CHAPTER I

INTRODUCTION
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1. Background of the study 1
2. An introduction to art education. 1
3. In praise of art education 1
4. A brief history of art education in India 3
5. Theatre in Education 8
6. What does a child get from participating in creative dramatics? 10
7. Modern theatre in Karnataka 12
8. Need and Importance of the study 17
9. Statement of the problem 22
10. Objectives of the study 22
11. Hypotheses based on the Objectives 23
12. Scope and limitations of the study 24
13. “NINASAM” Heggodu -a brief introduction 25
14. Shri Shivakumara Havyasi Kala Sanga
   Sanehalli - a brief introduction 29
15. Resume of the succeeding chapters 32
BACKGROUND OF THE STUDY

AN INTRODUCTION TO ART EDUCATION

The term “art education” implies many things, but it is definable as: Instruction and programming in any arts area, including performing arts (dance, music, theatre) and visual arts, creative writing, media arts, history, criticism, and aesthetics. Within the schools “visual arts education” encompasses all the visual and performing arts delivered in a standard based, sequential approach by a qualified instructor as part of the curriculum.

Education in art takes place across the life-span. As a result children, youth, and adults learn about art in community based institutions and organizations such as museums, local arts agencies, recreation centers, places of worship, social service agencies. Education in art occurs in the home as well as through formal and informal Apprenticeship programs.

IN PRAISE OF ART EDUCATION

Yehudi Menuhin states “There is a lack of mediation and creativity every-where, especially in schools, the arts are missing from our lives and we are giving way to violence”. Violence of the present day which is a world wide phenomenon can be traced to the absence of arts in our lives.
According to Rabindranath Tagore “Literature, music, and the arts, all are necessary for the development and flowering of a student to form an integrated total personality.”

The decline of art education in the present perspective can be taken as the cause for the disintegration of the personalities. All the visionaries and educational thinkers had given importance to art education.

The benefits of art and art education are listed by “Dee Dickinson” in his article “Why are the Arts Important”? According to him:

1. They are languages that all people speak that cut across racial, cultural, social, educational, and economic barriers and enhance cultural appreciation and awareness.

2. They are symbol systems as important as letters and numbers.

3. They integrate mind, body, and spirit.

4. They provide opportunities for self-expression, bringing the inner world into the outer world of concrete reality.

5. They offer the avenue to "flow states" and peak experiences.

6. They create a seamless connection between motivation, instruction, assessment, and practical application--leading to deep understanding.
7. They are an opportunity to experience processes from beginning to end.

8. They develop both independence and collaboration.

9. They provide immediate feedback and opportunities for reflection.

10. They make it possible to use personal strengths in meaningful ways and to bridge into understanding, sometimes difficult abstractions through these strengths.

11. They merge the learning of process and content.

12. They improve academic achievement - enhancing test scores, attitudes, social skills, critical and creative thinking.

13. They exercise and develop higher order thinking skills including analysis, synthesis, evaluation, and "problem-finding."

14. They are essential components of any alternative assessment program.

15. They provide the means for every student to learn.

A BRIEF HISTORY OF ART EDUCATION IN INDIA

Art education has become an area of focal interest in education in the recent years. An appeal by the Director-General, UNESCO for the
promotion of art education and creativity at school level as part of the
development of a culture of peace in the year 2000 is worth mentioning.

“A more balanced kind of education is now needed, with scientific,
technical and sports disciplines, the human sciences and art education placed
on an equal footing at the different stages of the schooling, during which
children and adolescents must be able to accede to a learning process that is
beneficial, more broadly, to their intellectual and emotional balance. In that
respect play activities, as a vital form of creativity, are one of the factors that
deserve to be encouraged in the teaching of arts. Arts teaching should
stimulate the body as well as mind. By setting the senses in motion, it
creates a memory, which sharpens the sensitivity of the child and makes him
or her more receptive to other forms of knowledge, notably scientific
knowledge. Furthermore, it develops individuals’ creative faculty and
directs their aggressiveness towards the symbolic object of their choice.”

