Pillai

Sankara Pillai was not merely a playwright, but also a visionary who inspired a movement and sowed the seeds for the development of serious theatre in India. His major plays are: *Snehadoothan*, *Pooja muri*, *Sharashayanam*, *Bharatavakyam*, *karutha deivathe*

thedi etc. Two books of a fourteen volume collection of Sankara Pillai's plays were published and released by the Kerala Sangeetha Nataka Akademi last year itself shows the breadth and depth of his works which cut across most of the dramatic genres including the absurd to one woman acts. All of them are still produced by different groups at various occasions because the texts were opening up more performative possibilities.

S. Ramanujam recalled a production of Sankara Pillai's 'Snehadoothan,' directed by him that featured actors Narendra Prasad and Beatrice. "The actors doubted whether they would fit the bill. The director encouraged them because he believed in the power of the play. The production was a huge success"¹⁰. Sankara Pillai's other writings on theatre include many essays on the history, practice and the development of theatre as a live art in India and abroad. The text book for the theatre students *Rangavatharanam* is first of its kind in the country.

Contribution of Vayala Vasudevan Pillai¹¹

He has been actively involved in all aspects of the Malayalam theatre from writing and direction to teaching, research and organising for the last four decades. He has given his contribution to introduce and relate the newer tendencies in the western theatre and also to re-link theatre with Kerala's ancient traditions of ritual theatre and performance tradition. He is a friend and philosopher who guides and promotes the new theatre of Kerala by his presence and interactions with plays and performances.

Vayala was groomed by the Kalari theatre movement started by Sankara Pillai. Vayala joined the School of Drama as assistant director and head of the department in A.D.1984, after leaving his Mar Ivanios College, Thiruvananthapuram, where he was professor of English. Later, he succeeded Sankara Pillai as director of the School of Drama, when Sankara Pillai left the institution.

In 1980-81, Vayala was awarded the Italian Government's theatre fellowship that enabled him to study theatre at the University of Rome. In 1989-90, he was awarded the post-doctoral Fulbright Fellowship of the United States and it helped him do research under the guidance of Richard Schechner at the New York University. He was also a

visiting professor of theatre in Meiji University, Tokyo, under the Japan Foundation fellowship and at Paris University.

He has written many plays that includes 'Viswadarsanam' (1977), 'Thulaseevaram' (1979), 'Agni' (1982), 'Rangabhasha' (1984), 'Varavelpu' (1985), 'Kuchelagadha' (1988), 'The death of Nestling' (1992), 'Suthradhara, Ethile...Ethile?' (1993), 'Kunji Chirakukal' (1994), 'Swarnakokkukal' (1999) etc.

In an interview Vayala says "For me theatre is as significant as a classical art form, which too must be studied under appropriate guidance. It contains all aspects of arts; music, movement, dance, painting, sculpture and above all, the aesthetics of the entire ethnic heritage around us. A theatre artiste need not be an expert in all these forms but must be aware of its aesthetics, which undoubtedly carves the theatre sense in him," Vayala's explanation points out the training objectives required at the school of drama¹².

Vayala Vasudevan Pillai said that his work as a dramatist and teacher over four decades had helped him to understand himself. "My students taught me; the institutions I worked in taught me. And through the characters I created, I was in conversation with my self," Vayala said.

There were many eminent people worked in the school of drama like: Kumara Varma, Mokery Ramachandran, A.k Nambiar, which also hired theatre practitioners from Europe as visting experts and the following table shows the courses offered and the present faculty at the school.

Table: VI.VI

COURSES	DURATION	FACULTY
BTA	3 Years	Dr. Jalaja Varma
MTA	2 years	Dr. Shibu S. Kottaram
M.Phil		Vinod. V.N
Ph.D		Smt. Najumul Shahi
		Sri. Manikandan
		Sreejith Ramanan

Sree Sankaracharya University of Sanskrit

This university is located at Kalady in kerala. The Department of Theatre Arts came into existence in A.D.1997. M.A. course in Theatre Arts was established in the year 2000. It is one of the Kerala's leading and most unique educational theatre institutions. This was the first course of its kind in any university in Kerala. The teachers in the Department are world famous artistes.

Several Internationally known personalities like Maya Tan Berg, Director, Institute of Drama Finland, Vayala Vasudevan Pillai, Director, School of Drama, Kavalam Narayana Panickar, Director of Sopanam, and B. Anthakrishnan, Professor, Hyderabad University have been associated with the Department.

With assistance from the Chalachitra Academy, the department made a series of documentaries on Koodiyattom in 2001.

Table: VI.VII

COURSES	DURATION	FACULTY
MA	2 YEARS	Dr. C. Gopan Smt. P.K. Usha Shri. A.K. Madhu Shri. K.K. Krishnakumar Shri. K. Ramesh Varma

Actor Training in Other Repertories and Institutes

Sopanam

Sopanam comes under the umbrella of Bhasabharathi, which inherits the legacy of the continued and colorful work of theatre, the organization has a standing of more than 40 years in the field of theatre and performing arts of Kerala. The founder director of Sopanam, Kavalam Narayana Panikkar who in collaboration with other active members like: K. Ayyappa Panikker (famous poet); late G. Aravindan, (eminent film maker,), late Bharath Gopi, Nedumudi Venu and many other enthusiasts in the field of culture has been able to organize a series of Cultural events in Kerala during the past four decades including four major international Bhasa festivals, play productions in both Malayalam and Sanskrit, many workshops on theatre, music and dance etc.

Sopanam has been able to make elaborate documentation of many folk, tribal and classical art forms which were facing extinction. This constitutes good material for in-depth study on the traditional culture of Kerala. In fact the theatre productions of Sanskrit plays of Mahakavi Bhasa and Kalidasa and other Malayalam plays have been made possible only with the help of the documentation of these traditional materials and the research on the same. The contribution of Sopanam to the art of Mohiniattam and

indigenous music also is of significance. It may be noted that the achievements of two dancers of eminence in Mohiniattam, Kanak Rele, Nalanda Dance Research Centre, Bombay and Bharathi Sivaji, Kala Ambalam, New Delhi have been made possible due to their collaboration with Sopanam.

Objectives

The artistic work of this group gives stress mainly on two factors. Developing a universal language for theatre, that can communicate, beyond verbal. To use elements of various folk, classical and martial art forms in theatre to create a language in which the actor is the medium and his body creates the alphabets. The training of the actor in a systematic and scientific way to make her/him flexible to the optimum use in theatre mentally, physically and emotionally is of prime importance. As the communication between the actor and the viewer is through *satvika* (mental), *angika* (physical), *vachika* (verbal), *aharya* (make up & costumes), the actor should be thoroughly processed to assimilate and demonstrate, wherever necessary all the above factors to the maximum level.

With the above objectives in view, Bhasabharathi is offering one-month training programme for actors, theatre persons, lovers and promoters of theatre arts. Aimed at a holistic and comprehensive understanding of Bharata's Natya Sastra during the training programme it is intended to guide the participants to get a knowhow of systematic training in theatre through practice and theory through experience.

Practice Modules

The practical modules contains- Acting through body movements (*Aangika*), Dance (practiced as an applied discipline in theatre), Kalari (Martial training), Expressing through speech (*Vaachika*), Voice training, Music lessons comprising of Vedic chanting, vocalization of rhythms, intonations, textual rendering in Sanskrit, classical music etc.

The aims of the Practice modules are to bring out the emotions (*Saatvika* - mental acting) Synchronising vocal with rhythm and movement and creating the emotive thrust, Training in classical and folk instruments & their application in movements

(Vaadya), Exposure to the make - up and costumes in the traditional art forms like Kathakali, Koodiyattam and Folk arts. (Aaharya), An exposure to Stage Decoration (Nepadhya), Enactment (Prayoga - rehearsals) of excerpts from famous Sanskrit texts and folk plays, To keep body and mind under control Yoga practice is also included as part of the curriculum, In order to get an understanding of the Indian /Kerala performing arts, it is suggested that the applicants before joining the course may read some books. The above items will be dealt with in special classes by experts.

Academic Programmes

Bhasabharathi has been attracting theatre artists, researchers, scholars and contemporary dancers from different parts of the world. In order to familiarize with the theory and practice of folk theatre, Bhasabharathi is offering short-term courses in Indian theatre with emphasis on classical and folk theatre and in Mohiniattam. The duration of the course will be for a period of one month, during which the participants will be given intense training in body movements, martial arts and vocalization. The course is intended to give experience in theatre through practice. The medium of communication will be English.

Courses Offered

Indian Theatre - Theory & Practice
Short Term course in Mohiniattam
Research & Training in Sopana Sangitam

Margi

In A.D.1974, the Margi centre for Kathakali was started for training artistes in the true Gurukula style, with the teacher and students staying together all the time under the same roof. The first chief guru was the renowned Kathakali maestro, Mankulam Vishnu Namboodiri. In A.D.1980, all time great Padmashree Kalamandalam Krishnan Nair joined Margi as Chief Guru and taught in Margi till his demise in A.D.1990.

Later Margi as an organization dedicated to the revival of Kathakali and Kutiyattom, 'Margi', the Sanskrit word means "pursuit of aesthetic values which are universal and everlasting". The organization provides Gurukula system of training for

these classical art forms and also holds regular performances. Highly stylized, oral and personal, in Gurukula, the ancient Indian concept of education students reside with the Guru or teacher. Margi also conducts performances outside the country. In its history spanning over three decades Margi has always strived for the revival of the unique art forms of Kerala.

Courses

Margi offers short-term and long term training courses in Kathakali and koodiyattom. The short term training, more in the nature of a familiarisation course is offered. Intense training to professional artistes at higher levels is also offered with support in selected cases.

Ankanam Theatre Group

Ankanam Theater Group was founded in A.D.1983 by a group of trained theatre workers K.C.Manaverndranath¹³, P. Balachandran (at present, Lecturer, School of Letters, M.G.University) and M.A.Dileep (at present, producer, Doordarshan, Thiruvanthapuram) under the guidance of mentors like the late M.Govindan and the late.G.Shankarapillai. Ankanam was envisaged to be a mobile performing group that would educate the rural and urban public in theatre and performing arts through workshops, demonstrations and performance.

K.C Manavendranth says “Through the years *Ankanam* has been involved in the process of evolving an actor training methodology integrating traditional norms and innovatory forms. *Ankanam* stresses on actor training because we believe that theatre always comes back to the actor at the centre of the performance area, a question of performance, the bodying forth the investiture, the offering, the accomplishment and the final cause. The repertoire of our work has been defined by alternation allegiance to the social consciousness represented by Bertolt Brecht as opposed to the ontological consciousness represented by Samuel Beckett and the dreamlike anthropology of Peter Weiss within the paradigmatic composition of regional, oriental and accidental performance montage and discipline governing the art of the performer.”

In the coming five years Ankanam envisages.

1. The development of a permanent training, rehearsal, performance and administrative centre.
2. Initiating and sustaining community outreach programmes through.
 - Training to persons with aptitude to develop a rural network of regional theatre workers and theatre groups.
 - Creating a network of village libraries and arts clubs.
3. Initiating and sustaining Art in Education programmes.
4. Development and sustenance of a performance network and audience building.
5. Establishment of a network of self-supporting regional theatre groups at centers that fall within our purview.

The primary importance is that of the actor in the theatre, the actor is all. That is the kernel. In the *Natyasastra*, the constituent elements of drama are costume, make-up, gesture, speech, the mind but not specifically the set. The focus is first on the actor as the starting point, then the actor in relation to the other actors and then in relation to the space. Since we are compositionally strong, in our concept, design is a quality that emerges out of the work almost as an end product, like you see a face or a tree in abstraction. This premise of classical Indian theatre is shared by all South – Asian cultures that eschew the photographic sense of reality and revels in ‘*transformation*’. My concept of an actor envisions him as a free personality in the wake of his knowledge, freedom and discipline. The reckless pursuit of film techniques as practiced by the commercial theatres had taken them to a wasteland of art and culture. The existing modern theatre had moved to the opposite direction of exploiting tradition. The necessity arose to explore the possibility of a breakthrough¹⁴.

Kerala State Academy

It is located in Thrissur town and was established on April 12, A.D.1938. Its aim is to foster and develop Kerala Dance, Drama and Music and to promote through them the cultural unity of Kerala It works in close collaboration with the Kendra Sangeetha Nataka Academy in New Delhi for the enrichment of Indian culture. A regional theatre is constructed in Thrissur with all modern facilities.

Lokadharmi

Over the years, Lokadharmi has emerged as one of the important theatre centers in the country. The name *Lokadharmi* is taken from *Natyasastra*. Chandradasan is the Artistic director of Lokadharmi and the founder member of the group and he is one of the important figures in Indian theatre. Lokadharmi has a group of talented and trained artists in its repertory with rich experience in performing. They include folk performers, dancers, artists, musicians, creative designers, and theatre trainers. The ensemble work of these talents create the ambience characteristic of the Lokadharmi productions

Training Methods

Initially, in the theatre training school, actors were given intense training in acting and introduced them to the different acting systems from all over the world that included the traditional Indian theatre like that of Kathakali, Koodiyattam, and many Folk forms like Mudi yettu, Padayani, Theyyam and a lot other narrative theatre forms widely existing in Kerala. Also the techniques from Greek Theatre, Theatre of Shakespeare, Modern theatre starting from Stanislavski and the method acting, Artuad and the Theatre of Cruelty, Grotowski and the physical theatre, Brecht and epic theatre, to the newer experiments done by Peter Brook and Eugene Barba are used.

The study was also on the history and envelopment of theater all over the world; For convenience and clarity the repertory designed a cyclic format for training that is broadly divided into different phases of one year duration focusing on Indian classical and Traditional Theatre, European classic theatre, the Kerala Theatre, Contemporary Indian Theatre, And the Modern Theatre all over the world. The theatre training school has its regular sections on all Sundays and has been on the run without any break from October 1991. Faculty from all over the world has visited the school and done Workshops to train our artists. Also Lokadharmi undertakes extension workshops at rural areas, schools and colleges to initiate theatre awareness among aspiring artists and art lovers.

The Repertory

The trained actors in the school form the repertory of the group, which is the performance unit of Lokadharmi, and has emerged as one of the important theatre centers of the country. The important productions include Karnnabharam (The weight on Karnna, an adaptation of a Sanskrit play by Bhasa), Chathankattu (an adaptation of William Shakespeare's The Tempest), Poranadi (The outcast, a play by K.N.Panicker) Nandan Kadha (The story of Nandan, adaptation of the Tamil play by Indira Parthasarathy), Medea (adaptation of the Greek classic by Euripides), Charandas Chor (a children's version of the play by Habib Tanvir), and an eco political version of Macbeth all in Malayalam.

These productions were shown widely in the important theatre festivals all over India, winning popular appeal, critical acclaim and many coveted awards. The group was invited to Greece on August 2001 to the circle of south earth – an International Festival on Ancient Greek Drama. The performance of Medea in the cities of Pelos, Kalamatta, And Athens were accepted with much enthusiasm and rave reviews from the audience and critics.

Theatre laboratory

To find out and renew the theatrical language, regular research is being done at this laboratory. These enquiries are theoretical as well as application oriented. One of the attempts is taken by actors is to create one-actor performances, for smaller groups of intimate audiences in which the acting ability of the performer and the sensibility of the spectator are renewed. The performance attempts to attain emotional ecstasies and creates an ambience that is beyond the current practices of theater. Also research projects are undertaken on various performance aspects. The various symposia, seminars, lectures, demonstrations, video projections etc organised by Lokadharmi with eminent scholars and practicing artists from all over the world, addressing the various issues, themes, topics and premises continue this search to renew the theatre idiom and practices. A theatre library has been set up under the name of 'Lokadharmi Nataka Granthasala.'

Lokadharmi dreams the emergence of a village theatre culture with immense energy rooted in Indian ethos and tradition and depicting Indian realities. Lokadharmi is having a children's theatre group under it named mazhavillu (rainbow).

And also Natana Kairali is a centre where traditional performing arts are taught, researched and performed for the benefit of fellow artistes and the general public alike. Its personalized approach has enabled performers and scholars from all over the world to interact with expert performers and teachers from different parts of Kerala on equal terms for many years. It was founded by Gopal Venu¹⁵ a Prominent Performer in Kudiattam.

Along with the above stated there was also list of centers, companies and associations associated with training and the practice of performing arts in Kerala can be seen in (See **Appendix-15**).

Major issues concerning Kerala theatre actor training

According to Kavalam, it is confusion in all over Asia that how to encounter with tradition? What do you mean by modern theatre? Whether the Training for theatre and training for drama is different? In India we are not distinguishing between Theatre and Drama? Why should we follow imitation of western ideas? "...If you engage three students then give them a situation like your seeing a snake then every ones reaction is different. One boy may jump, run, another may be just some expression, other may be acting like passing the urine. There are different ways from here it starts from the real life then you slowly start the dharma, tell them that you are not imitating the outward reality of the life. You have to go inside it and try to combine inside and out side. That is *Lokadharmi*. Like for example Feel the mountain. If you are trained well in *Natyadharmi* (non-realistic acting) then you are very good in realism also. So what is required for the training of the actor is he is to learn all ways of acting. We should interpret all the western great authors to our own way. Integration should be there, music, movement, martial arts etc.¹⁶.

The above said opinion clearly points out the usual practice modules implemented in Kerala and the concerns one always have before embarking on a project of actors training in Kerala scenario by amalgamating traditional codes with the modern

conveniences. Most of the training contexts tried to blend the tradition and modernity with its on possible ways and ended up toiling with many issues.

As a generalization, it may be stated that most dramatic presentations of scripted drama, despite wide variations of set conventions or chosen style, represent the actions, emotions, relationship etc., of the characters who are a part of the narrative thread of a drama. Naturally, the mode and manner of this representation leaves tremendous scope for choice, imaginative reconstruction, and experimenting, according to the limits and decisions made by the director, actors, or by the very conventions of the dramatic form itself.

In any dramatic form, actors (or directors) are faced with making decision about what kind of conventions are to be used in recreating a particular character. Historically, in Western theatre, various sets of conventions have determined the limits, manner, and mode of the recreation by the actor of the character in the drama performed. Thus in Greek theatre, we can imagine masks that gave emphasis to declamation, vocal patterns, and generalized body movements which could communicate to the large audiences gathered in the spacious amphitheatres.

Asian theatre forms from the Japanese Nho and Kabuki, to Kathakali, are all based on basic set patterns or conventions which present the actor a framework within which his creation of a character will take place. Contemporary Western theatre has removed a 'set' category of conventions from its vocabulary, so that the performers are forced to make new decisions with each new productions concerning the style, manner, and mode of creation to be utilized. This lack of one set of stylistic conventions naturally does not mean that Western theatre is without any conventions, rather, it means that each new production will formulate or reformulate its own use of conventions which in turn limit the patterns of creation used by the actor. A 'realistic' production or a 'stylized' production will assume and/or evolve its own characteristic. Set of conventions for actor-audience relationship, for the actor, etc.

The 'set' of conventions of the Kathakali stage define the basic limits or framework within which the traditionally trained actor uses his creative imagination. Due

to this set style and framework of convention, the neophyte must master this 'set' of basic performance conventions in order to be able to physically create a character on the stage. Asian theatre forms like Kathakali, at least initially, make different demands on its students/actors than twentieth century western actor training.

One of the key difference between Traditional actor training and the training of the Western actor lies in the difference between the actual time spent on physical and external training versus internal or 'psychological' training (although it is questionable, as we shall see, whether 'psychological' is a suitable term to apply to Kathakali, or any Asian actor's insights into study of a character). Any theatre form which has developed a set of technical conventions, whether it is the Greek classical theatre, Peking Opera, Noh or Kathakali, will demand of its actor first and most importantly the mastery of the basic techniques determined by its set conventions. These set conventions provide the general framework of the physical/external style/aesthetic/gestures which the actor will utilize in creating a character on the stage.

During the twentieth century, Western actor training (especially in America) has generally paid most attention to developing approaches to characterization through internal identification of the actor with the character represented. In this process, the externalization, or physical gestures and mannerisms of the character portrayal grow out of the understanding the actor develops of the character and his or her 'motivations'. Some particular gestures should be 'motivated' by this or that attitude, belief, reaction, of the character as understood within the context of the play. For the western director and his actors, each new production demands new choices and decision about the overall production style and in turn, the external character gesture and movements. However, in Western production there is (theoretically at least) usually no 'set body' of gestures which limit the types of gestures the actor can select. Gestural movement choices are usually guided by the selection of the production style. Often, young or inexperienced actors may not consciously 'realize' the Gestural choices they make for acting a character in a typical realistic drama. Young actors often do not realize that realism itself is a 'style' of production which demands specific choices regarding a character's posture,

gestures, center of energy, etc. They often naively operate under the mistaken assumption that if they ‘play themselves’ as naturally as possible this is ‘realistic’ acting.

In the earliest years of training, while the student is still maturing physically, emotionally, and intellectually, the training gives little if any emphasis to the internal side of training. These years are devoted to the perfection of the conventions set for the external manifestation of gesture appropriate to each *rasa* (sentiment or mood). It is only in the student’s later training that the internal side of characterization and the understanding of individually characters one must play are taken in to consideration. When such an internal understanding does eventually come in to play, it is not undertaken with quite the same ‘personal’ investment as is common with the Western actor’s idea of understanding the total ‘psychology’ of a character. During these early years of training it is unimportant for the student to understand the ‘why’ of an action or gesture, it is enough to reproduce it, via the teacher, as exactly as possible.

Although the external gestures are set and stylized, they merely form a superstructure for the creative actor. Although *sringara rasa* (the erotic sentiment) is thought and learned through minute repetition of a particular combination of eye, cheek, lip, eyebrow, hand, and finger movements, the mere technical reproduction of these intricate movements is not enough to bring *sringara rasa* in to full bloom on the stage to allow *sringara* to be fully communicated to the audience. In attempting to fully communicate any *rasa* (whether the heroic, the erotic, or another) on stage and to give it ‘life’, the actor must take into consideration the shadings of the particular character he is acting. In order to would give to the sentiment. In order to do this, he must draw on his own creative energies and insights and apply them to the context of the play.

Such a set of external gestures already answers the question of how physically – through gestures and mannerisms to represent the internal condition of a character being acted. The full representation of the character for traditional actor will involve a synthesis of both external or ‘set’ physical gestures, as well as an internal process of creation. But unlike the contemporary Western actor, the Traditional actor is already half-way to this full synthesis. The external limits are already present in minute detail. The Traditional

actor may, infact, be able to utilize the 'set' external gestures as a stimulus for touching off the process of internal identification with the character. The actor can utilize the external gestures in order to internalize the felling behind the external gesture, for even the set and stylized gestures of Kathakali (and being it of Kudiattam and Natyasastra) are draw ultimately from 'real life'. The raised eyebrows, wide open eyes, etc., set for externalizing the 'furious' sentiments, once technically created externally , may in fact assist the actor is achieving (along with other elements of performance such as music, costume etc) an internal connection with the external gesture.

Along with training in the physical score has grown a tradition of training for the internal realization of the external portrayal. There is no highly developed regional written tradition which offers a 'theory' of characterization similar to that followed in the West today. But there is an oral tradition. This oral tradition of teaching the 'internal' realization of the character is important in understanding the complete development of the Traditional actor.

The Traditional actor (free of the maze of choices which must be made by the contemporary Western actor) gains in his body consciousness the full physical score for representing the character onstage and is able to concentrate his attention on perfecting his technique, his interpretation of various roles, and the internal side of development of a character.

This outline of some of the differences in emphasis between Western and Indian traditional actor training reveals that both are ultimately concerned with external and internal factors in creating a character. Both receive attention in the Traditional actor's training, and both will play important roles in the creative synthesis of the actor's process on the night of a performance. The external process of developing the physical score will be explored specifically as we follow the student/actor through his formative years of training. The internal side of training will emerge as a factor only in the final years of training, but will continue to be a focus of attention during the maturing years of the actor. The synthesis of these two factors was always there in the actor's creative process in kerala.

PART-II

TAMILNADU AND PONDICHERRY

Tamil Nadu, the cradle of Dravidian culture, has a very rich history dating back to thousands of years. Tamil Nadu is the land of the Tamils, and it is a land where tradition and culture blend and continue to live in harmony. The state abounds in monuments and temples that are ancient and each has its own story of religious, artistic and cultural accomplishment and specialty waiting to be heard. Thousands of temples with lofty towers dot the skyline of the southernmost state of Tamilnadu in India. These temples are torchbearers of the glorious heritage of the Tamil speaking region, and are repositories of the magnificent art forms that evolved over several centuries. Several of these temples have been glorified by the ancient Tamil hymns of the 1st millennium CE. The people of Tamil have great respect for culture and interest in music, dance and literature. Classical dancing in the form of *Bharatnatyam*¹⁷ is still alive in the temples of the South, and is followed with a lot of fervor and dedication in Tamil Nadu. Carnatic music is another art form which is deeply rooted in the culture of Tamil Nadu, producing artists of great repute. The region also can boast of its many rich Folk, ritualistic dance drama traditions which are part of their cultural performances.

The Major Performance Traditions of Tamilnadu

Theatre in the tamil language is at least 2000 years old, probably the longest linguistic continuity in Indian, if not worlds theatre, unless we count the insulated pockets of Sanskrit theatre surviving in kerala. Wth no romantisization of its ancient origins, one can safely say that remnants and deviations of past traditions find their place in Tamil theatre in different forms. As in the case of most civilizations, it has roots in highly localized, but still practiced, community rituals; based on them, one can actually define cultural zones in the southern state of Tamil Nadu by geographical features, occupational aspects, and linguistic culusters. Indeed, ancient Tamil texts classified their land into five regions - mountainous (*kurinji*), forested (*mullai*), agricultural (*marutam*), coastal

(*neital*), arid (*palai*)—and differentiated life, culture, and art forms in each according to these categories.

The ballad traditions have a storyline to offer, the abstract dances have no oral narratives to accompany them, and the narrative forms combine story with performance. Villupattu and Udukkadippattu are examples of the first, from southern and western Tamil Nadu respectively. In them, local heroes survive and local deities are sung; they contain features that remain on the fringes, not absorbed by any homogenized religious system. Tappattam, Devarattam, Oyilattam, Karagattam, Poyakkal Kudhirai, and Kummi belong to the second kind, some with only rhythm and instrumental music, and some with supporting singers. They belong to specific communities following strict feudal orders. The most important among the third category is the thriving Therukoothu widely prevalent in the northern districts, combines dance, music plot, dialogue, acting, and costume. Variations can be found in other parts. It is professional in the sense that troupes organize and remobilize each year.

