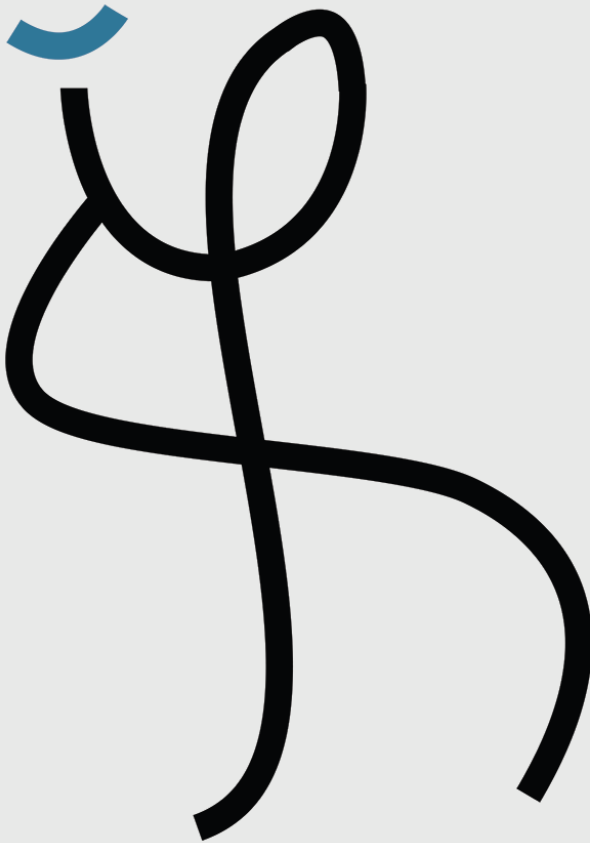


IFTS

1-5 FEBRUARY 2023

REPORT



INTERNATIONAL FESTIVAL OF THEATRE SCHOOLS



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INTRODUCTION

The International Festival of Theatre Schools (IFTS), an international congregation of academicians and practitioners in theatre, organised along with the International Theatre Festival of Kerala (ITFOK) was an initiative in association with Kerala Sangeeta Nataka Akademi based on the idea generated during the envisioning of ITFOK 2023. The major objective of the festival was to fill the void of not having a platform to discuss the pertinent issues interwoven between the practice and academia in the changing global context where academic institutions are generating the majority of the practitioners through different academic programmes. The festival was scheduled between February 1 and 5th 2023, just at the School of Drama campus before the opening of the ITFOK. Under the leadership of the School of Drama, University of Calicut, Thrissur, the event was organised in collaboration with Sree Sankaracharya University of Sanskrit and Kerala Kalamandalam Deemed University. Respective universities supported the event, Sher-Gil Sundaram Arts Foundation (SSAF), Department of Higher Education and Kerala Sangeet Nataka Akademi.



1. ORGANIZATION OF IFTS 2023

- 1.1. Curtain Raiser**
- 1.2. Festival Planning Meeting**
- 1.3. Festival Plan**
- 1.4. Core Team**
- 1.5. Organizing Committee**
- 1.6. Venue of the IFTS 2023**
- 1.7. Venue Management**
- 1.8. Logo of IFTS**
- 1.9. Schedule of IFTS 2023**

1.1. Curtain Raiser (28-10-2022)

The Honourable Minister of Higher Education, Prof. Dr. R. Bindu, raised the curtain on the festival in a function held at Prof S Ramanujam Studio Theatre of the School of Drama and Fine Arts (SODF) Thrissur on 28-10-2023. At the function, Dr. Abhilash Pillai, Director of SODF, delivered the welcome speech. Dr. Satheesh E K, Registrar of the University of Calicut, Prof. B Ananthakrishnan, University of Hyderabad and the curator of the International Theatre Festival of Kerala (ITFOK) 2023, were among the dignitaries on stage. The faculty and staff members and students of the School of Drama and Fine Arts were present at the event.