Various policy documents of the Government in India have
emphasized on the importance of art education in India after independence.
Subjects like arts, crafts, music, dance, etc were given a provision in the
school curriculum even in the report of the Education Commission in 1952-
53. It clearly emphasized “release of creative energy among the students so
that they may be able to appreciate cultural heritage and cultivate rich
interests, which they can pursue in their leisure and later life” this has been
mentioned as one of the objectives of the Secondary education in clear words.

Kothari commission 1964-66 observed the neglect of art education and emphasized the importance of education for creative expression as significant for the age of discovery and invention. The report stated that the neglect of art education impoverishes the educational processes and leads to the decline of aesthetic tastes and values. Commission recommended the government of India to appoint a set of experts to explore all possibilities of the art education and its extension.

In 1966 N.C.E.R.T. appointed a committee which was chaired by Shri K.G.Saiyidain to examine the question of improvement of art education in India. The report submitted by the committee in 1967 with a set of recommendations constituted of,

1. Clearly stated objectives of art education.

2. The critical role of art education in achieving the main educational goals.

3. Necessity of art education at all levels of education right from the pre-primary stage.

4. Planning of art education on a very broad basis.

5. Training of the teachers in the area of art education.
The National policy on education 1986 emphasized fostering of the unity in diversity through art education. The Program of Action 1992 gives an illustrated view on interlinking education and culture in order to promote the process of child personality development particularly in terms of discovering the inherent potentialities of the child. Mutual participation, use of inexpensive and relevant material for cultural exposure, promotion of the concept of cultural neighborhood involving active participation of the community, reform of the curriculum, motivation of teachers and efforts to allied activities were some of the important features.

National curriculum framework works of the previous years namely 1975, 1988 and 2005 have emphasized art education. National Curriculum Framework recommended that the learners should be exposed to folk arts, local arts, and cultural components leading to an awareness and appreciation of our national heritage. They were against the fragmented art education and suggested that it should be integrative till X standard.

In 1992 the committee under Prof. Yashpal to look into the ways and means of reducing the burden and improving the quality of education also laid emphasis on art education. Art education is a real means to reduce the burden of today's education.
The merits of art education are rarely disputed upon. "Studies have shown that creativity, appreciation and co-operative mentality can be acquired only through art education. Learning arts can also reduce mental stress in children and enhance their aesthetic sense". Art education definitely contributes to the emotional intelligence.

"Every individual has a quantum of potential in him, which has to be identified, nurtured and harnessed properly for overall development". This is to be done by the art education in the schools.

The decline in arts education in schools is due largely to incomprehension regarding the role this branch of learning plays in the intellectual and educational development of children. Knowing and learning in art are different from these same activities in other areas. The idea of many different kinds of 'intelligences' has taken root it has become clear that they are served by different disciplines. But the problem is not limited to the general public. There is also a great deal of confusion, even among arts educators, over such basic questions as what is to be taught, who is to teach it, and whether children acquire skills from it that have broader relevance. Research in art education is slowly developing a new rationale for its existence on the basis of evolving ideas in developmental and educational aspects of the children.
THEATRE IN EDUCATION

Theatre is a branch of the performing arts defined as "what occurs when one or more persons, isolated in time and/or space, present themselves to another or others." By this broad definition, theatre has existed since the dawn of man, as a result of human tendency for story telling. Since its inception, theatre has come to take on many forms, often utilizing elements such as speech, gesture, music, dance, and spectacle, combining the other performing arts, often as well as the visual arts, into a single artistic form.

Drama (literally translated as action, from a verbal root meaning "To do") is the branch of theatre in which speech, either from written text (plays), or improvised is paramount. And the companion word drama is also Greek, dran meaning to do. Classical forms of drama are still performed today.

Drama is a creative activity. It provides a medium for expression. One can express ideas and reactions to one's own impressions. By such expressions one learns to evaluate and experience them. The vague ideas are brought to sharp focus by such processes, at the same time puzzling ideas are demystified and the fragmentary ideas are put in their proper perspective. Drama makes one examine his own thinking and feelings. One's understanding of the world is extended and deepened by the dramatic
activities because the imaginative observation is stimulated by such activities. Drama in the real sense is a self evolving art form.