The energy, theatrical potential, and versatility of these forms are immense, but most do not allow women to participate or castes to mix. Although their stories deal with mythical and puranic tales, the performance styles provide great scope to subvert, modernize, and critically interpret. Their inherent parodic features are of value in following the tradition while simultaneously inverting it. Minor forms like *Bommallattam*, *Kuravanji Natakam*, *Nondi Natakam*, *Katha Kalakshepam*, *Pallu*, and *Kirttanai* date from the seventeenth, eighteenth, and nineteenth centuries. Not all survive today. An isolated genre of Telugu dance drama Bhagavata Mela continues to exist in a few villages of central Tamil Nadu.

TABLE: VI.V

Name/Form	Region	Genre	Theatrical Elements
Kazhai Kothu	Tamil Nadu	Circus	Performance of gymnastic specialized by travellers. This is very similar to modern day circus

Paampu attam	Southern Tamil Nadu	Rural folk	Snake-dance which arises from the popularity of the snake as a protective divinity
Puli Attam	Tamil Nadu	Rural folk	performed by young men with painted bodies
Kolattam	Tamil Nadu	Ancient village art	With two sticks held in each hand, beaten to make a rhythmic noise
Sevai Attam	Central Tamil Nadu	Folk Dance	Music,Acting
Thappattam	Tamil Nadu	Folk Dance	Rytham and Movement
Villu Pattu	Tamil Nadu	Classical	Singing
Therukoothu	Tamil Nadu	Street play	Vibrant living theatre
Silambattam	Tamil Nadu	Martial art	Physical theatre
Kummi Mayilattam	Tamilnadu.	Ancient forms of village dances	Clapping ,Singing
Karagam Kavadi	Tamil Nadu	Folk dance	With musical accompaniment, performed balancing a pot on the head.
Bommalattam	Selam,Tanzavour District	Puppetry (String)	Puppetry and Narration
Nondi Natakam	Central Tamil Nadu	Dance- Drama	Dance and sooth saying
Devarattam	Madurai	folk dance	dancers hold a kerchief in each hand and swing them as they

			dance
Kuravganji	Tamila nadu	Folk Dance-Drama	Dance and sooth saying
Bharatanatyam	Tamil Nadu	classical dance	Represents the language of rhythm and melody in different patterns of curves, angles and lateral movements.
Bhagavata Mela	Tamila nadu, Andhra Pradesh	Dance-Drama	Explanations for the songs are given through dialogue, mudras, and bhavas

To know them briefly is essential in understanding the evolution of theatre art form, as they are said to be pillars and indigenous art forms in forming the theatre art form. Every folk art has its own style and significance; hence we could trace out the certain forms of style and expression of these art forms in the theatre art form. To have fundamental knowledge of Folk arts is essential for an actor and it would give an advantage over others in knowing the theatre in depth. Most of the theatre training institutions give importance to therukoothu and silamabttam in some way or the other and workshop on these forms are part of their curriculams so the following session briefly refer to both the forms .

Therukoothu

As a form of worship, Therukoothu was born Mother goddess cult. The tribal cult of Hero worship extended to the epic characters of the Mahabharata and Draupadi was defied and venerated as the mother Goddess and the guardian deity (Kavaldeivam) of the village.

Therukoothu (literally means street drama) is the folk theatre of Tamilnadu, popular in rural areas even today. The artists themselves introduce their roles. Songs rather than dialogues are given prominence. Artists are trained to sing in their own voice in a high pitch and to deliver lengthy traditional dialogues. The performances generally depict scenes from the two great epics, the Ramayana and Mahabharata, and occasionally

from Tamil classics such as the Periya Puranam and Skanda Puranam. Traditionally the members of the troupe are all male. The performances take place in the summer months when there is less agricultural work.

The Therukoothu performances usually begin in the night after 9 pm and continue untill sunrise. Towering head dress, sparkling shoulder plates, wide colourful skirts, and elaborate make up help transport the audience into the world of the mythological characters. The orchestra consists of a Mukhaveena, a Mrithangam, a Harmonium and Cymbals played by the Natuvannar. As theater Therukoothu is a reenactment of the past unfolding the present.

During the day, the mythological story may be narrated in the temples and at night, the same story enacted. The play begins around 10 pm and goes on till 5 a.m. sometimes the whole village takes part: in Arjuna tapas ('Arjuna's Austerities') Bakasuran, and Padukalam ('Prostrate on the Field', about Duryodhana's death) the village becomes an arena and all the villagers participate. The same happens at the eighteen-day enactment of the Kurukshetra war in Purisai village (Tiruvananthamalai district) the best known centre of Therukoothu¹⁸.

The first time the Tamils heard of an organized theatrical effort was when in 1891, P.Sambaanda Mudaliar established his Suguna Vilasa Sabha, an amateur theatre group and wrote down the text of the plays he was going to stage. Till then, all performances were based on known folk tales, stories from myths, epics and the form was operatic. Mudaliar was the first theatre director and playwright to bring some semblance of order in theatre in terms of definite script, restricted duration of performance doing away with songs, with dialogues in prose, without adlibbing and improvisation and a definite concept of acting and methods of training the actors. His theatre was a version of the Parsi theatre. However, none of his scripts, a large volume of fifty or more can claim being classics as dramatic literature¹⁹.

Silambattam

This is a very old Martial Art Form of Tamilnadu, played by men folk, for self defence from enemies and wild animals. The Ancient Tamil Kings used "Silambam

Staves” for attacks during war. The soldiers of foot regiments were called “Thandu Padai” meaning - a regiment armed with Silambu Staves.

The young people pass on to the handling on weapons, starting with the Sliambam, a short stick made up of extremely hard wood which could effectively deal with swords. The blows are hard and fast. In addition to stick, they also play with Sword, Deer Horns etc. The references to *Silappadikkaram* in [Tamil Sangam literature](#) dating back to the 2nd century refer to the sale of silamabam staves, swords, pearls and armor to foreign traders. The ancient trading centre at the city of [Madurai](#) was renowned globally and said to be thronged by [Romans](#), [Greeks](#), and [Egyptians](#) among others who had regular sea trade with the Tamil kingdoms²⁰.

History and development of Tamil theatre

As briefly mentioned earlier the Tamil region consists of many forms and their presence along with a growing literary traditions helped in developing a strong tamil theatre. Tamil literature contains many refernces to performing traditions, modes, and theories. The Tolkappiyam grammar (first century BC) lists communicable emotions as meypattu (literally ‘physicalizations of feeling’). The Kuttanul (first millennium AD) mentions aesthetic emotions too. Sangam works (first century BC to second century AD) refer to communities of minstrels called panars ad viraliyars, who were local chiefrains’ emissaries to cities ad *vice versa*. The epic Silappatikaram (second century AD) records performance styles in different parts of Tamil nadu, distinguishes between classical and popular forms, and refers to stage measurements, varieties of screens, and other technical details. Its section titled Arangettra Katai (‘chapter on the debut’) can be considered a treatise on perfomatory norms, and reveals an advanced theatrical sensibility.

The arrival of the British introduced new forms along with the proscenium. By the end of the nineteenth century, Sankaradas Swamigal explored the possibilities of professionalizing theatre. He retained the singing and (comic) dancing traditions, and the puranic stores, but took scenic devices and stage structure from the West. He also initiated the concept of boys’ companies, which became very popular in villages. Important later leaders included Nawab Ramanikkam and C.Kannaiah, a wizard of set

design. After T.K.S. Brohters introduced actresses, women began to participate in theatre. Initially they were trained while young and grew up in the theatres. A few enterprising all-women troupes arose, such as Balamani Ammal's. There are instances of actresses cross-dressing in raja's parts even now.

Sankaradas Swamigal's texts as the central link, these musicals are known as 'Special drama', since they have unique organizational principles. The artists register in sangams (pools). Each has agents who keep track of his/ her call sheets. If a village invites a play, the agent through the sangam arranges a team that assembles on the day of the performance with prior information about the cast, and enacts an all-night show. Since the team does not present a regular production, each performance comes up with improvisation. In any case, the story is already well known, including lyrics, tunes, and sequence, so the surprise lies in these improvisations. Actors have to constantly update their literary references, contemporary views, and philosophic discourses.

Meanwhile, the advent of the British rule and its attendant emergence of government jobs, Westernization, and a middle class with English education manifested itself in urban theatre in Madras. Although P.Sundaram Pillai wrote the first Western-style Tamil drama, Pammall Sambandha Mudaliar heralded this new form. A person, who once detested theatre as obscene and vulgar, got converted on seeing literate high officials from Andhra performing in Telugu. His Suguna Vilasa Sabha started staging three-hour-long plays in fluent modern prose, the first time that prose had a legitimate part in the narrative. He also translated classic English drama into Tamil. He prioritized acting above singing but could only get men to do female roles. Many similar amateur *sabhas* (groups) sprang up in smaller cities. A new brand of educated actors evolved. Characterization and novelty of plot became important in this genre, which thrived in most towns till the 1950, as in the case of S.D Sundaram.

This Sabha Natakam (drama) must be differentiated from what came to be known as sabhas later: urban societies formed by paid enrolment to patronize music, dance, and theatre. The new system assured performers of middle-class audience. These sabhas grew into powerful agencies, determining the character of cultural life by choosing what to

sponsor or not. Since more members brought better financial returns, they set dubious trends by deciding what can pass as art. However, the theatre groups were not commercial in the sense of surviving by ticket sales. Most artists were amateurs with other options for their livelihoods. Drama became an evening activity for them. S.V.Sahasranamam K.Balachander, Kormal Swaminathan, and Poorna, Viswanathan were among the few to practice this form seriously. Cho Ramaswamy used it to convey political satire, almost journalistic in quality. S.V.Sekhar, Crazy Mohan, and smaller upstart groups attempted this mode for entertainment, Sekhar proving extremely successful in procuring shows. This theatrical trend has almost vanished or shifted to television drama and serials for its sustenance.

On the other hand, the mass popularity of Sangita Natakam (musical drama) continued unabated. The stellar performers in this genre were S.G.Kittappa, K.B. Sundarambal, and M.K.Thyagaraja, Bhagavathar. Other famous actors included the specialist in villainous roles, R.S.Manohar, and the comedian. N.S.Krishnan. When Tamil cinema started in the A.D.1930s, theatre provided the acting and singing talents that the talkies needed. No fundamental difference existed between the two arts; the earliest movies were just filmed prints of stage productions.

Political parties and their cultural agenda need separate study. The Indian People's Theatre Association never had a noticeable presence in the stage, whereas the Dravidian movement especially had its own artists. C.N. Annadurai's plays were the major campaign pieces of their ideology. M. Karunanidhi continued that tradition of rhetoric intimately familiar to Tamils as Dravidian. This political theatre went on to have a powerful say in Tamil films. A deep relationship exists between stage/screen status and political power in Tamil Nadu, where star actors and actresses have an unquestioned mass (hence electoral) appeal. The role of leftist parties is not big, but they have been consistent in their activities. Chennai Kalai Kuzhu, ideologically Marxist, is a major force in both proscenium and street theatre.

In Tamil, words like modern, experimental, and contemporary refer interchangeably to serious theatre in the last quarter of the twentieth century. Whatever the adjective, it certainly does not qualify as popular. Most of these efforts depend on

some source of subsidy. Several groups consider theatre part of their political commitment and survive by sheer involvement of members. But their various modes of expression make it difficult to classify them. A basic mapping of events, groups, and personalities is attempted here. One can trace the beginning of ‘modern theatre’ to a workshop in Gandhigram (Dindigul district) by S.P. Srinivasan and S. Ramanujam in A.D.1977. A month-long National School of Drama workshop in A.D.1978 consolidated the practitioners’ commitment. Bansi Kaul’s *Pinam tinnum satirankul* (‘Corpse-devouring Customs’, 1978), dealing with Duryodhana’s disrobing of Draupadi, was a milestone production. In 1980, the group *Veedhi* in Madras invited Badal Sircar to conduct a workshop at the Artists Village. These three workshops started new trends in Tamil theatre.

Two important Madras groups, *Koothu – p-pattarai* led by Na. Muthuswamy and *Pareeksha* led by Gnani Sankaran, began in A.D.1977. By 1988, *Koothu-p-pattarai* grew into the only repertory in Tamil Nadu. Emphasis on actor’s training based on various forms of theatre, dance, and martial arts is its major strength. *Pareeksha* started with the aim of appealing to the new urban middle-class sensibility. Its members regarded theatre as a cultural movement, therefore shared all the work related to performance. They sold tickets for a flat nominal price, stuck posters, publicized and organized discussions. The introduction of Badal Sircar’s plays in Tamil was its contribution. It also staged Prabhanjan’s *Muttai* (‘Egg’, 1990), Jeyanthan’s *Manusha manusha* (‘Humans’, 2000), and short mimes on topical issues. Sircar’s influence was obvious in Gnani’s ideas rather than style. *Pareeksha* tried to sustain modern theatre by holding shows continuously in one place, but it is no longer as active.

In 1978, *Nija Nataka Iyakkam* led by M. Ramasamy of the Tamil department of Madurai University made a mark in Madurai and neighbouring areas. It originally performed mainly street plays. Highly physical and energetic, the group left an indelible mark in the southern region. *Turkira avalam* (‘Turkira’s Tragedy’), its major production, was an adaptation of *Antigone*. It also enacted Sircar’s *Spartacus* in the round, an event that toured many places in Tamil Nadu. Ramasamy now heads the Department of Drama in Tamil University, Thanjavur, and continues work in training and children’s theatre.

Other than at Tamil University and the School of Performing Arts in Pondicherry University, theatre education is non-existent, though the Folklore Resources and Research Centre in Palayankottai (Tirunelveli district) initiated theatre training, and the University of Madras encourages theatre research.

Along with Muthuswamy, Indira Parthasarathy is a major playwright, revealing a modern sensibility and knowledge of Tamil literary and philosophic traditions. Aswaghosh, Parambai Selvan, K.A.Gunasekaran, K.S.Rajendran, Jeyanthan, Rengarajan, Amshan Kumar, and 'Vizhippu' Natarajan became involved in theatre during the 1980s. A number of new groups formed, like the Chennai Kalai Kuzhu, Palkalai Arangam, Arangam, Thalai-k-kol, Adukalam, Aikya, and Aroopam, not all of them equally consistent. Many youngsters took to theatre seriously, and debates and discussions grew among theatre people. Ramanujam's Veriyattam ('Frenzied Dance', 1990), V.Arumugham's Karunchuzhi ('Black Whirlpool', 1990), Pralayan's Puratchikkavi ('Revolutionary Poet', 1991), and Parthasarathy's Nandan Kathai (The Legend of Nandan) directed by R. Raju in A.D.1997, were noteworthy productions.

In the 1990s, a few other names established themselves. Velu Saravanan evolved as a children's-theatre specialist and formed Azhi. Mangai focused on gender issues through Voicing Silence. Jeeva tried to combine her gender and Dalit concerns through the APTIST group. Gunasekaran's Baliyadukal (Scapegoats's, 1998) spoke of a Dalit theatre. Pasupathy, Praveen, and Muruga Bhopathy worked consistently. Gandhi Mary regularly conducted workshops in schools and published plays. Ramalingam worked in a school in Hosur (Dharmapuri district). Sister Clare and Father Britto, taught by Sircar, trained several groups. Many voluntary agencies added theatre to their agenda.

The role of various festivals deserves mention. Chief among them was the Subhamangala festival, organized on the initiative of Komal Swaminathan, which provided a platform for different kinds of theatre to meet in one place. A Bdal Sircar festival in Tiruchchirappalli consolidated his influence on Tamil theatre. A major activity of Nija Nataka Iyakkam was to hold annual festivals. On its tenth anniversary in 1988, it started hosting modern-theatre festivals, which served as a major forum until A.D.1992.

The Sageet Natak Akademi's regional festivals gave exposure otherwise difficult to dream of in Tamil Nadu. Purisai Nataka Vizha was another important space for traditional and modern theatre to meet. The annual Kaattaikkuttu festivals of Terukkuttu in Kanchipuram enabled many theatre lovers to get to know this living art.

Actor Training in Tamil Theatre: Opinions and Practices

Actor and Acting

There is a deep sensation of space, time and action among the Tribals who live interior to a forest. In particular not being affected or disturbed by the modernity. The state of mind and feeling what they experience is very important element for an Actor. That is he or she to be aware of surroundings, space, body sensation, impulse and intuition (In, out & on of oneself). Basically these are rooted from protecting oneself against natural and circumstances forces of destruction so it is a kind of science and intuition within a person.

In the state of passiveness with those participants the inner state of mind is active through absorbed by the external circumstances. A 20th C stage Actor of Tamilnad, T.K.Shanmugam expressed that feeling "As soon as I lifted "*Kavadi*" (a ritual dancing property for lord Muruga) on my shoulder the percussion and dance happed in a peak level. My head was in dizzy. My subconscious was awakened; I lost myself. When I was back to my consciousness I had realized that I was standing in front of Lord Subiramanya's Temple with *Kavadi* (1979-164)²¹.

This was his ritual feeling and faith towards Tamil religious festival. So, in underneath of a society, culture, arts etc., are related with the belief on God or Goddess's rituals. In ritual ceremonies both active and passive participants involve either by external activities or merely absorbed and preset. Among the active participants who choice to perform certain skills make them the shades of an actor. So, in such occation even a stick fight performance among eh audience is also an aspect of acting.

It is much clearer when looking into a folk theatre form like 'Therukuthu'. Here the opinion about acting is the character and role played by a person must be believable and meet the expectation level of audience (e.g); " Even in my old age not being able to

walk properly people demand me to perform Krishna “ said late Kannappa Thambiran. On proving his words an audience from neighboring village (Aakkur), Ellappan (73+); told him “Teacher! At least in this Bharatham you Please do Krishna role” and expressed his opinion of him as “If I teacher comes in Krishnan koothu (messenger) then he becomes truly Krishnanobody can match him in performance” (29-05-2000)²².

From above statements it is clear that the actor doing character must be believable and extraordinary through performance. Here one of his senior actor Vethachalam Naidu (67+) expressed his opinion on acting as “If I worn that character on face and body then I am not Vethachalam ... if bema then Beema only. The urge, interest in doing and being in that character is there until it finished in the next day morning.... Once finished then Vethachalam. Till that moment I am following his (Beema) duty, behavior and whole beings (31-05-2000).

On the basis of the above statement one could come to know that actors should have the skill of feeling towards the character and its behavior in a given circumstance. Here E.R.Gopalakishnan, a yoga teacher and Theatre skilled person says from yoga *sutra* (formula) in relation with the concept of Actor becoming the character as “A person is supposed to be lost to his/her doing (oneness). If that person gets slightest awareness, about himself/herself then it leads to spiritual level” (12-05-1985). Further N.Muthuswamy, an eminent modern theatre person says “An actor always watching character’s act; at some moments of time he is absolutely living in his character and at the very next moment when he realised that he becomes an observer of his character in the state of being an actor. Inside an actor (who is aware of himself) the process of watching and living always happens” (26-03-1999).

In the same way if we deeply look into our old folk arts in which rhythm by musical instrument is the key factor for expression in dance or action or any activity. In the other way a ritual performance has a certain aspects of the power of intuition through the function of its musical instrument. It is obvious among the believers of those participating audience (eg); the percussion of “Thudumbu” is always associated with the Temple ritual of Goddess “Patta Thulasiamman”. It is happening in the month of Aug-Sep, of every year.

Then what is the relationship between the ritual performance with percussion and performing a character in folk theatre like Therukuthu? Yes, certainly the state of mind of a performer both in physical and psychological is having similar kind of experience. If we look into the common root is the laya which lays in all of these art forms. That is laya acts in and out of a folk artist's performance. It is the soul of that Art form and the Artist's performance.

It can be further explained with the statement of Komal Kothari, a well know Folklorist "If you want to know about a folk art then you should know the musical instrument related with the ritual and ceremony of that particular community of people's life" (9-5-2000). Even today we can see the use of Urumi" (a calf skin instrument) in the dance form of "Devarattam of the Kambalathar community in villathikulam of Mathurai Dt.

The necessity of mention of this here is most of the Traditional Artist movements and energy utilization is forming that particular art form's instrument. At the same time if we observe closely to the Martial art forms like Silambam (stick fight), Tai-Chi-Chuan (Chinese) where external rhythm is absent and the inner rhythm is the centre matter. This is obvious when we observe it from a well experienced Master.

Thus we come to a decision about acting is basically it absorbs the inner rhythm of an actor. It is not necessarily from external aid of rhythm (Beats). It is there in every human being's heart beats related with his or her own breathings. It varies along with emotion inside of an actor. There is a subtle difference in the heart beats when experiencing fear, anger, wonder etc., so, respiration is always functioning along with feeling and emotion. E.R.Gopalkrishnan explained in his workshop on "yoga acts on actor's act" as "if you want to express certain emotion then recall your rhythm of breathings associated with it and one can express it automatically" (10-07-1998).

Thus from all of the above statements one can arrive at a definition of acting is 'It is a kind of expression by an actor expresses through his feelings (Rhythm of breathings) on believing of self and the role of a character he does through body and voice. It is guided by actor's mind and this mind has audience as mirror of his or her reflection.

From the above definition ‘Acting is guided by an actor’s mind’ is explained through the following example from Therukuthu: When approached to an actor from Therukuthu – Vethachalam Naidu; he demonstrated his character of Beema in keechakavatham as,

“To break his head I strike by my hand;
Tear his chest to suck his blood,
I break his beloved brothers....”

For the above lines he demonstrates with action, stepping and behaved in that way (Description of lines) and reflected the mind of Beema in what he believes with. Then explained as; “Keechakan carries his (Beema’s) wife to have sex, So, Beema is in furious. In that situation, what is the state of mind in you as felt by Beema should be expressed” (30-05-2000).

Here, an Actor creates his own inner motive for the given situation related with the given character. The same thing explained in Director’s theory by S.P.Srinivasan, a theatre person:

“Subtext gives the way to take interpretation in plays” (25-01-1990) and “Subtext is very parallel meaning to the text and also the hidden meaning behind words” (12-11-1996).

Therefore subtext is a common factor for an Actor and Director to work with. Here, why and what is the necessity of folk theatre and other related arts as referring examples for acting and actor? It is explained as ‘To get his or her full depth in acting an actor must be rooted with the feeling of his own backgrounds; race, culture, language, myths, believes, living conditions, landscape etc..

It is worth for finding identity of an actor among the theatre artists as a human being with personality. And reason for denoting ‘Audience as mirror of an actor’ is an actor must be truthful in actions. In ‘Tolkappiyam’ (Tamil grammar) says ‘Meippadu’ means the nature of expression reflected on the body and mind of an actor. It is explained by ‘*Cheitriyam*’ as “if the actor experiences of expression reached the audience then it is

called Meippadu”. So that in the above definition says actor should speak truth from his heart, because the audience (mirror) could read the actor’s mind.

Therefore as mentioned above ‘Acting’ is defined as “It is a kind of expression by actor expresses through his or her feeling (Rhythm of breathings) on believing of self and the role of a character he or she does through body and voice. It is guided by actor’s mind. This mind has audience as mirror of his or her reflection.

And ‘Actor’ is defined as “Actor does acting as an art of creative expression through his or her experience and sensibility of his or her race, culture, language, social, political and with the broad understanding of human nature.

In modern Tamil theatre the form and content in relation with Tamil culture, literature, art forms and language have been experimented in order to search their roots and meaningful approaches to contemporary times. It is very important for any language theatre to identify and understand experiments going on in contemporary trend elsewhere in the region, country and the world. So that an actor or a theatre persons could be familiar with what is modern and how it is meant by theatre artist everywhere in their work. So, the history of theatre practice towards modern theatre is knowledge for an artist to have reason for doing. In particular, modern theatre is always in search of innovative methods for its survival. Hence, an actor may get confused at times²³.

So, the actor training explained here is to have some basic truth about an Artist and his or her act. This approach is meant for an actor to face any task through equipping his or her own apparatus (body, voice, mind and imagination). Here the following four aspects towards training an actor are for;

1. Understanding self in order to face new challenges (mind);
2. Root for true expression (identify)
3. Exploring to realise the possibilities of body and voice (tools)
4. Speech practice (Regional identify and power of own language). By the broad understanding of the trend in modern theatre practices and the history of actors in the past actor trainee made the following topics of research:

1. Vipassana meditation and its relation with actor trainings.

2. Actor trainings from Traditional art forms
3. The basics of body and voice training are dealt with the basic lines of drawing principle.
4. The importance of speech.

These are meant for an actor should approach acting as a ‘continuous learning process’ in order to face new challenges in theatre in future. Here the principle of drawing lines is a concept for understanding body and voice are the two important materials for painting (black&white) in the canvas of acting space.

Theatre training institutions in Tamilnadu and Pondicherry:

One can see theatre training is done in the University, Repertory and workshop contexts in Tamilnadu and Pondicherry. The following session will incorporate a selected few of the Institutions, their training methods and practices and the contributions of individual practitioners.

In Tamilnadu the first modern theatre training is happened in the account on Mudaliar and Suguna Vilasa Sabha. Suguna Vilasa Sabha (established in 1906) produced *Amaladityan*. It produced many plays. Here one production of theirs is being taken to analyze and study the way of actor training in those days. This specific production has been chosen because; Mudaliar was very keen in performing the role of hamlet for which he translated the Shakespeare’s Hamlet for about six years with the help of his friend Srinivasa Iyengar. He read all the possible articles relating to it and the acting style of the various performers who performed it. He took nearly a year to rehearse and till that he never engaged himself with any other production. This was the play, which gave him the reputation of being a good actor and a director. The following were the methodology of Samabanda Mudaliar in producing *Amaladityan*:

- a. Assemble all the actors, read out the play to them; if it happens that there are critical works available on the play, study them all even before reading out the play to the actors.

