CHAPTER II

REVIEW OF THE RELATED LITERATURE
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REVIEW OF THE RELATED LITERATURE

PART ONE

Researches in theatre and Education have been done separately as the two disciplines have worked separately so far. Rarely researches have been done about the theatre movements and their impact on education. In India only after National policies of Education 1982 the term art-education has been profusely used. The earlier surveys in educational research do not contain a separate section for art education. Some of the researches in 'University of Baroda' have taken certain specific skills of the theatre but the impact of the theatre on the school and society at large have not been studied. Integration of dramatics into education is a concept of new origin. Theatre and education are yet to be properly amalgamated.

Numbers of researches are done in the faculty of fine arts in the discrete disciplines of music, drawing, painting, sculpture, and architecture. Many researches are done on literature in the departments of languages. The National school of drama in New Delhi and certain fine-arts colleges at Culcutta, Pune, Bhopal, Kerala and Karnataka have taken up research in the field of dramatics. The researches seem to concentrate on the contribution of individual dramatists, like Samsa, Kailasam, Parvathavani, Lankesh, Girish Karnad etc. Professionals like Gubbi Viranna, Tiger Varadachar, B.V.Karanth, and prasanna, C.G.Krishna Swamy are also studied. Theatre
movements and their impact on education have not been studied in a scientific way. Many articles are available at Rangayana Mysore and NINASAM Heggodu about the activities of the theatres and their productions etc. Material in the form of criticisms of the productions and the activities of the organizations are also not very scientifically classified.

A search was done in the libraries of the Universities, Fine-arts colleges, internet, for the related research literature and the investigator could trace only few research works related to the theatre movements under study and as there were many articles available on both the theatre movements and some of them were by the authorities in the field it was decided to introduce both in separate parts. One part of the chapter is devoted to the research works related and the other part of the chapter is devoted to the articles which have appeared in the form of books and publications.

A search into the research work done on the two theatre movements in internet, enquiries in the libraries of the Universities, fine arts colleges and the people running the theatre movements indicate that there are four such works undertaken on the theatre movements. One research paper for doctoral degree is produced in the department of post-graduate studies and research in Kannada in Kuvempu University. One research paper is produced in the
same university for the M.Phil. Degree in the same department on the dramas of Sanehalli Shivasanchara. Two other researches are taken up separately under Mumbai University and Mangalore University. NINASAM A STUDY is a dissertation work for fulfilling the M.Phil. Degree from Mumbai University and ‘K.V.Subbanna and cinema’ is a project work submitted to the mass communication department of Mangalore University. A review of these research works based on the reports studied is given in this chapter. All the researches are qualitative in nature and depend on theoretical studies and interviews. They do not involve any experimental data and statistical analysis. The purposes of the researches themselves are different and two of them concentrate on the contribution of K.V.Subbanna to the field of literature and arts in Karnataka.

"KANNADA CULTURE, LITERATURE, AND K.V.SUBBANNA" is a doctoral thesis submitted to KUVEMPUI University by B.G.Channappa under the guidance of Pro.Shrikanta Kudige. KannadaBharathi. KUVEMPUI University. In the year 2006.

The report contains 7 chapters and appendices. A brief review of each chapter would enable us to get a glimpse of the research work and provide some guidelines to the present research work.
The background, objectives and the scope of the research work are discussed in the first chapter. It is very clear that this is a qualitative research which depends on interviews and library study. Expectations behind the research are explained by the researcher. The chapter is named pravesha or 'Entry'.

The second chapter is named K.V.Subbanna-NINASAM- Indian cultural context. In this chapter K.V.Subbanna as an individual and his personality are discussed. The struggles and movements in which Subbanna participated are highlighted. The background of NINASAM, the causes which lead to the birth of the association and its development stage-wise is described and the achievements of NINASAM is discussed in the present Indian cultural context. NINASAM training centre, the repertory, film society, jana-spandana program, cultural training camps under the NINASAM foundation, and the productions of the NINASAM are discussed in detail in this chapter.

Akshara prakashana the publications are dealt in a separate sub-title. Mathu-kathe a publication of the NINASAM is introduced.

The third chapter which is important from the view point of the literary contributions of K.V.Subbanna is titled ‘literature’. Contributions
of K.V.Subbanna’s poems, articles, articles about persons and personalities, folk literature, the fore-words and hind words written to different works, criticism on poets and poetry, and works edited either completely or partly by K.V.Subbanna are dealt in separate sub titles under the chapter.

