CHAPTER IV

ANALYSIS AND INTERPRETATION

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4. ANALYSIS AND INTERPRETATION OF THE DATA

This chapter includes the analysis and interpretation of the quantitative data collected from the field. Cultural awareness test, Interest rating scale and the new test for values were administered to the selected sample in a methodical way and they were scored according the procedures. The cultural awareness test was simple as for as its scoring is considered as any right answer would have been awarded one mark each. But the other two tests had Likert scale and it was decided that it will be scored both on positive and negative side which can show the disinterestedness in the first and negative value development in the test for new value. So strongly agree was given +2 agree+1 medium 0 disagree -1 and strongly disagree -2. The answer papers were scored accordingly and a table was prepared for the scores and the statistical analysis done and the following interpretations were made.

Interpretations of the means and standard deviations of dependent variables

Table.4.1: Means and the standard deviations of the dependent variables

<table>
<thead>
<tr>
<th>Variable</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>General knowledge in fine arts</td>
<td>16.4700</td>
<td>3.9425</td>
<td>400</td>
</tr>
<tr>
<td>Development of Aesthetic value</td>
<td>11.7475</td>
<td>4.7402</td>
<td>400</td>
</tr>
<tr>
<td>Development of theoretical value</td>
<td>10.7300</td>
<td>4.5546</td>
<td>400</td>
</tr>
<tr>
<td>Development of religious value</td>
<td>10.6600</td>
<td>4.6344</td>
<td>400</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>---------</td>
<td>--------</td>
<td>-----</td>
</tr>
<tr>
<td>Development of political value</td>
<td>6.6725</td>
<td>5.1674</td>
<td>400</td>
</tr>
<tr>
<td>Development of social value</td>
<td>12.7550</td>
<td>4.8944</td>
<td>400</td>
</tr>
<tr>
<td>Development of economic value</td>
<td>9.3550</td>
<td>4.2159</td>
<td>400</td>
</tr>
<tr>
<td>Development of hedonistic value</td>
<td>8.4800</td>
<td>5.2204</td>
<td>400</td>
</tr>
<tr>
<td>Interest in music and dance</td>
<td>14.4300</td>
<td>6.4174</td>
<td>400</td>
</tr>
<tr>
<td>Interest in drawing painting sculpture</td>
<td>13.8300</td>
<td>6.5221</td>
<td>400</td>
</tr>
<tr>
<td>Interest in theatre related activities</td>
<td>19.4875</td>
<td>8.8787</td>
<td>400</td>
</tr>
</tbody>
</table>

The table 4.1 presents the mean scores and standard deviations of the dependent variables and render themselves to the following interpretations.

1. The mean in the cultural awareness or general knowledge in fine arts being 16.47 indicates that the performance level of the whole group is below average. The percentage score 41.175 indicates that the information about the fine arts area is not up to the expected level in the students.

2. Comparing the mean scores in the different values, social value and aesthetic value have developed to a greater extent than the other values. Political value is developed to the least extent and other values occupy places in the following ascending order. Hedonistic value, economic value, religious value and theoretical value. There seems to
be an aversion towards political value. It seems necessary to create political and economic awareness in the students.

3. The mean values for the interests in different areas also are below average and is not satisfactory. There is a necessity to give necessary inputs to improve the areas of interest. The interest in visual arts that is drawing, painting and sculpture seems to be less than the performing arts. The necessary measures to improve the interest in this field are to be taken up.

**Correlations of the dependent variables under study**

Table. 4.2: Table containing the coefficient of correlations of the dependent variables under study

<table>
<thead>
<tr>
<th></th>
<th>Cultural awareness</th>
<th>Aesthetic value</th>
<th>Religious value</th>
<th>Political value</th>
<th>Social value</th>
<th>Economic value</th>
<th>Hedonist value</th>
<th>Music value</th>
<th>Drama value</th>
<th>Drawing</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural awareness</td>
<td>Pearson Correlation</td>
<td>1.000</td>
<td>.038</td>
<td>.004</td>
<td>.044</td>
<td>.031</td>
<td>-.011</td>
<td>-.082</td>
<td>-.002</td>
<td>.028</td>
<td>.036</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>N</td>
<td></td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
</tr>
<tr>
<td>Aesthetic value</td>
<td>Pearson Correlation</td>
<td>.038</td>
<td>1.000</td>
<td>.642**</td>
<td>.572*</td>
<td>.417*</td>
<td>.667*</td>
<td>.538**</td>
<td>.569**</td>
<td>.491*</td>
<td>.537**</td>
</tr>
<tr>
<td>Sig. (2-tailed)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>N</td>
<td></td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
</tr>
<tr>
<td>Theoretical value</td>
<td>Pearson Correlation</td>
<td>Sig. (2-tailed)</td>
<td>N</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Theoretical value</td>
<td>Pearson Correlation</td>
<td>Sig. (2-tailed)</td>
<td>N</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Religious value</td>
<td>Pearson Correlation</td>
<td>Sig. (2-tailed)</td>
<td>N</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Social value</td>
<td>Pearson Correlation</td>
<td>Sig. (2-tailed)</td>
<td>N</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Economic value</td>
<td>Pearson Correlation</td>
<td>Sig. (2-tailed)</td>
<td>N</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hedonistic value</td>
<td>Pearson Correlation</td>
<td>Sig. (2-tailed)</td>
<td>N</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
** Correlation is significant at the 0.01 level (two tailed)

* Correlation is significant at the 0.05 level (two tailed)

The table 4.2., presents the correlations between the dependent variables. It exhibits that the scores on cultural awareness test or general knowledge on fine arts test is not correlated with either the values or the interests under study. The values and interests under study are mutually correlated. And correlation is found significant at the 1.01 level (two tailed).
TESTING OF THE HYPOTHESES RELATED TO CULTURAL AWARENESS

Hypotheses and sub-hypotheses are framed in the null form.

**Hypothesis 1**

There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and those studying in the schools which are not under the influence of the theatre movements in their cultural awareness or general knowledge about the fine arts.

**Table 4.3: Summary of the t-test for cultural awareness test in the schools under the influence of the theatre movements under study and those which are not under the influence of the theatre movements**

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>students under the influence</td>
<td>200</td>
<td>17.6050</td>
<td>3.6172</td>
<td></td>
<td></td>
</tr>
<tr>
<td>of the theatre movements</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students not under the</td>
<td>200</td>
<td>15.3350</td>
<td>3.9358</td>
<td>6.186</td>
<td>**</td>
</tr>
<tr>
<td>influence of the theatre</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>movements.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Significant beyond 0.01 level of probability**
The obtained t-value is 6.186 was found to be significant beyond 0.01 level of probability and as it is more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in cultural awareness.

Hence the hypothesis 1 is rejected.

There is a significant difference in the mean scores related to cultural awareness or general knowledge in fine arts, of students of the schools under the influence of the theatres and those who study in schools which are not under the influence of the theatres.

Comparison of the mean scores show that the students of the schools under the influence of the theatre (M=17.60) score well than those who are not under the influence of the theatre (M=15.53).

This establishes that the theatre movements do have an influence on the general knowledge of the students about the fine arts. The mean scores of the total sample indicate that though the schools under the influence are better even they are not up to the mark. The mean itself being less than 50% establishes that the general knowledge of the students about the fine arts is poor. An analysis of the items shows that most of the students have answered the questions which are from the syllabi correctly. This shows that the
students concentrate and give importance only to the knowledge which is prescribed for the syllabus and evaluated.

This emphasizes the idea that even the subjects like Physical education, art education are to be made curricular subjects which undergo regular evaluation.

TESTING HYPOTHESES RELATED TO VALUE DEVELOPMENT

Hypothesis 2: There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and the mean scores of those studying in the schools which are not under the influence of them in respect of development of values.

As there are 7 different values and the scores for these values can not be added the hypothesis is classified into 7 sub hypotheses.

Sub hypothesis 2.1: There is no significant difference in the mean scores of students studying in the schools under the influence of the theatre movements under study and the mean scores of those studying in the schools which are not under the influence of them in the development of aesthetic value.
Table 4.4: Summary of the t-test for Aesthetic Value development in the schools under the influence of the theatre movements under study and those which are not under the influence of them

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>12.3750</td>
<td>4.7112</td>
<td>-2.610</td>
<td>**</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements</td>
<td>200</td>
<td>11.1200</td>
<td>4.6974</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Significant beyond 0.01 level of probability

The obtained t-value is 2.610 was found to be significant beyond 0.01 level of probability and is more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in the development of the aesthetic value.

Hence the sub hypothesis 2.1 is rejected.

There is a significant difference between the mean scores of development of aesthetic value of the students under the influence of the
theatre movements under study and the mean scores of students who are not under the influence of the theatre movements.

A comparison of the mean scores shows that the students under the influence of the theatre movements score better (M=12.37) in aesthetic value than those who are not under the influence of the theatre (M=11.12).

This shows that the theatre movements have an impact on the aesthetic value.

**Sub hypothesis 2.2:** There is no significant difference in the mean scores of students studying in the schools under the influence of the theatre movements under study and the mean scores of those schools which are not under the influence of the theatre movements in the development of theoretical value.

**Table 4.5: Summary of the t-test for theoretical value development in the schools under the influence of the theatre movements under study, and those which are not under the influence of them**

<table>
<thead>
<tr>
<th>Groups</th>
<th>N</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>11.2150</td>
<td>4.4257</td>
<td>-2.186</td>
<td>*</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements</td>
<td>200</td>
<td>10.2450</td>
<td>4.6403</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Significant beyond 0.05 level of probability*
The obtained t-value is 2.186 found to be significant beyond 0.05 level of probability and more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in development of theoretical value.

Hence the sub hypothesis 2.2 is rejected.

There is significant difference in the mean scores of students studying in the schools under the influence of the theatre movements under study and the mean scores of those who are not under the influence of the theatre movements in respect of general development of theoretical value.

A comparison of the mean scores shows that the students under the influence of the theatre movements score better (M=11.21) in theoretical value compared to those who are not under the influence of the theatre (M=10.24).

This shows that the theatre movements have an impact on the theoretical value.

**Sub hypothesis 2.3:** There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements and the mean scores of students studying in the schools which are not under the influence of the theatre movements in the development of religious value.
Table 4.6: Summary of the t-test for the development of religious value in the schools under the influence of the theatre movements under study and those which are not under the influence of them

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>10.6150</td>
<td>4.7624</td>
<td>-0.196</td>
<td>N.S.</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements</td>
<td>200</td>
<td>10.7050</td>
<td>4.5144</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

The obtained value for t is 0.196 which is non-significant beyond 0.05 level of probability and less than the theoretical value of t, it can be concluded that there is no significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence in the development of religious value.

Hence the sub hypothesis 2.3 is accepted.
There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements and those studying in the schools which are not under the influence of them in respect of development of religious value.

**Sub hypothesis 2.4:** There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and the mean scores of students studying in the schools which are not under the influence of the theatre movements in the development of political value.

**Table 4.7: Summary of the t-test for development of political values in the schools under the influence of the theatre movements under study and those which are not under the influence of them**

<table>
<thead>
<tr>
<th>Groups</th>
<th>N</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>6.9195</td>
<td>5.4963</td>
<td>0.903</td>
<td>N.S.</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements</td>
<td>200</td>
<td>6.4300</td>
<td>4.81787</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level
The obtained $t$-value is 0.903 found to be non-significant beyond 0.05 level of probability and less than the theoretical value of $t$, it may be concluded that there is no significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in development of political value.

Hence the sub hypothesis 2.4 is accepted.

There is no significant difference in the mean scores of the students studying in the schools under the influence of theatre movements and those studying in the schools which are not under the influence of them in respect of development of political value.

Sub hypothesis 2.5: There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and the mean scores of students studying in the schools which are not under the influence of the theatre movements in the development of social value.
Table 4.8: Summary of the t-test for development of social value in the schools under the influence of the theatre movements under study and those which are not under the influence of them

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>12.6850</td>
<td>4.7591</td>
<td>-0.275</td>
<td>N.S.</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements</td>
<td>200</td>
<td>12.8250</td>
<td>5.0370</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

The obtained t-value is 0.275 found to be non-significant beyond 0.05 level of probability and less than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in development of social value.