1.2. Festival Planning Meet (19-11-2022)

This meeting initiates the IFTS 2023, which was held online with Google Meet. All department council members of the School of Drama and Fine Arts, including Prof. Ananthakrishnan, University of Hyderabad and ITFOK Curator, and Dr. Gopan Chidambaram, Associate Professor at SSUS, Kalady, participated. In the meeting, participants expressed their suggestions and visions, which made a great contribution to the planning and execution of the festival. The meeting unanimously decided on programmes within the festival plan and various aspects of the festival, such as the collaboration of the festival with other institutes or agencies. The meeting decided to conduct IFTS 2023 in collaboration with Sangeet Natak Academy, ITFOK, and SSUS Kalady. The idea for a logo also emerged during the meeting, and as a collective opinion, the council directed to do the needful.

1.3. Festival Plan

The festival plan included the following programmes.

- ◆ Inauguration function with Keynote Speech.
- ◆ Panel Discussion by the Directors or Master Teachers by introducing their Institution and team of ten members.
- ◆ The responsibility to prepare the Concept Note of IFTS was entrusted to the Director of the School of Drama and Fine Arts
- ◆ Seminar on 'THEATRE PEDAGOGY TODAY.'
- ◆ Students' Performances/productions for the festival.
- ◆ Question and answer session after school performances.
- ◆ Workshops on Pedagogy- 'Teaching Future Practitioners and Teachers of Theatre: How in Curriculum Teaching Is Done.'
- ◆ Teachers' & Students' open forum.
- ◆ Closing Ceremony

1.4. Core Team of IFTS 2023

A core team worked diligently behind the scenes of the festival to bring the IFTS 2023 to life. The team comprised teaching and non-teaching staff members of the School of Drama, who established an administrative structure to successfully carry out various tasks in the realization of the festival.

Dr. Abhilash Pillai, Professor & Director	Convener cum Artistic Director
Dr. Sreejith R, Head of the Department & Assistant Professor	Secretary
Mr. Sandeep Kumar, Assistant Professor	Chief Festival Coordinator
Dr. Shibu S Kottaram, Assistant Professor	Seminar Coordinator
Mr. Vipin M, Assistant Professor	Workshop and Ambience coordinator
Ms. Najumul Shahi, Assistant Professor	Programme Coordinator
Mr. Vikas V, Section Officer	Treasurer
Mr. Syam Raji, Guest Faculty	Hospitality Convener
Dr. Manikandan K, Guest Faculty	Food and Reception Convener
Dr Surabhi M S, Assistant Professor	Documentation, Media and Publicity
Mr. Mani. A	Assistant Festival Coordinator
Mr. Parshathy J Nath	Assistant Festival Coordinator



1.5. Organizing Committee

The core committee formed an organizing committee with the following members to establish selection guidelines and ensure a fair selection process for the applications received from different theatre schools, in response to the invitation from the core committee. They also supervised the entire execution process of the festival.

Members of the Organizing Committee

- Karivellur Murali, Secretary, Kerala Sangeet Natak Academy
- Prof. B Ananthakrishnan, University of Hyderabad & ITFOK curatorial committee member
- C. Gopan, Associate Professor, SSUS Kalady
- Prof. Dr. Abhilash Pillai, Director (SDFA) & Convener cum Artistic Director (IFTS)
- Dr. Sreejith R, Head of the Department (SODF) & Secretary (IFTS)
- Mr. Sandeep Kumar, Assistant Professor (SODF) & Chief Festival Coordinator (IFTS)
- Mr. Vikas V, Section Officer (SODF) & Treasurer (IFTS)
- Mr. Jyothikumar. C, Joint Registrar, University of Calicut
- Mr. Muraleedharan.T Deputy Registrar, University of Calicut

Decisions of the Committee

The following decisions are taken by the Organizing committee;

- The government-funded institution only should be eligible to receive travel expenses.
- To invite ten freelance theatre practitioners as representatives of theatre groups active across Kerala.
- The committee decided to adopt a fair process and guidelines for selecting the participating theatre schools.
- The Organizing Committee invited Kerala Kalamandalam as a collaborator, and the registrar was kind enough to accept our invitation, offered cultural programs, and asked all festival participants to visit their Institution.
- The committee accepted to submit a proposal to the Shergill Sundaram Foundation in Delhi to raise the deficit fund.