This forms the essence of the research work.

The fourth chapter deals with the literary contributions of K.V.Subbanna to the theatre. The chapter is named Ranga Bhumi ‘Theatre”. This chapter discusses articles contributed by K.V.Subbanna about drama, theatre etc. It discusses both independent and translated works in the field. It also discusses the independent dramas of K.V.Subbanna. The dramas which are translated and rupanthara are discussed together with direction in the drama.

The fifth chapter discusses about the cinema. The books written by K.V.Subbanna on cinema and the articles on cinema, drawing and observations are discussed in this chapter.

The sixth chapter deals with K.V.Subbanna in face to face with the community. Community as found by K.V.Subbanna, K.V.Subbanna and community of Heggodu are discussed in detail. Activities of NINASAM and
samudhaya spandana program are evaluated by analyzing the opinions of selected people.

The seventh chapter is about the conclusions and the result of the research is given here with suggestions for further researches in the field.

2. “NINASAM’’ ONDU ADHYAYANA’’ is a dissertation work in Kannada language, for fulfilling M.Phil. Degree from Mumbai University, by Prabhu Angadi under the guidance of Dr.K.Raghunath.

This report is presented in seven chapters. The first chapter on introduction discusses about art and origin of art and takes theatre as one of the arts. It discusses the modern Kannada theatre and the classification of the theatre in to

1. Folk theatre 2. Professional theatre and 3. amateur theatre.

Contributions of Gubbi viranna, T.P.Kailasam, and Sri Ranga, to Kannada theatre are discussed in brief. Ninasam is introduced, with shri. K.V.Subbanna as the founder pillar of the team.
The development of the movement is traced in three stages. 1949-68 is recognized as the first stage, 1968-1981 as the second stage, and 1981 afterwards as the third stage. The progressive activities of the theatre are briefly outlined in the chapter.

The second chapter discusses about the experiments of Ninasam on the stage. ‘Panjara sale’ “Sangya-Balya” productions are discussed in detail. The reactions of the spectators are also collected and they are listed in the chapter.

The third chapter discusses about the theatre training centre at Heggodu. A brief history of the theatre education from the bygone days till now is traced and the activities of the training centre are given in detail with the list of foreign delegates and the Indian artists of honor visiting the centre.

The chapter fourth discusses the repertory at Heggodu “ninasam thirugata. A detailed study of three productions namely “Loka Shakunthala” “Thadrupi” and “Media” are discussed in detail. A brief introduction of the products of the NINASAM who are working for the theatre in Karnataka is given in the chapter.
The fifth chapter discusses about the annual cultural camps conducted by NINASAM and its contribution to the society in different areas. A long list of specialists who form the faculty and the subjects for discussion and the way the discussions are conducted are all discussed. The second part of the chapter discusses a unique social program taken up by the movement with “Siddi” tribal groups. The production of “Things fall apart” is discussed in detail in this chapter.

Chapter sixth deals with the publications of the NINASAM. Unique features of the publications are discussed in detail.

The seventh and the last chapter discuss about the NINASAM foundation activities.

The work has tried to give a glimpse of the activities of the NINASAM Hegodu. It is an appreciable work as the language used is very glamorous and readability is high.

It has used one questionnaire and several people concerned with NINASAM are interviewed for getting the information. It is a purely qualitative research and involves no quantification.
3 “K.V.SSUBBANNA AND CINEMA” by Shrinidhi Adiga is a project work submitted to the Department of mass communication, Mangalore University.

As the investigator spells it out the main objective of this investigatory project is to document the contributions of K.V.Subbanna to the field of cinema. As a researcher in the field of mass communication the focus is on the methods of making the medium like cinema more effective. The project is reported in six chapters.

The first chapter discusses about the NINASAM film society. It discusses film as a communication medium. The history of film movement in India is discussed in some detail. The history of film movement in Karnataka state in focused and a good amount of information is given. The chapter proceeds to the present situation of the movement in Karnataka. It details the present film societies also. K.V.Subbanna’s initiative in forming the NINASAM film society and how it is functioning is discussed in some detail.