Hence the sub hypothesis 2.5 is accepted.
There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements and those studying in the schools which are not under the influence of them in respect of development of social value.

Sub Hypothesis 2.6: There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and the mean scores of students studying in the schools which are not under the influence of the theatre movements in the development of economic religious value.

Table 4.9: Summary of the t-test for development of economic value in the schools under the influence of the theatre movements under study and those which are not under the influence of them

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>9.1600</td>
<td>4.3554</td>
<td>-0.935</td>
<td>N.S.</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements.</td>
<td>200</td>
<td>9.5500</td>
<td>5.0731</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level
The obtained t-value is 0.935 found to be non-significant beyond 0.05 level of probability and less than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in development of economic value.

Hence the sub hypothesis 2.6 is accepted.

There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements and those studying in the schools which are not under the influence of them in respect of development of economic value.

**Sub hypothesis 2.7:** There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and the mean scores of students studying in the schools which are not under the influence of the theatre movements in the development of hedonistic value.
Table 4.10: Summary of the t-test for the development of hedonistic values in the schools under the influence of the theatre movements under study and those which are not under the influence of them

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>7.8250</td>
<td>5.1582</td>
<td>-2.540</td>
<td>**</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements</td>
<td>200</td>
<td>9.1350</td>
<td>5.2127</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Significant beyond 0.01 level of probability

The obtained t-value is 2.540 found to be significant beyond 0.01 level of probability and more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in development of hedonistic value.

Hence the sub hypothesis 2.7 is rejected.
There is significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements (M=7.825) and those studying in the schools which are not under the influence of them (M=9.135) in respect of development of hedonistic value.

The students who are not under the influence score more on this value (M=9.13) as compared to the students under the influence of the theatre movements (M=7.82).

**Hypothesis 2:** is partially accepted as there is a significant difference in the mean scores of the students under the influence of the theatre movements and mean scores of students who are not under the theatre movements in, aesthetic, theoretical, and hedonistic values but differences in the mean scores of religious, social, economical and political values are Non-significant.

It may be concluded that theatre movements have an impact on aesthetic and theoretical value development and has a negative impact on hedonistic value development but has insignificant impact on the development of religious, economic, and political values.
TESTING HYPOTHESES RELATED TO INTEREST IN FINE-ARTS

Hypothesis 3: There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and those studying in the schools which are not under the influence of them in the interest in fine arts.

As interest in fine arts is discretely made of three different sets of interests which cannot be added the null hypothesis is divided into 3 sub hypotheses.

Sub hypothesis 3.1: There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and those studying in the schools which are not under their influence in interest in music and dance.
Table 4.11: Summary of the t-test for interest in dance and music in the schools under the influence of the theatre movements under study and those which are not under the influence of them

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>13.4150</td>
<td>6.7513</td>
<td>-3.141</td>
<td>**</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements</td>
<td>200</td>
<td>15.4450</td>
<td>5.9094</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Significant beyond 0.01 level of probability

The obtained t-value is 3.141 found to be significant beyond 0.01 level of probability and more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in interest in music and dance. Hence the sub hypothesis 3.1 is rejected.

There is a significant difference in the mean scores of the students studying in the schools near the theatre movements and mean scores of those
studying in the schools away from them in respect of interest in music and dance.

The mean scores indicate that the students of the schools away from the theatre movements under study have a better inclination ($M=15.445$) as compared to the students under the influence of the theatres ($M=13.415$) towards music and dance. Though this is an astonishing result it may be attributed to the fact that the sample for the students away from the theatre movements consisted of more number of girls and girls as are naturally interested in music and dance this result has emerged.

**Sub hypothesis 3.2:** There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and those studying in the schools which are not under their influence in interest in drawing, painting, and sculpture.
Table 4.12: Summary of the t-test for interest in drawing, painting and sculpture in the schools under the influence of the theatre movements under study and those which are not under the influence of them

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>13.4850</td>
<td>6.1399</td>
<td>-1.019</td>
<td>N.S.</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements</td>
<td>200</td>
<td>14.1750</td>
<td>5.8812</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

The obtained t-value is 1.019 found to be non-significant beyond 0.05 level of probability and more than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in interest in drawing, painting and sculpture.

Hence the sub hypothesis 3.2 is accepted.
There is no significant difference in the mean scores of the students studying in the schools near the theatre movements and mean scores of those studying in the schools away from them in respect of interest in drawing painting and sculpture.

**Sub hypothesis 3.3:** There is no significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements under study and those studying in the schools which are not under their influence in interests in the theatre related activities.

**Table 4.13:** Summary of the t-test for interests in the theatre related activities in the schools under the influence of the theatre movements under study and those which are not under the influence of them

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students under the influence of the theatre movements</td>
<td>200</td>
<td>20.4300</td>
<td>8.5340</td>
<td>2.019</td>
<td>*</td>
</tr>
<tr>
<td>Students not under the influence of the theatre movements</td>
<td>200</td>
<td>18.4900</td>
<td>9.0570</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Significant beyond 0.05 level of probability
The obtained t-value is 2.019 found to be significant beyond 0.05 level of probability and more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students under the influence of the theatre movements and mean scores of those who are not under the influence of the theatre movements in interest related to the activities of the theatre.

Hence the sub hypothesis 3.3 is rejected.

There is significant difference in the mean scores of the students studying in the schools under the influence of the theatre movements and mean scores of those studying in the schools which are not under the influence of them in respect of interests in the theatre related works.

The students studying in the schools under the influence of the theatre movements score better (M=20.43) than those studying in the schools which are not under the influence of them (M=18.49)

Hypothesis 3: is partially accepted as there are significant differences in mean scores of the interests in music and dance and the activities related to theatre between the students under the influence of the theatre and mean scores of the students who are not under the influence of the theatre movements, where as there is no significant difference in the mean scores of the students under the influence of the theatre movements and the mean scores of those who are not under their influence in the interest about drawing painting and sculpture.
TESTING OF HYPOTHESES COMPARING THE SCHOOLS UNDER THE INFLUENCE OF THEATRE MOVEMENTS IN CULTURAL AWARENESS

1. Hypotheses 4: there is no significant difference in the mean scores of cultural awareness or general knowledge in fine arts, in the students of V.V.S.H.S..Kedalasara and Gurupadeshvara High school, Sanehalli.

Table 4.14: Summary of the t-test for cultural awareness in the students of V.V.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S.</td>
<td>100</td>
<td>16.750</td>
<td>3.7588</td>
<td>-3.486</td>
<td>**</td>
</tr>
<tr>
<td>High school.Kedalasara</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students of Guru</td>
<td>100</td>
<td>18.460</td>
<td>3.2704</td>
<td>-3.486</td>
<td>**</td>
</tr>
<tr>
<td>padeshvara High School.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sanehalli.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Significant beyond 0.01 level of probability
The obtained t-value is 3.486 was found to be significant beyond 0.01 level of probability and as it is more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in the cultural awareness.

Hence the hypothesis 4 is rejected.

There is a significant difference in the mean scores related to general knowledge in fine arts, of students of Heggodu and Sanehalli. The students of Sanehalli.

The comparision of the mean scores indicate that the students of Sanehalli (M=18.46) have faired better than the students of Heggodu (M=16.75) in the general knowledge test in the fine arts.

The school in Sanehalli is under the direct influence of the theatre and the teachers of the school as well as the students are exposed to the theatrical experiences. In Heggodu the school is in a different campus and the students are not exposed to the theatrical activities as much as they are exposed in Sanehalli. The students of Sanehalli actively participate in the theatre activities which may be another reason for the difference in the score.
TESTING OF HYPOTHESES COMPARING THE SCHOOLS UNDER THE INFLUENCE OF THEATRE MOVEMENTS IN VALUE DEVELOPMENT

Hypothesis 5: There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli, in respect of development of values.

As 7 different values are considered which are discrete and cannot be added 7 different hypotheses are formulated and tested.

Sub hypothesis 5.1: There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli, in respect of development of aesthetic value.

Table 4.15: Summary of the t-test for development of aesthetic value, in the students of V.V.S.H.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school Kedalasara</td>
<td>100</td>
<td>11.0800</td>
<td>4.7920</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students of Guru padeshvara High School, Sanehalli</td>
<td>100</td>
<td>11.1600</td>
<td>4.6247</td>
<td>0.131</td>
<td>N.S.</td>
</tr>
</tbody>
</table>

N.S.- Non-significant at 0.05 level
The obtained t-value is 0.131 was found to be non-significant beyond 0.05 level of probability and as it is less than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in the development of aesthetic value.

Hence the sub hypothesis 5.1 is accepted.

There is no significant difference between the mean scores of the development of aesthetic value development of the students of Heggodu and the students of Sanehalli.

**Sub hypothesis 5.2:** There is no significant difference in the students studying in Heggodu and Sanehalli in respect of development of theoretical value.
Table 4.16: Summary of the t-test for development of theoretical value, in the students of V.V.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>T-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school</td>
<td>100</td>
<td>10.5600</td>
<td>4.9120</td>
<td>0.976</td>
<td>N.S.</td>
</tr>
<tr>
<td>Kedalasara</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students of Guru padeshvara High</td>
<td>100</td>
<td>9.9300</td>
<td>4.3537</td>
<td></td>
<td></td>
</tr>
<tr>
<td>School. Sanehalli</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

The obtained t-value is 0.976 was found to be non-significant beyond 0.05 level of probability and as it is less than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in the development of theoretical value.

Hence the sub hypothesis 5.2 is accepted.

There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli in respect of general development of theoretical value.
Sub hypothesis 5.3: There is no significant difference in the mean scores of the students of Heggodu and students of Sanehalli in respect of development of religious value.

Table 4.17: Summary of the t-test for development of religious value in the students of V.V.S.H.S.Kedalasara (Heggodu) and Gurupadeshvara High school Sanehalli

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school.Kedalasara</td>
<td>100</td>
<td>11.0900</td>
<td>4.5240</td>
<td>1.536</td>
<td>N.S.</td>
</tr>
<tr>
<td>Students of Guru padeshvara High School, Sanehalli.</td>
<td>100</td>
<td>10.1400</td>
<td>4.9666</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

The obtained t-value is 1.536 was found to be non-significant beyond 0.05 level of probability and as it is less than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in the development of religious value.
Hence the sub hypothesis 5.3 is accepted.

There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli in respect of development of religious value.

**Sub hypothesis 5.4;** There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli in respect of development of political value.

**Table 4.18: Summary of the t-test for development in political value in the students of V.V.S.H.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli**

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school.Kedalasara</td>
<td>100</td>
<td>6.6000</td>
<td>5.6889</td>
<td>-0.803</td>
<td>N.S.</td>
</tr>
<tr>
<td>Students of Guru padeshvara High School. Sanehalli.</td>
<td>100</td>
<td>7.2300</td>
<td>5.3065</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

The obtained t-value is 0.803 was found to be non-significant beyond 0.05 level of probability and as it is less than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores
of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in the development of political value.

Hence the sub hypothesis 5.4 is accepted.

There is no significant difference in the mean scores of development of political value in the students of Heggodu and Sanehalli.

**Sub hypothesis 5.5:** There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli in respect of development of social value.

**Table 4.19: Summary of the t-test for development of social value in the students of V.V.S.H.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli**

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school, Kedalasara</td>
<td>100</td>
<td>13.3400</td>
<td>4.9853</td>
<td>2.120</td>
<td>*</td>
</tr>
<tr>
<td>Students of Guru padeshvara High School, Sanehalli</td>
<td>100</td>
<td>12.2300</td>
<td>4.4505</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Significant beyond 0.05 level of probability
The obtained t-value is 2.120 was found to be significant beyond 0.05 level of probability and as it is more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in the development of the social value.

Hence the sub hypothesis 5.5 is rejected.

There is a significant difference in the mean scores of the students studying in Heggodu and Sanehalli in respect of development of social value.