Other Committees

The other committee formed to oversee and execute various phases of the festival are;

- Documentation, Media and Publicity
- Program Committee
- Ambience
- Food committee
- Hospitality
- Health Committee
- Workshop
- Technical Committee
- Festival Book
- Reception
- Seminar committee



1.6. Venue of the IFTS 2023

**School of Drama and Fine arts
John Matthai Centre
Aranattukara Thrissur-680618.**



The host institution, the School of Drama and Fine Arts University of Calicut served as the venue for the festival. The preparations began four days prior to the event, with the main highlight being that the festival and its entire ambience were arranged by the students of the School of Drama and Fine Arts. Under the capable leadership of Assistant Professor Vipin M, the students transformed the entire campus into an aesthetic wonder in just two days.



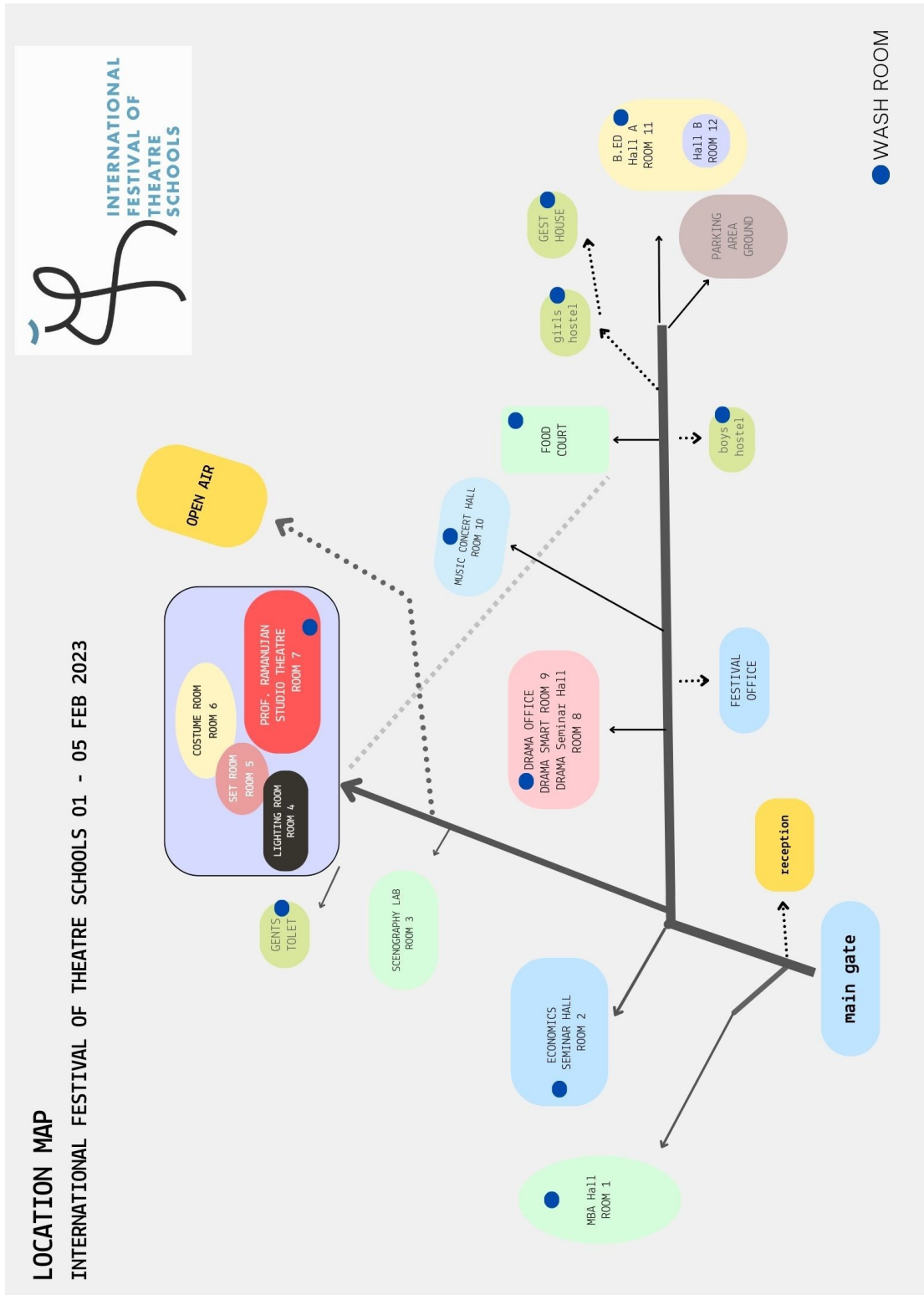
School of Drama and Fine Arts students: Transforming the Venue for IFTS 2023