- b. In case of own (an original) play the director decides on the roles to be given to each of the actors and then he takes on each actor individually, reads out his part to him slowly and explains the subtle and finer points and nuances of the role.
- c. The director asks them to memorize the dialogues and not to proceed further. The director will teach them by personal demonstration the basic objective of the character. This is done so that the actor does not have his own perception and proceed in a wrong direction. If he does it will be very difficult to retrace and to being again so the easier way is to proceed from the director's point of view.
- d. Importance of By-play: it is what the actor does on a stage when the other actors are rendering. This business of actor on the stage other than rendering dialogues is By-play. This P.Sambanda Mudaliar's engagement with theatre lasted over forty years. Through him the Parsi theatre genre made its presence felt in Tamilnadu. However its vogue died gradually with the advents of films. And the few decades it was alive, no playwright emerged and no play text, which could take its place as dramatic literature, was written. This theatre was inspired by the freedom movement and contributed to its spread.

The above account narrates the Tamil Theatre's realization of the importance of training required in order to make the play production successful.

University Context

Acting training in the university context can be seen majorly in Pondicherry University, Tamil University, and Madras University, Chennai.

Among them the premiere one is Pondicherry University.

Pondicherry Central Univeristy

Table: VI.VII

<u>COURSES</u>	<u>DURATION</u>	<u>FACULTY</u>
M.A	2 Years	Prof.K.A.Gunasekaran,Prof.Raju,Dr.Armugam,Prof.In dira Parthasarathy,Dr.Armugam,Dr.Raja Ravi varma,Dr.Velusaravanan
M.Phil	2 Years	
Ph.D	5 Years	

The School of Performing Arts consists of the following departments.

1. Department of Performing Arts
2. Department of Media and Communications

Sri Sankaradass Swamigal School of Performing Arts started functioning from the academic year 1988-A.D.1989 and has been renamed as School of Performing Arts during the year A.D. 2007. The school has come to existence on December A.D.2007 in view of conducting interdisciplinary teaching and research activities in the Performing Arts. The school also offers M.A., M.Phil and Ph.D. Programmes.

Department of performing arts

Department of Performing Arts started functioning from the academic year 1988-1989 and it offers M.A., M.Phil and Ph.D. in Drama and Theatre Arts.

Thrust areas of teaching & research:

Modern Indian Theatre, Western Theatre, Classical Indian Theatre, Direction, Theatre Acting, Theatre Architecture, Play Production, Children's Theatre, Theatre Games, Theatre Exercise, Theatrical Martial Arts, Set Design, Lighting Design, Make-up and Costume Design, Folk Theatre, Theru-K-Koothu, Script Writing, Film Acting, Film Theories and History, Mime and Choreography, Mass Communication.

According to Raju "Theatre is the combination of the all arts like fine arts, visual, performing arts; we have to expose the students to all these forms. Why National School of Drama graduates are becoming so confident? Because there is Bawalpur house, Lalithkala Academy, Shri Ram Center etc. so daily evening students are exposed to paintings, sculptures, music and new things in theatre so there is another type of curriculum of exposure which gives them to understand what is what. It is not teacher-student or student- teacher but informally they are exposed to all these. I like Sarojini Naidu School at University of Hyderabad because all these are together. We have to create a culture in between these. The curriculum should be very much native, and we have to break the class room structure. Some how, we are trying to do that by freeing them to go to watch the different traditional festivals and other places. So all these students are not idle they are doing theatre everyone is engaging with some work because they have been given freedom. We are from economically and socially backward class so we know the indigenous of theatre and nativity of theatre. More than teaching about the western concepts we are making them to realize the local or regional values so students are able to do new type of experiments. I don't want to rigid the curriculum should be like that. Creating confidence in student is missing. They are not properly building up confidence. We need autonomous curriculum; we cannot merge with this semester system. We should have our own time table and independence in designing the curriculum"

Tamil University: Tanzavour

Tamil University was established in A.D.1981, Faculty of Arts is the part of Tamil University Thanjavur. It has running three departments Department of Sculpture

,Department of Music and Department of Drama under the faculty of Fine arts strives hard to achieve the goal of the basic systems of Tamil Drama and to uphold the concept and tradition of the Tamil community. S.Ramanujam, Indira Partha Sarathi, M.Ramaswamy etc., were associated with this Department

"Many students and scholars of our university are from the field of sculpture, drama, folk arts and music. Many from popular drama schools like Koothupattarai pursue studies in the university to gather theoretical insights into the art forms of ancient Tamils. They come here for academic excellence," says Chandrakumar. One such person who completed his PhD from here is O Muthiah, now associate professor, faculty of Tamil, Indian Languages and Rural Arts at Gandhigram Rural Institute, Dindigul. "I did my PhD on Thevarattam' and Sevayattam' between A.D. 1992 and 1998 in Tamil University. The study is not just confined to the folk art forms. There is a musical element involved. The department of music at the university offered me the scope to understand the musical aspect," says Muthiah. Drama festivals organised in the university are a huge attraction. "Celebrated theatre personalities from across Tamil Nadu, Pondicherry, Andhra Pradesh, Karnataka and Kerala visit and stage plays," recalls Muthiah.

M. Ramaswamy has directed and acted in more than thirty plays and has considerable expertise in the performing folk arts of Tamil Nadu and in Tamil parallel theatre. "Modern theatre' is only a label. Theatre is always modern and it is always becoming new. And the message being received is also constantly new. You can't do theatre without the contemporary element; otherwise it is a mere museum piece. If you present a play such as 'Antigone,' it should have relevance to the present," says M. Ramaswamy, Department of Drama and Dean, Faculty of Fine Arts, Tamil University, Thanjavur. Ramaswamy is the president of the Nija Nataka Iyakkam. Founded in A.D.1978, the Madurai-based group's aim is "a real theatre movement that relates to one's life experience."

Madurai Kamaraj University:

Madurai Kamaraj University, established in A.D.1966, has eighteen Schools comprising seventy three Departments. This university has conducted MA in Theatre

arts, it has only two batches but they have included some of the courses and practice modules as papers in the post graduate curriculum of English and folklore. Thrust area is Theatrical Arts and Drama Therapy.

Prof. Rama murthy conducted some workshops and outreach programmes.

Madras University

The University established in 1857 and it was organised in the model of London University. Madras University is the mother of almost all the old Universities of southern India.

The Department of English, University of Madras had since included Theatre Studies in their M.A. fourth semester course.

The present Head of the Department said the course content for performance was included as a component of Cultural Studies .Pure literature was then being replaced by Cultural Studies in most departments but the proposal to shift to Cultural Studies did not get Government approval. The alternative was to include theatre studies in the conventional M.A. course. Sri.Rajani Peethambar a noted theatre person was in charge. The theatre course had run well till Sri Peethambar retired in 2010. The University has since then decided to discontinue despite its huge contribution to aesthetic education.

Some of the last semester students of M.A. English at the university described the mode of training they received at the university. The theatre classes would begin at 8.30 and go on till 10 O'clock with half an hour interval before the regular classes began. On all Thursdays and Tuesdays in the afternoon electives were taught. There were practice sessions in which training in voice modulation, dialogue delivery, physical postures were given. The fourth semester M.A. had theatre studies as an elective paper with 20 seats allotted each year. Amrutha a fourth semester student who has done theatre with Rajani Peethambar talked about her educative experience within and without theatre. "In regular classrooms while drama texts were taught it was a different kind of learning experience compared to enacting the play. While enacting the play the space and time axes are forever in focus. Therefore each action is conceived in terms of the time and place in which it is executed making the learning experience more comprehensive. Usually even

when we read plays, we do not respond to situations as spontaneously as when we are enacting. When we are in the process of assaying roles we are more alert and tense as to the meaning of the context”.

Koothu-p-pattarai:

Therukoothu affected the performing arts in various ways. As far as theatre is concerned, the then theatre practitioner and famous playwright Thiru Muthuswamy was greatly influenced by this form when he first saw it in Purusai. He became a lover and held it as one of the greatest forms and practiced its basics in theatre training.

Kannappa Thambiran, a doyen of Therukoothu, P.Krishnamurthy, A famous painter and Na. Muthuswamy together established Koothup-p-pattarai.

The training in Koothu-p-pattarai is divided into psycho-the mind, and the physical-relating to body. There are certain other factors, which determine the development and training of the actor. These are the “tangible” and the “intangible”.

The physical:

These can be further categorized into:

- a. Yoga helps the actor in many ways as in the flexibility of the body, focus of mind and keeping oneself out of the stress.
- b. Martial arts develops the confidence in the actor to face the world and the stage of course with more power, stamina and discipline
- c. Modern dance helps the artist to be in touch with the latest development in the contemporary scenario.
- d. Meditation does not only keep the artist stress free but also focused.

The psyche:

- a) Yoga
- b) Meditation

The voice:

The most important factor of the all is the voice of the actor which has the capacity to reach to the audience. It is this tremble inside within the actor which creates this magnanimous effect. For the purpose of training in such an effect the Koothu-pattarai group has formulated for itself its own unique method of fusion between the traditional form and the modern format. The group has similarly adopted the acting style of breath in a nallaval and as been preparing the artists by giving them the voice culture of both the traditional terukoothu and the undergoing various workshops under the able guidance of the great personalities of the theatre. Thus they have a set of senior who are well versed with the voice one such personality is the tutor for the theatre aspirants and the other actors²⁴.

Muthusamy says “Theatre education in Universities is limited and always paper oriented; reading oriented kind of thing ours is totally different it is not theory. We always practice When we are practicing we know the theory but they don’t know that this and that are the theories. By doing only they know what is what not by knowing and doing. We are completely different because we put the actor in continuous learning process. If the actor is in a continuous learning process then what happens to him? Because of that earlier actors are trained with us up to fifteen years. For example Pasupathy is one of the leading actors in Tamil films. He was with us for Seventeen years. Most the actors are remained with us for long time. They are learning all the techniques of theatre craft. They are also doing workshops for others. They participate in the management workshops²⁵.

Kattaikkuttu Youth Theatre School

The Kattaikkuttu Youth Theatre School was founded in 2002 by the Sangam to preserve and enhance the scope of the Kattaikkuttu theatre tradition and safeguard the artistic and economic position of its future exponents. It tries to find a balance between keeping the artistic flexibility of Kattaikkuttu in tact and finding viable solutions for its adjustment to a rapidly changing society. The School fosters the artistic, physical, emotional and intellectual development of underprivileged children and to stimulate their self-confidence and their ability to work together. In addition, the School aims to strengthen the social and economic position of future performers through adequate formal

education. The Sangam believes that quality education may help to keep children in school and prevent their being employed as child-actors in the Kattaikkuttu profession.

Curriculum

The School offers a group of rural, underprivileged children (6-18 years) a liberal education that consists of in-depth training in Kattaikkuttu (acting and music) supplemented by introductions to other art forms relevant to the theatre (contemporary dance, martial arts, puppetry, story writing, photography), in addition to basic education (Tamil, English, mathematics, science, social science and computer skills). The basic education follows the syllabus prescribed by the Government of Tamil Nadu, but allows for adjustments, extrapolations and a lot of individual attention depending on the learning needs and interests of the students. Basic education takes place in the morning and is followed by artistic training in the afternoon.

Through a holistic child-centered approach to education the School wants to stimulate independent and critical thinking and acting in its students that should enable them to cope with the complexities of modern society. The School encourages its students to explore their own artistic and intellectual abilities and to turn them into professional skills. This is the first time that girls participate in professional Kattaikkuttu training.

Workshops

Workshops are organized at regular intervals in addition to those learned in the regular Kattaikkuttu Training. They offer the students the possibility to familiarize themselves with other art forms and to acquire skills that will enhance their artistic professionalism. Some of the students may use these skills later on as a way of earning some income, in addition to that obtained from the performance profession.

Performances

Performances for a live audience are an important aspect of the Kattaikkuttu training and a means to get an insight into the artistic development of the students. The

students have performed both short plays and all-night ones, which represent the core part of the Kattaikkuttu tradition.

Other Institutes and contexts

In A.D.1971, Muthuswamy working in Simpson Company along with P.Krishnamurthy and Veeraswamy founded Koothup-pattarai. They witnessed Theruoothu in a village named Purusai. They declared it as a *Tamizhanin Adayalam* (identify of a Tamizh). He wrote a book on *Therukoothu-Anru Pootiya Undi*.

N.muthusamy says that “a very good director can make a play with untrained actors there the actors are only a human bodies which is not trained. Young people have to work, experiment, understand and learn, search, enhance their experience in this field. If there are more performances then training will be less. Then you search for a trained actor and put in the show but here we have less production so we train them for long time”.

Rajaram had good contact with Badal Sircar. He arranged Seventy days workshop by Badal Sircar. He even published a book on the workshop *Anruirunthu Inruvarai* based on the workshop conducted. Due to this workshop, people found it more economical and easier to follow this pattern of productions. So the third theatre Badal *dada* overpowered the methodology propagated by NSD. This theatre had an identity of Leftist and it thrived as political theatre.

The workshop conducted in Gandhigram in A.D.1977 was of duration of ten days. Ramanujam, S.P.Srinivasan, Raju and Gopinath conducted it. The then students like Gyani Mu.Ramasamy were basically academicians. This workshop was in a total NSD method pattern as in the sense of morning exercise, costume, makeup etc.

In A.D.1978 there was a seventy days workshop in Gandhigram. This was with the collaboration of University of Gandhigram and NSD. The students were Mu. Ramasamy, Navaneethakrishnan, Arivunambi, Jamal Mohammed. Bansi Kaul was the director of the Workshop. Pinam Thinnam Satirangal – written by Ramanujam, Director Bansi Kaul, and Actor K.Gunasekharan was the first Tamil play to be staged in Delhi.

The teachers included Adya Rangacharaya, Prasanna, B.V.Karant, Sankaran Pillai, Padma Subramaniam, S.P.Srinivasan, and Ramanujam. Sankaran Pillai directed Kuruvammal. The famous painter P.Krishnamurthy was also a student. The students mentioned above are mostly working academicians.

By A.D.1978- the training school did not develop. This might be attributed to “the one phased training in the Badal Sircar pattern” according to Raju. These training schools were mostly used for getting certificates oriented towards a job, rather than the training itself.

Koothup-pattarai sponsored Aarumugam in A.D.1978 to graduate in theatre form Trissur. He later became a lecturer in Pondicherry University. His Karunchuzhi was the fourth play to be performed at the national level.

In A.D.1979, Pondicherry University was established with a department of Drama and Theatre Arts. Indira Parthasarathy was appointed as Director and Raju as Assistant Director. They produced Aurangzeb. In A.D.1991, Tamil University instituted Drama and Theatre department headed by Rajamani. It was more research oriented. Kallikotai University also started Drama and Theatre department, which constituted G.Sankaran Pillai, Ramanujam and Raju. Sri S.P.Srinivasan, Sri Ramanujam, Sri Sankaran Pillai were responsible for the training in Kerala and Taminadu simultaneously.

In A.D.1982 and 83 – Sangeet Natak Academy organized Ilam Iyyaknar Munnetram, an event aimed at application of traditional forms in drama. Mudal Thenmandala Natagavizha was organized. In A.D.1983 “Antigone” “Durgiravalam” had Mu Ramaswamy as the actor, Raju as Set Designer and costume designer. A.D.1984 Durgiravalam was the second play to be performed at the national level. This drama included Tevarattam performance. In A.D.1984- Raju and Ramanujam left to join Tamil University. Veerasamy withdrew from Koothu-p-pattarai due to his personal reasons²⁶.

Adishakti Laboratory for Theatre Art Research

Veena Pani Chawla²⁷ Founded Adishakti in A.D.1981 is a performance company engaged in the research and reanimation of traditional knowledges in theatre, dance,

music, movement and craft forms -- with a view to create a contemporary hybrid aesthetic and performance language. Over the years it has evolved a largely physical craft for feeding the physical, vocal and psychological expression of the actor based on certain physical forms like Kalaripayattu the Kerala martial art form, breath practices for psychological expression used in Koodiyattam a form of classical Sanskrit Theatre and the rhythm patterns of music which accompany Koodiyattam performance. Although all these forms are rooted in a specific cultural context Adishakti has endeavored to seek out the fundamental principles underlying these practices to make them applicable to a wide constituency of performers: those from different cultural and aesthetic contexts and from different kinds of contemporary and traditional performance. It is the home from which national and international performances, workshops, artist exchanges and research are generated. Adishakti defends a holistic view of theatre arts and seeks to recover systems of craft, artisanal activity, architecture and design, indigenous medicine and environmental awareness germane to most traditional performance cultures. Adishakti also connects traditional arts to contemporary arts practice - and rural forms to metropolitan expressions.

Workshop teaching method at Adishakti

Due to its research into performance techniques over the last twenty years, Adishakti has evolved a pedagogical system of performance training, which a large number of performers from elsewhere seek to avail of. As Adishakti now has the infrastructure it can house such performers as well. Adishakti also offers its space to artists from all parts of the world to come to live on its campus either to do their own work or to train with Adishakti. Adishakti also hosts Workshops by other organizations.

Adishakti's Workshop Courses

A : Learning of Craft

B : Extension of the above in Contemporary practice

C : Regimen of Traditional Healing for the Actor

Workshop Schedule and Design (10 days acting workshop for beginners)

6.45 am -7am.: Eye Exercises

As the eyes are an important medium of communication, the workshop will have a 15 minute series of exercises daily, to enable the participants to develop focus and energy in the eyes. The results of this should be evident by the end of 10 days.

7 am -8am: Physical Training of the Body

Body exercises for warm up and flexibility.

Those exercises will be taught and practiced which, also reinforce recognition of certain centers in the body which initiate the dynamics in the body. The alignment of the body in the structures and stances of these exercises brings to awareness not only that these centers exist but also where they are located.

This awareness can contribute to the creation of new movements and a new movement vocabulary as well as give the performer a control over everyday movements so as to make them performative. This aspect of the exercises, of putting to performative use the discovered centers, would be taken up in the 5pm to 7 pm session everyday.

The exercises for the 7am -8am session would include:

Kalaripayattu - the martial art of Kerala

Asanas - static postures and stances of the body aimed at concentrating awareness on a particular part of the body

Surya Namaskar - a series of asanas in motion involving the breath in the body and moving from one point of concentration in the body to another

By the end of ten days the participants would have awareness of the body centers and be equipped with a certain number of body exercises for flexibility and stamina.

8am-9 am: Voice Exercises

Participants would become aware of the physiological elements which are involved in voice production and its cultivation. And they would be put through a series

of exercises which are aimed at increasing their physiological capacities to wards this end. There would be a greater awareness of how the voice of the actor can be cultivated at the end of the 10 day session.

The voice exercises would be a take home series, to be practiced everyday.

9 am-10am: Breakfast

10am-11.20 am: Breath Practices for Psychological Expression:

Adishakti has evolved a purely physical craft for the stimulation of emotion and psychological expression. As breath is the physical expression of thought and emotion it implies that a particular emotion has a particular pattern of breath. In Koodiyattam practice, there exists the knowledge of 8 patterns of breath corresponding to the eight emotions mentioned in the classical Sanskrit treatise on performance –the *NatySastra*. It is apparent that this codification emerges from a study of breath behavior in every day life.

In this session participants would be taught the 8 patterns of Koodiyattam breath and encouraged to discover the every day breath from which these emerge. They would practice the art of using this everyday breath for stimulating and expressing psychological states.

11.20 am -11.30 am: Coffee Break

11.30am-1pm: Text and Performance

One of the critical aspects of the actor's preparation for performance is to know how to start dealing with her text. This session would assist in understanding the energy that vowels and consonants have in shaping the word; then understanding the energy of the sound of the word and its role in releasing significance.

This session would also explore how breath, thought and emotions are related. And the role of rhythm in the internal landscape of the actor.

1pm-2pm: Lunch

2pm-3pm: Rest

3pm- 4.30pm: Learning Rhythm

Rhythm, like the physical image, embodies a preverbal stage in the process of our coming to grips with reality. When words supplant images/sound we loose contact with a direct and fresh experience of reality, for it begins to be provided to us through the indirect agency of the created word. It is enabling for the performer therefore to step back sometimes from the thought and the word and replace these internally with rhythms which correspond; for each emotion and thought has a pattern of breath and each breath has a rhythm.

In Koodiyattam the rhythm that accompanies the performer is constant and feeds the performer. It feeds her inner rhythms. The breath that lies behind the expression in Koodiyattam is one with this rhythm. Each expression, each gesture, each movement of the eye is informed by a breath which has a corresponding rhythm. Similarly all inner motivation is informed by rhythm.

This session would engage the participants in learning a few patterns of Koodiyattam rhythm. This learning would be extended by application to text in the session from 11am -1pm.

4.30pm -5pm: Tea Break

5pm-7pm: Extension of Kalaripayattu for Contemporary Performance

This session would be devoted to extending the learning of the physical skill in the 7am- 8am session into its creative use and application.

Participants would be given the opportunity to study what happens to

Bodily Movement

Vocal Resonance

Psychological Expression

when they consciously start to use particular centers.

Time would be spent in improvisations based on this awareness of centers.

7pm-8pm - swimming Lessons

8pm : Dinner

Over the years Adishakthi has evolved a module for feeding the physical, vocal and psychological expression of the actor based on certain Indian knowledges and physical forms like Kalaripayattu the Kerala martial art form, breath practices for psychological expression used in Koodiyattam a form of classical Sanskrit Theatre and the rhythm patterns of music which accompany Koodiyattam performance. Although all these forms are rooted in a specific cultural context Adishakti has endeavored to seek out the fundamental principles underlying these practices to make them applicable to a wide constituency of performers: those from different cultural and aesthetic contexts and from different kinds of contemporary and traditional performance.

Regarding this Veena paani chawla Opines as “some time in the early 20th century earlier most of the *gurus* were shy to speak about these things because the mentality in the public it already become western and so they felt what is this nonsense there is no basis in rationality or European thinking because European thinking is based on rationality. So there was no desire to investigate. If u talked about Brecht even in A.D. 1950 and the people would have say what nonsense there is no basis of rationality. Now we can now the climate is changed the west itself is thinking that there may be a way of knowing out side the rational system. You know science with this all this discovery of Einstein’s the way new physics moved it is taken with ratio may be beyond the human ability of knowledge that there are other ways of knowing. It is there in India for so long but we are thrown it aside by looking of the west. This is what I am doing and this is not something going to end at one place or time.

You have to keep evolving or investigate and keep looking for more and more things as our mind grows as your actor’s needs grows otherwise you may struck at one place. I went to two or three places then I stayed its like looking for a guru. You don’t

have the time to look at every where in the world the first one comes then see it then pick up if you satisfied or you take it. I just found in kerala I went to a festival in Calcutta I saw so much of kerala arts there then I decided to go kerala that time I was interested in movement so I am looking at movement forms. From then I went to kerala I went to Manipur also but north is not accessible by south it's not easy to go it has a practical problem for me so kerala was easy"

Apart from the above said Institutions and repertories workshops by individuals and their contributions as playwrights and directors helped in developing certain specialized actor training modules according to their specific purposes. Which includes play productions under the sponsorship of academy festivals and other events, acting and theatre workshops sponsored by the NSD and South Zone Cultural Center etc, Target oriented play productions as part of the theatre for development concept majorly sponsored by the non governmental organizations. Among them contributions of people like: S.ramanujam, Indira Parthasarathy, M.Ramaswamy, K.Gunasekaran, Raju, Raja Ravi varma, Veluservanan are commendable.

The Influence of S.Ramanujam on Modern Tamil and Malayalam Theatre

Born in A.D.1935 in the village of Nanguneri in Tamil Nadu, S. Ramanujam took a Master's degree in English before obtaining his diploma in drama from the National School of Drama in Delhi in A.D.1967. He then worked as a Lecturer in Fine Arts at the Rural University in Gandhigram up to A.D.1977, moving thence to the School of Drama at Calicut University, where he was Assistant Director till 1985. In his final assignment as a teacher, Shri Ramanujam was Professor and Head of the Department of Drama at Tamil University, Thanjavur, where he served up to A.D. 1995.

He was a pioneer of modern Tamil theatre. In the A.D.1970s he studied under Alkazi at the National School of Drama, New Delhi. He specialized in children's theatre. He taught in Gandhigram Rural University in Dindigul district. He got guidance in research in old and neglected Tamil forms and thus resurrecting them from oblivion.

He is presently working as project director for recreation of Kaisiki Natakam, a south Indian temple performance, reviving it from obscurity and threatened extinction.

He has written several plays. Among them some of the important names can be mentioned as Mouna-k-kural i.e. 'Silent Voice' in A.D.1994 and Cbempavalakali in 1995. He also published numerous articles on theatre and a treatise in Tamil on dramaturgy. He has directed over forty productions in Tamil, Malayalam, and Hindi, introducing European and Indian masters, classical and modern. Landmarks include G. Sankara Pillai's Karutta daivatte tedi i.e. 'In Search of the Black God', Veriyattam i.e. 'Frenzied Dance' in A.D.1990, adapting Euripides's Trojan Women using native oppari dirges, and Max Frisch's Andorra in A.D.1992. Ramanujam is a pivotal figure in Tamil and Malayalam theatre. Many events and activities in both linguistic areas owe their inspiration to him. Yet critics are still to grasp the spirit of his stylized theatre.

Together with his work in the sphere of the theatre education, Shri Ramanujam has worked all through as a director on the stage, with over fifty productions to his credit in Tamil and Malayalam. He has also produced a few plays in Telugu, Hindi, and English. Karuththa Deivathe Thedi in Malayalam, Variattam in Tamil, and a Telugu version of Bhasa's Urubhangam are counted among his major productions. Shri Ramanujam has also worked actively to promote the children's theatre in Kerala and Tamil Nadu, revive traditional performances such as Thapuattam in Thanjavur, and reconstruct the lost temple theatre form of Kaisikapurana Natakam. He has written a dozen plays and adaptations, published several books on the practice of theatre in Tamil and English, and contributed numerous papers and articles to seminars and periodicals²⁸.

In Tamilnadu people have more conviction of dialogue oriented plays. Except a few faculties at the Pondicherry University, no one has proper theatre training, and most of them are from literature background with a short term experience in theatre practice. So whatever they learned in those days and practiced are still applied repeatedly, but the theatre has changed in giving importance from its orality to visuality in Tamilnadu. So there is no priority is given for innovation. Interestingly With the short term National School of Drama workshop certificate many of the teachers got their jobs. And even some of them are using the notes which have taken in A.D.1970's National School of Drama workshop. This is really meaningless. In contrast Koothu-P-Pattarai and

Adhishakthi laboratories under the individual guideship are able to incorporate newly developed methods and technology into their training and productions.