Comparision of the mean scores indicate that the students of Heggodu (M=13.34)score better than the students of Sanehalli (M=12.23) in development of social value.

Sub hypothesis 5.6: There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli in respect of development of economic value.
Table 4.20: Summary of the t-test for development of economic value, in the students of V.V.S.H.S.Kedalasara (Heggodu) and Gurupadeshvara High school ,Sanehalli Groups

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school.Kedalasara</td>
<td>100</td>
<td>9.5100</td>
<td>4.0614</td>
<td>1.114</td>
<td>N.S.</td>
</tr>
<tr>
<td>Students of Guru padeshvara High School. Sanehalli.</td>
<td>100</td>
<td>8.8100</td>
<td>4.6247</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

The obtained t-value is 1.114 was found to be non-significant beyond 0.05 level of probability and as it is less than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in the development of economic value.

Hence the sub hypothesis 5.6 is accepted.

There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli in respect of development of economic value.
Sub hypothesis 5.7; There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli in respect of development of hedonistic value.

Table 4.21: Summary of the t-test for development of hedonistic value, in the students of V.V.S.H.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school.Kedalasara</td>
<td>100</td>
<td>7.4500</td>
<td>5.3755</td>
<td>-0.997</td>
<td>N.S.</td>
</tr>
<tr>
<td>Students of Gurupadeshvara High School. Sanehalli.</td>
<td>100</td>
<td>8.2000</td>
<td>4.9298</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

The obtained t-value is 0.997 was found to be non-significant beyond 0.05 level of probability and as it is less than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in the development of hedonistic value.

Hence the sub hypothesis 5.7 is accepted.

There is no significant difference in the mean scores of the development of hedonistic value in the students of Heggodu and Sanehalli.
TESTING OF HYPOTHESES COMPARING THE SCHOOLS UNDER THE INFLUENCE OF THEATRE MOVEMENTS IN INTEREST IN FINE ARTS

Hypothesis 6: There is no significant difference in the mean scores of the students of Heggodu and Sanehalli in their interests in fine arts.

The null hypothesis is divided into 3 sub hypotheses and tested as there are 3 separate categories of interests which cannot be added.

Sub hypothesis 6.1: There is no significant difference in the mean scores of the students of Heggodu and Sanehalli in their interests in music and dance.

Table 4.22: Summary of the t-test for development interest in music and dance, in the students of V.V.S.H.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school.Kedalasara</td>
<td>100</td>
<td>12.1500</td>
<td>6.8896</td>
<td>-2.764</td>
<td>**</td>
</tr>
</tbody>
</table>

**Significant beyond 0.01 level of probability
The obtained t-value is 2.764 was found to be significant beyond 0.01 level of probability and as it is more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in their interest in music and dance.

Hence the sub hypothesis 6.1 is rejected.

There is a significant difference in the mean scores of the students of Heggodu (M=12.15) and Sanehalli (M=14.68) in their interests in music and dance.

Comparison of the mean scores indicate that the students of Sanehalli (M=14.68) have a better interest in music and dance, than the students of Heggodu (M=12.15).

Sub hypothesis 6.2: There is no significant difference in the mean scores of the students V.V.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli. in respect of interest in drawing painting and sculpture.
Table 4.23: Summary of the t-test for interest in drawing, painting and sculpture, in the students of V.V.S.H.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school</td>
<td>100</td>
<td>13.4850</td>
<td>6.1399</td>
<td>-1.019</td>
<td>N.S.</td>
</tr>
<tr>
<td>Kedalasara</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students of Guru padeshvara High</td>
<td>100</td>
<td>14.1750</td>
<td>6.8812</td>
<td></td>
<td></td>
</tr>
<tr>
<td>School Sanehalli</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

The obtained t-value is 1.019 was found to be non-significant beyond 0.05 level of probability and as it is less than the theoretical value of t, it may be concluded that there is no significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in their interest in drawing, painting and sculpture.

Hence the sub hypothesis 6.2 is accepted.
There is no significant difference in the mean scores of the students studying in Heggodu and Sanehalli in the interest in drawing, painting and sculpture.

**Sub hypothesis 6.3:** There is no difference in the mean scores of the interests of students of Heggodu and Sanehalli in the theatre related activities.

**Table 4.24: Summary of the t-test for interest in activities related to theatre, in the students of V.V.S.H.S.Kedalasara (Heggodu) and Gurupadeshvara High school, Sanehalli**

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students of V.V.S. High school.Kedalasara</td>
<td>100</td>
<td>18.2600</td>
<td>8.2175</td>
<td>-3.776</td>
<td>**</td>
</tr>
<tr>
<td>Students of Gurupadeshvara High School . Sanehalli.</td>
<td>100</td>
<td>22.6000</td>
<td>8.3279</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Significant beyond 0.01 level of probability**

The obtained t-value is 3.776 was found to be significant beyond 0.01 level of probability and as it is more than the theoretical value of t, it may be concluded that there is significant difference between the mean scores of students of V.V.S. High School, Kedalasara and mean scores of students of Sri.Gurupadeshvara High School, Sanehalli in their interest in activities related to theatre.
Hence the sub hypothesis 6.3 is rejected.

There is a significant difference in the mean scores of the interests of students of Heggodu and Sanehalli in the theatre related activities.

Comparision of the mean values indicate that the students of Sanehalli (M=22.600) have better interest than the students of Heggodu (M=18.26) in the theatrical activities, which may be due to the active involvement of the school in the theatrical activities in Sanehalli.

Null hypothesis 6 is partially accepted.

There is significant difference in the mean scores of interests in music and dance and theatrical activities where as the difference in the mean scores of the interest in drawing, painting and sculpture in the schools of Heggodu and Sanehalli is insignificant.

Performances of the boys and girls in the given tests were compared and several hypotheses and sub hypotheses were tested. This was done with independent group t-tests with equal variances assumed

TESTING OF HYPOTHESES COMPARING THE BOYS AND GIRLS IN CULTURAL AWARENESS

Hypothesis 7: There is no significant difference in the mean scores of the boys and girls in the cultural awareness or general knowledge of fine arts.
Table 4.25: Summary of the t-test for cultural awareness or general knowledge in fine arts in the boys and girls of the schools under study

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>15.9750</td>
<td>3.3477</td>
<td>-2.059</td>
<td>*</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>16.8000</td>
<td>4.2684</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Significant beyond 0.05 level of probability

For the independent sample t-test the obtained t-value is 2.059 which is found to be significant beyond 0.05 level probability and more than the theoretical value, it can be concluded that there is a significant difference between the mean scores of boys and girls in cultural awareness.

Hence the hypothesis 7 is rejected.

There is a significant difference in the mean scores of the boys and girls in the general knowledge of fine arts.

Comparison of the mean scores indicates that girls have scored better than boys in this area. (Boys-15.9750. Girls-16.8000)
TESTING OF HYPOTHESES COMPARING THE BOYS AND GIRLS IN DEVELOPMENT OF VALUES

**Hypothesis 8:** There is no significant difference in the mean scores of boys and girls in the development of values.

This null hypothesis is divided into 7 sub null hypotheses as the test contains 7 different values which cannot be summed up.

**Sub hypothesis 8.1:** There is no difference in the mean scores of boys and girls in the development of aesthetic value.

Table 4.26: Summary of the t-test for development of aesthetic value, in the boys and girls of the schools under study

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>11.3438</td>
<td>5.1335</td>
<td>-1.393</td>
<td>N.S.</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>12.0167</td>
<td>4.4496</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.- Non-significant at 0.05 level

For the independent sample t-test the obtained t-value is 1.393 which is found to be non-significant beyond 0.05 level probability and less than the
theoretical value, it can be concluded that there is no significant difference between the mean scores of boys and girls in the development of aesthetic value.

Hence the sub hypothesis 8.1 is accepted.

There is no significant difference in the mean scores of boys and girls in the development of aesthetic value.

Sub hypothesis 8.2: There is no difference in the mean scores of boys and girls in the development of the theoretical value.

Table 4.27: Summary of the t-test for development in the theoretical value, in the boys and girls of the schools under study

<table>
<thead>
<tr>
<th>Groups</th>
<th>N</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>10.7188</td>
<td>4.6177</td>
<td>-0.040</td>
<td>N.S.</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>10.7375</td>
<td>4.5217</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

For the independent sample t-test the obtained t-value is 0.040 which is found to be non-significant beyond 0.05 level probabilities and less than
the theoretical value, it can be concluded that there is no significant difference between the mean scores of boys and girls in the development of theoretical value.

Hence the sub hypothesis 8.2 is accepted.

There is no significant difference in the mean scores of boys and girls in the development of the theoretical value.

Comparison of the mean scores indicate that girls have scored better than boys in this area. (Boys-10.7188. Girls-10.7375)

**Sub hypothesis 8.3:** There is no difference in the mean scores of boys and girls in the development of the religious value.

**Table 4.28: Summary of the t-test for development of the religious value, in the boys and girls of the schools under study**

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>10.6438</td>
<td>4.7535</td>
<td>-0.057</td>
<td>N.S.</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>10.6708</td>
<td>4.5634</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

For the independent sample t-test the obtained t-value is 0.057 which is found to be non-significant beyond 0.05 level probabilities and less than
the theoretical value, it can be concluded that there is no significant
difference between the mean scores of boys and girls in the development of
religious value.

Hence the sub hypothesis 8.3 is accepted.

There is no significant difference in the mean scores of boys and girls
in the development of the religious value.

Sub hypothesis 8.4: There is no significant difference in the mean scores
of boys and girls in the development of the political value.

Table 4.29: Summary of the t-test for development of political value, in
the boys and girls of the schools under study

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>6.9938</td>
<td>5.3335</td>
<td>1.015</td>
<td>N.S.</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>6.4583</td>
<td>5.0535</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

For the independent sample t-test the obtained t value is 1.015 which
is found to be non-significant beyond 0.05 level probabilities and less than
the theoretical value, it can be concluded that there is no significant difference between the mean scores of boys and girls in the development in the political value.

Hence the sub hypothesis 8.4 is accepted.

There is no significant difference in the mean scores of boys and girls in the development of the political value.

**Sub hypothesis 8.5:** There is no significant difference in the mean scores of boys and girls in the development of the social value.

**Table 4.30: Summary of the t-test for development of social value, in the boys and girls of the schools under study**

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>12.5000</td>
<td>5.0891</td>
<td>-0.851</td>
<td>N.S.</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>12.9250</td>
<td>4.7633</td>
<td>-0.851</td>
<td>N.S.</td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

For the independent sample t-test the obtained t-value is 0.851 which are found to be non-significant beyond 0.05 level probabilities and less than
the theoretical value, it can be concluded that there is no significant
difference between the mean scores of boys and girls in the development of
social value.

Hence the sub hypothesis 8.5 is accepted.

There is no significant difference in the mean scores of boys and girls
in the development of the social value.

**Sub hypothesis 8.6:** There is no significant difference in the mean scores of
boys and girls in the development of the economic value.

**Table 4.31: Summary of the t-test for development in economic value, in
the boys and girls of the schools under study**

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>8.5375</td>
<td>5.4182</td>
<td>-1.992</td>
<td>*</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>9.4875</td>
<td>4.1002</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Significant beyond 0.05 level of probability

For the independent sample t-test the obtained t- value is 1.992 which
is found to be significant beyond 0.05 level probabilities and more than the
theoretical value, it can be concluded that there is a significant difference between the mean scores of boys and girls development of the economic value.

Hence the sub hypothesis 8.6 is rejected.

There is a significant difference in the mean scores of boys and girls in the development of the economic value.

Comparison of the mean scores indicate that girls have scored better than boys in this area. (Boys-9.1563. Girls-9.4875)

Sub hypothesis 8.7: There is no significant difference in the mean scores of boys and girls in the development of the hedonistic value.