The second chapter gives the objectives and methodology of the investigation. Though investigator claims that studying the contributions of K.V.Subbanna in developing artistic film literacy among the rural areas is the main objective other objectives like
- Study of history background and structure of the film society.
- To study the approaches adopted to reach the rural mass.
- To study the projects to make the films reach the poor.
- To study and criticize the film festivals and film appreciation courses.
- To study the film related literature of K.V. Subbanna.
- To study the impact of artistic films on general public.

The research is totally qualitative in nature and depends on number of interviews. The books written by Subbanna and the books on Subbanna’s work are taken as the secondary sources. The information was collected from the people concerned using a questionnaire constructed for the purpose.

4. “SANEHALLI SHIVASANCHARA NATAKAGALU ONDU SAMSKRITIKA ADHYAYANA”

“Dramas of Shivasamchara Sanehalli – a cultural study” is the only research work available on Shivasanchara. The dissertation is submitted to KUVEMPU University for the fulfillment of M.Phil. degree by Mr. Jnanadeva C.P. under the guidance of Dr. Basavaraj Nellisara Director, Kannada Bharathi Kuvempu University., in 2008.
The report is submitted in six chapters and a brief discussion of the six chapters may throw some light on the work done.

The first chapter consists of the objectives of the work, the review of the studies done so far and the scope of the research. The chapter named Background or “Hinnele” discusses about the history of the Kannada theatre and later on folk theatre professional theatre and amateur theatre and modern theatre are discussed in some detail.

The second chapter discusses about the origin and development of Shivasanchara repertory. The vision and the objectives of Shivasanchara are discussed. The remote village called Sanehalli is introduced and the builders of the Shivasanchara are introduced in detail in this chapter.

The third chapter discusses about the dramas enacted so far by Shivasanchara. The dramas enacted so far, the directors the writers of the dramas are discussed. The organization of the artists and the musicians who have contributed to the plays are also dealt with.

The chapter four discusses in detail about the preparation for dramas every year. How the plays are selected, how to achieve the economic
sufficiency, how the stage and properties are planned, and how the sound systems and lights are planned and used is discussed in detail in this chapter.

The fifth chapter discusses about the other activities at Sanehalli. The National and International drama festivals, seminars and symposia conducted by Sanehalli, geographical constructions taken up, and programs of honoring the honorable and the literary contributions of the Sanehalli are discussed in the chapter.

The last chapter discusses Shivasanchara as a cultural jathra. It gives a brief idea of different repertories and Shivasanchara as a repertory. The reactions of the public and media are discussed. The theatre is compared to Greek drama festivals and the work concluded.

It does include the list of the dramas enacted so far and the actors who have taken part in the dramas together with the directors who have directed the plays so far.
5. **INTERNATIONAL REVIEW OF CURRICULUM AND ASSESSMENT FRAMEWORK PROJECT.**

An international research on the arts, creativity and cultural education is worth mentioning. This international research consists of a series of thematic studies published as a part of the International Review of Curriculum and Assessment Framework project, carried out by National foundation for Educational Research in England in Dec 2000, on behalf of Qualifications and Curriculum Authority (QCA) in England, with copyright in the name of QCA 2000. ISBN 1 85838 463 x.

The parts of the work are being reviewed for the purpose of research. The purpose is purely educational and the investigator acknowledges NFER for the same.

The international study has provided an opportunity to reflect on arts education in 19 countries. It has tried to answer many questions as to what is done in art education how it is done and with what impact on the young people, it has been done.

The program has culminated in the compilation and regular upgrading of a series of country descriptions, collectively known as Archive 2.
It has tried to examine the implications and implementations of regulations.

The sixth thematic study focuses on the arts; creativity and cultural education in 19 countries. The theme is discussed under six main sections.

- Curriculum organization for arts and creativity.
- Teaching expertise
- Materials and resources.
- Assessment
- Promoting creativity and cultural education.

Future developments relating to the arts and creativity

The Archive includes 16 countries: Australia, Canada, England, France, Germany, Hungary, Italy, Japan, Republic of Korea, The Netherlands, New Zealand, Singapore, Spain, Sweden, Switzerland, and U.S.A. information on Hong Kong, The republic of Ireland, Whales and Northern Ireland were also included later on making the number 19.

The work can be summarized as follows. This report draws information from 191 educational systems to provide comparative analysis of arts, creativity and cultural education.
This revealed that many countries share the same beliefs and priorities for the arts, creativity, and cultural education. They also share the same challenges.