Play is the way of expression for the children. The word play refers to drama also. The children learn by playing. The home corner which the children play every where is nothing else than a drama. One can observe all the elements of drama like dialogue, action, movement, imagination etc. The drama at the lowest level of education can be taken as a way of learning and later on this socializing activity can be perceived as an art form. The drama at all levels of learning satisfies the need of free self-expression and imagination. The position paper of focus group on arts, music, dance and theatre .National Curriculum Frame work, proposes drama at different stages of school education as follows,

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"Creative drama in its truest and deepest sense cannot be stereotyped. Its like a river- always on the move- making connections; connecting river banks, connecting starting points and destinations; connecting through
improvisation, action and reaction, initiative and response, thinking and feeling; relations between people, ideas, and even centuries”

Julie Thompson

This powerful statement would illustrate how important the creative drama can be in education.

WHAT DOES A CHILD GET FROM PARTICIPATING IN CREATIVE DRAMATICS

First and above all, the children gain enjoyment, for the very word play, understood in its widest sense indicates enjoyment. Childhood is a time of playing, be it with peers, pets, adults or with life itself; it is through such a process of the play that the child discovers and experiences the world in a structured manner, step by step. There is a wide range of the other benefits; drama provides an outlet for self-expression and helps the development of imagination, creativity, and artistic awareness; it increases social and mental awareness (particularly through role-play) enhances the child’s fluency of speech and expression, leads to self-knowledge, self-respect, and self-confidence. It gives children an opportunity to learn how to co-operate with others and help develop orderly thinking and ability to organize. Drama fosters a sense of discipline. Children quickly learn how to co-operate with each other in a team to achieve collective goals in a limited period of time. This requires listening, problem solving, and time management skills besides
initiative and resourcefulness. Participation in drama improves physical fitness and physical co-ordination. It may also have a therapeutic effect, and help children to deal with their real-life problems (socio-drama). It provides social and moral training, helps young people to mature emotionally, and prepares them in a very real and playful way for the complex roles of adult life.

The key to this evolutionary process is respecting the child his/her feelings, emotional states beliefs, and also respect for the child’s ability to perform tasks independently. Teachers should never demonstrate how a role is to be enacted. Telling children how to speak lines or make moves on stage limits their imagination and stunts their development. They must have the freedom to discover their own hidden impulses and potentials through play, thus motivating them for experiential learning. This enables them to seek their own highly individual ways of expression. Above all this is how they will enjoy what they do.

Research demonstrates that dramatic play has a strong impact on children's cognitive and social development as well as provides children with opportunities to learn to express their feelings and become sensitive to the values of others.

Theatrical expression—both oral and written language—is also a medium through which teachers may understand and interpret children's thinking.
Since drama has become an important method of understanding others and our own lives, children need to learn to appreciate, interpret, and evaluate it. Regrettably, theatre education has often been missing from school curricula.

**MODERN THEATRE IN KARNATAKA**

Man tried to communicate what ever he saw, did, heard, to the others even when the language had not appeared in the history. These trials of the pre-lingual man resulted in arts. After learning the languages the religious practices started. Plato called arts as imitation. The philosophers later on realized that art is not mere imitation but something more than imitation because they contain imagination of something new and its expression. Theatre is a part of the arts. The modern theatre in Kannada can be divided into three important classes.

1. Folk theatre

2. Professional theatre.

3. Amateur theatre.

Folk theatre originated from the religious practices. But in the ultimate the entertainment became the prime purpose of the folk theatre. While presenting the play recreation of the audience becomes primary, more than the religious spirit in the folk theatre.
Religious practices, traditions, dances, and songs remain to be the main source for folk theatre. As Karnataka had provincial differences even the folk theatre had differences like yakshagana, doddata, sannata, though all the varieties have the same source.

Rule of British may be held responsible for the professional theatre. The very idea of having people taking enacting as a profession is strange in an agrarian country like ours and the idea definitely is foreign. Parsis who did not have a cultural ground in India brought melodramas to India. They used Gujarathi and Hindustanis theatre and earned wealth. The melodramas had entertainment as their sole aim. Marathi theatre also was popular at that time. Influenced by the Gujarathi and Marati theatre Rachappa nayaka of Ummachagi by the inspiration of Shanthakavi started ‘Gadugina shri Viranarayana Prasadhittha Krithapura nataka mandali’. in 1877 which was the first professional theatre in Karnataka. In 1880 ‘Shri Chamarajendra Karnataka nataka sabha started.