Table 4.32: Summary of the t-test for development in the hedonistic value, in the boys and girls of the schools under study

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>8.8563</td>
<td>5.0530</td>
<td>1.178</td>
<td>N.S.</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>8.2292</td>
<td>5.3248</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

For the independent sample t-test the obtained t-value is 1.178 which is found to be non-significant beyond 0.05 level probabilities and less than
the theoretical value, it can be concluded that there is no significant
difference between the mean scores of boys and girls in the development of
hedonistic value.

Hence the sub hypothesis 8.7 is accepted.

There is no significant difference in the mean scores of boys and girls
in the development of the hedonistic value

TESTING OF HYPOTHESES COMPARING THE BOYS
AND GIRLS IN INTERESTS IN FINE-ARTS

Hypothesis 9: There is no significant significant difference in the mean
scores of boys and girls in respect of interests in fine arts.
Null hypothesis 9 is divided into 3 sub hypotheses.

Sub hypothesis 9.1: There is no significant difference in the mean scores of
boys and girls in the interest in music and dance.
Table 4.33: Summary of the t-test for interest in music and dance, in the boys and girls of the schools under study

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>13.7125</td>
<td>7.2071</td>
<td>-1.831</td>
<td>N.S.</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>14.9083</td>
<td>5.7986</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

For the independent sample t-test the obtained t-value is 1.831 which is found to be non-significant beyond 0.05 level probabilities and less than the theoretical value, it can be concluded that there is no significant difference between the mean scores of boys and girls in their interests in music and dance.

Hence the sub hypothesis 9.1 is accepted

**Sub hypothesis 9.2:** There is no significant difference in the mean scores of boys and girls in the interest in drawing, painting, and sculpture.
Table 4.34: Summary of the t-test for interest in drawing, painting and sculpture, in the boys and girls of the schools under study

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>13.4063</td>
<td>6.2989</td>
<td>-1.061</td>
<td>N.S.</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>14.1125</td>
<td>6.6647</td>
<td>-1.061</td>
<td>N.S.</td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

For the independent sample t-test the obtained t-value is 1.061 which is found to be non-significant beyond 0.05 level probabilities and less than the theoretical value, it can be concluded that there is no significant difference between the mean scores of boys and girls in their interests in drawing, Painting and sculpture.

Hence the sub hypothesis 9.2 is accepted.

There is no significant significant difference in the mean scores of boys and girls in the interest in drawing, painting and sculpture.

**Sub hypothesis 9.3:** There is no significant difference in the mean scores of boys and girls in the interest in activities related to the theatre.
Table 4.35: Summary of the t-test for interest in the activities related to theatre, in the boys and girls of the schools under study

<table>
<thead>
<tr>
<th>Groups</th>
<th>N.</th>
<th>Mean</th>
<th>Standard deviation</th>
<th>t-value</th>
<th>Significance level</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOYS</td>
<td>160</td>
<td>20.0438</td>
<td>8.7108</td>
<td>1.023</td>
<td>N.S.</td>
</tr>
<tr>
<td>GIRLS</td>
<td>240</td>
<td>19.1167</td>
<td>8.9878</td>
<td>1.023</td>
<td>N.S.</td>
</tr>
</tbody>
</table>

N.S.-Non-significant at 0.05 level

For the independent sample t-test the obtained t-value is 1.023 which is found to be non-significant beyond 0.05 level probabilities and less than the theoretical value, it can be concluded that there is no significant difference between the mean scores of boys and girls in their interests in activities related to theatre.

Hence the sub hypothesis 9.3 is accepted.

There is no significant difference in the mean scores of boys and girls in the interest in activities related to the theatre.

The girls are better than boys in the aspects of development in economic value, and cultural awareness. In all the other variables the differences are insignificant.
PART.2.

ANALYSIS AND INTERPRETATION OF THE QUALITATIVE DATA

The data collected in the form of information from interviews, focus group discussions and secondary sources like articles is analyzed and interpreted in this part. It is done under different subtitles as the information was targeted and collected keeping these questions in view.

The special features of the interviews are summarized. The common points of view expressed by the interviewed are not elaborated as many of the interviews were very long and there was excessive repetitions. So only the novel ideas of each of the interviews or the summary of the interviews are quoted here and then the excerpts of the interviews are used in the interpretation as and when required.

Brief reports of the interviews

1. His Holyness Sri Sri Sri Panditharadhya Shivacharya Swamiji of Sanehalli.

In his interview swamiji narrated the history and explained the objectives of the Shivakumar Havyasi Kala Sangha of Sanehalli. Swamiji all the while was remembering his Guruji in inculcating interest in him about the theatre and he was remembering Mr. C. G. Krishna swamy who is held responsible for the open air theatre at Sanehalli. Swamiji gave details of the programmes being conducted at Sanehllli and he expressed
his desire to start a new Institute for the training in theatre at Sanehalli. (The institution has come to existence now.) He did answer many questions related to the development of Shiva sanchara. He was appreciative of the audience and he was of the opinion that it is the devotees who build such a movement. He was thankful to a team of devoted workers.

He was unhappy about the indiscipline of the artists. He was of the opinion that the artists in the teams have to exercise more self control. He was of the opinion that character building is the purpose of any theatre and artists are to be the models in this area.

2. Mr.K.V.Akshara Heggodu Mr.Akshara narrated the history of NINASAM and then said the main objective of NINASAM theatre institute was to spread the interest in drama. K.V.Akshara narrated about different programs of NINASAM and he discussed about the impact made by NINASAM on different aspects like music, dance, stage craft, lighting, etc. He said how NINASAM has made use of all the styles of music as required by the drama being produced. He was of the opinion that the director should be free to give shape to his imagination. He was very much for the indigenous nature of the theatre and explained how the old structure has been maintained while upgrading the technicalities of the theatre at Heggodu. K.V.Akshara accepted that many of the
NINASAM products are working for cinema and T.V. media but he was not very happy about the entry into the 2-dimentional media from three dimensional theatres. He was proud that the products of the NINASAM have spread the creed of drama through out the state. He was happy that Government of Karnataka is appointing a number of teachers for the dramatics in High school. He did answer number of questions which are used at the time of interpretation.

3. Mr.Prasanna. Heggodu.

A theatre activist of the National level spoke on the importance of introducing dramatics at all levels of education. Prasanna was of the opinion that the theatre movements at Heggodu or Sanehalli may not have great impact on the schools nearby as the very objectives of these theatres are not to work with the children of the school. He accepted that there may be one or two experiments conducted by the theatres on the schools but this will not be sufficient either to create interest in the drama or to develop values in the children. Prasanna explained his idea as to how the theatre for the school should be unstructured and how children should find place to do what they can not do in the formal setting. Prasanna gave genuine ideas for theatre education in the schools. He discussed about several programs at Switzerland. He emphasized that art education should be elevated to the level of school subjects. He cautioned
that the Kannada theatre may vanish in case the theatre education is not taken seriously.

4. Dr. B.V. Rajaram. Chairman Karnataka Nataka Academy, Bangalore

Dr. B.V. Rajaram, expressed that both the theatre movements had excellent impact on the society. Rajaram was speaking about a battalion of 500 students from the NINASAM who have spread the message of dramatics throughout the state. Rajaram was happy to remark that these are the people who are working in the Kannada channels of T.V and Kannada film land in different capacities enriching both the media. Though the purpose of NINASAM was not preparing the people for these media Rajaram is of the opinion that the quality of the productions in these fields have improved because of the expertise provided. Rajaram emphasized the contribution of the repertories thirugata and Shiva sanchara in the state of Karnataka. He was appreciative of the persistence of the repertories in presenting good productions to the nooks and corners of the state. Rajaram quoted that Shivasanchara had got certain Kannada plays translated into Hindi and had given shows throughout India. For him such trials of translating the dramas from one language to another and spreading the interest are an act of developing national understanding. He was appreciative of NINASAM also because usually NINASAM used to
take one play from Kannada other from some other Indian language and one from English such that there is an understanding of the other cultures also through drama. According to him organization in both the movements is worth noting and now they do plan for staging plays in any place of Karnataka with ease.

He mentioned that the experiments of B.V. Karanth at Heggodu have contributed to music and Heggodu has produced many stage crafts men who are really creative. Both the theatre movements have contributed to the field of literature and literary criticism. Both of them have worked for social reformation. Rajaram was appreciative of programs of Sanehalli where in nearly 5000-8000 people gather and observe the drama with silence and at the end Svamiji gives the criticism and teaches the audience how to appreciate the plays. The discipline of the audience at Sanehalli who come to Sanehalli from different places nearby and the way in which the programmes are conducted was appreciated by the Chairman of the Academy.

5. Dr. Srikanta Kudige

Dr. Srikanta Kudige who has guided the only doctoral research on K.V. Subbanna’s contribution to Kannada literature under the title “Kannada culture, Literature, and K.V. Subbanna” by Channesh. B.G., expressed that Heggodu provides for research from different angles. The
work done by Subbanna and the team is worthy in different directions. So far, researchers have limited themselves to the contribution to literature and they have documented the work in the field of literature. Many researches are not done in the field and some of the articles are thin and dilute. According to him the whole movement is a Desi (indigenous) movement and it had its own impact because of this. K.V.Subbanna was very open-minded and liked all experiments. According to him he was a pragmatist. Mr.Kudige explained how NINASAM through its publications contributed to Kannada literature and he discussed as to how they contributed to literature in drama, theatre and appreciation of literature and dramatics. He was appreciative of the cultural camps and remembered some programs in which he participated and insisted on qualitative research in the field.

6. Dr.Guru Rao Bapat

Dr.Guru Rao Bapat retired principal of Lal Bahadur Shastry College at Sagar and an active theatre worker who is associated with Udaya Kalavidaru, Sagar and has directed number of plays and has also guided many researches on child theatre and allied field opined that NINASAM and Sanehalli both naturally have an impact on different fields of art like music, drawing, painting and sculpture etc. He explained how different plays introduced different techniques and how NINASAM gave rise to
several other movements in their own way. He at length explained the impact of NINASAM on other theatre groups in the state and he discussed about the nature of theatre education to be introduced in the schools. He was of the opinion that the theatre activities have become costly and even the dramas which are produced by the schools and colleges are extremely costly. Bapat is of the opinion that the plays of the schools and colleges should come out of the idea of standard theatre and they should think of the theatre which is not costly but creative. Bapat gave number of illustration as to how the real creativity can reduce the cost and add to the happiness of the production of a play. He expressed his unhappiness about the diminishing of the activities of drama in the schools and colleges. For him that is the right age at which interest is to be developed in the field. He gave his concept of the child theatre and strongly felt that the theatre education can bring about wonderful changes in the emotions.

7. Mr. Pramod Shiggav

A product of NINASAM who has worked for Sanehalli theatre in different capacities like costume designer, trainer, stage manager and director expressed that both the movements have had strong impact on the other fields of arts. The theatre is a community of activities which require the fine arts like music, dance, sculpture, painting, and others. He
was speaking more on costumes and how different materials were used for costume making and stage designing. Shiggav quoted many experiments conducted on different media and he was speaking of the merits both Hegoddu and Sanehalli.

Answering to a question on the freedom given to the artists at the places Pramod expressed that every where there is a limitation and one has to work with in the limitations. Limitation may be of the money, may be of time, and may be sometime of skilled working itself. Any product will be the result of working with all these limitations only. He feels happy about number of workshops conducted for students and teachers at Sirigere. He feels that such work would definitely develop interest in the activities of the drama.