1.7. Venue Management

The venue management made sure to provide all necessary amenities to the participants and visitors of the festival. Accommodation facilities were arranged for the participants of the festival both inside and outside the campus, and a canteen was opened specifically for the festival. A food committee was formed to oversee and arrange food and beverages at the venue, for the participants and other visitors. The food committee organized this facility in collaboration with the government's community development program, 'Kudumbasree'.



Venue Map



1.7. IFTS Logo

The idea for the logo of the International Festival of Theatre Schools was conceived during the first meeting of the Department Council. All members agreed to take the necessary steps regarding it. Some members suggested conducting a logo design contest, which was accepted, and entries were invited from interested individuals. Dr. Abhilash and Dr. Kavitha Balakrishnan faculty of the Government College of

Fine Arts College, Thrissur, was selected to judge and select the entries. Among the received entries, the design submitted by Sarath Karanth, an alumnus of the School of Drama, was chosen as the best entry.

The winner was honored with a certificate, memento, and a cash prize. He received the reward at the closing ceremony of the festival from the Vice Chancellor of Calicut University.



Installation of IFTS logo by School of Drama and Fine Arts students



IFTS logo design competition winner receiving prize money from Honourable Vice Chancellor of University of Calicut

1.8. Schedule of the IFTS 023

IFTs INTERNATIONAL FESTIVAL OF THEATRE SCHOOLS 01 - 05 FEB 2023																						
DAY 1	7 AM ONWARDS	REGISTRATION BREAKFAST (G SHANKARAPILLAI AUDITORIUM)	8:30 - 9 AM	PANCHAVADYAM BY STUDENTS OF KERALA KALAMANDALAM PROF. RAMANUJAN STUDIO THEATRE	9 - 10:45 AM	GET TO KNOW EACH OTHER PROF. RAMANUJAN STUDIO THEATRE	10:45 - 11:15 AM	TEA BREAK	11:30 AM - 1 PM	INAUGURATION CEREMONY PROF. RAMANUJAN STUDIO THEATRE	1:00 PM - 2:00 PM	LUNCH BREAK (G SHANKARAPILLAI AUDITORIUM)	2 PM - 5 PM	WORKSHOPS	5:30 PM - 5:30 PM	TEA BREAK	5:30 PM - 7 PM	OPEN SESSION WITH NASEERUDDIN SHAH AN INFORMAL SESSION WHERE STUDENTS DISCUSS ABOUT THEATRE TEACHING MODERATORS: ANGELO KUMAR OPEN AIR	7 PM TO 8 PM	PRODUCTION DEMO UNIVERSITY OF HYDRABAD / ASHABA (KUALA LUMPUR) PROF. RAMANUJAN STUDIO THEATRE	8 PM	DINNER (G SHANKARAPILLAI AUDITORIUM)