Conclusion

To surmise from the above discussion the states of Kerala, Tamil Nadu and Pondicherry did show theatrical advancement keeping in tune with the modernity. The state of Kerala adopted native systems of training from the traditional genres such as Kalaripayettu and Kathakali. The folk performing theatrical practices in Kerala has also much contributed to the theatrical presentations in terms of Body Movement, Mime, Costumes and Make-up and stagecraft. The actor training techniques are much influenced by the indigenous art forms. It is the first state in the entire country to boast of retaining Sanskrit drama tradition till date.

Interestingly in Kerala theatrical development two streams had developed simultaneously to form the modern theatre; one the repertory and the other University system of education. In the context of Repertories the individuals stick on to 'back to the roots movement' which started in the early Seventies in Kerala theatrical scenario. It is these repertories which started by the influential theatrical personalities took the lead in forming the modern theatre in Kerala. Most of them being communist ideology oriented, they blended political views with the social concerns in theatre. There is no separate political theatre as such. It is part of the 'professional drama stage'. Simultaneously they were also involved in Film and Literature all the facets developed simultaneously without following unilinear progression model.

In the University system of education theatre started as a workshop model and more prominence is given to play production than to theory unlike in the other states of University education system. Infact it is the theatre movement which has given birth to academic theatre in Kerala and wherefore it has adapted Hybrid Transmission Model where in degrees were awarded with the workshop training module. Even at the Institutional level one can find Hybridity. The traditional arts training center's such as Kalamandalam were upgraded to University system. Under this Scenario University

education in the field of arts become almost inseparable with the traditional forms of art training.

In the case of Tamil speaking regions of Tamil Nadu and Pondicherry the ancient theatrical practices were not interwoven to make the Tamil theatre into Modern theatre. Except for few Folk forms such as Terikoothu not many had influence over the Tamil theatre in modern times. Infact the Padya natakam form ahs influenced the Tamil theatre in the form Sabhas. The company natakas took the lead in forming the Tamil popular stage and later got influenced by the mass media and cinema. It is the Television which has become platform for the theatre artists in the present times. The political movement which emerged as a Tamil renaissance movement has witnessed the growth of literature and Drama which in due course became play themes for the theatre groups.

In Pondicherry the repertoire and University system contexts are experimenting with theatre arts. All the modern techniques of theatre are aptly being used to train the actors in the state. It is not just the folk art forms of Tamil Nadu but the other folk art forms also made part of curriculum for theatre training in the region. As far as the Tamil Nadu is concern the University system of education is almost obscure and in the Universities like Madras and Madurai incorporated drama courses as optional. No serious academic ventures are made in terms of theatre theory and practice. Perhaps the reason could be the domination of cinema and other media which is attracting theatre aspirants into their fold.

Very few theatrical repertoires like Koothu-p-pattrai could contribute something to theatre but even their existence in present is in crisis.

Notes and References

1. Kutiyattam is ancient form of Sanskrit theatre still extant in Kerala. Kuttu (play) is the generic name for these two varieties of Sanskrit drama performed in *Kuttampalams* (playhouses attached to temples). Kuttu proper involves solo storytelling; Kutiyattam (collective enactment) the full-fledged staging.K.Kunjunni raja, article name: “Kutiyattam”, *Sangeeth naatak academy*, New Delhi, 1964.pp.12-25.

2. Kuttampalam: Conventionally presented on raised stages within auditoriums, which used to be built within the premises of the major temples in Central Kerala.

3. The Nataka Kalari was a forum organized by a group of playwrights, directors, actors and painters in 1967. G.kumara Varma in an article opines;

“The Nataka Kalari movement that flourished in the late 60s and 70s was a renaissance that was marked by deviations in text, grammar, style and presentation. “That was a wonderful time, those five years. Theatre was alive and vibrant. For someone like me who has just come out of drama school this was real fertile ground. I would have continued had it not been for a call from my teacher, Ibrahim Alkazi, who was head of the National School of Drama then. I was asked if I could assist Balwant Gargi in setting up the department of Indian Theatre at Panjab University. I decided to go ahead and accept the offer.”

<http://blogs.rediff.com/indiantheatre/page/2/>The Hindu Online edition of India's National Newspaper Monday, Jun 12, 2006, “Teaching theatre is rewarding” accessed on December 10th 2010.

4. Kavalam Narayana Panicker is a renowned dramatist and poet. He is the Founding Director of Sopanam. Panikkar also wrote and directed a number of Malayalam plays. Interviewed on January 18th 2008, at Trivandrum.

5. IGNOU (Indira Gandhi National Open University), New Delhi is a frontrunner in identifying opportunities and designing suitable programmes to meet the variety of demands of the student community. The idea of a School of Performing and Visual Arts at IGNOU was initiated in 2007. It finally took shape in February 2009 when the school became fully functional with the newly inducted faculty.

6. Rasanubhuthi means aesthetic relish, in detail a *Rasa* is the developed relishable state of a permanent mood, which is called *Sthayi Bhava*. This development towards a relishable state results by the interplay on it of attendant emotional conditions which are called Vibhavas, anubhavas and sanchari bhavas.

7. A bold experiment in political theater in Kerala, KPAC (Kerala People's Arts Club) is a theatre movement in Kerala; it was formed in the 1950s by a group of individuals having close ties with Left-wing politics parties of Kerala. This political theatre was very influential in propagating communist ideas in Kerala.

8. G. Sankara Pillai was a Malayalam playwright and director. He was a pioneer of experimental theatre. Sankara Pillai was a founder member of the *Nataka Kalari* movement. Sankara Pillai organized seminars and workshops in the 1960s to improve the state of Malayalam theatre and give direction to young workers, in collaboration with like-minded theatre enthusiasts like M. Govindan, M. K. K. Nayar, Srikanthan Nair, and C. J. Thomas. G. Sankara Pillai founded the School of Drama at Calicut University in 1977 and served as its Director.

9. S. Ramanujam received the Sangeet Natak Akademi Award for his contribution to Indian theatre as a director. Among other honours, Shri Ramanujam was conferred the Professor Sankara Pillai Award by the institution Rangaprabhath in 2001. He was elected a Fellow of the Kerala Sangeetha Nataka Academy in 2002.

10.S.Ramanujam speaks on theatre "Tribute to a thespian" by K.K. Gopalakrishnan on

Friday June 22nd 2007 from

<http://www.hindu.com/fr/2007/06/22/stories/2007062250170300.htm> accessed on 30th September 2009.

11. Vayala Vasudevan Pillai was the Director, Centre for Performing and Visual Arts of the University of Kerala. He had bagged the Kendra Sangeet Nataka Akademi's award for his contributions to theatre - playwriting in Malayalam. Interviewed on 20th January 2008 at Trivandrum, Kerala.

12. Interview with Vayala Dated 20th January 2008 at Trivandrum.

13. Ankanam Theatre Group is a premier acting institute that is located at Thrissur in Thiruvananthapuram. It is run by a group of renowned theater professionals and headed by Manavendranath. Aimed at nurturing the skills of those with a creative streak and those keen on trying their hands at acting, Ankanam Theatre Group conducts courses for acting. One of the most prominent art schools in the city, it also imparts in-depth training in martial arts.

14. K.C.Manavendranath who is trained in Koodiyattam and started a group called Ankanam Theatre Group Expresses his opinion. Interviewd on December 25th 2007 at Thrissure.

15. Gopal Venu is a performer, teacher and scholar of Kutiyattam and a senior disciple of Guru Ammannur Madhava Chakyar. His major contributions are his adaptations of Mahakavi Kalidasa's plays Abhijnana Sakuntalam and Vikramorvaseeyam and Bhasa's play Urubhangam and Dutavakyam for Kootiyattam. He has authored 14 books on the performing arts of Kerala.

16. Kavalam Narayana Panikkar has carved out a niche for himself in the evolution of a regional theatre movement, which is one of the major components constituting the national theatre in modern India. Panikkar has given a new lease of life for the age-old Sanskrit drama tradition on one hand and on the other, he identified the interrelations between the evolved art forms and folk arts, successfully creating a fusion that has enthralled the contemporary audience since then. Date of Interview on January 18th 2008.

17. Bharatanatyam, also spelt Bharathanatyam, is a classical dance form of South India, said to be originated in Thanjavoor of Tamil Nadu. It was known as "Daasiyattam" since performed by Devadasies in

temples of Tamil Nadu long ago. The name 'Bharatanatyam' is derived from three basic concepts of Bhava, Raga and Thaala.

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CHAPTER - VII

CONCLUSION

A Sum-up

The aim of education is not the acquisition of information, or acquisition of technical skills, but the development of mind, attitude of reason, and spirit of awakening of the soul. Education should have formation of character as its object. The Major goals of education are human relationships, self-realization, economic efficiency, civic responsibility, reflective thinking, appreciation of culture, development of creativity, and contact with great ideas, moral and spiritual values. The present educational system in India is an implantation of British rulers. Wood's Dispatch of 1854 known as “The Magna Charta of English Education”, laid the foundation of present system of education in India. Before the advent of British in India education system was private one. The wood’s Dispatch of 1854 entrusted the government with the responsibility of creating a properly articulated system of education from the primary school to the model of London University, with the purpose of conferring degrees upon such persons as would come from any of the affiliated institutions after passing some required examinations. The main purpose of it was to prepare supporting ministerial staff for running local administration. Under it the school educations was in the vernacular languages while the higher education was granted in English only. The British government started giving funds to indigenous schools in need of help and thus slowly some of the schools became government-aided. The higher education was designed on the lines of the British education system wherein the knowledge is segmented into different disciplines.

In India Art Education was a broad idea and at the initial levels it has included both Fine arts and Performing arts together. In the Indian context, the visual arts (sculpture, painting and architecture) are tightly interrelated with the performing arts (theatre, music and dance). The *Gurukulas* were established for the development of education to teach all arts as a continuation (*parampara*) on this a ‘*Gurushishya*

Parampara’ slowly developed and established. The *Guru*’s believed “Nature as the first master of the all the universal arts.” Art Education was imparted orally and this continued even after scripts were introduced. The meaning and role of Arts Education has changed from time to time. In 1952-53, the report of the Education Commission saw Arts Education as a “release of creative energy among students, so that they may be able to appreciate cultural heritage and cultivate rich interests, which they can pursue in their leisure, and later in life.” They also recommended that each student learn a craft which could benefit him/her economically, as well as teach them the dignity of labour. From this early post-Independence policy document, through the Kothari Commission Report of 1964-66, and the National Curriculum Frameworks (NCFs) of 1975, 1988, and 2000 Arts Education has seen a paradigm shift from viewing the objective of it as the dignity of labour in the crafts sector to the development of aesthetic sensibility and free expression. For the systematic organization, preservation and dissemination of different genres of arts, it became pertinent to have Government support. Therefore, state sponsored organization for the promotion of cultural values and stimulation of the creative arts was recognized, and steps were taken in this direction and accordingly Government of India set up autonomous Academies.

However, the overall development of Education in India till the British intervention is based on *Guru-shishya parampara* where in an intimate relationship of pupil with the guru is emphasized in order to make the student to learn not only the formal education but also observing the behaviours, manners, and customs of guru tradition through informal education. With the onslaught of the British Educational System, it has become more westernized and formal than the previous ones. The holistic approach to Education is thus shattered and a segmentary system of education designed on the basis of disciplinary modes was introduced. The disciplinary modes such as History, Anthropology, Socialgy, Dance, Theatre etc., are promoted in the modern education system. For Disciplines like Performing arts and Fine arts the segmentary knowledge of disciplinary nature is fatal for the very existence of such disciplines. The education in arts should aim at holistic development of personality only when such education is imparted, education in art can thrive.

As far as Theatre education is concerned it the most neglected areas of culture and education. From the different arts, the concept of Performing arts evolved and then the 'Theatre arts' turned into the blend of different arts which is related to human activities including upholding traditional arts. Two aspects involved in this respect are: education in theatre arts through the educational system, and the deepening of theatre arts awareness and taste among the people through non-formal communication. Most institutions do not include theatre arts in their curriculum, and when they do, there have inadequate facilities for its practice and training. A small number of universities and colleges offer course in theatre arts, generally seem to follow worn out academic formula. Systematic and regulated theatre art education will be more beneficial for many sections of the people in the society. It will develop the country's status and the country will be high in the cultural centric world. There was not much priority in the educational policies for theatre arts, therefore now the government need to implement policies to change the current scenario of theatre arts education in India. It is vital for an individual to excel not only intellectually, but also socially, physically, and emotionally, which can only be achieved by linking education with Theatre Arts. For education to be effective and result-oriented, it has to be culture based, and it must take into account the cognitive, emotional and spiritual needs of the students. Theatre Art and Education are not mutually exclusive: both aim at improving the quality of life through the medium of academics, imparting knowledge on various disciplines and sensitizing the student to aesthetics, moral values and creativity in thought and action, thereby refining their personality.

Teaching Theatre Arts in Indian universities and colleges has presumably become more challenging in the recent years. The curriculum design needs the pragmatic approach in order to carry us to the future. What one has understood for the past so many years is either we have strongly pursued the colonial methodology of teaching without much question or engaged in repeating ourselves with the given limits without any attempt to explore. The curriculum development and dissemination of knowledge capital has seemingly taken the back seat in the art educational institutions. There needs to be a balance between the local and the global phenomena while modeling the curriculum. One understands the demand of growing pressure on the art education and practice that has started to bother us recently. The trends in the world have thrown open several issues that

directly deserve immediate attention in order to prove the relevance of art education. Art practitioners, Teachers and researchers, are constantly exploring new ways to reinvigorate the pedagogical approaches in order to keep them both vital and innovative. University level theatre departments need to function very effectively. Subsequently, the development of theatre education will opens up new opportunities for the younger generation. Understanding, Research, Documentation and Dissemination can be the main curriculum for the theatre departments which helps to sustain rich Indian culture

At the University level the students are introduced to theory and research but not connected with knowledge of practice and training. For instance the Theatrical theoreticians such as Brecht, Mayerhold, Grotowvsky etc., were introduced and their plays are also taught in the curriculum. However the students were never given either training or opportunity to produce their plays with theoretical paradigms. Like wise the repertory students are mostly concentrating on the individual styles of the *Gurus* and they were never introduced to any theoretical knowledge. Hence in Theatre arts education in India segmentation of knowledge can overtly be seen in the present scenario. Hence, Indian Theatre academics (teaching and training) has several challenges to meet in order to reach its great modern potential. First, wide dissemination of published research must be high priority. Indian scholars must read the publications of their colleagues, both Indian and Western. Library resources need to be more comprehensive, and well organized for easy retrieval by scholars. Ideally, Theatre research centers could be set up in each state, probably in the Theatre departments of major universities. Here, extensive collections of books, journals, and occasional publications (Indian and foreign,), would be maintained. Scholar in other cities should be able o get listings on computer terminals or printouts of abstract of these holdings, accessible by author, title or topic.

Of all the aspects of theatre education, the most significant aspect of theatre is enactment. The art of acting lies in showing and sharing an action, image, character or story. It is rooted in the present tense encounter of actor with actor, and /or actor with audience. The material of the art is the body, voice and being of the performer. Different styles demand different skills of this material. Bodily skills may range from the acrobatic and pantomimic, as in traditional Chinese theatre, through schematic languages of dance

and gesture as found in Indian classical forms, to the faithful reproduction of everyday motions, as in western naturalism. Vocal skills likewise may range from song through chant or declamation, to conversational speech. As for being, individual and group accomplishment may be openly celebrated or hidden. This is not simply a contrast between presentational modes of acting with its emphasis. There are number of methods have been formed since ages both in the western and eastern countries, but the methods being followed in the western countries is entirely different from the methods in the eastern countries; especially, in India, most of the performing arts-music and dance – there are age-old traditional systems of training which utilize the method of *guru-shishya parampara*. In the case of *gharana*'s a musician or a dancer must go through rigorous training for longer periods. Most often in the folk theatre practices a performer always receive training often within the family and through the process of imitation and inheritance. In several traditional forms of theater and dance, there is a strong input from martial art also towards training a performer. For Instance, Kathakali has evolved a sound system of training with several exercises and movements taken over from Kalari the martial art of the region, including its massage system to make the body supple and subtle.

Abhinaya is an Indian art form. This is the medium of `carrying` the dramatic text to the spectator in a meaningful way. It covers all histrionic activity. It includes the physical, verbal, mental, and decorative. Traditionally, Indian theatre classifies Abhinaya as fourfold i.e. *angika* or physical, *vacika* or verbal, *sattvika* or internal, emotional and mental, and *aharya* i.e. external or `added`, of costumes, props, make-up, as well as decor. In traditional Indian theatre the visual aspect of performance created by actors' bodies occupies a prominent place. Hence, the *Natyasastra* offers a codification of body language based on movements of different limbs and sign language based on their usage and applicability. Actor training is arguably the most unique phenomenon of twentieth century theatre making also.

Any performance needs practice to enact in its totality, be that Western or Eastern, an actor needs to have full control over his body. To attain control over the body, it should be subjected to rigorous exercise. In the modern modes of staging, for the

creative enactment of a play, an abundance of visual images is very important. In this process, when the body itself needs to bring these images on the stage, the body becomes all the more important. The tightness of the muscles hinders an actor; and it is possible only through the work on one's body the actor can add flexibility to the body. The movements and gestures can be brought under the control of an actor in same way. Modern theater offers a whole set of possibilities which enable an actor to use his body in various creative ways. In the Western Scenario, Stanislavsky, Meyerhold, Antoine Arthaud, Michel Chekov and Grotovsky are the important theoreticians who gave structure to such training methods using western as well as eastern methods which provide an analysis based scientific foundation to acting.

Training through yoga and martial arts also helps harmonization of physical and psychological impulses and cultivates a sense of rhythm. Training exercises of martial arts, though developed for their carry-over-value in combat, have inherent quality to help actor develop stamina, reflex action and performing ability. A whole range of exercises of all the systems of martial arts greatly helps the performer in exploring the space, and in developing a strong and intuitive sense of the dynamics of body. Basic skills which include striking, kicking, blocking and movements of attack and defense can help the actor explore space in relation to his body - an ability which is basic to the art of the actor and dancer. The movements of martial art in all traditions, being based on animal and bird movements - monkey, elephant, cat, horse, snake, and crane - have inherent sense of grace and rhythm. Such training enables an actor register a strong presence on the stage. Even in stillness he is able, as it were, to charge the space.

In this thesis it is found that the actor training contexts are in six types. They are Classical and Repertory, Folk, Workshop, University and Other Media.

1. Classical/ Repertory Context: Vertical Transmission Model

In the case of classical and repertory training contexts the training process is done in 'Vertical Transmission Model'. Vertical Transmission is done in the Indian *Gurukula* System where in the *Sishya* learns from *Guru* all aspects of knowledge by getting lessons in the manner of teaching, by doing practicals connected with skill up gradation and by keenly observing the *Guru* to learn

moral and other kinds of value system. So to say a *Sishya* is trained holistically in a linear hierarchical manner. Once he is certified by the *Guru*, he gets his graduation and out of his experience he can aspire to become a *Guru* if he intends to. Therefore the Vertical Transmission represents *Guru-Sishya Parampara*. The *Gurus* get the highest prominence and establish individual schools of thought in the development of curriculum and learning process. On the whole, in theatre education classical and repertory contexts usually impart Yoga lessons for breathing exercises and for improvement of mental faculties. The Martial arts as a component of curriculum is imparted to develop physical and as well as reflexive actions. Apart from these two, L&D in the above diagram represents 'select texts of plays' are made as curriculum for training practices. This Vertical Transmission in theatre education resulted in individual styles of presentation of plays.

2. Folk Context: Horizontal Transmission Model

In the Folk Context, 'Horizontal Transmission Model' is the key for training processes. In the Folk Art tradition, bards and ministerial being the bearers of tradition teach their posterity the technique of art. The bards are supported by the community under reciprocity norms. The right of the bards is to perform the caste myth or epic to the patron community and the patron community is in obligation to support the bard family. Violation of the reciprocity norms is believed to impart curse on them and therefore both the parties are obliged to sustain the performing tradition. The absolute absence of *Guru* like figure that enrolls pupils independently and reside in isolation during the period of teaching makes the Folk model as antithetical to the Vertical model. The children of the Folk artists learn from their elders not only by observing but also by imitation. They were made to memorize the oral text (TR i.e., textual rendition by heart) in the initial phases and later made to enact on stage. In this Horizontal transmission an interesting feature is that voice culture (TR) precedes the body culture (BK i.e., Body Kinesics). Tradition becomes the factor of continuity for Horizontal Transmission. Since there is no hierarchy between the learners and the

learned, the art form is transmitted in a more informal and casual setting than the previous model therefore this model can be termed as Horizontal Transmission. Community and Family of traditional bearers work in close proximity to ensure the continuity of the tradition and therefore when the child grows to a full-fledged performer is recognized by the community as he follows his family right from his childhood to his patron community during performances. All well versed in the art form can become masters and train the youngsters without being bestowed the status of a master. Infact it is the audience who bestow the privilege of a master over a good performer. It is their recognition which prompts them to become leaders of the group. Ultimately it is the family to which they belong becomes the driving force for the continuity of the art form.

3. Workshop Context: Opaque Transmission Model

As far as the Workshop Context is concerned the Opaque Transmission Model is being followed by the Trainers and Practitioners. Theatre workshops are normally conducted to the enthusiasts and Learners of theatre for a period ranging from two to four weeks or beyond. Workshop is usually an intensive training with residential facilities so as to optimize the training processes within a given stipulated time frame. Most often the resource persons are well versed in theatre technicalities and are also known directors/Technicians in the field. Normally these *Gurus* bring along with them their own senior students and allow them to act as peer group to the novices. The peer group facilitates workshop process by imparting Physical, Physiological and Emotional aspects of training to the students. In almost all workshops the theatre training starts with general basic practices and ends up with the presentation of a scene or a play or play let or improvisation. Since it is a short-term programme, the *Sishyas* or simply made to learn and not given much opportunity to grow as *Gurus* and therefore they end as *Sishyas*. It is an Opaque Transmission Model because of the fact that the students are made to learn by observing the peer group. No hierarchical compulsions operate as it is in the case with *Guru Sishya Parampara* Model. The peer group

does not possess any control over the students. In fact the peer group acts on behalf of the Guru and therefore the *Gurus* position becomes obscure.

4. University Context: Hybrid Transmission Model

In the University context no single training method is followed. University context being a rigid structural context, it is difficult to follow a single method of training. In order to give advantage to the students, instead of teachers alone training them, they incorporate workshop model and provide opportunities to the students to learn with the other masters in the field. Otherwise teacher being employed for a long duration (25 to 30 years) gets stagnated and therefore students may not be updated with latest trends in training. Moreover, the teachers are supposed to impart theory to develop the epistemology in theatre. This task makes them to pre occupy with academic pursuits of publishing and classroom teaching. However, in the University system the theatre arts discipline is in still budding stage and therefore teachers in most cases are not able to integrate their theory classes into play productions. The workshop mode of training is resorted to benefit the students to skill up gradation. It is interesting to note that student is made to traverse between the two spaces *i.e.*, student and *sisya* for they get training both from the teachers and workshop *Gurus*. This ambivalence continues to persist in the Hybrid Transmission Model in the University context due to structural limitations.

5. Other Media Context: Glocal Transmission Model

In the late 20th century due to technological advancement other media such as Radio, Film, Television, and new media pervaded into the life of urban and rural alike. The other media for commercial gains is bound to adapt new methods of training in order to compete in the entertainment market. In the process they adapted 'Glocal Transmission Model'. The term 'Glocal' was coined by Thomas Friedman, a well-known scholar in Journalism. The neologue denotes the impact of Globalisation on the local traditions. In the process, global sustains with local in order to capture the niche markets. The whole concept of globalisation revolves

around financial monopoly of the world market by a few Multinational Corporate Houses. This made them to accept the local tastes, manners, customs, life styles etc., and take into consideration while commodifying their products. Even the culture got commodified in the globalized context. In order to sustain resistance from the local markets the MNCs hybridized the products including culture and education. Picking up a clue from this, certain households and individuals from the other media launched training institutions using tailor made methodologies. The new technology in terms of audiovisual devices gave birth to new systems of studios for training the enthusiasts. In this system the position of *Guru* is replaced by an amalgamation of technicians, trainers, and teachers. They are supposed to impart not the conventional mode of arts training, but new ways of expressions through body language and voice culture which can be suited to the new media. The trainees are also given modules and manuals to empower their abilities through changed customs, manners and practices in order to address to the global market. They are also trained in marketing strategies and as a part of this, portfolio presentation are given priority in the curriculum. The trainees aspire for stardom and wherefore do not stick on to any of the basic training models of arts. The students of Other Media Context cater to the demands of viewers and hence change their skills of acting by negating all learnt skills that were imparted previously as part of the training.

It is found that the acting training methods practiced in Andhra Pradesh and Karnataka have similarities. There are plenty of classical and folk performing arts prevailed and being practiced in Andhra Pradesh and Karnataka. Most of them use regional community specific, language and ethos. Interestingly many of the times the content of the themes centres on popular epics and lore. All of them follow an informal system of teaching training process in transferring the performance knowledge to the younger generations and use codified/stylized theatrical presentations which blends Music, Dance, Drama, and Acrobatics. The following Table shows a select number of these genres. The folk art forms have contributed to the development of theatre. There are many folk performances that have similarities to theatre functionalities such as telling a story through ballet, expressing a story with *abhinaya* including dance and movements

such as *kuchipudi* other *Yakshaganams*, *Bailata*, *Veedhinatakam*. These art forms are interrelated in one way or the other way to the theatre. Oral story telling through *Harikatha* or *Burraakatha* could help the actor express his emotions orally with perfect modulation and use gestures effectively to convey it to the audience. The Surabhi theatre companies in Andhra Pradesh and actors made possible a sustainable professional theatre, which led to the establishment of more commercial companies in the next decade. The frequent visits of Parsi troupes to Andhra influenced the theatre companies in Andhra Pradesh to introduce different forms of lighting and decoration. The first three decades of the twentieth century of Telugu theatre witnessed the birth and death of the commercial theatre companies in Andhra Pradesh and with it the decline of the musical. The long tradition of the Surabhi theatre family group has carved a niche for itself and for decades been one of the most popular forms of entertainment. There are several stories like from mythology to social subjects; members of the Surabhi family have been holding performances from the heart of the city to the remotest part of the State. However, given the economic pulls and pressures of present day life, recent trends had the young generation of the group drifting away from the stage.