Creativity is recognized as important and art education as means to it and art education as a means is to be encouraged. The key role of art education both for creativity and cultural education is realized. There is a concern about how to organize and manage the arts in the context of new demand and to find way to raise the profile and status of arts in education.

The research report consisted of answers for questions on Aims, policy, practice, and support.

Being explicit about what we want to achieve and why- exploring possible curriculum models, identifying the fundamental conditions for providing high quality experiences in the arts, and providing training guidance, resources and opportunities needed.

The study showed a new recognition of the key role of creativity in contributing to economic competitiveness. Countries facing cultural pressures as a result of globalization are accepting that cultural education is important to preserve diversity and promote inter-cultural understanding. The arts are seen as providing a significant contribution to creativity and
cultural development. Therefore, these appear as aims within many educational systems. Countries are exploring the extent to which they need to, develop a clear rationale for education in creativity, cultural education and the arts, find effective ways to embed these educational aims within the curriculum and its delivery, monitor how well the aims are being delivered identify and act upon the factors that facilitate/impede their realization.

Policy – exploring possible curriculum models for the arts

The arts are universally considered to be an indispensable component of a well-rounded education – they are compulsory subjects in all 19 educational systems. Nevertheless, all are concerned about the relative status and value accorded to arts subjects in schools.

One of two main approaches has been adapted to framing the arts at policy level: a generic arts domain or separate subjects. One of the main concerns about a subject-based approach for the arts is the PLACE OF DRAMA AND DANCE within language and physical education respectively. In particular, it can be difficult to promote the expressive qualities of dance within a subject-area focused on physical exercise and sport.
Assessment in the arts was thought to be desirable, but there are significant challenges in finding an appropriate system.

Countries are exploring the extent to which they need to, investigate the apparent contradiction between support for the arts at policy level and the perceived low status for the arts in schools, find ways to raise the profile of the arts in schools, explore the implications of the different curriculum models, identify methods of assessment that are practical and reliable as well as sympathetic to the arts, creativity and cultural education.

Practice – providing high-quality experiences in the arts

There are common concerns about time and opportunity. Time allocations may be too small and/or fragmented to offer a coherent experience of the arts. Higher-achieving students are often encouraged to study subjects other than the arts. While there is no question that pupils are entitled to an arts education within school time, activities organized outside school hours have a great deal to offer for pupils with a particular interest in the arts. But it should be recognized that such programs require considerable planning, organisation and support. Pupils’ value subjects that have high status are enjoyable and relevant to their lives. Unless the arts have these characteristics pupils will not wish to continue studying them. Although the arts are thought of as ‘creative’ subjects, we cannot assume that this is how
they are taught in schools. Experimentation, which is an important feature of
the creative process, can appear at odds with an emphasis on educational
accountability.

Human beings tend to feel most comfortable with their familiar
cultural experiences and the challenge for teachers is to find ways of
building bridges between pupils' own experiences and those of others. The
curriculum needs to encourage young people to be active participants in
cultural transmission and change. Countries are exploring the extent to
which they need to help pupils recognize the value of the arts through,
making arts experiences enjoyable and relevant, providing sufficient time for
arts experiences, identifying the barriers to developing creativity in schools
especially in relation to encouraging experimentation and risk taking within
a supportive environment, enabling pupils to benefit from high-quality
partnerships between artists, cultural organizations and schools.

Support for teaching and learning

The teacher is the key figure in delivering a relevant, creative and
enjoyable experience of arts education. The study identified a number of
priorities for support for teachers.
Countries are exploring the extent to which there is a need for, professional development aimed at improving primary teachers’ confidence in arts Teaching and offering secondary teachers opportunities to develop new skills and replenish their own creativity, curriculum guidance and materials, especially to support teachers in providing creative and cultural education. (Several countries are making use of new technology to provide Exciting arts materials for schools), coordinated programs to provide all schools with access to professional artists and cultural organizations, local, regional and national networks to raise the profile of the arts in education. National festivals and competitions can showcase pupils’ achievements in the arts.

A long summary of the international research work is discussed because we see that the situation of India is not very much different from the 19 countries which are involved in the research and an international seminar held later on.