Shri. Basavappa Shastry, and Nanjanagudu Subba Shastry, were the important play writers of the time.

In the year 1884 ‘Gubbi Channabasaveshvara kripaposhitha nataka mandali’ started. Gubbi Viranna became the owner of the company and created mile stones in the history of Kannada theatre. Professional theatres
used to depend on epical and historical stories basically religious. Here and there they used to go for social dramas. Except for few the others in these professional theatres were not highly educated.

Amateur theatre originated with a vision of bringing modern dramas on the stage. The middle class en-lightened by education was trying to give an expression to their feelings and this was realized by the amateur theatre. Even the audience included a large number of enlightened educated middle class.

The amateur theatre differs from professional theatre in its technicalities, stage properties, lighting, make-up, costumes etc. T.P.Kailasam and Shri Ranga contributed a lot to this theatre.

Theaters usually involve the practice of all the liberal arts. Literature, music, dance, drawing, painting, sculpture, and architecture are parts and parcels of theatre art. Hence impact of any theatre movement can be analyzed on the basis of the impact it has made in these areas of fine arts. Theatre movements usually have educational purposes and they act as the instruments in changing the attitudes and values of the people in the society. The investigation studies such impact of two very important theatre movements of Karnataka state namely NINASAM Heggodu and SHIVAKUMARA HAVYASI KALA SANGA .Sanehalli.
“NINASAM” is a well known theatre movement in Karnataka. It is the brain-child of late Sri. K.V.Subbanna. It started in a village called Heggodu and grew to international level. With the inception of Shivarama Karantha ranga mandira and a Theatre training Institute to train desiring candidates in the theatre it became instrumental in bringing about number of changes in the theatre in Karnataka. “NINASAM THIRUGATA” is a repertory movement which is very active. The village Heggodu has become a place worth visiting for the activities of “NINASAM”

“Shri Shivakumar havyasi kala sanga” which was named after the great seer shri shri shri Shivakumara Shivacharya Maha swamiji of Tarala Balu Bruhanmath who was the founder of more than 175 educational institutions in 17 districts of Karnataka. Shri Panditharadhya Shivacharya swamiji of Sanehalli mahasamsthan, who is the spirit behind the theatre activities, is the pattacharya of the branch of “Shri Tarala balu Maha samsthanam”, at Sanehalli, and a direct disciple of the seer “Shri Shivakumara Shivacharya” who was a visionary. The kala sanga which was started in 1987 developed to unimaginable dimensions and now the open air theatre in Greek style at Sanehalli and the theatrical activities at Sanehalli have attracted the attention of people from near, far and abroad. Since 1998 a repertory by name “Shiva sanchara” has been active and its activities are spread through out the state and the nation.
It is to be noted that both the theatre movements are rural and both of them had visionaries at their back. Both the theatre movements had educational objectives and their activities were more educative than entertaining. Hence the relation between these theatre movements and the field of education is very close. Both the movements had their impact on the cognitive, affective and co native domains of the people at large.

Heggodu is in the district of Shivamogga and Sanehalli is in the district of Chitradurga. Both are movements by the people though visionaries were at the back to support the movements.

Both the movements have tried to raise the awareness level of the people by conducting number of work-shops, Lecture programs, and giving excellent programs in different places. These movements have strived hard to change the attitudes and values of the people in the surrounding about the arts. These movements have prepared a very big band of skilled workers for the theatre. The investigation goes in to the details of the work done by these theatre movements. The investigation takes the cognizance of the first definition given at the beginning, which is restricted to formal education and tries to study the impact of the theatre movements on the schools near by in a quantitative approach and takes the second definition of art education and tries to study the impact of theatres on the society at large in a qualitative approach. The investigation is both of qualitative and quantitative nature. It
depends on interviews, focus group discussions, and administration of tests, interest scales and value rating scales.

The investigation tries to study the impact of these two movements on art education in general and also the impact they had on the schools in the vicinity, in particular.