	DAY 2	7 AM ONWARDS	BREAKFAST (G SHANKARAPILLAI AUDITORIUM)	8:30 AM - 10:00 AM	PEDAGOGUE SEMINAR DAVID ZINDER PETER ALLEN / GIOVANNA SUMMO (MODERATOR: RAJIV VELICHETI) PROF. RAMANUJAN STUDIO THEATRE	10 - 10:30 AM	TEA BREAK	10:30 AM - 1:30 PM	WORKSHOPS	1:30 PM - 2:30 PM	LUNCH BREAK (G SHANKARAPILLAI AUDITORIUM)	2:30 PM - 5:30 PM	PEDAGOGY/DEMO DR. B.R. AMBEDKAR UNIVERSITY SCHOOL OF DRAMA/ UNIVERSITY OF HYDRABAD	5:30 PM - 6:00 PM	TEA BREAK	6:00 PM - 7:00 PM	MAZHA IMZHI PERFORMANCE BY STUDENTS OF KERALA KALAMANDALAM PROF. RAMANUJAN STUDIO THEATRE	7:15 PM - 8:30 PM	PRODUCTION DEMO LOVELY PROFESSIONAL UNIVERSITY AND CHRIST UNIVERSITY (30 MINS EACH)	8 PM	DINNER (G SHANKARAPILLAI AUDITORIUM)	
DAY 3	CAMPUS VISIT TO KERALA KALAMANDALAM DEEMED UNIVERSITY, CHERUTHURUTHY, SHORNOR																					
DAY 4	7 AM ONWARDS	BREAKFAST (G SHANKARAPILLAI AUDITORIUM)	8:30 AM - 10:00 AM	EXPERT TALK CARLOS CEGARRA/NATALIA MARTINEZ/NEIL FRASER (MODERATOR: PROF. DR. RAMANUJAN STUDIO THEATRE)	10 - 10:30 AM	TEA BREAK	10:30 AM - 1:30 PM	WORKSHOPS	1:30 PM - 2:30 PM	LUNCH BREAK (G SHANKARAPILLAI AUDITORIUM)	2:30 PM - 5:30 PM	WORKSHOPS	5:30 PM - 6:00 PM	TEA BREAK	6:00 PM - 7:00 PM	PERFORMANCE THEYYAM SIVADASAN AND TEAM OPEN AIR	7:15 PM - 8:30 PM	SCHOOL PERFORMANCE SCHOOL OF DRAMA & FINE ARTS & PONDICHERRY UNIVERSITY PROF. RAMANUJAN STUDIO THEATRE	8 PM	DINNER (G SHANKARAPILLAI AUDITORIUM)		
DAY 5	7 AM ONWARDS	BREAKFAST (G SHANKARAPILLAI AUDITORIUM)	8:30 AM - 10:00 AM	EXPERT TALK ANURADHA KAPUR/ RUSTON BHARUCHA / KIRTI JAIN (MODERATOR: PROF. DR. B. AVANTHARISHNAN) PROF. RAMANUJAN STUDIO THEATRE	10 - 10:30 AM	TEA BREAK	10:30 AM - 1:30 PM	WINDING UP SESSION INTERACTION WITH GUEST AND UNIVERSITY OFFICIALS	11:45 AM TO 1 PM	CLOSING CEREMONY	1:30 PM - 2:30 PM	LUNCH BREAK (G SHANKARAPILLAI AUDITORIUM)	2:30 PM - 5:30 PM	PEDAGOGY/DEMO SREE SANKARACHARYA ASHARA CHRIST UNIVERSITY/ JAFFRA LUNI/ LEJU (30 MINS EACH/INSTITUTE) PROF. RAMANUJAN STUDIO THEATRE	5:30 PM - 6:00 PM	TEA BREAK	6:00 PM - 7:00 PM	PERFORMANCE KOODYATTAM KERALA KALAMANDALAM PROF. RAMANUJAN STUDIO THEATRE	7:15 PM - 8:30 PM	PRODUCTION DEMO DR. B.R. AMBEDKAR UNIVERSITY & UNIVERSITY OF HYDRABAD PROF. RAMANUJAN STUDIO THEATRE	8 PM	DINNER (G SHANKARAPILLAI AUDITORIUM)