Investigator is citing two important research projects taken up in the Harvard Graduate School of Education in 2000 and 2005. The review is done with due acknowledgement to the authors and publishers. The review is done only for the purpose of research and Investigator assures the authors that the project results will be used only for the educational purposes.
It is worth considering two research projects by Ellen Winner and Lois Hetland of Project Zero — an arts-education program at the Harvard Graduate School of Education. Both the works are on the impact of art education on the performance in the other core subjects. There was a bitter backlash on the first thesis published in 2000 because it had failed to mention some of the beneficial effects of arts classes that the research had revealed. Some researchers accused the authors of devaluing the arts in general. But Ms. Winner, Ms. Hetland and two other collaborators have published another thesis where in they argue forcefully for the benefits of art education, while still defending their 2000 thesis. In their view art education should be championed for its own sake, not because of a wishful sentiment that classes in painting, dance and music improve pupils’ math and reading skills and standardized test scores.

Ms. Winner, a professor of psychology at Boston College and a senior research associate at Project Zero, states that instrumental arguments are going to doom the arts to failure, because any one is going to say, If the only reason we are having art is to improve math’s, let’s just have more
math's will be the argument. Authors do not want to get bound. The arts need to be valued for their own intrinsic reasons. In the second project they try to figure out what the arts really do teach.”

In their new study Ms. Winner, Ms. Hetland and their co-authors, Shirley Veenema and Kimberly Sheridan, focused on the benefits accrued through classes in painting, drawing, sculpture and the other visual arts. The results are published in their book, “Studio Thinking: The Real Benefits of Visual Arts Education” (Teachers College Press).

They observed students taught by five visual arts teachers in two high schools in Massachusetts: three at the Boston Arts Academy, a public urban high school, and two at the Walnut Hill School for the arts, an independent secondary school in Natick. At both schools, all students specialize in an art form but are enrolled in a regular academic curriculum.

The authors videotaped a two- to three-hour class of each teacher once a month for one academic year. They then zeroed in on what they deemed to be crucial segments of teaching and learning, showed those clips to the teacher after each class and interviewed them about their intentions.

Why did the teacher do that? What was teacher’s goal? What kind of learning was the teacher trying to effect?, were the questions posed later on.
After transcribing all the interviews, the authors spent a year developing a method for coding the tapes and transcripts according to the thinking, or "mind habits," of the teachers as they sought to convey concepts and strategies to the students.

The researchers found that the visual arts classes did have broad indirect benefits, even if they were not directly related to quantifiable performance in other subjects. "Students who study the arts seriously are taught to see better, to envision, to persist, to be playful and learn from mistakes, to make critical judgments and justify such judgments," the authors conclude.

No evidences were found for kids taking a lot of art; improve in their core subject areas.

When students who take art also generally do well in school, may be because academically strong schools tend to have strong arts programs, or because families who value academic achievement also value achievement in the arts.

One cannot conclude that because they're taking art, they're doing well in school. There's just no way to conclude anything about causality."
These two projects are cited here to show that the unrealistic arguments about the benefit of art education also are to be time tested with authentic research work.

Articles on art education quote a study by James S. Catterall, a professor of education at the University of California Los Angeles, who found that students who had more involvement in the arts in school and after school scored better on standardized tests.

According to the author the most expansive areas where the arts pay off are, basic reading skills, language development, writing skills.

The arts do help the development in general academic skills appear to reinforce these specific literacy-related skills in expression, persistence, imagination, creativity, and inclinations to tackle problems with zeal. In addition, a wide range of social skills accompanies learning in the arts and engagement arts activities.

The arts do help the development in Positive social behavior, social compliance, and collaboration with others, ability to express emotions, courtesy, tolerance, conflict resolutions skills, and attention to moral development.
The research by James S. Catterall is cited because it is a sample of research which proves that the art education has immense impact on the learning of the core subjects with standardized tests. This is an example for the research finding on the other side. This is quoted with due acknowledgement to the author.

‘Learning in the arts and student social and academic development’ is a book by James S. Catterall. The book is worth reading because it provides guidelines for the researchers in the art education. It uses nearly 60 or more researches and notes on them. It tries to give implications of such researches on education. It links the art education to different skill development and the core subjects. This identifies more than 84 separately distinguishable valid effects of the arts.

The most expansive areas where the arts pay off are, basic reading skills, language development, writing skills, and general academic skills. The general academic skills may include focus and concentration, skills in expression, persistence, imagination, creativity and inclinations to tackle problems. A set of social behaviors develop through art education. Positive social behavior including social compliance, collaboration with others, ability to express emotions, courtesy, tolerance, conflict resolution skills and
attention to moral development. Decency, integrity and co-operation develop through art education.