For the development of actor training concepts, methods in traditional and modern level, the Universities and institutes are offering the long term and short-term courses and workshops in Andhra Pradesh. The criteria that have evolved through the years since the introduction of the actor training in Universities academically, many factors influenced in designing the curriculums, especially, western methods of acting and indigenous methods being followed in the country. Most of the universities are following more or less the same kind of syllabus irrespective of its productivity or its consequent benefits to the actor who wants to become a professional theatre actor. Some of the institutes are developing and adopting new modern acting teaching methods from traditional folk acting techniques. The institutes of Andhra Pradesh train the actors in different levels; amateur actors to develop their professional career and advanced skills through the systematic training by using the western and Indian concepts of acting. In Andhra Pradesh, most of the Theatre plays were amateur and so were theatre performance that can be estimated as almost 60%. The remaining theatre is professional and academic theatre practice.

The state of Karnataka boasts of a fascinating variety of theatre. The State is wealthy of its performing arts and the group of actors from different strata of the society. The theatre Companies in Karnataka, contribute their aptitude by elaborate performances, enacting plays and with artistic decoration of the proscenium. Theatre is an ancient heritage of the people of Karnataka and theatre in Karnataka has been developing since its commencement. Most of the theatres are commonly associated with rituals and mythological stories. The range of theatrical diversity in the state offer tremendous opportunity to the theatre companies for their involvement. Theatre Companies in Karnataka emerged around the last quarter of the Nineteenth century. The years from 1880 to 1920, were popularly known as the period of `Kannada Renaissance` brought significant changes in the field of theatres too. The theatres during that time encompassed themes related to society. The theatre companies traveled from one place to another to popularize the Kannada form of entertainment. These professional artistes donated their talent to echo the grandeur of the era.

In contrast to urban bias of modern theatre, the traditional performing arts were mainly village-based, except for the arts patronized in the royal courts. In Karnataka, whether it was Yaksagana or Sannata (literally, minor play, a performance dealing with non-puranic themes) or any of the myriad performing arts, it was the village people who patronized and nurtured them. These performances had a strong base in the villages and they formed part of the culture ethos of the people as a whole. The performances became a celebration in which the entire village participated. The history of modern Kannada drama can be divided, roughly, into four periods: a) Professional-popular theatre, b) Elite Theatre of Realism, c) *Navya* or Modernist Theatre, and d) *Navyottara* or Post-modernist Theatre.

Though Karnataka has retained some of its traditional art forms to this day, the globalization has posed a challenge and slowly penetrating into the mainstream culture which is alarming. The scholars and the academicians should mull over and incorporate these indigenous art forms in order to teach actor training. How far this traditional art form could help and mould an actor to be a professional one.

The states of Kerala and Tamil Nadu have a rich tradition of performing arts since ages; most of the ancient art forms are said to have had their origin and development here. The southern state of Kerala can claim an ancient theatrical heritage, even though the dramatic literature in Malayalam (the language spoken there) is of recent origin. Its oldest extant genre, Kutiyattam, was fully established by the Ninth century and it may well represent the longest-surviving continuous theatrical tradition in the world. It is a system of staging classical Sanskrit plays, but not entirely Sanskrit theatre in the strict sense because the enactment contains elaborate oral elucidation in Malayalam. Still, it was Kerala's first performing art based on written texts, and evidently served as a basic model of creative expression for all later forms in Malayalam. Especially, some of the art forms like koodiyattam and kalariya pattu have influenced the theatre art form in a commendable way, as they have become the part of training the actors even today. This is apparently seen after the 1970's along with the rise of theatre roots in India and the *nataka kalari* movement in Kerala where most of the forms and its relevance got sensitized among the people who practice the amateur theatre. Later the traditional art project headed by G.Sanakara Pillai at the school of drama aimed at documenting and studying many forms introduced the nuances of theatricality of these performances to the students of theatre.

In Kerala almost all of the actor training contexts adapt techniques and movements from the systems of Kalaripayattu. This is largely used by them to train the body and mind. Movements of kalari are good to provide the required flexibility and concentration for a theatrical actor. Hence, kalariyapattu can be considered as one of the essential art form to be incorporated in the curriculum of actor training in the Universities, because it has holistic approach of preparing an actor in all aspects of acting. Despite the western influence and globalization, the scholars should consider researching the indigenous art form like kalariyapattu and workout for scientific approach to teach actor training. Other important forms are koodiyattom and kathakali which follows a strict system and regime of training with some established schools. Kathakali deserves a special and unique status among the traditional art forms of India. It has many training methods developed according to the *Natyasastra*. When stylized acting is required for the actor; some practices of Kathakali like *Meyyurappadavukal* (body

exercises), *Kannusadhakam* (special training for eyes), *Kalsadhakam* (special training for legs) and the practice of *mudras* (gestures) are very useful to an actor. Any actor who has undergone such a controlled practice can reproduce emotions using his body.

One of the key differences between Traditional actor training and the training of the Western actor lies in the difference between the actual time spent on physical and external training versus internal or 'psychological'. Any theatre form which a set of technical conventions has developed, whether it is the Greek classical theatre, Peking Opera, Noh or Kathakali, will demand of its actor first and most importantly the mastery of the basic techniques determined by its set conventions. These set conventions provide the general framework of the physical/external style/aesthetic/gestures which the actor will utilize in creating a character on the stage. The external process of developing the physical score will be explored specifically as we follow the student/actor through his formative years of training. The internal side of training will emerge as a factor only in the final years of training, but will continue to be a focus of attention during the maturing years of the actor. The synthesis of these two factors was always there in the actor's creative process in Kerala. Initially, in the theatre training school, actors were given intense training in acting and introduced them to the different acting systems from all over the world that included the traditional Indian theatre like that of Kathakali, Koodiyattam, and many folk forms like Mudi yettu, Padayani, Theyyam and a lot other narrative theatre forms widely existing in Kerala. Also the techniques from Greek Theatre, Theatre of Shakespeare, Modern theatre starting from Stanislavski and the method acting, Artuad and the Theatre of Cruelty, Grotowski and the physical theatre, Brecht and epic theatre, to the newer experiments done by Peter Brook and Eugene Barba are used.

Theatre in the Tamil language is at least 2000 years old, probably the longest linguistic continuity in India. The ballad traditions have a storyline to offer, the abstract dances have no oral narratives to accompany them, and the narrative forms combine story with performance is the first kind. Villupattu and Udukkadippattu are examples for this. In them, local heroes survive and local deities are sung; they contain features that remain on the fringes, not absorbed by any homogenized religious system. Tappattam.

Devarattam, Oyilattam, Karagattam, Poyakkal kudhirai, and kummi belong to the second kind, some with only rhythm and instrumental music, and some with supporting singers. They belong to specific communities. The most important among the third category is the thriving Therukoothu widely prevalent in the northern districts, combines dance, music plot, dialogue, acting, and costume. Variations can be found in other parts. It is professional in the sense that troupes organize and remobilize each year.

Tamil literature contains many references to performing traditions, modes, and theories. The Tolkappiyam grammar (first century BC) lists communicable emotions as meypattu (literally 'physicalizations of feeling'). The Kuttanul (first millennium AD) mentions aesthetic emotions too. Sangam works (first century BC to second century AD) refer to communities of minstrels called panars and viraliyars, who were local chieftains' emissaries to citizens and vice versa. The epic silappatikaram (second century AD) records performance styles in different parts of Tamil Nadu, distinguishes between classical and popular forms, and refers to stage measurements, varieties of screens, and other technical details. Its section titled Arangettra katai ('chapter on the debut') can be considered a treatise on performatory norms, and reveals an advanced theatrical sensibility.

The arrival of the British introduced new forms along with the proscenium. By the end of the nineteenth century, Sankaradas Swamikal explored the possibilities of professionalizing theatre. He retained the singing and (comic) dancing traditions, and the puranic stories, but took scenic devices and stage structure from the West. He also initiated the concept of boy's companies, which became very popular in villages. Later, the political theatre went on to have a powerful say in Tamil films. A deep relationship exists between stage/screen status and political power in Tamil Nadu, where star actors and actresses have an unquestioned mass (hence electoral) appeal. The role of leftist parties is not big, but they have been consistent in their activities. Chennai Kalai Kuzhu, ideologically Marxist, is a major force in both proscenium and street theatre. In Tamil, words like modern, experimental, and contemporary refer interchangeably to serious theatre in the last quarter of the twentieth century. Whatever the adjective, it certainly does not qualify as popular. Most of these efforts depend on some source of subsidy. Several groups consider theatre part of their political commitment and survive by sheer

involvement of members. But their various modes of expression make it difficult to classify them. In modern Tamil theatre the form and content in relation with Tamil culture, literature, art forms and language have been experimented in order to search their roots and meaningful approaches to contemporary times. It is very important for any language theater to identify and understand experiments going on in contemporary trend elsewhere in the region, country and the world. So that an actor or a theatre persons could be familiar with what is modern and how it is meant by theatre artist everywhere in their work. So, the history of theatre practice towards modern theatre is knowledge for an artist to have reason for doing. In particular, modern theatre is always in search of innovative methods for its survival. Hence, an actor may get confused at times.

Findings:

- 1) Education in ancient India craved for holistic development of the pupil under *Gurukula* system. During the modern times, education in India is largely influenced by the British system of education which segmented the knowledge system into disciplinary frames. Therefore, education in India in general is shifted from holistic to segmentary knowledge domains. In art education the same is replicated and it is divided into Dance, Music, Drama/Theatre, Painting, Sculpture etc., disciplines.
- 2) Theatre education in India has evolved from simple to complex. At the level of Higher education in theatre arts history, theory, practice, research and training are taught as part of the curriculum but never taught as an integrated whole. With the result the fragmented knowledge is imparted to the students of theatre arts. From segmentation to fragmentation seem to be the key concept in art education in India. Even the fragmentation of knowledge in the discipline of theatre arts is not developed into a specialization leading the students to opt to become as actors, directors, technicians, playwrights or researchers.
- 3) It is found that in art education there is no reciprocity between the practitioners and theoreticians and wherefore, the epistemology of theatre is not gaining momentum as it happened in Humanities and Social sciences. This further led to the virtual obscene of basic textbooks in the field of Indian theatre education. As

this foundation is on murky ground, the students and the faculty in India are finding difficult in teaching theatre arts as proper discipline in the University system. Each individual as per his ability and interest is handling the courses and claiming it as theatre education.

- 4) It is found that had theatre arts been introduced at the school level this problem would have got resolved because the textbook would have become a framework for further development of the curriculum as it happens in other disciplines with the launching of textbooks of NCERT (National Council of Educational Research and Training) kind.
- 5) It is also found that no common lingo for theatre arts is so far developed which could have become a tool for dialogue among the theatre practitioners. This appears to be due to the inappropriate adoption of western idiom with the Indian idiom. The western lingo of theatre right from Stanlawisky to Augusto baol is taken in theatrical studies in India not in total but in fragmentation. Often they are super imposed with the Indian traditional Dramatology. This miss match of two different streams of dramatology in utmost indigestive form further created chaotic situation in theatre education.
- 6) Actor training as part of theatre education is jumbled with the western system of training and Indian scheme of training. In the process no coherence is found between the lessons and the practice. As per the convenience of the teacher the choices are made between these two systems of training more so by mixing them. The net result being the student is often given the idea that *Natyasastra* is the answer for all theatrical pursuits. At the same time the western system of exercises is taken for practice sessions.
- 7) By observing the practice sessions, in this thesis, it is found that the actor training contexts are in six types. They are Classical, Repertory, Folk, Workshop, University and Other Media. The Classical context and the Repertory context is based on the Vertical transmission model where the *Guru sishya parampara* system of learning is in vogue: The Folk context, contrary to the above, begot the Horizontal transmission model in which hierarchical learning process is

undermined: The workshop context produced Opaque Transmission Model in which the peer group is the driving force behind the transmission of actor training and therefore it remains a non full fledged training process: The University context resulted in Hybrid Transmission Model of training where the teacher and the *Guru* share almost equal responsibility in training. The teachers are supposed to impart theoretical knowledge and the *Gurus* are supposed to give the practical knowledge of skill development. This combination makes the training process a hybrid one and wherefore looses its stability: The other media context has given birth to Glocal Transmission Model where in the globalized demands are accommodated with the local packages in order to cater to the needs of not only the global environs but also to the local contexts. These six contexts are commonly found in the theatre art traditions of South India.

- 8) At present, the actor training in University and Repertory education mostly follow the western methods than Indian classical acting methods and hence, there is less focus on traditional acting techniques which are continuing from the past by verbal communication.
- 9) In Andhra Pradesh the present theatre arts scenario draws largely from the traditional folk art forms. With the influence of Parsi theatre a new genre known as Padya Natakam emerged as a combination of proscenium staging with traditional mythological content. The poetic rendition being the driving force of this theatre, the actors training was more on voice culture rather than body language. With the onset of Parishath Natakam as an independent theatrical form social dramas have become the focal where in the narrative in terms of story telling gained more prominence than the other aspects of theatricalities. The actors of both padya natakam and parishath natakam do not have a formal training but trained through repeated rehearsals wherein imitation and repetition has become the formula. The 'directors' in the later genre, the 'harmonist' in the former genre become equallent to *Gurus*. When the modern theatre emerged in the Telugu soils it could not get out of these two clutches. Even today the directors in the individual capacity and popularity dictate terms and recruit actors to their plays.

- 10) Actor training in Andhra Pradesh after the introduction of University system did not contribute as much as it is aspires to be. The reason being most of the departments were started by the persons who are involved in Parishath Natakam or with Literature discipline background. Though maximum number of departments is found in Andhra Pradesh, they fail to evolve a curriculum which strengthens the Theatre activity. Infact the theory and history of theatre though taught as subjects and they were never integrated into the theatre practice.
- 11) With the introduction of Academic theatre, it is envisaged that theatre in A.P., would bring in experimentation. However, it failed to keep up to the expectation due to fragmentation of knowledge domain into different categories, such as theatre-theory, history, acting, research and methodology. However, under the University system, students were exposed to different theatrical practices from repertory *gurus* in workshops and training sessions. With this some of the young talented youth are venturing to start their own schools and institutions to experiment in theatre.
- 12) In the State of Karnataka, the modern theatrical practices are not only drawn from the folk theatre, but it also gave back its newly developed techniques to folk theatre. No other State showed this kind of reciprocity and both developed together.
- 13) Epic and folk themes are synthesized into modern social contexts is best achieved in the theater scenario of Karnataka. Even the cinema and mass media in Kannada is getting influenced by the folk and modern theatre. Thanks to the contribution of repertories in Karnataka which could accomplish this.
- 14) The academic theatre in Karnataka is still in its budding stage and not much cherished by the doyens of theatre in Karnataka. The *gurus* of repertories as individuals are perhaps not inclined much towards institutionalizing theatre in the University system. With the result, the theory and research wings of theatre did not progress as much as the play production in theatre in Karnataka.

- 15) The Karnataka is the only state which could produce numerous vernacular literatures connected with Drama and Theatre studies. This to some extent supplements the lacuna of University system of academic production.
- 16) The state of Kerala adopted native systems of training from the traditional genres such as Kalaripayettu and Kathakali. The actor training techniques are much influenced by the indigenous art forms.
- 17) Kerala is the first State in the entire country to boast of retaining Sanskrit drama tradition till date.
- 18) Interestingly in Kerala theatrical development two streams had developed simultaneously to form the modern theatre; one the Repertory and the other University system of education.
- 19) In the context of Repertories the individuals stick on to 'back to the roots movement' which started in the early Seventies in Kerala theatrical scenario. It is these repertories which started by the influential theatrical personalities took the lead in forming the modern theatre in Kerala. Most of them being ideology oriented, they blended political views with the social concerns in theatre. There is no separate political theatre as such. It is part of the 'professional drama stage'. Simultaneously they were also involved in Film and Literature. All the facets developed simultaneously without following unilinear progression model.
- 20) In the University system of education theatre started as a workshop model and more prominence is given to play production than to theory unlike in the other states of University education system. Infact it is the theatre movement which has given birth to academic theatre in Kerala and wherefore it has adapted Hybrid Transmission Model where in degrees were awarded with the workshop training module. Even at the Institutional level, one can find hybridity. The traditional arts training center's such as Kalamandalam were upgraded to University system. Under this Scenario, University education in the field of arts become almost inseparable with the traditional forms of art training.

- 21) In the case of Tamil speaking regions of Tamil Nadu and Pondicherry the ancient theatrical practices were not interwoven to make the Tamil theatre into Modern theatre. The company *natakas* took the lead in forming the Tamil popular stage and later got influenced by the mass media and cinema. It is the Television which has become platform for the theatre artists in the present times. The political movement which emerged as a Tamil renaissance movement has witnessed the growth of literature and Drama which in due course became play themes for the theatre groups.
- 22) In Pondicherry the repertoire and University system contexts are experimenting with theatre arts. All the modern techniques of theatre are aptly being used to train the actors in the state. It is not just the folk art forms of Tamil Nadu but the other folk art forms also made part of curriculum for theatre training in the region.
- 23) As far as the Tamil Nadu is concern the University system of education is almost obscure and in the Universities like Madras and Madurai incorporated drama courses as optional. No serious academic ventures are made in terms of theatre theory and practice. Perhaps the reason could be the domination of cinema and other media which is attracting theatre aspirants into their fold. Very few theatrical repertoires like Koothu-p-pattrai could contribute something to theatre but even their existence in present is in crisis.

Suggestions

Based on the observations on actor training in Theatre, the following suggestions are made to improve the current status of Theatre teaching and training. As stated above there is disconnection among the contexts (Classical, Repertory, Folk, Workshop, University and Other Media) of training practices of theatre and there is almost a gap between research and academic training in theatre. As such they are isolated and blending and clashing to carve their own identity.

- ❖ Need to document and study techniques from folk arts and also classical arts. These techniques may be useful for the actors to improve their skills.
- ❖ Need to develop and update curriculums after thorough evaluations by considering the different contexts of performance practice.
- ❖ Need to establish professional actor training centers and develop training and teaching methods of acting at different places of India.
- ❖ At present in India theatre academicians should realize that there is an immediate need to evolve a training methodology which is sensitive to the responses and needs of an Indian actor, who is preparing himself/herself for modern theatre and its demands.
- ❖ There is an immediate need to bridge the gap between theatre taught and practiced in the academic context with the theatre produced and consumed at the regional level.

Thus, for the holistic development of Theatre arts Teaching and Training the discipline needs to integrate all facets such as theory, history, practice, technology, research and methodology of theatre. It is not only within the discipline that the integration is needed but also with other disciplinary knowledge systems in order to comprehensively address the issues of society and culture through theatre.

APPENDICES

APPENDIX-1

List of Universities offering Theatre arts courses

SL.NO	University/Location	Location	Courses Offered
1	Andhra University	Vishaka Patnam	BA ,Diploma, PhD
2	Osmania University	Hyderabad	M.A, PhD
3	Pondicherry Central University	Puducherry	MA, M. PHIL, Ph. D
4	Tamil University	Tanzavour	MA
5	University of Kerala	Trivandrum	Certificate ,diploma
6	Ignou	New Delhi	Certificate, MPA, PhD
7	Bangalore University:	Bangalore	MA, Mphil, Ph. D
8	J.G. College of Performing Arts	Ahmadabad	Certificate
9	Sree Sankaracharya University of Sanskrit	Ernakulam	MA
10	Rabindra Bharati University,	Kolkata	MA
11	SN School of Arts University of Hyderabad	Hyderabad	MPA, PhD

12	Potti Sreeramulu Telugu University,	Hyderabad	MPA, Diploma, Mphil, PhD
13	University of Calicut	Kozhikode	BTA, MTA, M. Phil, PhD
14	North Maharashtra University,	Jalgaon	Masters
15	M.S. (Maharaja Sayajirao) University of Baroda :	Vadodara	MA
16	University of Pune	Pune	MA
17	Academy of Theatre Arts Mumbai University	Mumbai	MA
18	Department of Indian Theatre Punjab University	Patiala	MA
19	University of Rajasthan	Jaipur	MA
20	IK Sangeetha mahavidyalay	kairagarh	MA,PhD
21	**University of Allahabad	Alahabad	MA
22	Patna University	Patna	MA
23	Yogi vemana University	Kadapa	Certificate,diploma
24	Jawaharlal Nehru	New Delhi	MA,PhD

	University		
25	Kerala Kala Mandalam Demeed University	Cheruthuruthy	Certificate,diploma,Bachelor, Masters,MPhil,PhD
26	Banaras Hindu University	Varanasi	Certificate
27	Nagpur University	Nagpur	Masters
28	Uttarakhand University	Dehradun	Certificate,Diploma
32	Gurunankdev Universtiy	Amrithsar	Certificate,Diploma
33	Sagar University	Madya pradesh.	Certificate,Diploma
34	Annamalai University	Tamil nadu.	Certificate , Diploma
35	Vivekananda University	Haryana	Certificate , Diploma

**Newly establishing Department in this University

APPENDIX-2

Centers of Hiegher learning in the Buddhist Period

Si.No	CENTRES OF HIEGHR LEARNING	YEAR OF ESTABLISHMENT	AREAS OF STUDY
1	Nalanda University	427B.C	Brahmanical and Buddhist fields and these subjects were sacred and secular, philosophical and practical sciences and arts
2	Takshasila	6th century BC	Literacy Education, Arts, Scientific and technical education
3	Benaras or Kashi		Music, cultural values
4	vikramasila		
5	Valabhi University	580 a.d.	administration
6	Mithila		Higher Education, art, crafts and literature
7	Jagaddala University	A.S. 1084-1130	Development of art, literature and religion.
8	University of Odantapuri		
9	Nadia	A.D 1063 – 1138	education and literature

APPENDIX-3

Universities in India started during British Period

<i>Si.no</i>	<i>Name of the University</i>	<i>Year of Establishment</i>
1	Banaras Hindu University	1916
2	Aligarh Muslim University	1920
3	Mysore University	1916
4	Osmania University	1918
5	University of Lucknow	1920

APPENDIX-4

Commissions and Policies of Education after Independence

RADHAKRISHNAN COMMISSION (1948)

Dr. Radhakrishnan was a great world level master in Philosophy and history. He worked as a faculty member at Cambridge University. Indian government made a commission by his chairmanship for the development of education in India.

The Commission itself has given the explanation that with a view to realizing the dreams of Indian Leaders for industrialization of the country it is essential to review and plan for establishing colleges, particularly professional colleges. This document in fact guided the development of higher education in the country since Independence.

The terms of the reference of the **Radhakrishnan Commission** were to consider and make recommendations in regard to:

1. The aims and objectives of university education and research in India.
2. The charges considered necessary and desirable in the constitution, control, functions and jurisdiction of university in India; and their relation with Government, Central and Provincial.
3. The finance of universities.
4. The maintenance of the higher standards of teaching and examination in the colleges and universities.
5. The courses of study in the universities with special reference to the maintenance of a sound balance between the humanities and the sciences.
6. The standards of admission to university courses of study with reference to the desirability of an independent university entrance examination.
7. The medium of instruction in the universities.
8. The provision of advanced studies in Indian culture, history, literature, languages, philosophy and fine arts.
9. The need for more universities on a regional or other basis.

10. The organization of advanced research in all branches of knowledge in the universities and institutes of higher education/research in a well coordinated fashion.
11. Religious instruction in the universities.
12. The special problems of Banaras Hindu University, the Aligarh University, the Delhi University and other institutions of an All India Character.
13. The qualifications, conditions of service, salaries, privileges and functions of teachers.
14. The discipline of students, hostels and the organization of tutorial work and any other matter which is germane and essential to a complete and comprehensive enquiry into all aspects of university education and advance research in India.

University Grants Commission

As per the recommendation of the University Education Commission, 1949, the University Education Commission was set up in 1953. It was, however, given an autonomous statutory status by an Act of parliament, 1956.

The main function of the University Grants Commission or UGC as it is popularly called is to ensure the promotion and co-ordination of university education and the determination and maintenance of standards of teaching, examination and research in universities.

Later the *Kothari Commission* (p.344) has also suggested some measures for improvement of its functioning.

Education Commission: (1964-66)

The education Commission, 1964-66 in giving a very comprehensive reports on various stages of education has devoted adequate time and space to its discussion and deliberation on higher education. At the outset the Commission has distinctly laid down the objectives of colleges and Universities, development of Major Universities, Medium of Education, Student Services, Student Discipline, Enrolment and Programmes, The Governance of Universities.

National Policy on Education, 1968

On the basis of the Report of the Education Commission 1964-66 the Government of the India issued a National Policy on Education in 1968 which observed in the context of higher education “The number of whole time students to be admitted to a college or university department should be determined with reference to the laboratory, library and other facilities and to the strength of the staff.

The salient features of the NPE, 1968 are as follows:

Features of the NPE 1968

- **Development of Languages**
- **Status and Service Conditions of Teachers**
- **Free and compulsory Education**
- **Equalization of Education Opportunity**
- **Identification of Talent**
- **Work-Experience and National Service**
- **Science Education and Research**
- **Education for Agriculture and Industry**
- **Production of Books,Examination**
- **Secondary Education,University Education**
- **Correspondence Courses and par Education**
- **Adult Education**
- **Games and Sports**
- **Education of Minorities**
- **The Educational Structure**

Growth of Recognised Educational Institutions

The following table shows the growth and development of Educational Institutions from 1950 to 2005-06.