8. Mr. Raghunandan

A renowned director of the plays expressed that he has not given a thought to either NINASAM or Sanehalli in the academic discipline required for a research. He was humble enough to submit that he has not collected lot of material and has given a mental exercise to give a form and format to the information thus gathered. His expression was spontaneous. He quoted about Brahmachari C.T. who is working in the schools at Sagar and Dharmasthal from 20 years. From 10 years or so according to him two or three teachers from the school are admitted to the
training and they learn the theatre art. They come on deputation. They apply this training in their schools. They do direct a play for the children of high schools or primary school. NINASAM is conducting summer training for the children and Channakeshava was conducting them since two years. The main concern of NINASAM is not to create awareness in the school children. NINASAM has number of other concerns. Many people who have learnt in NINASAM are directing several plays in different schools. It is limited. Free lancers have lot of difficulty and these people do not have commitment. Though it is not a weakness but they do it for their lively hood. Kinnara mela is one organization which has been well thought. The organization is appreciable. China-banna by Iqbal was successful for two-three years. But these were limited to shows. When Iqbal started China-banna idea of theatre in education had not taken the proper concept. Prakash Garuda in dharwar and Rajani garuda started an organization at dharwar. ‘Thogalu bombe ata’ was given importance. They are conducting workshops for the children. The impact of these activities is not yet properly evaluated. Modern theatre requires training. Educated people were attracted by NINASAM towards the theatre. The people of the state took dramas seriously because of the thirugata. Thirugata made dramatics honorable in the state.
9. Prof. B.M. Kumara Swamy

Retired principal of D.V.S. College Shivamogga and an environmentalist accepted that NINASAM has contributed to different art forms in its own way. He was of the opinion that the experiments of NINASAM had become models to different amateur associations. Abhinaya of Shivamogga, and Abhiruchi of Sagar, Udaya kalavidaru of Sagar and many other associations were inspired by NINASAM. He explained how NINASAM used to support many projects related to environment. K.V. Subbanna used to host many programs on eco education. He was providing the hostels and the hall for the meetings free of cost. When ever he had time he used to participate in the discussions. B.M.K. remembers several such programs held at Heggodu. K.V. Subbanna was an environmentalist him self who had personal contact with Mr. Sundarlal Bahuguna, Medha Patkar, and Kusumakka of Karnataka. K.V. Subbanna had an active role to play in “save the western ghat movement” According to B.M.K. NINASAM was not only a theatre movement but it was a social movement which has created awareness in the public.

10. Mr. L.N. Kashi.

Is the Director of Jana Shikshana Samsthan, shivamogga and previously population education officer of F.P.A.I. Shivamogga Branch hails from Heggodu and ha seen the development of NINASAM from its inception.
He was one of the close associates of K.V.Subbanna. According to him the changes brought in the attitude of people is an achievement of NINASAM. He was appreciating the way in which K.V.Subbanna brought all the people of the place together. According to him Subbanna knew the talents of each and every one and used their talents as and when required. Scholars were used to the work which they can do and the village folk were made to show their talents. People of all the castes creeds and educated as well as uneducated were working together and there was a belongingness which brought the people together. K.V.Subbanna was open to all types of experiences and there developed an attitude where in each was respecting the other for the talents they have. Kashi spoke how B.V.Karanth’s music mesmerized the people and developed an interest in listening and then to learn either vocal or instrumental music in Hindustani style. Kashi remembers how ‘Madubani’ became popular and how ‘Hase’ a folk traditional art assumed national importance. He remembered how Iqbal’s interest in collecting the tree trunks and giving absurd shapes spread to the others also in the village. Kashi was of the opinion that slowly the activities of NINASAM could create awareness and interest in the different art forms. Those who used to hesitate to speak about the programs became good critics after the theatrical experiences. For Kashi it is the attitudinal change which NINASAM brought in the people which is more important.
than anything else. He was emphatic that NINASAM had positive impact on all the other art forms and literature in its own way. The experiment on ‘Siddi’ tribal people is one of the success stories which is worth a research.

11. Mr. Chidambara Rao Jambe.

Mr. Chidambara Rao Jambe was with NINASAM from its inception. He is graduated from National School of Drama and was the principal of the theatre training school at Heggodu for a long time. He is the director of ‘Things fall apart’ for the ‘Siddi’ community at Manchikeri. He was the director of Rangayana, Mysore for a period and now he is the honorary director of the Shri Shivakumar theatre training center at Sanehalli. Jambe was happy about number of projects taken up at Heggodu. He was of the opinion that these activities will have immense impact though not measurable. He was proud of projects like janaspandana and the program at Manchikeri to bring the Siddis to mainstream. He was of the opinion that the projects should have continuity and he was not happy that many activities were not continued though they had yielded a good result at NINASAM.

He expressed his surprise about the gathering of the people at Sanehalli. According to him 15000 people gather for the programs but pin-drop silence is maintained. He was very happy about this culture
created at Sanehalli. He was hopeful that good many events will happen at Sanehalli in the near future because of the enthusiasm of the Swamiji.

He with lot of experience in the field was unhappy that the follow up of the activities are not taken up with scientific temperament.

12. Prof.H.S.Umesh

Pro.H.S.Umesh, Principal, Sharadavilas College of education, is a theatre worker. He has conducted number of work-shops for theatre in education. He has been a visiting professor for the theatre schools also he has written several plays and directed many. Prof.H.S.Umesh was of the opinion that both the movements are important together with Rangayana in the field of theatre education. According to him both these movements have certainly developed a good attitude in the educated people about the theatre. They have succeeded in developing interest. He was happy that the Govt. has appointed 40 teachers for theatre education. But he was of the opinion that they are to be trained for the work culture of the schools because they only think of costly productions. He was happy that J.S.S. management also has appointed nearly 20 teachers for theatre education which may result in a good product. While discussing about the difficulties of quantification, Prof. Opined that if the theatres show interest in follow up activities proper quantification may be made
possible. He was of the opinion that any activity of the theatre definitely will have impact measurable or not.

13. Dr. S. Bhaskar.

Director. Institute of Advanced studies in Education. Principal. R.V. Teacher's College, Bangalore, Who has conducted a number of work-shops for the teacher educators in theatre in education, opined that theatre in education is very important for better communication skills and creativity. According to him it is better if it is integrated in the B.Ed., and D.Ed., subjects. It can be taught as an additional subject also. He remembered a work-shop conducted by him in Heggodu when K.V. Subbanna and others helped him out for the smooth conduct of the work-shop. He remembered how the work-shop used to start at 6.0 clock in the morning and go up to 9.0 clock in the night. Varieties of exercises and activities made every participant happy and contented. Pro. Bhaskar opined that it is because of both scholarship and helping nature NINASAM has been able to sponsor several such activities.

14. Prof. T. V. Hegde.

Prof. T. V. Hegde is a popular music director and an active theatre worker. He was appreciative of the influence of NINASAM on youngsters. He was of the opinion that the influence was so much that many troupes were
formed at different places an as impact of NINASAM. The people who
were interested in theatre started coming together without the barriers of
caste creed gender and age to form their own troupes and give work for
the theatre. He opined that the broad mentality of K.V.S. is held
responsible for this.

Any how he was not happy about the position of music in the
dramas of those days. He was of the opinion that the theatre and music
were the two sides of the same coin in Maharashtra and Karnataka. The
dramas of Maharashtra and Karnataka were not bereft of music prior to
T.P.Kailasam and Sriranga. But these to famous dramatists influenced by
Shaw did not give prominent place for music in their plays and the same
continued in Kannada theatre later on. Even in NINASAM the music
was not given important place till the entry of B.V.Karanth who
introduced music once again. T.V.Hegde is of the opinion that accept for
certain productions music is not given its proper place even today. In
Marathi theatre ranga sangitha is very popular and even the great singers
like Latha Mageshkar and Asha Bhonsle like to take it as challenge. In
Karnataka so much of importance is not given to music in the name of the
realistic stage.

As far as vachana gayana is concerned T.V.Hegde was of the opinion
that the meaning of the vachanas should not be lost at the cost of laya
(rhythm). Vachanas are to be tuned without strict barrier of tala such that the meaning reaches the people clearly.

T.V. Hegde is of the opinion that no music which is typical to NINASAM is evolved. He was sure that the work-shops and concerts on music have definitely evoked interest in the people in music.

15. Mr. Nataraja Honnavalli.

A well known director of the Kannada theatre who is a product of NINASAM has directed number of plays for different troupes in Karnataka and who is a visiting faculty in the theatre training centers was of the opinion that NINASAM has created an interest in the people about the theatre activities. It is capable of sustaining that interest also. It has according to him shown path to amateur theatre troupes. Many people who have come out of the theatre training center have formed several theatre troupes and have engaged themselves actively in theatre activities. Sanehalli also has been able to do the same. He was humble in saying that the information which he gives may not be academic in nature. He was of the opinion that the two theatre movements have had immense impact on theatre education and society at large.
16. Mr. Purushottama Talavata.

A theatre worker awarded for his back stage work by the state was with NINASAM thirugata as an organizer for a long time. He conducts number of work-shops throughout the state and he is a visiting lecturer at both the theatre training centers at Heggodu and Sanehalli. He was sharing his experiences in organizing the thirugata to start with. He was the opinion that the people did not accept the new wave plays all of a sudden. Slowly according to him there developed a taste and the people started liking the plays. They not only encouraged the productions but they also wanted to participate in dramas. He remembered incidences where amateur troupes were started in several places as an impact of the thirugata plays. He quoted certain incidence wherein the theatre troupes so started survive even today and the next generation is taking active role. He was appreciative of the spirit of K.V.Subbanna for whom the theatre was not profiteering. Purushottam explained in detail how the thirugata shows were different from the others and how the team won the minds of the people with their exemplary adjustment. He was appreciative of the discipline in the team and the support provided by the audience and the organizers.
17. Dr.K.S.Pavithra.

A multiple talented psychiatrist, who is a Bharatha natyam dancer and who runs a Dance school at Shivamogga recalled the influence of NINASAM on her. She was remembering that it was K.V.Subbanna who blessed her on the occasion of her Arangetram. She said that she was influenced by the dramas like Gokula nirgamana of NINASAM and got inspiration in directing dance dramas and she said that the tirugata plays have given her idea of the theatre. She had seen the dance recitals of Chandralekha and Sonal Man singh at Heggodu. She admitted that she has learnt a lot of ideas of lighting and stage management from NINASAM. Even now she depends on Purushottama Talavata for lighting who is from NINASAM. She said that K.V.Subbanna was an inspiration for her indirect translation of one language to other. She was of the opinion that K.V.Subbanna and NINASAM had lot of influence on her.

18. Mr.M Srinivasan.

Sub editor Navika and an art critic and active organizer of the theatre activities opined that the work of NINASAM is excellent and every one should be proud that it is in our district. He was highly appreciative of the publications by Akshara Prakashana and he said that Akshara Prakashana introduced quality publication in Kannada literature. He was speaking
about the quality not only of the timbre of the published works but also
the physical features of the books which are very attractive. He was
unhappy that the publications of limited number of people came out of
Akshara Prakashana. He as an organizer was happy with the
accommodation of thirugata people. He was happy that the artists had
minimaum requirements and they were highly adjusting type. He said it is
ture both of thirugata and Shivasanchara. He opined that 10 years back
the amount which used to be collected by the spectators used to be
enough but now they have search for sponsors for the program without
which there may be financial loss. He was of the opinion that the plays
are moving away from the people and the number of spectators are
reducing. He felt that there is something wrong in the selection of the
plays themselves. He was of the opinion that both the movements had
positive impact on theatre education and other fields of art but of late the
influence is slowly fading.


Pakirappa gavayi who is a music teacher was highy appreciative of
Senior swamiji of Sirigere who gave him shelter and looked after him
through out life. He was of the opinion that senior swamiji of the
Taralabalu mutt gave importance to music and vachana gayana was made
an activity with each and every program of the mutt. New ragas were
composed and new vachanas were sung which became more and more popular. Pakirappa explained how these vachanas were transferred to the members of Akkana Balaga in different places and Akkana Balaga started participating in the programs. According to Pakirappa contribution of the mutt and the theatre is simply great. Sanehalli has continued the tradition according to him and lot of importance is given to vachcana gayana and many experiments are conducted in the field.