James Caterall in his book explains the specific contributions of the visual arts like music drama and theatre and dance which has its implications to education. Music can have an impact on spatial temporal reasoning. The term refers to understanding of relations of objects in space and time. Spatial temporal reasoning is the most important type of reasoning and it is required to understand the language and solve problems of mathematics.

Drama in the classroom develops narrative understanding and composite skills; it helps in understanding characters and understanding the motivation behind the characters. Reading writing and skills of dealing with conflicts are developed by drama. Dance according to the researches develop self-confidence, persistence, social tolerance, and appreciation of individual and group performances. Dance has a link with the creative thinking – originality fluency and flexibility.

The work ends up with a conclusion that an expansion of arts programs in the schools could lead to a generation with greater skills and interest in the arts than today’s young adults who came through rather arts-starved school systems- i.e., to a society that supports the arts for many reasons.
PART TWO

This part is separated from the part 1, because this part contains articles and literature which is related to the movements of the theatre and art education but many of them are not dependent on scientific research. These articles seem to be of immense importance as they really provide insight into the area of the investigation. Some of them are taken as secondary sources to gather information in the investigation. Some of the most important articles or essays are discussed briefly in this chapter.

NATIONAL CURRICULUM FRAMEWORK 2005 POSITION PAPER
NATIONAL FOCUS GROUP ON ARTS, MUSIC, DANCE AND THEATRE.

This position paper discusses about the policies of the education for the art education. The paper starts with an overview of the art education in schools. The realistic position of art education is discussed in a picturesque way. It contemplates about the status of teaching learning and evaluation of art education and certain problems in the implementation of art education are also discussed here.

The paper with a clear vision for future tries to provide for aims of art education at different levels of education right from pre-primary to higher secondary stages. Art education and its integration are thought in another
chapter stage wise. A Well thought curriculum for art education at pre-
primary and primary stage is provided and another chapter is meant to
discussion of curriculum for visual arts in different stages of education.

Another chapter is fully devoted to the discussion on curriculum for
performing arts drama music dance and how to allocate time also has been
discussed.

One complete chapter is devoted for the evaluation of art education at
different stages. This contains important ideas which make art subjects
important.

There is a discussion on the art education and teacher education in
India.

This paper at the end discusses the strategies for implementation and
provides lot of resource materials for the art education.

This paper is important from the view point that it has recommended
for art education at different levels of education. This is the paper which has
advised that the art education should not be pastime activities but full
pledged subjects in the schools. This is the report which has insisted on the
evaluation of art education like any other subject and elevated the status of art education to the level of other subjects. This is the report which has recommended for the inclusion of art education in teacher education.

NINASAM A CULTURAL ALTERNATIVE.- RUSTUM BARUCHA.

The article which appeared in the ‘Theatre and the world, was a very effective article which exposed NINASAM to the external world. The writer of the article is a person of name and fame in the field of art explores the rural movement as a cultural alternative. The article goes on revealing the activities of NINASAM step by step with a balanced criticism and then proves the advantages of the movement in a country like India. The article traces the causes of success on the part of NINASAM where as many others have really failed in the field. The activities of NINASAM are discussed one by one and the merits and demerits are weighed and kept in front of the readers. The success stories of NINASAM are analyzed by Barucha who wishes at the end that this movement will inspire several such rural movements through out India and Shivasanchara is another movement which may be taken as another cultural alternative.

Work of NINASAM according to Barucha reassures that culture is that one essential thing which can bring India together. Barucha considers
NINASAM as a living tribute the faith for integrative possibilities of culture. He hopes that endeavors of similar institutions throughout India to form a national cultural movement.

The authentic essay has compared the economics of the theatres of the mega cities and NINASAM and hold the opinion that in a country like India only the theatre movements like NINASAM will be economically feasible. Rustum Barucha writes with clarity that even the culture should be brought up by the base and not to be enforced from outside. The article is very valuable as it makes a detailed discussion of the different activities of the theatre movement and makes a balanced criticism of them.

THEATRE SCAPES HEGGODU 1998.- SAMIK BANDYOPADHYAYA.S.

This is an article which appeared in Seagull theatre quarterly. The article once again explains the activities of NINASAM in a very flowery language. The focus of the article is on the cultural work shops conducted by the NINASAM. The essay calls NINASAM as a 'utopia realized – a rural commune. Subbanna is compared to Gandhi of the theatre in this essay.
“POLICY SHIFT TOWARDS CHILDREN’S THEATRE”, a paper presented by Hina Fridler at Mysore on July 14-15, 2004 is worth mentioning here.