Years	Primary	Upper Primary	Sec./Sr. Sec/ Inter /Pre. Jr. Colleges	Colleges for General Education	Colleges for Professional Education (Engg., Tech., Arch., Medical & Education colleges)	Universities/ Deemed Univ../ Instt. Of National Importance
1950-51	209671	13596	7416	370	208	27
1955-56	278135	21730	10838	466	218	31
1960-61	330399	49663	17329	967	852	45
1965-66	391064	75798	27614	1536	770	64
1970-71	408378	90621	37051	2285	992	82
1975-76	454270	106571	43054	3667	3276**	101
1980-81	494503	118555	51573	3421	3542**	110
1985-86	528872	134846	65837	4067	1533**	126
1990-91	560935	151456	79796	4862	886	184
1991-92	566744	155926	82576	5058	950	196
1992-93	571248	158498	84608	5334	989	207

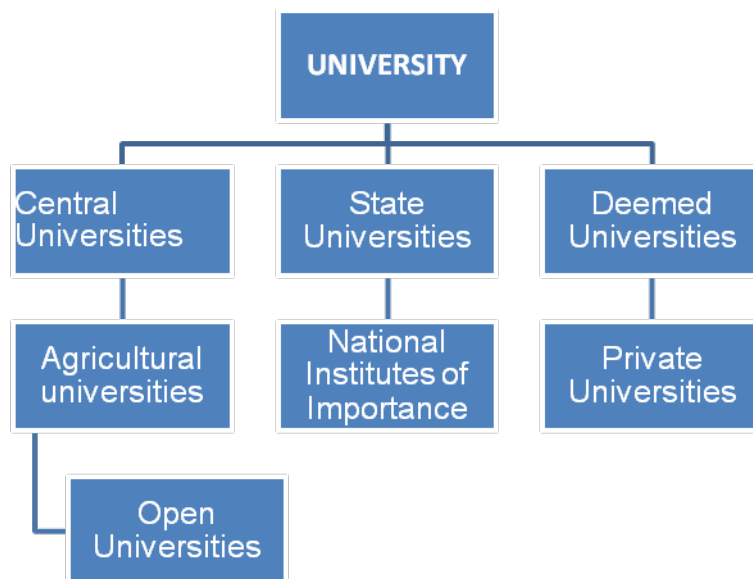
1993-94	570455	162804	89226	5639	1125	213
1994-95	586810	168772	94946	6089	1230	219
1995-96	593410	174145	99274	6569	1354	226
1996-97	603646	180293	103241	6759	1770	228
1997-98	619222	185961	107140	7199	2075	229
1998-99	628994	193093	112050	7494	2113	237
1999- 2000	651434	202345	117913	7782	2124	244
2000-01	638738	206269	126047	7929	2223	254
2001-02	664041	219626	133492	8737	2409	272
2002-03	651382	245274	137207	9166	2610	304
2003-04	712239	262286	145962	9427	2751	304
2004-05	767520	274731	152049	10377	3201	343
2005-06	772568	288493	159667	11698	5284	350

** - Includes institutions for Post Metric Courses.

Source <http://www.education.nic.in/cd50years/g/u/9F/0U9F0201.htm>

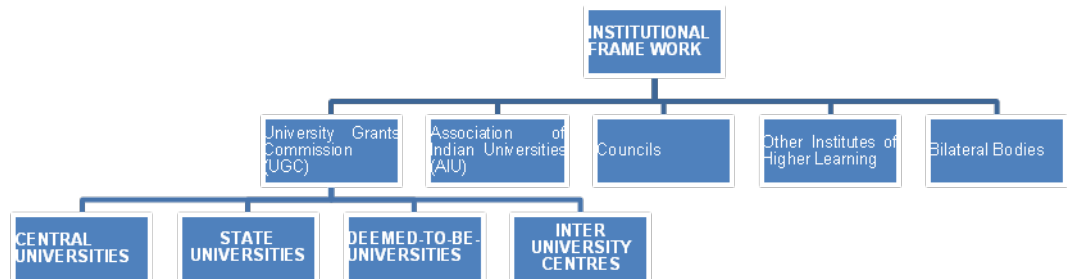
APPENDIX-5

Structrual Classification of Universities in India



Higher Education Institutions	
<u>Type of Institution</u>	<u>Numbers</u>
I-UNIVERSITIES	
Central Universities	41
State Universities	275
Institutions Deemed to be University	130
Institutions of National Importance	13
Research Institutes	140
TOTAL	599
II. COLLEGES	
General Education	11,698
Engg., Tech & Arch.	1,562
Medical (Allo/Ayur/Homeo/ Unani)	2,053
TOTAL	15313

INSTITUTIONAL FRAMEWORK



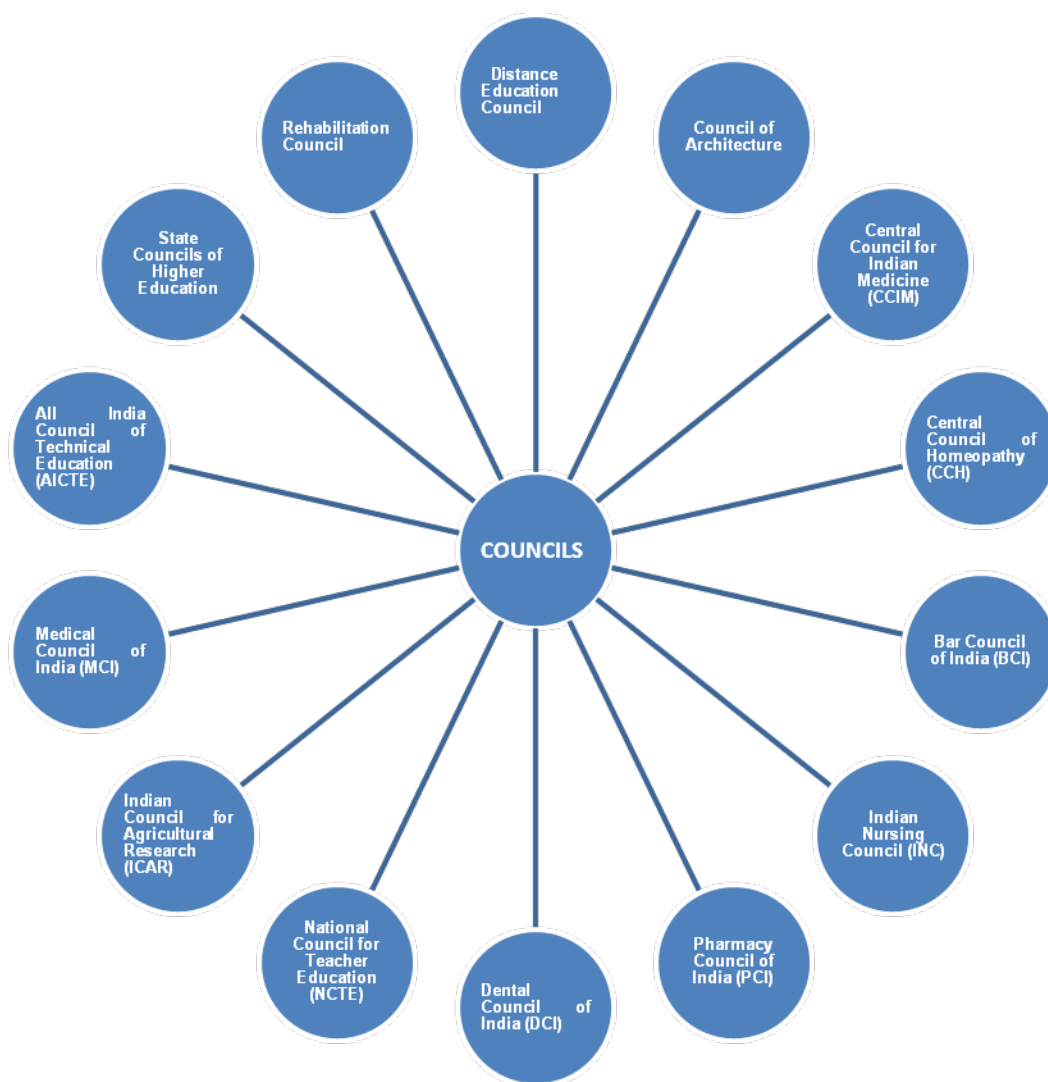
APPENDIX-6

Inter-University Centers

INTER UNIVERSITY CENTRE	LOCATED
Inter University Accelerator Centre	New Delhi
Inter-University Consortium for DAE facilities	Indore
Inter-University Centre for Astronomy and Astro-Physics (IUCAA)	Pune
Consortium for Education Communication (CEC)	New Delhi
Information and Library Network INFLIBNET	Ahmadabad
National Assessment and Accreditation Council (NAAC)	Bangalore

APPENDIX-7

Councils and other Institutes of Higher Learning



Other Autonomous councils:

The following chart points out the Other Autonomous Councils and their sub objectives

NAME	YEAR	LOCATED	MAJOR OBJECTIVES
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INDIAN COUNCIL OF SOCIAL SCIENCE RESEARCH (ICSSR)	1969	New Delhi	promoting social science research, strengthening different disciplines, improving quality and quantum of research and its utilization in national policy formulation
INDIAN COUNCIL OF PHILOSOPHICAL RESEARCH	1977	New Delhi	promotion of research in Philosophy and allied discipline
PROJECT OF HISTORY OF INDIAN SCIENCE, PHILOSOPHY & CULTURE (PHISPC)	1990	New Delhi	undertaking inter-disciplinary study so that inter-connection between Science, Philosophy and Culture as developed in the long history of Indian civilization, could be brought out in detail
INDIAN COUNCIL OF HISTORICAL RESEARCH (ICHR)	1972	New Delhi	give a proper direction to historical research and to encourage and foster objective and scientific writing of history
National Council of Rural Institutes (NCRI)	1995	Hyderabad	To promote rural higher education on the lines of Mahatma Gandhi's vision for education so as to take up challenges of micro planning for transformation of rural areas as envisaged in National Policy on Education (NPE) 1986.

OTHER INSTITUTES OF HIGHER LEARNING

NAME	YEAR	LOCATED	MAJOR OBJECTIVES
The Indian Institute of Advanced Study (IIAS)	1965	Shimla	Residential center for free and creative enquiry into the fundamental themes and problems of life and thought.
Dr. Zakir Husain Memorial College Trust	1973	Delhi	
*Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeetha,	1962	New Delhi	Preserving learning of Shastras as well as promotion of Sanskrit language, literature, philosophy through teaching and research.
*Rashtriya Sanskrit Vidyapeetha	1986	Tirupati	Do
Rashtriya Sanskrit Vidyapeetha	1989	Tirupati	provides courses of study in various disciplines
National University of Educational Planning and Administration (NUEPA)	1956	New Delhi	undertake, promote and coordinate research in educational planning and administration
**Shastri Indo-Canadian Institute (SICI)	1968	New Delhi	funding research and linking academic institutions in the two countries
**United States Educational Foundation in India (USEFI)	1950	New Delhi	Fulbright Educational Exchange Programme to promote further mutual understanding between the people of the United States of America and India

(*These institutions were declared as ‘Deemed to be University’ in the year 1987)

(**These are the Mutual Bodies)

APPENDIX-8

LAND MARKS IN THE HISTORY OF MODERN INDIAN EDUCATION

1. Macaulay’s Minute on Education (1835)
2. Resolution of March 7,1835(1835)
3. Wood ‘s Despatch (1854)
4. Indian Education Commission (1882-83)
5. Committee Appointed to Examine T\the Textbooks in Use in Use in Indian Schools(1887)
6. Indian Univerties Commission (1902)
7. Resolution of Government On Educational Policy (1904)
8. Indian Universities Act(1904)
9. National Education Movement (1980 to 1905)
10. Gokhale’s Bill for Compusory Primary Education (1910-12)
11. Government Resolutions on Education Policy(1913)
12. Calcutta University Commission (1917-22)
13. National Education Movement (192022)
14. Hartog Committee(1928-29)
15. Government of India Act(1935)
16. Abbot –Wood Report(1936-37)
17. Zakir Hussain Committee (1938)
18. Sargent Report (1944)
19. University Education Commission (*1948-49)
20. Constitutional Basis Commission (1950)
21. Committee on the Ways And Means of Financing Educational Development(1950)
22. Committee on the Relationship Between State Government and Local Bodies in the Administration of Primary Education (1951)
23. Secondary Education Commission (1956)
24. The Concept of Basic Education(1956)
25. Assessment Committee on Basic Education (1955-57)
26. Sanskrit Commission (1956-57)
27. Committee on Rural Education (1957)
28. Integration of Post Basic and Multipurpose Schools (1957)
29. National Committee on Women’s Elementary Schools To-wards Basic Pattern(1959)
30. National Seminar on Orientation of Elementary Schools To-wards Basic Pattern(1959)

31. Committee on Religious and Moral Instruction (1959-60)
32. Committee On Student Indiscipline (1960)
33. Panel on Higher Secondary School Buildings(1960)
34. Committee on Emotional Integration (1961)
35. Kunzru Committee on Coordination of Physical Education(1959-64)
36. Committee on Child Care (1961-64)
37. Indian Parliamentary and Scientific Committee(1961-64)
38. Committee on Differentiation of Curricula for Boys and Girls (1961-64)
39. Panel on Science Education and Public Cooperation(1963-64)
40. Committee on Girls Education and Public Cooperation(1963-64)
41. Committee on School Textbooks(1966)
42. Education Commission (1964-66)
43. National Policy on Education(1968)
44. Working Party on Education (1968)
45. Working Party on Educational and Vocational Guidance (1968)
46. Working Party in Educational Planning and Vocational Guidance(1968)
47. National Seminar on Population Education(1969)
48. Study Group on Supervision and Inspection(1969)
49. Committee on Rural Higher Education(1967-69)
50. Committee on Rural Higher Education(1967-69)
51. Gandhian Values in Education(1970)
52. National Seminar on District Education officers(1970)
53. National Seminar on Primary and Work Oriented Education(1970)
54. Seminar on Open University(1970)
55. Committee on School Buildings (1970)
56. Committee on Examinations(1971)
57. All India Conference on Vocational Guidance and Testing(1971)
58. Study Group on the Development of the Per-School Child((1972)
59. Committee on Governance of Universities and Colleges(1969-73)
60. Study Group on the Development of the Per- School Child (1972-73)
61. National Committee on 10+2+3 Educational Structure (1973)
62. Committee on the Status of Women(1974-74)
63. National Policy for Children (1974)
64. Expert Group on Curriculum for the Ten-Year School :A Framework(1971-74)
65. Curriculum Committee on Higher Secondary Education and its Vocationalisation(1976)
66. Adult Education-A policy Statement(1977)
67. Review Committee(Ishwarbhi Patel Committee) on the Curriculum for the Ten Year School(1977)
68. Fourth All-India Educational Survey(1978)
69. National Review Committee on Higher Secondary Education (1978)
70. Development of Higher Education in India: A policy Frame-work(1978)
71. Working Group on Autonomous Schools(1981)
72. National Commission on Teachers I(1983-85)
73. National Commission on Teachers II(1983-85)
74. National Curriculum for Primary and Secondary Education: A

- Framework(1985)
75. Challenge of Education: A policy Perspective (1985)
 76. National Policy on Education,1986(1986)
 77. Programme of Action,1986(1986)
 78. Committee of Revision of Pay Scales of Teachers in Universities and Colleges(1983-86)
 79. Committee on Revision of pay scales of Librarians and Directors of Physical Education in Universities and Colleges (1986-86)
 80. National Curriculum for Elementary and Secondary Education(1988)
 81. National Expert Committee on Grades for Technical Teachers and Action thereon(1988)
 82. National Literacy Mission-NLM(1988)
 83. Committee on Accreditation and assessment Council(1988)
 84. Fifth All India Educational Survey-AIES(1988)
 85. Gnanam Committee: Towards New Educational Management (1987-90)
 86. Ramamurti Review Committee(1990)
 87. CAGE Committee or Janardhan Reddy Committee(1992)
 88. Revised National Policy on Education(1992)
 89. Education in the Five Year Plans
 90. Policy Framework (hereafter PF 2000)
 91. National Knowledge Commission (hereafter NKC, set up in 2005 by the prime minister),
 92. Eleventh Plan (2007-12)
 93. Report of the 'Committee to Advise on Renovation and Rejuvenation in Higher Education' (set up by the MHRD in 2008)
 94. Report to the People on Education 2009-2010,July,2010 MHRD

APPENDIX-9

Autonomous Bodies under Ministry.of Culture, Govt. Of India

SL.NO	NAME	LOCATED
1.	Allahabad Museum	Allahabad
2.	The Asiatic Society	Kolkata
3.	Victoria Memorial Hall	Kolkata
4.	Thanjavur Mah Serfoji's Saraswathi Mahal Lib	Thanjavur
5.	Sangeet Natak Akadem	New Delhi
6.	Salar Jung Museum	Hyderabad
7.	Sahitya Akademi	New Delhi
8.	Centre for Cultural Resources and Training	New Delhi
9.	Raja Rammohan Roy Library Foundation	Kolkata

10.	Rampur Raza Library	Rampur
11.	Nehru Memorial Museum and Library	New Delhi
12.	Nava Nalanda Maha Vihara, Nalanda	Bihar
13.	National School of Drama	New Delhi
14.	Central Institute of Buddhist Studies	Leh
15.	National Museum Institute of History of Art Conservation and Museum	New Delhi
16.	National Council of Science Museums	Kolkata
17.	Maulana Abul Kalam Azad Institute of Asian Studies	Calcutta
18.	Khuda Baksh Oriental Public Library	Patna
19.	Lalit Kala Akademi	New Delhi
20.	Central Institute of Higher Tibetan Studies, Sarnath	Varanasi
21.	Kalakshetra Foundation	Chennai

22.	Indira Gandhi Rashtriya Manav Sangrahalaya	Bhopal
23.	Indira Gandhi National Centre For The Arts	New Delhi
24.	Delhi Public Library	Delhi
25.	Gandhi Smriti and Darshan Samiti	New Delhi
26.	Indian Museum	Kolkata

(CURTESY: Dept.of Culture, Govt.of India)

APPENDIX-10

Selected Institutions which wre ofering Art Education

UNIVERSITY/INSTITUTION	Region
AndhraUniversity	Vishakapatnam
Apeejay College of Fine Arts	Jalandhar
Assam University	Silchar
Banaras Hindu University	Varanasi
Bangalore University	Bangalore
Bhatkhande Music Institute Deemed University	Lucknow
Bundelkhand University	Jhansi
Creative Art School	Mumbai
Dharani School of Performing Arts	Kochi
Dr. Babasaheb Ambedkar Marathwada University	Aurangabad
Goa College of Art	Panaji

Indian Institute of Crafts and Design	Jaipur
Institute of Fine Arts	Chandigarh
Institute of Music and Fine Arts	Srinagar
Integral University	Lucknow
M.S. (Maharaja Sayajirao) University of Baroda	Vadodara
Maharshi Dayanand University	Rohtak
Mahatma Gandhi Chitrakoot Gramodaya Vishwavidyalaya	Satna
Mahatma Gandhi Kashi Vidyapith	Varanasi
Manipur University	Imphal
Patna University	Patna
Potti Sreeramulu Telugu University	Hyderabad
Rabindra Bharati University	Kolkata
Rashtrasant Tukadoji Maharaj Nagpur University	Nagpur
Sarojini Naidu School of Arts, University of Hyderabad	Hyderabad
Sarup Rani (S.R.) Government College for Women	Amritsar

The Indian College of Arts and Draftsmanship	Kolkata
University of Mumbai	Mumbai
English and Foreign Languages University	Hyderabad
Delhi University (DU)	Delhi
Jawaharlal Nehru University	New Delhi
Visva-Bharati University	Santiniketan
University of Allahabad	Uttar Pradesh
Tezpur University	Assam
Pondicherry University	Pondicherry
North Eastern Hill University	Maharashtra
Nagaland University	Lumami
Mizoram University	Mizoram
Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya	Maharashtra
Babasaheb Bhimrao Ambedkar University	Lucknow
Aligarh Muslim University (AMU)	New Delhi
Jamia Millia Islamia University	New Delhi

Indira Gandhi National Open University	New Delhi
Mysore University	Mysore
Punjab University	Patiala
Calicut University	Kerala
Sri Shankaracharya University	Thiruvananthapuram
Kerala Kalamandalam deemed University	Kerala
SV University	Thirupathi
Osmania University	Hyderabad
JNTU	Hyderabad
Madurai Kamraj University	Tamil nadu
J.J School of Fine arts	Mumbai
University of Pune	Pune
Annamalai University	Tamila Nadu
Karnataka Chitrakala parishath	Bangalore.
India Foundation for the Arts	Bangalore
Sambalpoor University	Orissa

Dr.Br.Ambedkar University	New Delhi
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APPENDIX-11

Selelcted Western Actors Brief Profile

NAME	COUNTRY	ASSOCIATION	REMARKS
Lekain	FRANCE	Comédie-Française	in 1748 began organizing amateur productions in which he starred

Sarah Siddons	England	Warwickshire Company of Comedians	
Edmund Kean	England	Richardson's Theatre	Shakespeare's genius
Junius Brutus Booth	England	Drury Lane Theatre	Shakespearean productions
Edwin Booth	America	Booth's Theatre	Naturalism in acting style-greatest American actor
Dame Ellen Terry	England	Henry Irving's company	leading Shakespearean and comic actress in Britain
Henry Irving	England	Lyceum Theatre	representative of English classical theatre
Eleanora Duse	Italy	Association with the plays of Gabriele d'Annunzio and Henrik Ibsen.	
Sarah Bernhardt	France	Comédie-Française	French plays

APPENDIX-12

BRIEFING OF THE SELECTED THEATRE CURRICULUMS

As part of research I have collected more than 20 curriculums of theatre departments Repertories. The following session includes analysis of some of the selected Curriculums

they are:

Curriculum-1

University of Hyderabad, Andhra Pradesh

Department of Theatre arts

Courses: M.P.A (Master of Performing Arts), Ph.D

There are sixteen courses spread over in Three years masters' degree

General nature:

The general nature of the curriculum focuses to achieve national level standard because it is a central university. There are sixteen courses in four semesters, in the first semester there are introductory general courses like: Indian Folk theatre and Classical theatre, Acting Theories, Acting Practical- I, Voice, Speech and Play Reading after these courses there are Modern Indian Drama and Theatre, Director in Theatre, Technical Theatre- I, Western Drama, Direction, Dramatic Literature, Acting Practical –II, Theatre in Education, Technical Theatre II, Current Trends in Contemporary World Theatre, Documentation and archiving of Performing Arts through Electronic Media*Play Production. This department also designed and offered one year PG (evening) diploma course in acting.

Merits: studying world theatre and technical theatre will make the fresher student to understand the crafts of theatre practice. In the PG Diploma course curriculum is so specific towards making professional actors. Student's have a chance for the field trips in their course period.

De merits: Less focus on styles of acting, need more attention on Regional folk arts or local culture where the university is functioning, no focus on physical theatre, musical theatre, dance drama's.

*Recently the course has changed in to a three year Master's Programme.

Curriculum-2

Potti Sriramulu Telugu University, Andhra Pradesh

Department of Theatre Arts

Courses: M.A, PG.Diploma, M.Phil, Ph, D

General nature-It includes: The curriculum they designed as Telugu Theatre-Indian theatre-western theatre papers will give the complete understanding to the students.

Merits: the curriculum having the basic courses like Indian theatre (theory), acting theory, acting practical-I, technical theatre-practical-1, Scene Performance-Practical, modern Telugutheatre(Theory),Direction(Theory),technicaltheatre(lighting,sound,setdesgin),acting(Practical)-2, play production(practical), western theatre(Theory),play structure-analysis(theory), modern street theatre (practical), student direction(practical), play production(practical),radio-T.V(theory), writing for media-analysis, radio(practical), television production(practical), play production(practical). Concentrating on RADIO, TV and FILM will give awareness for students. Most of them are practical courses. Students will get hands on experience.

De merits: Each semester 5 courses will not make much better than 4 courses and no focus on folk theatre of neither Andhra Pradesh nor India. More concentration need on classical Indian theatre and need to introduce physical theatre, musical theatre, dance Subjects in the curriculum.

Curriculum-3

Sopanam, Kerala

Theatre Repertoire

Courses: short term certificate courses.

General nature-It includes: Acting through body movements (Aangika) ,Dance (practiced as an applied discipline in theatre) ,Kalari (Martial training) ,Expressing

through speech (Vaachika) ,Voice training ,Music lessons comprising of Vedic chanting, vocalization of rhythms, intonations, textual rendering in Sanskrit, classical music etc. ,Practice of bringing out the emotions (Saatvika - mental acting) Synchronising vocal with rhythm and movement and creating the emotive thrust.Training in classical and folk instruments & their application in movements (Vaadya) ,Exposure to the make - up and costumes in the traditional art forms like Kathakali, Koodiyattam and Folk arts. (Aaharya) ,An exposure to Stage Decoration (Nepadhya) ,Enactment (Prayoga - rehearsals) of excerpts from famous Sanskrit texts and folk plays. , To keep body and mind under control YOGA practice is also included as part of the curriculum. , In order to get an understanding of the Indian /Kerala performing arts, it is suggested that the applicants before joining the course may read the related books.

Merits: Focusing on tradition/ indianity, effective use of indigenous music and other forms. this is the only course which highly concentrated on south Indian classical forms.

De merits: I cannot say any demerits because these courses are purely based on classical format off course there is no discussion about modern training or contemporary actor.

Curriculum-4

Ninasam, Karnataka

Theatre Repertoire

Courses: One year Diploma course

General nature-It includes: The syllabus is broadly divided into six papers. The topics covered in each paper as follows.

Theatre concept: *Communication: Aesthetics:* eastern: Rasa theory and its variations; aesthetics in traditional and folk theatre forms; modern approaches to aesthetics. *Western:* poetics; Aristotelian theories about drama; modern approaches to aesthetics.

History of drama: *Western: Sanskrit: Modern Indian and Kannada drama:*

History of theatre: *Western: Eastern: Indian/kannada:*

Acting: *Physical culture and movement: Improvisation and characterization: Acting theories:*

Stage craft: *Basics of design: Scene design: Properties: Lighting: Costume: Make-up:*

Theatre practice: *Major productions: Classroom productions:*

Merits: they tried to impart every aspect of theatre in one year course. Undoubtedly this course has a fully packed theatre curriculum. Theory as well practical courses managed in a descent way. One can learn strong foundation in theatre concepts with this curriculum. De merits: Well balanced curriculum but need to change for contemporary situation. Some more concentration need on folk and classical theatre of India.

Curriculum-5

Pondicherry Central University, Pondicherry

School of Performing Arts

Courses: M.A, Mphil, Ph.D

General nature of the courses Classical Indian Theatre (Theory), Theatre Architecture Oriental(Theory),TheoriesofActing(Theory),FundamentalsofDesign(Practical),Music(Practical),Script Writing-Types and Methods(Theory),Mime and Choreography(Practical), Theatre Games(Practical), Play Production-Classical(Practical),Dramatic Literature-Western(Theory),TheatreArchitectureWestern(Theory),Acting(Practical),TraditionalTheatreTherukoothu(Practical),StageLighting,Makeup,Costumes,Settings(Practical),Theatre Exercise(Practical), Film Theory and History(Theory), Folk Theatre (Practical), Direction(Practical),TheatreTechnology(Practical),FilmActing(Practical),Mass Communication(Theory),Children's Theatre(Practical).