20. Honnali Chandrashekar.

Mr. Honnali Chandrashekar is the secretary of ‘Nam team’ which organizes the plays by NINASAM and Shivasanchara. Honnali feels that the artists of both the troupes are well behaved and disciplined. He opined that there is a set audience for the Sanehalli theatre who would sponsor the plays of Shivasanchara. Basically these will the devotees of the Sirigee mutt. NINASAM does not possess such a group of sponsors. The Charges of Sanehalli compared to NINASAM are a little high it is 5000/-per play totally amounting to 15000 for three plays where as NINASAM would give two plays and the cost is 4000/-per play making it 8000. According to Chandrashekar one of the plays is for themselves and the other is for the audience according to him. He meant that audience would really understand and enjoy one of the plays and the other usually will be experiment which requires serious audience. According to him
one among the three plays of Shivasanchara will be about the tradition of the mutt and it seems as though it attracts the people belonging to a particular community. The Tour program of the NINASAM according to him is well planned and earlier they used to plan for more than 150 plays but now they visit as many as 70 selected places with addition or deletion of one or two villages. The Sanehalli is probing deep into the villages. Both the movements according to Honnali had their impact on the villagers and they have tuned them even for criticizing the plays they see. The villagers now are trained by these movements to critically appreciate a play. Though NINASAM is more professional because the training in NINASAM is of long duration Sanehalli also is bound to be more professional after the starting of the drama school at Sanehalli. Honnali finds a great potentiality in Shivasanchara to probe into the villages because the villages consists of devotees of the Sanehalli mutt. As many of the directors who directed the plays in both the teams are same like Nataraja Honnavalli, Pramod shiggav , Y.D.Badami. there is a similarity between the troupes also. According to him the two movements need not be compared because Shivasanchara is recent when compared to NINASAM.
Focus group discussions  the different focus group discussions are summarized and given which are interpreted later on. The long discussions are summarized and only things important from the viewpoint of the investigation are highlighted in the presentation.

Group 1. Artists of Shivasanchara troupe. Sanehalli

Participants: Mr. Sadananda, Hubli, and Mr. Sathish, Mr. Tejasvi, Mr. Sandeep, Mr. Ranganath, Mr. Balaram, Mr. Sharath, Bangalore. Who are the artists of the Shiva Sanchara troupe had a group discussion on the objectives of Shivasanchara and the experiences at Shiva Sanchara.

The artists who were selected varied as Satish did not have much interest in the theatre but Sandip had interest and some preliminary training too. They came from different areas and had different aspirations. Some of them had stage fear and some had no experience in the theatre at all except for the interest. The artists felt that Shivasanchara has provided them with needed confidence and all of them had nice life experiences. They are proud of being with Shiva Sanchara and some of them like to continue with Sanchara if opportunities are provided. The artists quoted number experiences which they had during sanchara. They said that the drama had become a part of life and they will be missing something if they do not go on the stage. The experiences have brought in them transformation. They feel that they have become more mature. They are equipped with proper training to face the life. Sharath felt that he has got the proper direction to life.
through Shiva Sanchara. From very small roles to the main roles in the plays seem to be enjoyable for them.

All of them knew the objectives of Shiva Sanchara and they were of the opinion that the theatre should be based on sound principles. The company dramas which are commercial in nature make use of dialogues with double meaning and there should be trials to give chaste and pure theatre with sound philosophy and that is done by Sanehalli.

The artists according to them should be disciplined and self controlled and they will be respected only when they behave well with people together with good performances in the productions.

They were of the opinion that they are safe under the Swamiji who looks after them well. They were not sure as to whether they would stick on to the drama stage but many of them seemed to have great lot respect towards drama theatre. But one clearly said that they may return to T.V.Channels or Cinema from which they have come because they are more remunerating. The team thinks that good criticism may help them to improve. They were of the opinion that Shivasanchara should provide more training to the other batches.

The manager of Shivasanchara quoted number of experiences and explained the difficulties in organizing the activities of Shivasanchara.
Focus group discussion 2. Participants.. Visitors to Sanehalli


The discussion was about the organization and conduct of programs at Sanehalli. Umapathi circle inspector Hosadurga was highly appreciative of the programs being conducted by Sanehalli. He opined that the discipline in the programs exhibited by the audience is a model. Basavarajappa was of the opinion that it is because of the training provided by Swamiji to the people. It was said that nearly 5000 people gather in the open air theatre for any program but there are no disciplinary problems. Onkarappa added that Swamiji usually will take chance at the end of any program and his blessings in a way will be the scientific criticism of the program and a lesson for the people in appreciation of a program. The culture cultivated here according to them was exemplarary. According to Mr.Umapathi the audience of Sanehalli consisted of rural rustic but their behaviour during the program and at dasoha (free meal for all) is to be appreciated. He commented that Sanehalli is a place wherein even the police can peacefully enjoy the programs.
Focus group 3. Organizers of the shivasanchara dramas

13 villages near Bukkambudi. And Hire halli, have come together to form an association to arrange the dramas of Shiva Sanchara every year. A fund of one lakh and seventy five thousands was collected and it is given as loan to the farmers for interest the interest collected will be invested for the organization of the Shiva sanchara plays. of Mr.Gangadharappa, Mr.Rajashekhara, Mr.Rudrappa, Mr. Ekanthappa, and others were in the group.

The objective of the association was to revive rural culture. All the 15 plays are enacted in the place. It has become a festival in the village. They opined that many villages have associations which arrange for the Shivasanchara plays. The associations have made it an annual event. The organizers were happy about the dramas played by Shiva Sanchara so far. According to them the people enjoy the plays of Shiva Sanchara and Shiva Sanchara tries to develop sublime interests. Once the dates are got by the Swamiji the organization is not very difficult. The artists of Shiva Sanchara are good and do not expect elaborate or special arrangements. They are almost like the children in the village and adjust themselves with the situations. These special associations are formed every where and they would arrange for the Shiva Sanchara repertory productions. The people felt that Shiva Sanchara is their own association and it is to be supported by
them. They were very happy about the achievement of Sanehalli in the field of dramatics. An old man in the group was talking of devotion to the mutt and respect towards the senior seer Shivakumar Shivacharya swamiji together with the present swamiji who is a visionary as the reason for inviting the Shivasanchara to the places. Shiva Sanchara samithis are formed in several places including Ajjampura, Shivane. These associations have taken keen interest in constructing stages at their places for the Shiva Sanchara productions. This is a positive contribution to the field of theatre.

**Group 4. Audience of a program at Sanehalli**

Mr. Gadilinga, Mr. Birappa, Mr. Mallana Gowda, Mr. Dayananda, Mr. Jayappa. Who attend to several programs of Sanehalli were asked to discuss about the quality of the programs and what is attractive, about the programs. They were appreciative of the programs and they were of the opinion that all the programs are arranged for their good. They had a belongingness to the place and had taken it as their duty to attend the program. They were not capable of criticizing the programs in a scientific way. They had an element of wonder in the activities as to how people gather and how they maintain silence and how such a big number of people are fed and how the finances are managed.

**Group 5. Students of the School at Sanehalli**

"The impact of Sanehalli on me" was given as a subject and the students were asked to discuss about the subject in writing, Mr. Mallana
Gowda.M.Konimani, Mr. Manu.G., Mr.Mohankumar.G.E. and Mr.Bharath participated in the discussion. The students had discussed as to how the theatre and theatre activities have attracted them. They had written as to how they also take active part and how they witness many programs. One of them was impressed very much by C.G.K. and wanted to become an artist like C.G.K. One had written as to how the open air theatre is a venture and how people are benefited by the theatre.

Group 6. Regular spectators of the NINASAM productions

Mr.Janardan, Mrs.Shobha, Mr.Krishna, Mr.Ramachandra, Mrs.Anuradha, Sagar, in the discussion held the opinion that NINASAM dramas have created interest in the people about not only theatre activities but also about literature and allied art activities. The punctuality the discipline in the troupe and the productions were appreciated. Panjara shale according to them was one of the best productions. Ma ma Mushi is remembered by them, some productions like Prathima nataka were beyond comprehension. They commented that some time the dramas become incomprehensible and technical aspects of the drama over ride the other things. Yet according to them the NINASAM dramas are worth watching.
Group 7. Theatre artists and back stage workers

Mr. Renukappa, director and artist, Mr. Harige Gopala Swamy, member, Karnataka Nataka academy, Mr. Ramachandra, Mr. R. Raikar- Artist, Shivamogga.

According to Renukappa NINASAM produces three plays for thirugata in which one is purely experimental, the second one is absurd and one for entertainment according to him the productions are good in the technical aspects and there is a lot to learn about the technicalities of the drama but many of the productions are beyond the reach of the people. There may be 300 audiences who may be really able to appreciate the plays of NINASAM out of 1000 who gather. The plays of Sanehalli are based on devotion. They usually carry a message. As they are carriers of the messages they are made comprehensible to the common audience. According the Gopalasamy Harige member of the Karnataka Nataka Academy and a respectable stage worker who has specialized in the lighting, the theatre at Sanehalli in the Greek style provides real challenge for the stage workers unlike the theatre at NINASAM. Sanehalli is of recent origin but he is sure that it will develop into magnificent heights in the near future. In NINASAM every thing is well planned and organized. Sanehalli theatre may take some more time to reach that professionalism. Deficiencies which are challenging according to him will make the theatre creative. According to Ramachandra, NINASAM is not reaching the people through the plays. The technicalities overweigh and the
very purpose of reaching the people is defeated. Pradip Raikar was of the opinion that it requires a detailed enquiry into the works of the theatre movements’ to comment on the contribution of these movements. Yet it is true that any activity of the theatre would result in development of certain specific skills in art.

Group 8. Teachers from different schools who actively participate in drama activities

Miss.Vani, Miss Chaithra, Mrs. Poonam, Mr. Pradip, Mr.Prashanth, Mr.Hassan Sab,

The discussion was on the art education in schools and how the theatre movements can be used in the schools. Prashanth was of the opinion that NINASAM gives theatre training for teachers which is worthy. He mentioned that The training is provided in Sirigere also but for the teachers of the schools under its administration. He was of the opinion that such trainings should be provided to all the teachers in different subjects and theatre education is to be made an integral part of all the teaching subjects.

Poonam was mentioning of Sri.C.T.Brahmachari from NINASAM who would direct plays for the children for the annual day etc. She said that the programs which seek such assistance will be professional and after being continuously with such experts for one or two productions teachers also can learn the arts. Pravin was thinking of summer camps and gave examples of
summer camps for children held under the M.P.Prakasha Foundation, Shivamogga wherein expert directors like Renukappa, Nataraj Honnavalli, and Prof Chandradas had directed different plays. Chaithra was of the opinion that time is precious and the syllabus is to be covered and the deviations like the cultural activities should be within limits. She was thinking of some schools which devote lot of time unnecessarily for the cultural activities. The group opined that the training under Heggodu or Sanehalli or calling some theatre expert from NINASAM to direct plays or conduct short term work-shop for the students will definitely help art education in schools.

**Group 9. Villagers residing nearby Heggodu**

Mr.Venkatesh.Kavalugodu, Mr.Uma Maheshvara Hegde, Mr. Ravi, Mr.Shridhara, The discussion was on supportive role provided by NINASAM to the development of different organizations. Many of the organizations which are cultural and educational drew inspiration from NINASAM. Many of the organizations were supported by NINASAM morally and economically to start with. The help rendered was in several ways. K.V.Subbanna was very open minded and supported any program which seemed to be worthy. The group remembered “Gramanthara samudaya vijnana Kendra” Shadthikere conducting number of programs under the auspicious of NINASAM. Work-shop on puppetry, environment
education etc were conducted by the centre which was purely science based. One of the participants remembered the program on yogasana being conducted by teachers from Malladihalli and another remembered the program on medicinal plants. One remembered a program conducted by Manipal University on rural intelligence. Many cultural associations like ‘Saketha’ Purappemane and the ‘Abhivyakthi’ troupe at Tumari have drawn inspiration from NINASAM. Hongirana which is educational also is inspired by NINASAM. ‘Arive’ which works on textiles, also is inspired by NINASAM. K.V.Subbanna was a source of inspiration and a moral supporter of any thing novel and good. Nataraj Honnavalli, Prakash Garuda, Channakeshava, Iqbal, K.G.Krishnamurthy, C.T.Brahmachari, Varadamula Gurumurthy, Vidyadhara and number of other people have drawn inspiration from NINASAM to build their own troupes in different parts of the state. Shridhar has drawn inspiration from K.V.S. in fighting against M.P.M. K.V.Subbanna had inspired movements like Sahyadri horata samithi and save the western ghat movement. NINASAM had given shelter to many movements on saving environment.