The paper gives a glimpse on Swedish children’s theatre. The paper discusses important topics like Swedish society, Swedish theatre, Swedish children theatre, School performances, new texts new artists and new media, Question as to why professional theatre for children and what is artistic theatre for children. The paper concludes with suggestions that the theatre for children has to take its commission seriously. The theatre has to react and reflect upon what; happens in the world surrounding the children, both in society and family life. It is important to get subsidies for the children theatre to involve the best artists possible and develop the plays and ways of acting and relationship to schools and teachers. An artistic theatre for children according to the author can strengthen the democratic ideas and make the child more confident. Hina fridler in her essay discusses the question of whether the theatre for children and young people is didactic or artistic. She beautifully concludes that the question is

Irrelevant and theatre for children can be said to be didactic both in regard to form and content.
It stimulates the brain of the children not only with information but also with different impressions of the senses.

The combination of words, lighting, music, and visual impressions forms a totality that creates concentration. Even silence, the space between the words, and the sounds important.

Theatre can tell about and show the world, people, events and emotions in rich and varied way.

To enter into other people as you do both in role-playing and in theatre makes you more prepared to take part in life, to use yourself to understand the world as changeable and to see yourself as important in interplay with others.

The theatre is to be created in professional and sensible way to achieve these goals. The commitment should be so serious to make the didactic really artistic.

‘LEARNING THROUGH THE ARTS’ is a report by Dee Dickenson, which presents a synthesis of the research on the contribution of arts education to learning. It presents information on Seattle schools and others that have incorporated the arts successfully. The report discusses the relationship between the arts and cognition and the ways each art form
promotes unique ways of knowing. The report supports art education. It quotes number of researches conducted elsewhere and the authentic events which have occurred in the field of education. In 1993 College Entrance Examination Board result is analyzed and how the students who studied arts and music scored higher scores than the national score is established. Author with clear statistics supports art education. The skills according to the author from the learning arts are transferred to the other fields.

The paper suggests the rich yield of the creative drama and gives innumerable ways in which the creative dramatics can be integrated in education.

Four publications from Sanehalli at different points of time on the occasions which were important to the Kannada theatre do provide important information for theatre education in Karnataka. All the four publications are edited by Dyamesh.H.S. The first publication is called ‘Sammilana’ and was published on the occasion of honoring the “Gubbi Veeranna Award” recipients at Sanehalli. The book contains the opinions of great stage workers and literary laureates of Karnataka. The second publication is on the occasion of the inauguration of the open air theatre at Sanehalli. The book is named ‘Namma kanasu nenagide’
The third publication is on the occasion of the sad demise of Prof. C.G.K., named ‘Kattala Beladingalolage’ the fourth is ‘Varshada Harsha’ which was published after the tour throughout the nation. Bharatha ranga sanchara. These books help to collect the thoughts of very great theatre artists and public. The investigator acknowledges all the four publications from time to time which have documented the programs in an excellent way.

SAMMILANA. 2001

The book was published by the Shiva Kumar kala sanga on the occasion of honoring of the Gubbi Veeranna award winners in 2001. A workshop on the theatre was held at the same time and many articles were presented in the workshop. These articles also find a place in the book together with the letters of honor and the response of the honored persons to the honor and talks by the great persons of the theatre. Enagi Balappa, B.V.Karanth, Master Hirannayya, Yoga narasimha, Dhuttaragi, and Hugar were honored in presence and Girish Karnad in absence. Under the presidency of Mr. C.G.Krisha Swamy, president Karnataka nataka Academy at that time.
'Namma kanasu nanasagide' is a compilation of essays by different persons brought out by 'Shiva Kumar kala sanga'. Few essays draw the attention and provide important information for the research.

An essay by Sri Sri Panditharadhya Swamiji of Sanehalli introduces the dream of constructing an open air theatre at Sanehalli and the causes of the dream and how the dream was realized. The essay introduces the venture behind the project.

Chief architect Mr. Siddabasappa in a small essay expresses how the theatre works was taken up and taken to the final end. The speeches of the great people who had attended the different functions at Sanehalli are documented in this book this book provides valuable insight into the history and the activities of present day. This consists of the opinions of ministers from the state and centre, political leaders of the locality and elsewhere, artists, theatre workers, holy swamijis, and the people of the media.