Merits: this curriculum includes and covers wide range of courses like Music, Choreography, technology, film acting, script writing, mass communication etc. most of the courses are practical than theory and instead of more western concepts ,more focus is

there on regional folk forms, classical Indian theatre and theatrical martial arts.

De merits: need more theory courses

Curriculum-6

Adhishakthi, Pondicherry

Theatre Repertoire

Courses: Different types of workshop modules and short term courses.

General nature-It includes: this curriculums are designed for short term workshops. There are different types of workshop modules like A: Learning of Craft [Beginner's Course]

B: Extension of the above in Contemporary practice [Advanced Course] C: Regimen of Traditional Healing for the Actor {at advance notice}.

A. Learning of Craft—Introduction: This beginning level includes: Yoga Asanas & Pranayama ,Eye Exercises for Expression ,Basics on Voice Work ,Patterns of Breath for Expression ,Learning Rhythms on Percussion, Session on craft of story telling, Shadow Puppetry and making of leather puppets ,Martial Arts of Kalaripayattu,Basic movements and stances of South Indian Dance, Exploring Breath: breath and its expression through face, body, voice and text, Rhythm and the Actor, Shadow Puppet Theatre and making leather Puppets,Kalaripayattu and the Seven Centers in the Body

C: Regimen of Traditional Healing for the Actor: this level includes advance level courses as followed by the above.

Workshop Design: As the eyes are an important medium of communication, the workshop will have a 15 minute series of exercises daily, to enable the participants to develop focus and energy in the eyes. The results of this should be evident by the end of 10 days. Physical Training of the Body includes Body exercises for warm up and flexibility. Kalaripayattu the martial art of Kerala.Those exercises will be taught and practiced which, also reinforce recognition of certain centers in the body which initiate the dynamics in the body. Asanas/ static postures and stances of the body aimed at

concentrating awareness on a particular part of the body. Surya Namaskar/ a series of asanas in motion involving the breath in the body and moving from one point of concentration in the body to another by the end of ten days the participants would have awareness of the body centers and be equipped with a certain number of body exercises for flexibility and stamina. Participants would become aware of the physiological elements which are involved in voice production and its cultivation. The voice exercises would be a take home series, to be practiced everyday. Breathe Practices for Psychological Expression includes: evolved a purely physical craft for the stimulation of emotion and psychological expression. As breath is the physical expression of thought and emotion it implies that a particular emotion has a particular pattern of breath. In Koodiyattam practice there existed the knowledge of 8 patterns of breath corresponding to the 8 emotions mentioned in the classical Sanskrit treatise on performance –the NatyaShastra. It is apparent that this codification emerges from a study of breath behavior in every day life. In this session participants would be taught the 8 patterns of Koodiyattam breath and encouraged to discover the every day breath from which these emerge. They would practice the art of using this everyday breath for stimulating and expressing psychological states.

Text and Performance: One of the critical aspects of the actor's preparation for performance is to know how to start dealing with her text. This session would involve:

1. Text analysis of one of Shakespeare plays. Participants who do not work with English could bring any Shakespeare play in the language of their choice.
2. Using breath with the text to release meaning.
3. Using breath patterns with the text to release emotions.
4. Using rhythms with the text to internalize the rhythm of language.

Learning Rhythm: Rhythm, like the physical image, embodies a preverbal stage in the process of our coming to grips with reality. When words supplant images/sound we loose contact with a direct and fresh experience of reality, for it begins to be provided to us through the indirect agency of the created word. It is enabling for the performer therefore

to step back sometimes from the thought and the word and replace these internally with rhythms which correspond; for each emotion and thought has a pattern of breath and each breath has a rhythm.

Extension of Kalaripayattu for Contemporary Performance: Participants would be given the opportunity to study what happens to Bodily Movement, Vocal Resonance, Psychological Expression, when they consciously start to use particular centers.

Time would be spent in improvisations based on this awareness of centers.

Merits: Division of workshop training is very good. Trainees may choose their level of understanding and do the required course. Using basics of Kalaripayattu, Yoga, kudiyyattam, leather and shadow puppetry, basic movements of south Indian dances, story telling techniques will make the trainee to understand the total concept of an actor and do improve his skills. This curriculum is especially for the actors who want to become professionals in the field.

De merits: only concentrated on Kerala art forms, for contemporary actor we need to make them understand how the western concept of actor and acting training is.

Curriculum-7

School of Drama, Calicut University, Kerala

Courses: BTA (Bachelor of Theatre Arts), MTA (Master in Theatre Arts)

General nature-It includes: This is the only department successfully running Bachelor course (BTA) of Theatre arts in the country.

Some of the courses offering in BTA are Classical and Folk Theatre, Theories of Drama and Architecture of Classical India Theatre, Theories of Acting, Scenic Design, Costumes and Make-up, European Theatre, Dramatic Theories, Theories of Acting and Direction, Lighting and Make-Up, Scenic Design and Costumes, Malayalam Theatre, Contemporary Indian Theatre, Acting in Different types of Plays, Styles of acting incorporating indigenous Acting Style, Children's Theatre, Dramatic Literature, T.V and Film Training

and Dissertation:

Courses offering in the MTA are

Foundation course for the first three months in which, serious orientation to physical exercise, all the aspects of stage craft, movement music etc. is to be given. An awareness of eastern and western traditions of theatre. Kerala culture, allied art forms etc, has to be imparted both in theory and practice, The art of Play Production, Anatomy of Acting and Children's Theatre, Creative and Direction, Creative Writing, Theatre Criticism and Theatre Management, Modern Theories of Drama and Visual Media, Famous Actors and Directors as creative artists.

Merits: This curriculum is may be useful as a model for the bachelor degree courses. The curriculum will give the student a chance to understand the glorious history of the Theatre and different schools of thought that have enriched the tradition and the creative aspects behind the major departments of play production- Writing, Acting, and Directing. He will be enlightened on the past heritage of the Theatre movements in his own State, and should be enthused to do fundamental research on various aspects of it. He should also be acquainted with the contemporary theatre movements in his own state and trends in the contemporary world theatre.

De merits: need some more advanced/updated courses related to applied theatre.

APPENDIX-13

Activities of Rasaranjani

Some major plays are:

Telugu classics *Kanyasulkam*, *Prataparudriyam*, *Maro mohenjodaro* and *Nijam*. Its historical plays include *Mudrarakshsam*, *Srinadhudu* and *Prajanayakugu Prakasam*. Its

productions of experimental plays like: Kayyitam puli, Anaganaga Oka Raju and puli Mallee Vasthunda have been successful.

In 2005, Rasaranjani conducted a week – long Festival with a theme of “Yesterdays” Plays for Today’s Audience” in Collaboration with the Department of Culture, Government of Andhra Pradesh. The Festival was unprecedented success which contained seven trend setting productions written during 1947- 1964.

The Plays presented on the Occasion are:

- *Maabhum, Naatakam, Punarjanma, Bhayam, Keerthiseshulu, MaroMohenjodaro.*

Some of the major training programmes conducted by Rasaranjani include-

- 3 - month long training programme for actors (Conducted at regular intervals)
- Playwright’s Workshop (in collaboration with Sangeet Nataka Academy, New Delhi)
- Workshop for Teachers in Theatre Production (In collaboration with N.S.D – R.R.C Bangalore)
- Workshop in Mime (in collaboration with Dept. of culture, A.P. & N.S.D)
- Competitions of play Scripts in Telugu

Festivals

In Order to fulfill the desires of viewers, they successfully conducted Festivals of a special nature:

- A 10 – days festival of Surabhi Theatre (in 1994 & 1996)
- A Festival of Narrative Theatre (Katha Nataka) (for 2 years)
- A Festival of yesterday’s plays for Today’s Audience

Apart from the above Rasaranjani Participated in several Regional and National Festivals including:

- Bharath Ranga Mahotsav, New Delhi (2000 – 2003)
- National Theatre Festival, Nehru Centre, Mumbai (2003)
- National Theatre Festival South Zone Cultural centre, Tanjavur (2004)
- National Theatre Festival, Madurai (2005)
- Andhra formation Day Festival, New Delhi (2001)
- Festival of yesterdays plays for Today's audience, Govt. of Andhra Pradesh, Hyderabad (2005)

APPENDIX-14

Selected other Training/ Film Institutes

S.No	NAME	YEAR	LOCATED	COURSES	TEACHING MODULES
1	Cochin Media School	2007	Cochin	Diploma in Professional Screen Acting Certificate course in Voice Acting	Specialized study of screen acting and voice dubbing with basic inputs in choreography. Basics of acting, with specialization in voice modulation, and dialogue delivery.
2	Bangalore School of Speech and Drama (BSSD)	2001	Bangalore	Effective Listening, Presentation Skills, Overcoming Inhibitions, Assertive Communication, Theatre as A Communication Tool	three stages of learning, that is, cognitive, functional and symbolic.
3	Ramanaidu Film School	2010	Hyderabad	Diploma in Acting	methods to develop psychological gesture, physical approaches and viewpoints, voice training, martial arts, speech & diction, movement, improv, rehearsal & audition techniques
4	Madhu Film Institute	1983	Hyderabad	Diploma in acting	Basics of acting, advanced acting techniques.
5	Film and Television Institute of Tamilnadu	1960	Chennai	3 year Diploma , Certificate	Direction, Editing, Acting

6	Adarsh film and Tv Institute	1973	Bangalore	One year acting,Six months Direction/Editing	Imagination,Voice,Yoga,Music and dance
7	Film and Television Institute of India	1960	Pune	Diploma,Certificate	Direction,Editing,Acting
8	Annapurna studios	2011	Hyderabad	Degree,Diploma,Certificate	Acting/Directing

APPENDIX-15

List of Selected Centers, Companies and Associations Associated With Training and the Practice of Performing Arts in Kerala

NAME	REGION	ACTIVITIES
A.P.A.C., ATTINGAL	Thiruvananthapuram	Music and Musical Instruments
ADHIKALA	Thiruvananthapuram	performing arts, ritual arts and folk arts
AMMANNUR CHACHU CHAKYAR SMARAKA GURUKULAM	Thrissur	Kutiyattam
BHASKARA	Kannur	Bharathanatyam, Mohiniattam, Kathakali,
CHIKOOSE KALIYARANGU	Alappuzha	musical instruments, mimicry, mono-act, skit, dance and painting
CLASSIC KALAKSHETRA	Kozhikode	Performing Arts Training; Music and Musical Instruments Training
DRISHYAVEDI	Thiruvananthapuram	promotes Kathakali and Kutiyattam
GANANOOPURA KALASHETHRAM	Idukki	training in all types of Classical art forms
GOVERNMENT S.S.T. COLLEGE OF MUSIC	Thiruvananthapuram	regular courses in Veena, Violin, Mridangam, dance and vocal music
KALABHAVAN	Ernakulam	Carnatic Music, Light Music, Bharathanatyam, Mohiniattam, Drawing and Painting
KATHAKALI CLUB	Pathanamthitta	The Kathakali club offers coaching in Kathakali
KREUPASANAM POURANIKA RENGAL KALAPEEDOM	Alappuzha	Cultural academy and training center for the development of folk and ancient arts.
KUNCHAN NAMBIAR MEMORIAL	Alappuzha	This centre for performing arts and folk arts offers coaching in Thullal, Velakali and Chenda.
MANI MADHAVA CHAKYAR	Palakkad	This centre offers training in

SMARAKA GURUKULAM		Nangiarkoothu, Kutiyattam, Mizhavu and Padhakkam
NATYAKALA	Alappuzha	Conducting classes in Kathakali, folk, music and musical instruments.
NAVADHARA THEATRES	Kottayam	The centre gives training in various art forms and performs professional, historical and social dramas.
ABHINAYA THEATRE RESEARCH CENTRE	Thiruvanantha puram	Abhinaya focuses in teaching and performing drama, conducts 'Nataka Padana Course', a course in theatre performance. Began as a trust in 1992, the centre is affiliated with Kerala Sangeetha Nataka Academy and is recognized by the Ministry of HRD, Government of India.
C V N KALARI, TRIVANDRUM	Thiruvanantha puram	A formal training centre for Kalari performance was established in 1975. The centre has been actively engaged in the promotion and propagation of Kalaripayattu since then.
GURU GOPINATH NATANA GRAMAM	Thiruvanantha puram	Guru Gopinath Natana Gramam, which was started in 1995, offers coaching in Kerala Nadanam, classical music, and light music Veena and Tabala.
KAKKAD VADYAKALA KSHETHRAM	Thrissur	This centre gives training in Panchavadyam, Thayampaka, Chenda and also in Nangiar Koothu, a solo woman theatrical performance.
KALAGRAMAM	Thiruvanantha puram	Provides an institutional framework for the training of Arts and Cultural forms of Kerala. Classical, folk and applied art forms are imparted to youngsters through popular and professional personnel in the various sectors of Kalagramam. People's Choir Group, Drama Group and Film Group are also functioning in this centre.
KERALA NATYA ACADEMY	Thiruvanantha puram	Training in Mohiniyattam, Bharatanatyam and Kuchipudi.

KOOTIYATTAM (ANCIENT SANSKRIT DRAMA FORUM)	Palakkad	The institution conducts training in Kootiyattam, Koothu, Mizhavu, and Padhakam etc.
KRIPASANAM PAVARNIKA RANGA KALAPEEDOM	Alappuzha	The centre for folk arts offers course in Chavittunadakam.
MALLA SRI DURGA PARAMESHWARI YAKSHAGANA MANDALI	Kasara god	The centre offers specialized and informally scheduled courses in Yakshagana. In addition to Yakshgana training, the institution gives special training in make-up for Yakshagana art.
NATANA KAIRALI AMMANNUR CHAKYARMADHOM	Thrissur	This is a research centre for Kutiyattam. It also offers courses for Mohiniattam, Pavakathakali, Nangiarkoothu.
NATYARANGA SCHOOL OF DANCE & DRAMA	Kottayam	The courses provided by the institution, training in Bhrathanatyam, Mohiniyattam, Kuchipudy, Folk dance and Kerala Natanam are included.
P.S.V. NATYA SANGAM	Malappuram	This centre offers courses in Kathakali
PADMASREE KALAMANDALAM KRISHNAN NAIR MEMORIAL KERALA KALALAYAM	Ernakulam	This cultural centre gives training in Bharathanatyam, Mohiniattam, Folk dance, Kuchipudi, Kathakali, Carnatic Music, Mridangam, Violin, Veena and Kalaripayattu
POONJAR ASWATHY	Kottayam	The centre for Drama makes public performance and offers training.
PULICKAL HOUSE	Ernakulam	This centre gives training in Chavittunadakam
RADHA LEKSHMI VILASAM COLLEGE OF MUSIC AND FINE ARTS (RLV)	Ernakulam	This college offers courses in Kathakali, Mohiniattam, Chenda, Madhalam, Kathakali Padam, Painting, Violin and Mridangam.
RANGAPRABHATH CHILDREN'S THEATRE	Thiruvananthapuram	Practicing theatrical aspects such as acting, stage designing, costume and make-up, folk songs etc
SAMSKRITHY (CENTER FOR INDIAN PERFORMING ARTS)	Alappuzha	Kathakali, Classical Dance, Classical Music, Instrumental Music, Kalaripayattu

WORLD DRAMATIC STUDY CENTRE	Alappuzha	Publishing various publications related to performing arts. Producing television programs, and conducting courses in Acting, Film Direction and Script Writing.
KREUPASANAM POURANIKA RENG KALAPEEDOM	Alappuzha	Kreupasanam Pauranika Renga Kalapeedam is a cultural academy and training center for the development of folk and ancient arts.
K.N.J. KALARIPPAYATTU & MURMA CHIKILSA CENTRE	Kottayam	This centre for Kalaripayattu and Kalari treatment offers training in both
K. P. C. G. M. KALARI SANGAM	Kozhikode	This centre offers training in Kalaripayattu.
INDIAN SCHOOL OF MARTIAL ARTS (ISMA)	Thiruvananthapuram	Kalaripayattu training, Study and research in Marma, Kalari Chikilsa, Meditation

(Source from: <http://www.keralatourism.org/trainingcentres/category.php?cat=Performing%20Arts>)

APPENDIX-16

Selected quotes by the Experts*

These are assorted opinions made by the experts regarding Theatre education, actor training, Curriculums and Issues of Present scenario etc.,

"For me theatre is as significant as a classical art form, which too must be studied under appropriate guidance. It comprises all aspects of arts; music, movement, dance, painting, sculpture, and above all, the aesthetics of the entire ethnic heritage around us. A theatre artiste need not be an expert in all these forms but must be aware of its aesthetics, which undoubtedly carves the theatre sense in him," -Vayala

"Why theatre courses have not become successful at graduation level? What is the use of studying or practicing for forty years in theatre? And what could be the contribution of you as an actor for the theatre? What you will do? This is no doubt a wastage of time, as it has been evident that there isn't much response at the graduation level; hence, they are not even able to become an ordinary teacher at a primary school; So unless we introduce theatre at school level, and start more repertories, do many shows for the audience; we cannot make it professional and productive course in the competitive world. I feel that there should be a movement in the society to teach theatre from school to university level, otherwise, had better remove it from the curriculum. -Ram Gopal Bajaj

"We need to focus more on teaching methods of acting and different styles to be emulated from great actors. We have got to research on this a lot. Like every actor comes to theatre in his own way, and the single sentence gives you a lot scope for research in acting. The comparative study of different actors' styles, and applying different perspectives on the same roles being played by the actors". Still why people are going to watch Shakespeare and Kalidasa again and again and from time to time? All you have to know is what particular approach is being applied by the actor to the character. We cannot say which is right or which is wrong, every actor has his own style, approach, and way of interpretation". -Chatla Sri ramulu

*"Availablity of good teachers is major problem in theatre academics in india"-
prof.Anantha Krishnan*

“We are in ecological crisis. We have to think about that crisis India is facing. By the theatre only, exposure for the native language is accessible to the software engineers. Theatre makes ugly duckling in to a beautiful swan. Theater is the only medium that actually transforms the people into beautiful beings despite their lack of symmetrical structure of the face. In cinema you may find some grandeur and glamour, but in theatre everyone is glamorous.”-Prasanna

“The essential need for theatre course is introducing a course that initiates and inculcates cutting edge technology in the productions. The student must know how to use technology in productions in order to meet the global audience - Murthy DSN

“I could see only one major difference. That is we are learning or rather exposed to both the theories and practices at periphery level. No deep study or practical training is available at University level.” –Bradvaja.G

“The training under university system and other professional institutions is different from one another. And this is a sustaining problem for several years. Still we could see a kind of gap between professionally trained actor and the academicians. Professionally trained actors don't bother about theatre history or ...other academic history of acting; they just bother about their fitness, their voice etc. In our Department, we are giving training for three years for only filling the gap between professional training and academic structure”.-Bikshu.N.J

“There is no particular or scientifically prepared curriculum for actor training in theatre, but every individual director has their own way of teaching.NSD or other institutes are only giving training with a certificate. But, after completing, what would be their target, what would be their goal or destination. We need to find the proper platform to stick with the theatre field and encourage youngsters to make careers out of it. The other important thing to be taken into consideration is that we need to research on the syllabuses or curriculum that suits our students. As I observed, there are hardly any books written on theatre teacher training, but the only option in today's world is internet. We need proper prescribed updated books. When a student updates, then teacher also tries to update his knowledge, once the teacher stops updating his knowledge,

consequently, the students being taught only the stagnant ideas of the teacher, which could do much harm than good.”– **Hanumantha rao kotla**

“I felt there is a lot of difference between the trained and untrained actor, because the untrained actor will act with his instinctive and indigenous sense and methods which cannot be judged by connoisseurs, but the trained actor has learnt the methods and apply them scientifically which look more professional. Hence, trained actor has more advantage over untrained actors and there needs to be a practical oriented training methods or approach rather than theoretical methods”. –**Prasada Reddy**

“I truly don’t know that what is happening in the university acting teaching. Initially when we just passed out; the confusion or some problem will happen to all of us. Whoever has undergone a course ...they have to discover their self and they need to think whether they go for acting or directing etc.”–**Ragunandana**

“the issue is to emphasize practical approach to the theatre rather than bookish or theoretical or conventional way of learning. Of course, to some extent, we need to know the existing theories in theatre and must learn to evolve ourselves by applying innovative methods. Teaching too much theory makes a student rather dull and unpragmatic, hence we should emphasize on practicing and experimenting them.”–**Ravindra Tejaswini**

“has any of our students has written at least a good review of the history of Telugu theatre or history of Indian theatre in our language or whatever the language; and has any student produced an innovative play that reaches out to the national audience and got recognized? of course, I am not saying that a National level recognition is needed for sustaining in theatre field, but at the same time even how far we are capable of drawing attention of new generations to theatre which could satisfy their aesthetics. we should rather concentrate on the theoretical inputs; of course it has its own its own problems, because we don’t have a contemporary theory practice in theatre; in Indian theatre it may never happen, hence the best way is to teach them the basics of dealing with an actor and distinguishing performance from him, we have in the beginning, among 16 courses there was only one acting course with practical and theory”–**Anantha Krishnan**

“I have not been trained as an actor in India. Whatever I’ve gone through in the University is outdated. Most of the training in the western world has evolved after years and years of experimentation with various techniques propagated by Stanislavski. Each of the acting teachers (Lee Strasberg, Stella Adler, Sanford Meisner, Michael Chekhov, Uta Hagen etc) have developed their own technique of training the actor” –Rathna shekar reddy

“The main difference between academics and individual work is that the academic system redefines from time to time and individual work should evolve in his own way. Here in academics student has to absorb a lot. In academic training, integrity and devotion should be there; besides, interdisciplinary training is also needed”- Chandra shekar CV

“When the art is more regional; it becomes more universal. So we have to rethink about how this academics need to function towards this prospective”.Venu G

“I myself very much disappointed because proper persons are not identified properly in theatre institutions. But there are some people really working hard. We have to give the proper opportunity to the students. All theatre departments need to work as media centers if situation demands”.-RAJU

“Theatre is the combination of the all arts like fine arts, visual, performing arts; we have to expose the students to all these forms. Why National School of Drama graduates are becoming so confident? Because, there is Bawalpur house, Lalithkala academy, Shri ram center etc. so daily, evening students are exposed to paintings, sculptures, music and new things in theatre; so there is another type of curriculum of exposure which gives them to understand what is what. It is not teacher-student or student- teacher but informally they are exposed to all these”-Gunasekaran K.A

“A very good director can make a play with untrained actors, but the actors are only a human bodies which is not trained. Young people have to work, experiment, understand and learn, search, enhances their experience in this field. If there are more performances, then training will be less. Then you search for a trained actor and put in the show, but here we have less production so we train them for long time”.- Na.Muthusamy

*“You have to keep evolving or investigate and keep looking for more and more things as our mind grows as your actor’s needs to grow; otherwise you may be stuck at one place”-
Veena paani chawla*

*“After getting degrees from institutions, there is no platform for students to explore has been a big problem. The institutions should tie-up with the outside market, then only opportunities will increase and their careers will have bright future; otherwise there will not be a proper utilization of theatre studies”-**Shiva Prasad Tumu***

*“West is always searching for something new, because people come and watch the plays regularly; so theatre will be in quest for new themes and ideas. But in India it is not like that”.-**Na.Muthusamy***

*“Western curriculums are more conceptual whereas ours is more practical; their analysis is very much mechanical, technical and microscopic, but Our Terikoothu teacher will break all those methods taught by the western teacher; because he has the practice of performance without having a mike. I understand those but am not accepting”-
Raju*

“what is the thing knowing self, self means before entering the class the teacher knows about himself; that is my methodology of acting process because I am very empty space and empty human being; I don’t have that much of experience, but if you go through the chronological order, I have a lot of experience but when we enter the space. Once I observe the students and I came to know the young, how to work with that ill body, and how often we have to recollect our experience with which we must find out a way of solution to teach them. But it cannot be achieved in a day or two, it can be accomplished only with persistent efforts of years.

*I am not going to teach them that theory, but I am applying through the body which is space clearance.....then you understand; we are going from practical to theory. it is not theory to practical because if I am teaching text analysis then there are rules and regulation; then we can go theoretical way to approach the practical but Sometime I am doing mudras of some kinds or steps to the maximum; ”.-**Naoushad***

“Basically, any director is a teacher and later becomes a stage director in his own way; whether be it a teacher’s padyanatakam or a teacher’s children play or a regular play or a competition play or a professional play or a commercial play, basically he is a teacher. Every director is a teacher, because he teachest us what he knows. He may not be successful in getting what he wants, but he is successful in teaching what he knows. But he may not channelize unless he studies theater as a subject in a university. That is the difference between teachers working with an academic background.”-Murthy DSN

*The above said quotes are taken from the opinions collected by the researcher during the Interview with the Experts.

APPENDIX-17

List of Sample Questions used for Structured and Nonstructural interviews

1. How did you come in to theatre field and later into theatre academics?
2. What is your teaching methodology in your field of specialization?
3. Your opinion on Karnataka/Kerala/Andhra Pradesh/Tamil Nadu theatre academics and Indian theatre academics?
4. In your opinion what is the need of theatre education?
5. Why actors need training?
6. Your opinion on different contexts of actor training?
7. Which method or system you like in actor training? Why?
8. Your experience with south Indian theatre practitioners and teachers?
9. What are the areas's to be concentrated more on theatre research?
10. What are the sources of employment in the field after getting a degree or diploma?
11. Your opinion on past-present-future of the curriculum developments and changes?
12. What are the new courses to be introduced according to the modern context?
13. Your suggestions for upcoming aspirants in the field?
14. How can we get more commercial theatre practice and more professionalism in the field?
15. Is one nsd is enough for nation like India?
16. How western theatre influenced Indian theatre academics? And actor training methods?
17. What is the difference between trained and non-trained actor? How training will helpful for an actor? How the teaching curriculum was there in the past? And present?
18. How the faculty is in universities? In guru kula system?
19. What is your opinion on present curriculum using for training and teaching of theatre?
20. How this training influenced theatre performance?
21. How we overcome the present situation of theatre in India?
22. What is the need of theatre education from school level?
23. What is the difference between Indian actors and westren actors training?
24. What is the ideal view of south Indian actor/acting training?
25. Importance of theatre education and out comes in India? And in your region?
26. Importance of theatre training in the university education?
27. Explain your experience with the student actors and what you have observed in

most of them?
28. What is your actor training system? If there is one.
29. Is traditional training of actor is important or not?
30. What is the difference between traditional and modern actor? .in the Indian context.
31. What is the difference from your view on theatre and film acting?
32. Is there any special training for voice (speech), body and mind?
33. What is the role of stylized acting in your institute?
34. How do you adapt a form (folk/classical/any) in a play? Or for training process?
35. Is this present training is sufficient to produce professional actors?
36. How was your learning experience in theatre at masters and graduation courses and later in research?
37. What is the difference between Indian actors and western actors training or curriculums in your opine?
38. Your opinion on different contexts (like repertory/workshops/folk/university/private film institutes) of actor training?
39. Your experience with south Indian theatre practitioners and teachers?
40. What are the sources of employment in the field after getting a degree or diploma?
41. How we overcome the issues in present situation of theatre education of India?
42. Why do we need to start theatre education from school level?
43. How your school of performing arts at Ignou/Sn school/..... Will contribute for the theatre development in India?
44. What is your future plan for implementation and your goals?
45. Your suggestions for upcoming aspirants in the field who wants to take up theatre as a profession?