NEED AND IMPORTANCE OF THE STUDY

Meaningful learning in all subjects involves feeling, personal significance and human values. But the character of feeling in arts is different from that of sciences. Arts are assumed to be generally peripheral, at most of cathartic and entertainment value certainly not serious subjects for priority in education. It is assumed that there is nothing significant to be learnt in and from arts. What can be learnt through arts can be so powerful and significant in deeply human terms. These points need rigorous research into the nature of arts which are comprehensively misunderstood. This is the reason for the marginalization of arts in the education. Until we provide proof of immense humanly significant potential implicit in the character and values of arts, we have no hopes in convincing the authority that the arts should be central in the curriculum. Here arises the need for research of this sort.
Concepts of creativity, emotional intelligence are gaining importance in the field of education after 2000. Art education is taken as a means to achieve creativity and provide for cultural education which would develop emotional intelligence which is supposed to be very important. Art education has attracted the attention of all the educationists. Several events which have occurred in India and in the state of Karnataka would highlight the importance of the investigation at hand.

The new syllabi from the National council of Educational Research and Training (NCERT) for classes 1-10, will upgrade arts education theatre, music, dance and visual arts from extra curricular pastimes to subjects squarely positioned in the school curriculum.

The students so far were not given a chance to explore creativity in our educational systems and when they were, it was in limited bursts that are for annual day or the celebrations of the national festivals. But making these subjects compulsory up to class tenth grade and examined in the secondary classes, the NCERT is catalyzing a shift in the perception of art and culture. While keeping distinct identities of the four core art subjects the policy recommends the infusion of arts in all learning areas. This is the first time theatre will be taught as a subject at the school level. Three levels starting from experience based theatre to the level of performing theatre.
There seems to be a development in the direction of theatre education and the development is always to be preceded by the research. Hence research of the nature of impact of theatres on education specifically art education become important.

In Karnataka there is a move to include theatre education in the Bachelor of Education and Diploma in Education courses. Chidambara Rao Jambe a theatre expert has requested the Government to include theatre education in the teacher training courses and it is accepted in principle.

Projects like Chaithanya I and Nali-kali in Karnataka and similar projects in the other states have proved that there is a close relation between the subjects related to theatre and education.

Rangayana of Mysore had taken an initiative in studying the children theatre and several work shops are conducted by I.A.S.E. for training in dramatization.

Abhivyakthi Abhiyana a body of theatre people from all over India has been demanding for the inclusion of the theatre in education and declares theatre in education as national priority.
Mr. Jagadish Shetter, the speaker of Karnataka assembly, has demanded to start a university for fine arts involving 18 colleges of fine arts and 60 institutions to provide diploma in arts.

Honorable Government of India is pleased to sanction national theatres for drama at five different centers including Karnataka.

Honorable Government of Karnataka is pleased to sanction posts for teachers to teach dramatics in the secondary schools. These add to the idea that dramatics is gaining more and more importance in education.

The above facts prove that there is a close relation between theatre and education. Even when we take the definition of theatre in a technical sense, that "theatre is a conglomeration of all the activities like acting, directing, illuminating, costume planning, stage managing and several other activities which help in presenting a theatre activity" good teaching also seems to be composed of the similar activities.

Even if we take the theatre in a narrower sense that theatre refers to any activity of a play-production, the relation between education and theatrical activities becomes crystal clear.
When we analyze the micro teaching skills, each one of them like stimulus variation, explanation, introduction, closure seem to have a very close connection with the activities of the theatre.

‘NINASAM’ of Heggodu and ‘SHIVASANCHARA’ of Sanehalli are two theatre movements which are basically educational in their motivation. Both of them have contributed to the theatre education in general. Both the movements have given packages of educational ingredients to the rural rustic. Both have tried to elevate the level of understanding of the local community about art and literature. They have been trying to change the values and attitudes of the community to a certain extent.

A scientific study of the contribution of both the projects is the need of the day. The pathway these two movements have run is worth studying and they may provide insights into many more rural movements and the study is sure to document the course run by the Institutions and evaluate them scientifically.

After 2000 there seems to be a progress in the direction of the art and theatre education. The development should always be preceded by the researches. But when we consider the researches in the field the picture is not encouraging. At such periods the researches of this nature become all the more important.
The study has a quantitative dimension taking the first definition of the art education as structured course in formal education where in the impact of the theatre movements on the schools in the geographic vicinity is studied through the different tests and a qualitative dimension taking the second definition of art education where in the impact of the theatre on the community is studied through interviews and focus group discussions.