Religious heads of the state have welcomed the theatre movement and the appreciation in their articles is a real indication that the religion once again is giving shelter to the theatre arts. Some of the religious heads have not only welcomed the venture by Sanehalli but also they have tried to start
theatre movements like Sanehalli. There seems to be a realization that theatre is the best medium through which religious messages can be taught.

The book is used as a secondary source of information and the ideas in the articles are used for qualitative analysis and interpretation.

KATTALA BELADINGALOLAGE. 2006

This is a book brought out by ‘Shiva Kumar kala sanga’ Sanehalli under the editorship of Shri H.S.Dyamesh, at the time of sad demise of Mr. C.G. Krishnaswamy the spirit behind the open air theatre. Many of the essays are elegiac in their nature. But each one depicts the relation C.G.K. had with the Sanehalli theatre movement. Some of the essays like ‘Sanehalliyondige samudayada besuge’ by C.K. Gundanna are worth reading as the essay speaks about the co-ordination between Basava philosophy and the leftist thoughts of equality. An interview of Swamiji conducted by C.G.K. himself and two articles of C.G.K. on Sanehalli provide sources for the interpretation. Though the book basically is meant for some other purpose it does throw light on some aspects of the open air theatre at Sanehalli.
This book edited by Dyamesh.H.S, and published by the Shiva Kumar kala sanga, Sanehalli, is a compilation of essays by great personalities about the Shivasanchara movement. The second part consists of the experiences of the troop in ‘Bharath ranga sanchara’ written by the editor and there is another essay on Bharath ranga sanchara By Y.D.Badami who is the residential director of the Shiva sanchara. There are opinions of the people and press about the dramas in Bharath sanchara compiled at the end of the book. The articles by Dr. Siddalinga Pattana Shetty, K.Virabhadrappa, Dr.Shivananda Kelamane and Dr. Nataraj Budihal and others attract the attention of the readers.

Summary and excerpts from some of the articles are given which provide an insight into the theatre movement.

‘Ranga shikshana ondu vishayavagabeku’ ‘Theatre education should become a subject’ is an essay by Prof. Siddalinga Pattana Shetty. In this article the writer strongly argues that the values and interests about the theatre are to be build at an early stage of development. He strongly argues that the theatre should be a subject in the school curriculum such that the real theatre remains for ever. The article appreciates the work done both by Shiva sanchara and NINASAM in serving the Kannada culture.
‘Professional and amateur should become one’ ‘vritti and havyasi ondagabeku’ is an article by Enagi Balappa. The very title makes the substance of the article clear. This is an article which calls for the unity of the artists and Enagi Balappa states as to how the theatre movement like shivasanchara can achieve this.

Dr. M.G.Eshvarappa in one of the articles writes about the limitations of the professional theatre and writes about the necessity of having movements like Shivasanchara to over come the short comings.

Dr. K.Maralusidappa in one of his articles states that we should preserve our culture and become rich. The enrichment according to him is not to lose our cultural ground. B.V.Karanth in his article calls for co-operation than competitions among the theatre artists.

An interview with Shri Pandithradhya Swamiji by C.G.K.and two articles about Shivasanchara by the same author titled ‘Sanehalliyalli santhara ranga santhasa’ and ‘Sanehalli bahu samskritiya tumbe gida’ provide rich information about the theatre movement.

The articles written by shri Shivamurthy Shivacharya Swamiji. Shri mallikarjuna Shivacharya Swamiji, Shri Shiva Prakash Shivacharya
Swamiji, Shri Shivananda Shivacharya Swamiji, Shri Eshvarananda Puri Swamiji, Shri Purushottamanda Puri swamiji, Shri Basava Shantha veera swamiji, Show that the religious Institutions have accepted the theatre movement and some of religious mutts are enthusiastic to have similar programs. The religious acceptance to the theatre activities is a new shift in the field of arts. This shift can result in marvelous changes in the field of dramatics.

K.Veerabhadrappa is the outspoken literary personality of Karnataka has aspired that even ShriPanditharadhya Swamiji should get Mac saysay award like K.V.Subbanna for the theatre activities. In the article he strongly argues about the good work being done in a small village like Sanehalli. This proves that both the rural theatre movements have several similarities.