Group 10. This group consisted of spectators for ‘Nata-Narayani’ a play of NINASAM thirugata directed by Nataraj Honnavalli. Nata-Narayani was a famous work of Dr.Shankar Mokashi Punekar.
Rajashekar, Madhusudan, Ramamurthy, and Subbanna formed the
group. Rajashekar was appreciative of the way in which the novel of
Punekar is adopted fro the drama and the presentation. Subbanna was of the
opinion that he expected something else from the play and he was not very
happy about the play at all. Ramamurthy of the opinion that this play as well
as many other plays of NINASAM are above the level of common audience.
Rajashekar did argue that the audience is to be prepared to watch and
appreciate the play. There was an argument whether theatre is for the
audience or audience is for the theatre. There was an argument that the hall
will not be full now a day with such dramas. There was an argument that
there should be experiments and the play was a good experiment in the field.
The other side of the argument was that theatre should be entertaining and it
should programs which are either entertaining or educative. According to
one of the members the play or the play which was enacted a day early was
neither educative nor entertaining. The audience do not come to solve the
puzzles to theatre they require relaxation and entertainment. And the
members went on listing their anticipation of what a drama should be like.
Rajashekar ended the discussion by saying that these experiments are also to
be accepted as they open new ways.
1. THE IMPACT OF THE THEATRE MOVEMENTS ON MUSIC

Mr. K.V. Akshara in his interview stated that NINASAM has tried different kinds of music for its shows. Folk music, Karnatic music, Hindustani, yaksha sangitha, ravindra sangitha, and western music are all employed as required in the play-productions. The directors were given freedom and all the forms of music are made use of. He even gave illustrations as how different music styles suited are exercised in different plays.

Prof. T.V. Hegde an active music director is of the opinion that NINASAM could have worked more on the lines of music. He feels that the music which always used to go with traditional Kannada theatre in a way, are separated after Kailasam and others and NINASAM also has not given sufficient importance to the music as such during the first stage of its development. Vidvan Nagaraj H.S. A member of the Karnataka music academy opines that NINASAM has created an opportunity for the musicians and he feels that light music is given more importance than classical as light music suits theatre more than classical. He is of the opinion that the great contribution of NINASAM happens to create opportunities for many experiments in music.

Chandra shekar and others are of the opinion that Hindustani has contributed a lot to theatre and the singers and instrumentalists are given a fair opportunity. They are of the opinion that ‘Shiva Kumar havyasi kala
Sangha' at Sanehalli has supported many young and old Hindustani singers who have made vachana gayana very popular. Pakirappa who is an Hindustani music teacher appreciated the seer Shiva kumara Swamiji of Sirigere on whose name the kala sangha is built as a great patron of music and musicians. According to him all the programs of the senior swamiji used to start with vachana gayana end with vachana gayana and have vachana gayana in the intervals. According to him many vachanas were adopted to music and 'Akkana balaga 'associations were taught. According to him Sanehalli is continuing the work taken up by the senior seer and many plays of the repertory are excellent experiments.

According to Sri.Sri.Panditharadhya Swamiji music which suits the requirement is given a chance. There is no difference between Karnatic and Hindustani. But most of the time it is Indian music which has been given importance in the theatre of Sanehalli.

L.N.Kashi who hails from Heggodu points out the number of audience for the Hindustani music concerts in Heggodu. He recalls the days when there used to be 40 -50 people and compares it with the overcrowded auditorium of today and he says that NINASAM has created a sound interest in the people nearby in the Hindustani music. He opines that the people of Heggodu and nearby villages are learning vocal Music or Hindustani music.
and many of them have become fans of Hindustani music. He attributes the credit to B.V.Karanth who introduced music in the theatrical activities. Pro.T.V.Hegde also accepts that the contribution of B.V.Karanth to music in NINASAM as well as outside is really great. Dr.B.V.Rajaram opines that NINASAM had contributed to this field in several forms though the objectives directly are not music education. According to him theatre has more than 15-16 different activities and music essentially is one among them and good music is a part of good theatre.

2. IMPACT OF THE THEATRE MOVEMENTS ON DANCE AND ALLIED ART FORMS

The classical dance experts in Bharathanatyam like Janardan and others feel that the theatre movements have not contributed a lot to the field of classical dances. According to them classical dances are the arts which do not accept intrusion. But they are thankful to NINASAM for the opportunity given to them to see many dance recitals and for their performances also. They remember that many grand dance recitals would have been impossible without NINASAM or Shivaram Karantha Rangamandira. Dance experts like Bhagavath except that the making up and costumes especially the color combinations had an impact by these theatres. They are thankful to NINASAM for this. Dr.K.S.Pavithra is of the opinion that NINASAM has inspired her and many artists like her.
The folk artists are thankful to NINASAM as K.V. Subbanna tried to bring some of them to light. Yakshagana, a typical folk art of Karnataka owes a lot to NINASAM. According to Hegde, NINASAM has utilized the music and steps of yakshagana in its plays. Artists like Kavchuru Krishanmurthy who are the leading directors in Karnataka are basically yakshagana artists. Saketha is a team in Purappemane, a village which is in the vicinity of Heggodu. The team has conducted many experiments in yakshagana and the influence of the theatre movement is certainly felt.

There is barter between yakshagana as a folk art and NINASAM. Veeragase, a folk art from was utilized by the theatre at Sanehalli, in a similar way.

3. IMPACT OF THE THEATRE MOVEMENTS ON PAINTING AND DRAWING

The drawing artists like Pradip Raikar and Vaidya feel that the modern theatre has not contributed much to the field of drawing and painting. But when the stage was realistic and scenes were painted very large painting of nature and realistic scenes were drawn in the back screens and this had provided full time engagement to the visual artists. The paintings also were to be planned for the heavy halogen lights and it provided a challenge. Drawing and painting is a part of the theatre and NINASAM has seen very
good artists in this field like Purushottama Talavata, Iqbal Ahmed, Sunanda, Pramod Shiggav, etc. Though the paintings of large size are not the necessity of the day in the repertories the theatre has been encouraging the artists in the field in the area of advertisements. The case is almost similar in Sanehalli also. The Shiva Kumar Kala sanga uses sceneries for the dramas even today.

4. IMPACT OF THE THEATRE MOVEMENTS ON SCULPTURE

The campus of Heggodu consists of many abstract sculptures made by the artists who have studied in NINASAM like Iqbal. Many of them are out of tree trunks. Similarly we find several sculptures in the open air theatre of Sane halli made in stones. Sanehalli had conducted a work shop in sculpture which has resulted in these idols. Clay work, and paper mashie work are given importance in the theatre for the creation of ornaments in the realistic stage. Sheet metal work and wood craft also is encouraged in these theatres. Both the theatres have an impact on the sculpture the symbolic school seems to be prominent in Heggodu whereas the realistic school is given importance in the Sanehalli.

When sculpture is taken as the ‘art of wholes and lumps’ as defined by Roden and made inclusive of the sculpture in different materials we find the contribution of both the theatre movements as great. In both the theatre movements’ lot of work is done on stage property. New materials are used
and property is created and several times the novelty strikes. Mashie work, wood work and metal works are done for the suitable stage properties.

5. IMPACT OF THE THEATRE MOVEMENTS ON LITERATURE

The activities of NINASAM are not limited to the theatrical arts. Publications went together with NINASAM activities. ‘Mathu kathe is a periodical which was brought out by NINASAM for discussions about the NINASAM activities. It is a quarterly magazine. Several works which are important to Kannada literature are brought out by NINASAM through Akshara prakashana a Publication. Akshara pakashana was started in 1958 and became a trust in 1974. It has brought out more than 500 books in these years. Leaving Manohar Granthamala of Dharwar Akshara Prakashana is the only publication which has given books of importance over decades of time. The development is usually divided as the (1). Period of Sakshi 2.period of NINASAM jana spandana and 3. Present period.

During the first stage M.Gopala Krishna Adiga, who was the editor of Sakshi made the publication a really special ones. Most of the Kannada writers of today had their origin to Akshara prakashana. It was known for the socialistic thinking. Many of the works of ‘navya’ (modern)style of literature were published by Akshara prakashana. Many dramas were also published by Akshara prakashana.
In the second stage NINASAM concentrated on visual media. Many works related to cinema were published.

Present period marks a movement towards the ‘Desi’ (indigenous) thinking from the socialistic thinking. Some of the publications of course have become controvertial. Contribution of ‘Mathu kathe’ is not a negligible one in Kannada literature. According to Mr. M. Srinivasan, it is Akshara Prakashana which gave Kannada quality in publication. He was of the opinion that the print, binding and each and every aspect of the book was made aesthetic in Akshara Prakashana and Akshara Prakashana became an example for excellent printing and publication.

Shri Shivakumara havyasi kala sanga of Sanehalli also has taken up publication. Many books of importance are published by the Kalasanga. Swamiji of Sanehalli has encouraged the writers to write plays and new plays have come up because of this. Though publications of Sanehalli cannot be compared with Akshara Prakashana some books worth noticing are published. Some publications are meant for the documentation of the theatre activities and Sanehalli has done the best documentation of its programs.

The theatre movements decidedly have a positive impact on literature as theatre and literature are well knit.
6. IMPACT OF THE THEATRE MOVEMENTS ON ORGANIZATION OF THE STAGE WORKS

Rustum Barucha in his article appreciates the organization of tirugata in NINASAM as impressive if one considers the hazards involved in staging a repertoire of plays in vastly different performance spaces. Out of the 62 places for the first tirugata only 3 had equipped stages. Others were either open places or the small stages in the schools and colleges. Very often there was no green room and voltage was not satisfactory. But with all these problems Tirugata continues without canceling a single program. The work both on and back stage is very strenuous. The group spirit of Tirugata is very strong. The actors here are responsible not only for their performances but for the sets, lights, costumes make-up, which have to be set for each show. Shivasanchara also is a repertory with the same team spirit. The punctuality and the organization of the two troupes have provided models for the other troupes in Karnataka.

Most of the theatre workers accept that NINASAM was a model for them is several aspects for as the organization and stage management are concerned. The actors themselves were held responsible for their costumes makeup kit and the stage properties, they had to be very punctual and the discipline of the artists is quoted in the essay by Rustum Barucha. In the repertory even in the adverse situations how the shows were given is
appreciated and the artists of the other troupe also acknowledge this to NINASAM. Even Shivasanchara is known for its punctuality and persistence. The experiences of the artists at the time of Bharath sanchara and how the exigencies were managed show that the artists were really committed to the theatre. Both the theatre movements have inculcated good values in organizational aspects of the theatre which is appreciated by one and all. Rarely there was any disciplinary problem amongst the audience either the rural or the urban for the shows of both the troupes. Umapathi an inspector of police states, that in Sanehalli the police people also can enjoy the dramas without any disturbance. People who have organized the shows feel that they should always continue their support.

Shiva sanchara Samithis are formed in the different places to organize the plays of Shiva Sanchara. These samithis help the organization of Shiva Sanchara plays as annual events. Many of these associations have tried to build stages in their own villages for the annual event this in turn has caused many stages to come up which will be used for other performing arts. A stage in a place is always an inspiration for the artists and this is a positive impact of Shiva Sanchara.
7. IMPACT OF THE THEATRE MOVEMENTS ON LIFE STYLE

The people of the villages have a changed life style because of the NINASAM. Most of the people in Heggodu and the villages near Heggodu introduced a new time table for themselves because they had to participate in the activities. The activities of the theatre became a part and parcel for them and they slowly started discussing about the performances. Even the abstract plays were discussed and criticized by the residents of these villages in their own way. The sensibility was uplifted by several lectures and work shops. Now the people of these villages have become sensible critics of theatrical programs. The dress code also changed according to Purushottama the long jubbas which subbanna used to wear became a fasion and charaka and Arive of Heggodu started producing such jubbas and selling them. Porduction of such cotton dresses in Charaka and Arive have provided jobs for many women now.