**STATEMENT OF THE PROBLEM**

The problem of the present investigation is "IMPACT OF NINASAM AND SHRI SHIVA KUMARA HAVYASI KALA SANGA THEATRE MOVEMENTS ON ART EDUCATION -A PERSPECTIVE STUDY."

**OBJECTIVES OF THE STUDY**

Following are the objectives of the study,

The study proposes to,

- Briefly document the different activities conducted by the two theatre projects from the date of their inception to the date.
- Assess the level of awareness in the student community in the nearby schools in the fields of art and literature.
- Evaluate the interest evinced by the students is the vicinity about art and literature.
• Evaluate the changes in the value pattern brought about by the theatre movements.

• Compare the awareness of the students in the schools under the influence of the theatre movements with students of the schools which are away from them.

• Compare the interest evinced by the students under the influence of the theatre movements about art and literature with students of the schools which are away from them.

• Compare the value pattern of the students under the influence of the theatre movements to students of the schools which are away from them.

• Collect and analyze the opinions of the theatre experts and local community about the impact of the theatre movements.

HYPOTHESES BASED ON THE OBJECTIVES

The hypotheses were presented in the null form.

1. There will not be any significant difference in the mean scores of the awareness about culture, of the students of the schools under the influence of the theatre movements under study, and mean scores of the students in the schools which are not under the influence of the theatre movements.

2. There will not be any significant difference in the mean scores of the interests of the students of the schools under the influence of the
theatre movements under study, and mean scores of the students in the schools which are not under the influence of the theatre movements in the fields of fine-arts.

3. There will not be any significant difference in the mean scores of the value development of the students of the schools under the influence of the theatre movements under study, and mean scores of the students in the schools which are not under the influence of the theatre movements.

SCOPE AND LIMITATIONS OF THE STUDY

The study extends over two very important rural theatre movements. Both the movements are innovative in their nature and educational in their purposes.

Though the two movements seem to cover two districts in Karnataka both the movements have outreaches which are national and international.

The activities of the two movements are spread through out the state and nation.
The study is anyhow limited to the two movements mentioned and it is limited to the two villages namely Heggodu and Sanehalli belonging to the districts of Shivamogga and Chithradurga.

The study is further limited to a sample of 400 students in each of the tests given.

The study is limited to awareness of culture, interests in art and literature and value patterns only.

“NINASAM” HEGGODU - A BRIEF INTRODUCTION

“Nilakanteshvara natya seva sanga’ was established in 1949 just two years after independence. The people of independent India were dreaming of doing something great in every field, and doing something great in theatre gave birth to ‘Nilakanteshvara natyaseva sanga’. At that time the company dramas were popular and the people used to visit such plays at towns like Sagar. The villagers had the desire of bringing something new on the stage and realized their desire by bringing dramas like “Shahjahan” on the stage. This was the first play by Nilakanteshvara natyaseva sanga. It was translated from Bengali. As the actors in the Ninasam had to face the villagers as actors and also neighbors, as soon as the play is over; the selection of the plays had
become very important. The development of the theatre movement can be traced in three stages.

The Nilakanteshvara natya seva sanga established two years after the independence that is in 1949 was registered as a public association on 5.4.1957. Most of the plays enacted during the time were on the lines of company dramas. Subhadhra kalyana, Shahjahaan, Chakravyuha, were brought on the stage. The theatrical activities at Heggodu declined for few years akin to the other places of Karnataka as a result of the influence of cinema. It was after the return of Sri.K.V.Subbanna from Mysore the activities gained momentum once again. It is at this juncture Nilakanteshvara natya seva sanga was rejuvenated as NINASAM.

1968. A.D. to 1980 A.D. may be considered the II stage in the development of ‘NINASAM’ A new tradition started as K.V.Subbanna directed a play called “A mani” by Kurthukoti to the students of the highschool in the place and B.V.Karanth a renowned theatre personality directed two dramas namely “Panjarashale” and “Nili kudure” K.V.Subbanna directed many plays during this period and youngsters were added to the strength of NINASAM.
In 1972 NINASAM started a well furnished 600-700 seated well equipped modern theatre with the help of central and state government grants. It was named Shivarama Karantha Rangamandira. “Ambrapali” which was played in the theatre definitely was set to a new tune. A variety of plays which include epical, historical social, folk, and oriental, western have been enacted on the stage since the inception of the theatre.