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SI NO	NAME	STATE/INSTITUTION	DATE OF INTERVIEW	PLACE
1	Prof.Ram gopal Bajaj	Former Director National School of Drama	June 2 nd 2008	Hyderabad
2	Prof.Prasada reddy	Osmania University	May 30 th 2011	Hyderabad
3	Dr.N.J Bhikshu	Hyderabad Central University	May 22 nd 2010	Hyderabad
4	Dr.Kotla Hanumantha Rao	Telugu University	Feb 25 th 2011	Hyderabad
5	Prof.D.S.N Murthy	Professor(rtd),Hyderabad Central University	March 12 th 2011	Hyderabad
6	Naushad	Hyderabad Central University	June 6 th 2011	Hyderabad
7	Mahesh	Andhra Pradesh	Feb 5 th 2010	Hyderabad
8	Tejaswi Ravi	Song and drama division	May 23 rd 2010	Hyderabad
9	Rathana shekar Reddy	Samahara/actors studio	May 18 th 2011	Hyderabad
10	Deekshith	Andhra Pradesh	April 8 th 2011	Hyderabad
11	Bardwaza	IGNOU	June 20 th 2011	New Delhi
12	Chatla Sriramulu	Andhra pradesh	October 8th 2007	Hyderabad
13	Prasanna	Karnataka	25th Jan 2008	Bangalore

14	Kavalam Narayana Panikker	Kerala	Jan 18th 2008	Trivandrum
15	N.Muthu saamy	Tamilanadu(KPP)	April 20th 2008	Chennai
16	Kc.Manavendranath	Kerala(Ankanam)	Dec 25th 2007	Thrissure
17	Denchanala srinivas	Janapadam Repertory	Nov 7 th 2008	Hyderabad
18	S. Raghunadana	Ninasam	Feb 9 th 2008	Heggodu
19	Veenapaani chawla	Pondicherry(adhishakthi)	April 7th 2008	Pondicherry
20	Prof.Raju	Pondicherry	APRIL 14th 2008	Pondicherry
21	G.Venu	Kerala	Dec9th 2007	Thrissure
22	Chukka sattaih	Andhra pradesh	Sept 23rd 2007	Hyderabad
23	Prof.CV.Chandra shekar	Tamilanadu	Nov 5th 2007	Hyderabad
24	Nicole Dicker	Illinois State University(USA)	Sept 20 th 2007	Hyderabad
25	Dr.Raja Ravivarma	Pondicherry	May 10 th 2008	Pondicherry
26	Prof.K.Gunasekaran	Pondicherry	April 15 th 2008	Pondicherry
27	Armugum	Pondicherry	May 5 th 2008	Pondicherry
28	Prof.Ravindran	Tamilanadu	May 15 th 2008	Chennai
29	Velayudan	Pondicherry	March 25 th 2008	Pondicherry
30	V.N Vinod	School of Drama,Calicut University	Janury 12 th 2008	Thrissure
40	Dr.Bala saravanan	School of Drama,Calicut University	Janury 14 th 2008	Thrissure

41	K.Sambasiva rao	Andhra Pradesh	February 9 th 2007	
42	Paul Raju	Pondicherry	March 29 th 2008	Pondicherry
44	D.Yogananda	Rangayana	February 5 th 2008	Mysore
45	Jisha	Kerala	Nov 8 th 2009	Trivandrum
46	B.Anantha Krishnan	Hyderabad Central University	June 14 th 2011	Hyderabad
47	Shiva Prasad	National School of Drama	Dec 8 th 2010	Hyderabad
48	Surabhi Family(Group Interview)	Surabhi Theatres	July 25 th 2011	Hyderabad
49	Vayla Vasudevan Pillai	Kerala University	20 th January 2008	Trivandrum
50	Mohan Maharshi	Hyderabad Central University	August 2006	Hyderabad
51	Tambi cholan	Tamil nadu(KPP)	Nov 2 nd 2010	Chennai
52	Malladi.Gopala Krishna	Andhra Pradesh	Sept 6 th 2010	Hyderabad
53	Mallesha	Telugu University	Jan 3 rd 2011	Hyderabad
54	Shekar Babu	Telugu University	Mar 5 th 2011	Hyderabad
55	Basava Lingam	Karnataka	Aug 9 th 2010	Hyderabad
56	S.Chakrapani	Telugu University	May 22 nd 2011	Hyderabad
57	T.Manohara swamy	Telugu University	June 5 th 2010	Hyderabad
58	Earl Jackson	Korea National University	July 9 th 2009	Hyderabad

59	Joly Puthussery	University of Hyderabad	Oct 10 th 2010	Hyderabad
60	Donna Reanne	National Academy of Chinese Theatre arts, Beijing	Aug 12 th 2011	Hyderabad

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**THEATRE: TEACHING AND TRAINING IN SOUTH INDIA
WITH A SPECIAL FOCUS ON ACTOR TRAINING CONTEXTS
AND METHODS**

A Synopsis of the Thesis Submitted to the University of Hyderabad in partial fulfillment
of a Ph.D Degree in

Theatre Arts

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SYNOPSIS

Significance of the Study:

One could see that the theatre training in India is highly complex in its Institutional and non Institutional context. In the beginning, the institutions were followed the pattern used by Royal Academy of Dramatic Arts (RADA), established in 1904 in London. Afterwards, many contributions of individuals helped in the evolution of a specific curriculum for certain teaching purposes. In the traditional institutions they followed Master Centered *Gurukula Sampradayam*ⁱ for teaching of the specific and specialized genre of that institute. The theatre repertories and troupes trained the actors for their particular productions in time to time. The influence of western academics, especially from Europe and America, intercultural projects, workshop modules, conscious application of the folk idioms to bring in native identity, the rise of theatre competitions and festivals made the training scenario much more complicated.

Kannada Theatre Renewed Director, Scholar Prasannaⁱⁱ said “The theatre will play crucial role in education and communication, the most inexpensive communication device is theatre. We are in ecological crisis. We have to think about that crisis, the India is facing. By the only theatre some little doors available for the language, even some software engineers know about their language by seeing a theatre play in their language. Theatre makes ugly duckling in to a beautiful swan. Theater is only medium which actually takes the people who are not so good looking. In cinema you find some glamour but in theatre everyone is glamorous.

For the survival of drama in the future, young generation's acceptance is required and it would be only possible by introducing drama as a subject in the curriculum of primary and middle school education. Moreover it would be a source of livelihood for dramatist and drama diploma holders who are diverting their attention to 'silly television soap operas and absurd films.’’

India boasts of many theatre training institutions, it has more than Twenty eight theatre departments at University level. Theatre is taught as a subject in the school curriculum at the selected metro's and CBSEⁱⁱⁱ (Central Board of School Education) is proposing to put the subject as a compulsory course in the education system. Apart from this there are many number of Private and public funded Training institutions all over the country. Among that the Theatre Repertories with the Department of Culture's Grant, Government of India play a major role in training their own actors through individually designed course. Interestingly IGNOU (Indira Gandhi National Open University) has recognized certain centre's for theatre teaching and training at various parts of the country. In particular South India has Ten theatre Departments, Nine major repertories and other private and public funded institutions. This is the institutional context for Theatre teaching and training in the proposed area of research. The present research study is trying to analyze and compile the methods of theater training and teaching with a special focus on actor training methods and contexts.

Nature and scope of the study:

The Department of Dramatics in the Maharaja Sayajirao University of Baroda is a foremost constituent of the Faculty of Performing Arts, the Maharaja Sayajirao University of Baroda, established in 1950. It is one of the pioneer theatre departments imparting training at the University level offering UG, PG Degree and Ph.D Programme in Dramatics as also a two year diploma in the subject. Later The Sangeet Natak Academy - India's national academy for music, dance and drama - is the first National Academy of the arts, set-up by the Republic of India which was established in May 1952. This academy initiated a theatre training institute from its inception and in July 1958 ATI - 'Asian Theatre Institute' came into existence. Later, this ATI became 'National School of Drama' (NSD) in April 1959. Later In A.D.1961 Theatre department has started at Andhra University in Andhra Pradesh by the influence of National School of Drama.

The National School of Drama was formed to help the aspiring students realize their aspirations in the field of theatre. The School was formed with the financial aid of UNESCO^{iv}, and was under the supervision of Sangeet Nataka Academy. National School of Drama was recognized as an autonomous institution by the Ministry of Culture and

Education in December 1975. The school has two wings- they are Repertory Company and Theatre in Education (TIE). The school is one of the foremost theatre training institutes of India.

At present there are more than Twenty Eight Indian Universities are offering courses for teaching and training in Theatre arts. There are undergraduate, post graduate, diploma and certificate courses. Some of the universities also offering M.Phil and Ph.D programmes. Degrees recognized by University Grants Commission are M.P.A, P.G Diploma, M.A, M.Phil, Ph.D. Theatre Training at the Universities in South India are highly commendable. The Universities like: Andhra University (Andhra Pradesh), Osmania University (Andhra Pradesh), University of Hyderabad (Andhra Pradesh), Potti Sriramulu Telugu University (Andhra Pradesh), Pondicherry Central University (Pondicherry), Tamil University (Tamil Nadu), Bangalore University (Karnataka), Calicut University (Kerala), Sri Shankara Sanskrit University (Kerala) and Kerala University (Kerala) offer different kinds of programmes. Along with these there are professional theatre repertories and traditional training institutions also giving training in theatre with specific nature.

A Brief Literature Survey:

The Literature Survey is divided into two major Sections. The Section-I deals with History of Indian Theatre, which includes not only the genres of theatre but also theatrical and Performance aspects of theatre. The major works including in this sections are: *The Oxford companion to Indian theatre* Anandalal (Ed); *Performance Tradition in India* by Suresh Awasthi; *The Traditions of the Indian Theatre* by M.L Varadapande; *Performance Theory* by Richard Schechner; *Nataka Shilpam (Telugu)* by M.Nagabhushana Sharma etc.,

The section-II deals with the literature pertaining to Acting and Training process and Methods. The major books included are; *The Natya Shastra* by Kapila Vastyan; *Acting (Re) Considered* by Phillip B. Zarrilli; *20th century actor training* by Alison Hodge (Ed); *Angeeka Vachika Abhinayam(Telugu)* by Chatla Sriramulu; *Nataneya Paatagalu (Lessons of Acting/Kannada)* by Prasanna etc., In particular the literature

survey focuses on Actor Training in India especially in the south Indian context. Most of the material for this is available in the form of articles, in journals and Magazines *i.e.*, *Theatre and Drama Review*, *Seagull Theatre Quarterly*, *Theatre India*, *New Theatre Quarterly*, *Performing Arts Journal*, *Sangeeth Natak journal*, *Folk life magazine* etc.

The above literature Survey reveals that there is not much research has been done exclusively on actor training methods and Processes in Theatre arts. The works cited above though mentions the techniques of theatre training from the *Natyasastra* to the modern times, they did not deal much with the Institutional training process that are evolved in the post independence scenario at the level of Universities and Repertories. The curriculum aspect is almost undermined by these works. Hence, in this thesis an attempt is being made to bright the nuances of actor training and process in the contemporary South Indian Scenario. The literature survey raises certain issues pertaining to my area of research.

Issues in theatre teaching and training:

There are many key issues with regards to theatre training in south India. Some of the selected issues are dealt and raised during the present project; they are divided into three core areas such as A). Issues in Theatre Education. B). Issues in Curriculums and C). Issues in Actor Training Process:

A). Issues in Theatre Education:

1. How does the present theatre education in university setup work in all over India?
2. Is it really possible to give a comprehensive training in theatre to any individual within a specified period of time? Can it really equip him /her to deal with all aspects of theatre arts, all kinds of theatrical expression?
3. What is the role of training in modern Indian theatre? Is it different from the training in regional traditional theatres which deal with specific styles (like: *Therukoothu* in Tamil Nadu) and how?

4. What are the differences among Formal, Informal, Traditional teaching and training practices in south India? In what kind of contexts the training is happening in south India?
5. What are the differences in the modes of training in *Guru-Shishya* framework and institutional framework?
6. How does theatre can become more professional field in the country? If it pays attention to the training aspect, what will be the outcome?
7. What are the possible sources for creating a methodology for training in institutions?
8. How far it is possible to have a common training methodology for the entire country? Is it possible at all?
9. How will a training methodology evolve which is sensitive to the responses and needs of an Indian actor who is preparing himself for the contemporary theatre practice and its demands?
10. What are the reasons for the disconnection between main stream theatre and theatre at the university?
11. Is it the policies and practices on cultural education in India created this disconnection?
12. What is the demand in theatre field and what is the supply by the theatre academics?

B). Issues in curriculums:

1. How the different western theoretical and practical models /systems were introduced in the curriculum and being taught? What is the outcome of these western systems? How this training influenced theatre performance?
2. How the balance between History, theory, Practice and Texts and technology is maintained by the Institutions imparting Theatre training?

3. Is it possible for the Curriculums to be completed and evaluated within the structural demands of a University system? What are the time and infrastructural constraints tampering the realization of teaching practices?
4. How purpose oriented curriculums devised in workshops and repertory contexts help them to achieve the goals? Is this results are long lasting to generate a meaningful theatre practice?

C). Issues in Actor Training Process:

1. How much are we imparting ‘Traditional Performance Techniques in Modern Actor Training’?
2. What are the core training approaches that interrogate the art and craft of Performing?
3. What are the challenges for an Indian actor in this global scenario?
4. What are the specific inputs/skills/qualities that a particular actor requires and what to be the methods of training?
5. In the present context, if formalized theatre training in an institution becomes relevant for the development of upcoming actors, what type of a framework/methodology for training is needed. Is it a contextual based methodology with a focus on practical productions?
6. Do we need a network of regional training centers particularly for actor training?
7. How can the actor training be really meaningful within a specific cultural milieu?
8. How can we bring the already existing traditional practices of theatre for a modern actor? The above said are some of the key questions which are selectively dealt in the present research project.

Aims and objectives of the Research

The present research project compiles the existing theatre teaching-training practices in south India. It also addresses the above mentioned issues related to actor’s training scenario in south India. By employing a field work based participant observation

method, the researcher will be able to bring out the nuances of the theatre training as practiced in the following contexts they are Classical, Repertories, Folk, Workshops, Universities and Other Media of all the south Indian states.

The research also critically studies the practice and methods undertaken by the Major South Indian Theatre Institutions in developing teaching methodologies. The thesis tries to develop certain models which is generally seen and practiced in the above mentioned contexts. It also incorporates the viewpoints shared by the eminent theatre practitioners during their Interviews for this project.

Area of the Research Study:

Theatre practice in India is so diverse, it comprises of different types of performance practices such as ritualistic, traditional, folk performance, amateur theaters in the urban centers, professional theatre in the metro's and selected cosmopolitan towns, semi-professional touring theatre companies, repertories, university theatre and so on. In a way, the training is also as diverse as the above, and one can boast of the training practices from the days of *Natyasastra*. This project mostly focuses on the “Institutionalized Theater training” with focus on actor training in the post independence scenario of India, especially in Southern India.

Selecting the entire country as a case in this research seemed to be an unlimited area. Therefore, the present project has decided to restrict the research area to the southern states of India. As south India is said to be the pioneer in folk and performing arts, one could find many similarities in both language and culture. Southern region carved a niche for itself by producing many theatre plays and establishing new university departments and many repertories for the professional training in this field.

As mentioned above, the present Research covers four states and one Union Territory of south India such as Andhra Pradesh, Kerala, Karnataka, Tamil Nadu and Pondicherry. The following table shows the number of Selected Institutes which comes under the present case study.

REGION	UNIVERSITY THEATRE DEPT.	THEATRE REPERTORIES	*OTHER INSTITUTES
ANDHRA PRADESH	4	2	2
KARNATAKA	2	2	2
KERALA	2	2	2
TAMILANADU	1	2	1
PONDICHERRY	1	1	1

(* other Institutes comprises of film acting training centers)

Methodology

The main objective of the present study is to analyze the actor training methods and process in South Indian Theatre Arts Institutions. To carry out of this task, a multilayered research methodology is being adopted for data collection and analysis to realize the above said objectives.

Methodology^v can be defined as the analysis of the principles of methods, rules, and postulates employed by a discipline. It is a systematic study of methods that are, can be, or have been applied within a discipline. The word method denotes the rational process of mind for gaining knowledge or for the demonstration of truth. Method signifies a logical procedure independent of particular contents of research and qualifies as intelligible. The process and the forms of perception reasoning meant to make the reality that is to be perceived^{vi}. The first step in methodology is the collection of data. Data is organized information. It can be numbers, words, measurements, observations or even just descriptions of things. The data is collected from primary and secondary sources, but both the information is merged in the research process. The **primary source** for collecting data for the study is based on the fieldwork, Interviews, Participant Observations of workshops and Play productions and the **secondary source** material

includes the relevant published or unpublished written material on the issues linked to the study.

Initially, the data is collected from the secondary sources such as published and unpublished material. For that matter, general and focused literature survey is being done. Written texts in Theatre training and actor training will be found more useful and the other works are also consulted. The study will analyze the modules, methods of teaching and training, Curriculums and play productions of the Universities and repertories of south India.

The material collection for the present project is done using the following methods:

The Ethnography Method uncovers meanings and perceptions on the part of the people participating in the research viewing these understandings against the backdrop of the people's overall worldview or 'culture' and the researcher strives to see things from the perspective of the participants. Ethnography is a descriptive account of social life and culture in a particular social system based on detailed observations of what people actually does. The ethnographer focuses on selected informants within a community to elicit information clarification and responses to reveal common understandings related to the phenomena and these subjective but collective understandings are often interpreted to be more significant than objective data. Hence the ethnographer or the researcher occupies key position in the data collection and other process. In this thesis the ethnographic data is drawn from the accounts of the Theatre Practitioners, Teachers, *Gurus* and the students by using the following methods;

- **Interview based method:** Interviews are aimed to collect the data as part of the material collection. The process includes open ended Interviews and structured interviews. Some of the selected numbers of practitioners cum teachers were supplied with the questionnaire and the answers were sought in a spontaneous manner while recording the interviews. Some of the interviews were conducted in a induce context in an open ended manner. All this collected data will be transcribed and analyzed later.

- **Participation and observatory method:** This method was employed in order to study the teaching practices especially in the university context. Observation methods like Naturalistic Observation, Structured Observation used mostly on classroom context. There are informal interactions with the fellow students and teachers after the class.
- **Video documentation and analysis method:** This method is important, because, the researcher is trying to document a dynamic process of one-two-one teaching and learning. This is also employed during some of the interviews.

In brief, the material collection related to this research is been achieved by conducting structured and unstructured interviews of the professionals, students, academicians, cultural enthusiasts and folklorists. The performance observation method is used for understanding nuances of the art form. The collected documented data is analyzed using aesthetics and theatrical theories for the thesis presentation.

Chapterisation

This thesis comprises of seven chapters they are:

Chapter I: Introduction

This chapter deals with a general introduction to the training methods and process in Indian Institutions dealing with theatre arts. Apart from the basic concept, significance of the study, nature and scope of the study, literature survey, Area of the study, Issues to be probed in the study, aims and objectives of the study, methodology and sources of study are also enumerated in this Chapter.

Chapter II: Development of Art Education in India

This chapter clearly brings out different phases of education in India and demonstrates how the process of education from a holistic development of Personality in *Guru-Shishya Parampara* tradition is shattered and gets into segmentary system of education in disciplinary mode due to western impact.

The chapter deals with 'Historical phases of Indian art and art education in general'. It looks at the Attempts made to construct the idea of Art Education in India and the chapter surveys and analyses the rise and fall of arts education in the Indian Scenario. It discusses the development of Institutions like Sangeeth Naatak Academi, Lalith Kala Academy, National School of Drama etc. and their contributions towards Art Education in India and the Art Educational Policies and acts of University Grants Commission (UGC), National Council of Educational Research and Training (NCERT) other constituted Commissions like University Education Commission (1948-49) Secondary Education Commission (1952-53), Kotari Commission, the Radhakrishnan Commission, National Policy on Education, 1986 etc. the Research analysis is on the following major areas such as, History of Art Education, Development of Arts Education, Art education: Academies and other Bodies, Art education in Modern India.

Chapter III: Growth of Theatre Education in India

The Chapter deals with 'Historical phases of Indian theatre and the growth of theatre education' Historical phases of Indian theatre and theatre Training in India goes hand in hand. The chapter traces the Major historical phases and focuses its attention in the development of theatre education and training in India. It also looks at the role of National School of Drama and other universities in the country. It evaluates the selected cases of theatre training at the Universities – Repertories – Traditional training schools and individual establishments in south India through collected curriculums, and interviews from trainers and trainees. The major focus will be on Phases of Indian theatre and its development, Growth of theatre education in India, Issues and concerns of Indian theatre academics. On the whole it is observed that the Theatre arts education in India is moving towards fragmentation of knowledge within the discipline of Theatre.

Chapter IV: Actor Training in India: Towards Theoretic Models

This chapter studies different levels of Teaching and training methods of Acting at the Indian Universities, Repertories and Companies. It also looks at certain individual institutes and acting training practices which goes along with the play production. The major key concepts deal in this chapter are Evolution of acting , Need for actor training , Actor training in ancient India, Actor training in modern India, Actor Training In

Different Contexts, Courses and curriculums for actor training, Influence of western acting methods on Indian actor training, Issues in the actor training. It is found that the actor training scenario in six contexts - Classical, Repertory, Folk, Workshop, University, and Other media – evolved five types of Transmission models of actor training; Vertical Transmission Model, Horizontal Transmission Model, Opaque Transmission Model, Hybrid Transmission Model and Glocal Transmission Model.

Chapter V: Actor Training: Contexts, Methods And Practices in Andhra Pradesh and Karnataka

This chapter will focus on acting training methods practiced in Andhra Pradesh and Karnataka. Both the states have similarities in language and culture. Even the legendary actor Ballari Raghava who was born in Karnataka and his work has influenced Theatre Practice in Andhra Pradesh.

For Convenience this chapter divided in to two parts PART-I deals Andhra Pradesh Theatre PART-II deals Karnataka Theatre.

Actor training at the universities like: University of Hyderabad, Potti Sriramulu Telugu University, Osmania University, Andhra University. Bangalore University etc., Study of repertories like *Rangayana*, *Ninasam*, *Rasaranjani*, *Janapadam* etc., traditional institutes like: *Yakshagana* Kendra and theatre companies like: *Surabhi* from Andhra Pradesh and other reputed companies from Karnataka. In overall this chapter focuses on Culture and Geography, Major Folk Performance traditions, Martial Art Forms, Performing arts for actor training, History and development of Theatre Practice, Curriculums prescribed for actor training in universities, Other contexts in actor training, Major theatre personalities, Major methodologies, practices and issues of actor training of both the states.

Chapter VI: Actor Training: Contexts, Methods and Practices in Kerala, Tamil Nadu and Pondicherry

This chapter Deals Kerala in PART-I, Tamil Nadu, Pondicherry in PART-II The case Studies of universities like: Calicut University, *Kalamandalam* deemed University, Pondicherry Central University, and Tamil University. Study of Repertories like: *Koothu-P-Pattarai*, *Adhishakthi* Theatre group, *Sopanam*, *Ankanam* theatre group etc. This chapter focuses in the sequence of Culture and Geography, Major Folk Performance

traditions ,Martial Art Forms ,Performing arts for actor training, History and development of Theatre Practice, Curriculum prescribed for actor training in universities, Other contexts in actor training ,Major theatre personalities, Major methodologies, practices and issues of actor training of both the states.

Chapter VII: Conclusion

As part of the Conclusion the Chapter is divided into three major categories i.e., Summary, Findings, and Suggestions. Based on the observations on actor training in Theatre, the following suggestions are made to improve the current status of Theatre teaching and training. There is a disconnection among the contexts (Classical, Repertory, Folk, Workshop, University and Other Media) of training practices of theatre and there is almost a gap between research and academic training in theatre. As such they are isolated and blending and clashing to carve their own identity. Hence it is suggested that for a holistic development of theatre arts a genuine integration is needed within the discipline and with the other disciplinary knowledge systems.

Notes and Reference

ⁱ *Gurukula Sampradayam*: Students are educated and skilled in the *Gurukula sampradayam* where they reside along with the teachers, enjoy the same atmosphere and discover from them the nuances of the arts.

ⁱⁱ Director and playwright Prasanna who was a student of National School of Drama (NSD) during Alkazi's period. Prasanna is considered as a major director in the modern Indian/Kannada theatre. He is working from three decades in Kannada theatre. He is also running an institute for the empowerment of women. He worked as the director for *Rangayana* at Mysore. He has published so many books in theatre, especially the book about acting is very famous recently. The excerpts taken from his talk on 25th January 2008 at Bangalore University on the occasion of Theatre Conference.

ⁱⁱⁱ CBSE: Central Board of Secondary Education is the Board of Education for school level in India of Central Government.

^{iv} The United Nations Educational, Scientific and Cultural Organization (UNESCO.) was established in A.D.1946 to "contribute to peace and security by promoting collaboration among nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations".

^vThe Meanings of Methodology in the Merriam-Webster's Dictionary at <http://www.merriam-webster.com/dictionary/methodology>, accessed on 25th March 2010.

^{vi} Jean Lious Loubet Del, Jean, *Introduction to the methods of social sciences*, (Tr), Sunaina Suneja ed. J.C. Johari, New Delhi, Sterling Publishers PVT Ltd.2000.