Even in Sanehalli the number of people who gather for each program or theatre activity is really surprising. The commitment with which they participate also is really wonderful. Each program will have a gathering of 3000 to 5000. C.R.Jambe and Dr.Rjaram expressed their astonishment about the gathering of nearly 12000-15000 people and listening to the programs in a highly disciplined way. Usually they are fed as anna dasoha is a regular program of the mutt. But the whole organization of the programs will be so
well done that no guest who comes fails to appreciate the program. The same is true when Shivasanchara moves to other places for performances.

A theatre element has entered the life of the villagers in the vicinity of the two movements and it occupies preferential place in their life. This is no small achievement of the movements. Even in the other places seeing the dramas of NINASAM and SHIVASANCHARA are usually taken as great privilege and a matter of respect.

8. IMPACT OF THE THEATRE MOVEMENTS ON THE CINEMA

NINASAM film Society is the first film society in the rural area. This society had the fame of conducting film festivals, film appreciation courses and the publication of books related to films. The society was inspired by Mary Satin who was working for the film institute at Pune. According to K.V.Akshara 'a desire to bring the world to the village' gave birth to the society the cinema is a strong medium by which one can know the life, literature, history, tradition, of the people in the other parts of the world easily by the film medium. An aspiration to share the enjoyment with the public, a real aspiration towards something new and a real aspiration to involve the people in understanding something new and useful inspired K.V.Subbanna to launch this program.
At the beginning the villagers were not exposed to art films and the people naturally were not capable of understanding the art films or appreciate them. The exposure developed a sort of interest and they started attending the programs. Excellent art films were shown by the society and the conviction that the general public also can appreciate art films came true.

At the beginning stages there used to be titles in Kannada language and an explanation. The problem of language was surpassed and people started understanding the theme and started appreciating the films. Usually the films were preceded by a lecture on the good criteria of the film and an explanation about the technicalities also. Though the opinions differ as far as the impact of art films on people, it is true that the people used to participate and participate actively in the discussions also. Even today we observe the people of villages nearby Heggodu as good critics of the films.

Many of the award winning films in Kannada owes a lot to NINASAM. The artists and directors of such films are either close associates of NINASAM or the products of NINASAM. Many good actors have been contributed to the film land by NINASAM though the primary intention of NINASAM was not that. The think tanks of the NINASAM have their real contribution for the cinema in various ways.
9. IMPACT OF THE THEATRE MOVEMENTS ON TELEVISION

When we take the artists working for creative programs in the Kannada channels into consideration, a big number on and off the T.V. frames come from NINASAM. K.V. Akshara is not very happy about this because for him T.V. seems to be a medium for advertisement rather than real art. Yet it is true that the students who had come out of NINASAM theatre institute have found their placements in this medium and they are serving the medium in different capacities as actors, directors, art directors, and editors. The influence of NINASAM is clearly felt on this medium. Though K.V. Akshara in his interview was opining that he would have been more happy if these people were appointed in the schools and colleges or they were given opportunity to direct dramas in some places because the cause of spreading the theatre movement would have been realized in a better way, he accepts that T.V. has provided the products of NINASAM a respectable living.

A group of artists who participate in the Shivasanchara in Sanehalli who participated in focus group discussion had many artists who were assisting the channels in different capacities in T.V. at Bangalore. Some of them opined that they will be back to the channels after the assignment at Sanehalli and they were of the opinion that the training at Sanehalli has made them better suited to their work than before. This proves that both the movements have their impact on the T.V. medium whether it was the basic
intention of the theatre movement or not. It is real that this visual medium has been influenced by the theatre movements.

Though the theatre which is three dimensional is always superior to the media like cinema, or television, and the creativity required or novelty which is there in the life performances is always superior in the theatre, theatre becoming a spring board to the cinema and T.V. can not be checked. It is not even desirable to check such a movement from one medium to the other because the media are interdependent. The positive impact of the theatre movement on the cinema and T.V. are to be appreciated.

10. IMPACT OF THE THEATRE MOVEMENTS ON TRAINING IN DRAMATICS

Theatre training centers were borne in India only after Independence. Similar to the western theatres Indian theatres also used to depend on experienced actors prior to Independence. National School of Drama took its birth under the ‘Sangitha Nataka Academy’. It became an Institution of encouraging the research in drama under the able leadership of great director Ibrahim Alkaji. In 1970 when B.V. Karanth became the director the theatres of the other languages were also introduced in the N.S.D. Now many universities are providing the training in dramatics. But NINASAM is
definitely an Institution with a difference which has contributed a lot to theatre education in Karnataka. By its national and international outlook the theatre institute is capable of having influence on the training in dramatics through out. It was the only rural Institute. Though the training here was not recognized as a qualification in the first two years now the diploma is recognized by the Government. There is a demand that the diploma holders from this Institute are to be appointed as teachers in dramatics in the schools and colleges. This year Government of Karnataka has appointed more than forty teachers for the dramatics. The primary objective of the Institute was to spread the drama movement in the villages of Karnataka. A highly qualified and talented staff, an excellent library, hostel, an intimate theatre, a seminar hall was added. Many of the students who passed out of the Institution have served the cause of spreading the aspiration of the Institution with missionary zeal. Y.D.Badami and Manjula Badami who are at the back of the Shiva Sanchara movement also hail from NINASAM. Now Sanehalli has started a training Institute under the able guidance of Sri Chidambra Rao Jambe. Sanehalli has conducted many theatre work shops for students and a good number of work shops for teachers.

11. IMPACT OF THE THEATRE MOVEMENTS ON CRITICISM

'Modern Indian literature and other articles' by M.G.krisha murthy and 'Prajne mattu Parisara' by U.R.Ananthamurthy, were published by Akshara prakashana. These two books had a great lot of impact on the
literary criticism. Indirectly the film appreciation courses and annual camps of NINASAM under the leadership of U.R. Ananthamurthy paved ways for new waves in art and literary criticism. In a way NINASAM changed the sensibility of the critics. In Kannada we find three streams in literary criticism. One is traditional, represented by Prof. G.S. Shivarudrappa and his followers; the second is the circle at Dharawar under Manohara grantha male and the third stream is that of NINASAM. Though the critics belonging to the groups cannot be clearly specified, we can certainly identify the differences in the criticisms of these groups. Thus NINASAM had its impact on criticism also.

NINASAM which started as an amateur group started a training institute and became semi professional started a new era in the Kannada theatre. It realized the dream of village India by Gandhiji and attracted the attention of the whole nation. Many artists who came out of NINASAM have contributed a lot to the theatre, cinema and T.V. NINASAM has provided the state with very good directors, actors and stage workers. The publications of NINASAM like Manohara grantha mala of Dharwar have published literature of serious nature. The contribution of NINASAM to socialistic literature and Desi (indigenous) literature is appreciable. The film appreciation courses and the camps have created excellent impact on art criticism in Karnataka. NINASAM has created an alternative culture.
NINASAM has succeeded in establishing a truth that in rural India rural movements only will be highly successful. The contribution of NINASAM in the Indian context is appreciable.

When we trace the history of literature and arts we see that all of them started with the religious background. The Greek theatre basically was religious and had a purpose of preaching. Even the epical theatre in India had the same idea. Shiva kumar Havyasi kala sanga has created a history by being sponsored by a religious head. The theatre of India which used to be on the ‘navaranga’ (stage in front of the image) of the temples and was under the shelter of the temples once again has come back to the shelter of a religious organization. Shivasanchara also is a purely rural movement and the growth is astonishing and with in two decades it has attracted the attention of the artists from the different parts of the nation and the globe. The Bharath ranga sanchara is a feather in the cap of the movement as the troupe has exhibited the culture of Karnataka at different parts of the nation. Though run basically by a religious Institution there is lot of freedom and plays of different types are exhibited by the Shivasanchara. Many Marxist thinkers have directed plays for the repertory. A play like ‘Oedipus’ is played by the artists of the troupe under the direction of Mr. Basavalingayya.
A theatre institute is started at Sanehalli and Sanehalli is taking initiative in introducing theatre as a subject in teacher education. Shivasanchara has already created an audience for itself and the organization is very strong. Shiva sanchara will be a strong theatre movement because the devotees of the mutt would enable the movement in an excellent way.

Most of the religious Institutions have accepted Shiva sanchara and some of them are thinking of using theatre for the spreading of the religious messages. Shivasanchara akin to NINASAM has created an impact on all the people of Karnataka.

12. IMPACT OF THE THEATRE MOVEMENTS ON ENVIRONMENTAL AWARENESS

Prof. B.M.Kumaraswamy recalled the programs on environments conducted at NINASAM. Many of the programs were conducted by different associations. But K.V.Subbanna affectionately used to provide moral support to such programs by providing free shelter in the hostel and free arrangements. Prof. B.M.K. remembers the participation of K.V.S. in such programs and he quoted the philosophy of K.V.S. in teaching the children about teaching about the environment in free environment. The moral support provided by NINASAM in ‘save the western-ghats’ movement is remembered by many environmentalists. NINASAM was near to many
environmentalists like Sundarlal Bahuguna, Medha Patkar, Kusumakka etc. NINASAM had a great role to play in environmental awareness.

13. IMPACT OF THE THEATRE MOVEMENTS ON THE COMMUNITY

Lakshminarayana Kashi who is the director of Jana Shikshana Samsthan and who was the population education officer of F.P.A.I. Shimoga branch who is a native of Bhimana kone near Heggodu, who has seen the development of the NINASAM from 70s remembers the help done by K.V.Subbanna for conducting number of programs under the auspicious of different organizations at Heggodu. He opines that anything good was welcome at Heggodu and the people were receiving them through NINASAM. Tracing the differences which occurred in the attitudes of the people Mr.L.N.Kashi was narrating how NINASAM was able to introduce the Hindustani music. After B.V.Karanths experiments in the theatre people of Heggodu started appreciating Hindustani music and many started learning Hindustani music and annually one concert by a national level artist became a standing feature. The people started appreciating the music and now the hall will be full. From a mediocre audience to a overwhelming audience for the music concerts is not a small achievement according to the people of Heggodu. The people took the theatre activity as part of life and they started spending few hours of time everyday at the theatre in their own capacity.
The people of the village started feeling that the theatre is their own and slowly they started appreciating the modern plays and different cultural events. The people of the village were given chances to exhibit their talents. Every one had some thing to contribute. If Sidda and party had to exhibit the folk art of kolatam (a folk dance) a scholar like vidwan Bhaskar Bhatt would deliver a scholarly lecture on ‘Abhijnana Shakunthala’. The people of Heggodu who participated in a focus group discussion are of the opinion that this type of community participation with out discrimination of caste, gender, and age brought the community together. K.V.Subbanna strongly believed that the world can be brought inside the village and according to the participants of the discussion “he did it”. Umamaheshvar high lighted an incidence of Iqbal Ahmed who was an artist doing some good work on wood sculpture. The dry trunks of the trees were collected and given shapes. This cultivated in the people a new vision and in majority of the houses of Heggodu we find such sculpture. “Hase” artists were highlighted by NINASAM and this art has gone to the textiles also. Bringing the Siddis who are tribal people through “things fall apart” by Achube directed by C.R.Jambe is an experiment which developed self confidence in Siddis and brought them to the mainstream. There were several experiments and NINASAM was highly pragmatic and it has given a new vision to the public by changing the very attitude. Quoting the development of certain habits through the theatre activity. Chomana Dudi by Shivarama Karantha was
dramatized and enacted. After seeing the drama nearly 40 percent of the audience purchased the original novel and read it criticized it and there was a change in the feelings.

According to a group of people met at Sanehalli the idea of the theatre at Sanehalli is to educate. According to them theatre here has succeeded in creating an interest in the people and it has started changing their attitudes. The theatre is being used for creating awareness about the environment and anti addiction etc. The theatre movement is an instrument for social change.

Thus both the theatre movements had their impact on different aspects of community. Theatre is a strong medium of education and both the theatre movements in their own way have succeeded in achieving their objectives. The rural movements which are examples for decentralization have really provided for the cultural alternatives in India. They have proved their strength and provided very good models for the nation.