The third stage can be traced after 1981. In 1980 NINASAM started a theatre training Institute. With a specific curriculum on the lines of N.S.D. a diploma course in dramatics was started. To provide opportunities for the theatre workers who emerge from the theatre school a repertory was started in 1985. NINASAM has invited directors of the other languages – Indian and foreign and provided them the opportunities to direct plays. NINASAM has not only taken up Kannada plays but it has got number of plays from the other languages for translation.

Under the NINASAM jana-spandana program expert Directors started moving to different places of Karnataka and directing plays for the people there after conducting work-shops in theatre. Together with this they used to show the world famous films.
In 1979 NINASAM started the first ‘Film appreciation’ camp. After few years this got converted into NINASAM cultural camp. This is conducted successfully every year. Nearly 100 people participate every year. There will be lectures and discussions in the morning session and dramas and other cultural events are held in the evening. Usually this is held in October month every year.

‘Akshara prakashana’ which started with a cyclostyled magazine for internal circulation has become a publication. Several valuable literary works are published by Akshara prakashana and a magazine (quarterly) by name “mathu-kathe” is being published.

In 1983 with the help of Ford foundation NINASAM started ‘JANASPANDANA’ Program which was in both cinema and theatre.

In 1994 Siddi people of North Canara district were trained to give a play at Manchikere under the NIANASAM samajika anusandana program.

In 1991 with the cash awarded by Mac seysey to K.V.Subbanna NINASAM foundation was established which takes up camps at different places of Karnataka to educate people in arts and literature.

This is a brief introduction of the activities of NIANASAM which is being studied.
A BRIEF INTRODUCTION

“Shiva kumara havyasi kala sanga” Sanehalli is of recent origin when compared to NINASAM Heggodu. The association started in 1987. But the history of the association can be traced back to the activities related to arts and culture conducted at Sirigere by Shri Shri Shri Shivakumara Shivacharya mahaswamiji of Taralabalu Bruhan mutt of Sirigere. In spreading the philosophy of vachanas of Sharanas the Swamiji used the medium of music. Vachana is a literary form in Kannada. In 12 century A.D. there emerged a literary form in Kannada which was prosaic in its nature. The great philosophers belonging to veerashaiva cult used this form profusely to create religious literature. This form of literature was used not only to bring about religious but also social reform. Vachana form of literature contains pearls and gems of spiritual and social thoughts. Veerashaiva mutts of Karnataka have taken these vachana granthas as very sacred and they are spreading the ideas in the vachanas with missionary zeal. Taralabalu Bruhan mutt has done yeoman service in spreading the messages of vachanas by its publications and even on internet.

Shri Shri Shivakumara Shivacharya Mahasvamiji took the help of well trained singers to compose music to the vachanas and used vachana gayana in most of the programs of the mutt. The trained teachers in turn were
requested to teach vachana gayana to the women in “Akkana balaga” association of women volunteers. The vachana gayana or rendering of vachanas in the musical form was established. Shri Shri Shivakumara Swamiji thought of several media to make the teaching of vachanas very attractive and one amongst them was to bring them to visual forms. Metaphoric representations of the vachanas were tried where in a visual form was given to the vachanas and staged. This experiment worked like magic and the teaching of philosophy of the vachanas became very attractive. Swamiji became very much convinced about the effectiveness of using dramatics and music in the teaching of vachana philosophy and deeply felt that the activities of theatre are very much fruitful in the mission of spreading the philosophy of vachanas. “Tarala balu kala sanga” started at Sirigere as a result. Swamiji who was a dramatist by himself composed plays like “Maranave mahanavami” ‘Vishvabandhu Maralu Sidda’, ‘Sharanasathi Lingapathi’. He directed the plays and the team was taken from village to village and the plays enacted. The activities were not restricted to villages alone the plays were enacted throughout Karnataka and outside the state of Karnataka.

Shri Shri Panditharadhya Shivacharya swamiji is an ardent follower of the senior swamiji of the Taralabalu bruhanmutt and when he was enthroned at Sanehalli as the Pattacharya wanted to continue the mission started by his
beloved Guruji. Shri Shivakumara havyasi kala sanga was established with certain new touches in 1987 at Sanehalli. The association was actively practicing and enacting one or two dramas per year. In 1997 the decennial celebrations of the association, the association conducted a work-shop in Sanehalli for the down trodden children “Dalitha makkala ranga tarabethi”. C.G.Krishnaswamy popularly called C.G.K. a great theatre worker proposed a repertory such that there will be activities through out the year instead of enacting one or two plays per year. The combination of two great personalities resulted in the origin of a repertory which was named as “Shivasanchara”. Shiva sanchara started practicing three different dramas per year and presenting them through out the state. Sanehalli brought all the “Gubbi viranna” award winners on the same stage in 2001 when Mr.C.G.K. proposed an open air theatre.

On 1st of Nov 2003 Karnataka found the proud inauguration of “Shri Shiva kumara open air theatre” the first well equipped open air theatre in India. The activities of the Shiva sanchara exceeded the limits of Karnataka through its “Bharatha Ranga sanchara program” in 2007. Four plays were translated into Hindi and the plays were enacted at different states of India under the project. Thus Shiva kumara havyasi kala sanga has developed from a small association of theatre loving people to an art school at a very small - other wise ignorable remote village of Chitradurga district.
Shri Shivakumara Theatre Training Institute is started at Sanehalli in 2008. Mr. C.R. Jambe, a well-known theatre personality, is appointed the Honorary Director of the Institute.

RESUME OF THE SUCCEEDING CHAPTERS

The research report is presented in five chapters. The chapter-wise presentation is scheduled as follows. The first chapter is titled Introduction. This chapter introduces the concept of art education to start with because the investigation is in the area of art education and a clear understanding of art education is required. The importance of art education is highlighted in the subtitle 'In praise of art education. This provides a glimpse into why art education is considered important in today's world. A brief history of art education briefly explains the policy decisions of the different bodies on art education right from 1952 till date. Theatre education which is a part of art education and the plan suggested by the NCERT in implementing theatre education at four stages from 1-10th standards is discussed under theatre education. What does a child get from drama is a discussion of the use of theatre to education. Modern theatre in Karnataka is a title which would create a link between the theatre in education and the two theatre movements under the study.
The need for study and importance of such impact studies is highlighted with number of events in the state, nation and international educational scenario. The problem of the study is stated and the objectives are specified.

The scope and limitations of the study are stated clearly.

The two theatre movements are introduced at the end of the Chapter. The way, in which the theatre movements were initiated, how they grew, how different programs went on adding to each one of the movements and what are the salient achievements by each one of them is given in brief.

Chapter 2 consists of two parts. The first part, deals with related studies in the fields of theatre art, creativity, art education, which have helped the investigator to plan the study and take it to its completion. Four researches on the theatres in particular which are submitted to different universities for different purposes are reviewed in this chapter. One international research in London to prepare an archive is reviewed together with two research works on the impact of art education on the students are discussed.

The second part includes number of articles of importance written on the theatre movements in different compilations and literary magazines. It
contains the review of several articles which have appeared in the magazines at national and state level. Some of these articles have provided data for qualitative analysis as secondary sources.

**Chapter 3.** This chapter deals with the methodology of the study. It gives the details of the variables which are selected for the study. It explains in detail as to how the tests were constructed, standardized, tested for reliability and conducted. It discusses the procedure for the selection of sample and how interviews were held with different persons and how focus group discussions were conducted. The administration and scoring of the tests together with techniques of analysis of the data are discussed therewith.

**Chapter 4** titled analyses and interpretation of the data deals with analysis techniques, table's figures and description of findings pertinent to each hypothesis and sub hypothesis. Here the hypotheses set have been tested by statistical measures. The t-test tables and the interpretation at the level of sub-hypothesis is given in the chapter. The first part deals with the quantitative data and the second part of the same chapter deals with the qualitative data collected from interviews and focus group discussions and the secondary sources like articles and books is analyzed and interpreted in this chapter. It includes several subtitles on the impact of the theatre movements on different aspects of life.
Chapter 5; titled summary of the findings and suggestions, deals with the brief summary of the research findings with a brief summary of the preceding chapters in the research report. The implications of the research and the suggestions for the further study are highlighted in this chapter.