WORKSHOP VENUES	
MBA HALL, ROOM 1	KATHAKALI CHUTTI MAKE UP
ECONOMICS SEMINAR HALL ROOM 2	DRAMA IN EDUCATION
SCENOGRAPHY, ROOM 3	DESIGN
LIGHTING ROOM, ROOM 4	LIGHT DESIGN
SET ROOM, ROOM 5	STAGE COMBAT
COSTUME ROOM ROOM 6	HEADPHONE THEATRE
PROF. RAMANUJAN STUDIO THEATRE, ROOM 7	PSYCHO PHYSICAL IMAGE & THE CHECKOV TECHNIQUE
DRAMA SEMINAR HALL ROOM 8	DANCE THEATRE WORKSHOP
DRAMA SMART, ROOM 9	DIRECTION
MUSIC CONCERT HALL ROOM 10	KOODYATTAM
BED HALL (A), ROOM 11	CLOWNING WORKSHOP
BED HALL (B) ROOM 12	BODY AND VOICE (MOVEMENT ANALYSIS)








SREE SANKARACHARYA UNIVERSITY OF SAMSKRIT
 KERALA KALAMANDALAM
 SREE SANKARACHARYA UNIVERSITY OF SAMSKRIT
 SCHOOL OF DRAMA & FINE ARTS UNIVERSITY OF CALICUT
 KERALA SANGEETHA NATAKA AKADEMI
 INTERNATIONAL THEATRE FESTIVAL OF KERALA

LUNCH BREAK (G SHANKARAPILLAI AUDITORIUM)
 SUPPORTED BY



2. COLLABORATORS AND PARTICIPANTS

- 2.1. Collaborators of IFTS 2023**
- 2.2. Institutional Participants**
- 2.3. Pedagogues**
- 2.4. Freelance Theatre Practitioners**
- 2.5. Faculty and Student Participants**

2.1. Collaborators of IFTS 2023

We would like to acknowledge the institutions and organizations that have collaborated and provided support to the School of Drama and Fine Arts in conducting the festival with great success. Their collaboration has been a source of inspiration and has given us hope to continue organizing the annual editions of the IFTS in the coming years.



Kerala Sangeetha Nataka Akademi (KSNA)
www.keralasangeethanatakaakademi.in



Sri Shankaracharya University of Sanskrit (SSUS)
 Kalady, Kerala
www.ssus.ac.in



Kerala Kalamandalam
www.kalamandalam.ac.in



Sher-Gil Sundaram Arts Foundation (SSAF)
www.ssaf.in



2.2. Institutional Participants

The theatre schools represented and participated in the festival, along with their faculty members and students, whose valuable presence and contributions enriched IFTS 2023 are as follows;



Dr. B.R. Ambedkar University
Delhi
www.aud.ac.in



Christ University
Bengaluru
www.christuniversity.in



Lovely Professional University
Punjab
www.lpu.in



Jaffna University
Sri Lanka
www.jfn.ac.lk



University of Hyderabad
Telangana
www.uohyd.ac.in



Sri Shankaracharya University of Sanskrit (SSUS)
Kalady, Kerala
www.ssus.ac.in



Akademi Seni Budaya Dan Warisan Kebangsaan (ASWARA)
Kuala Lumpur
www.aswara.edu.my

2.3. Pedagogues

Internationally acclaimed personalities from India and abroad participated as resource persons and presenters, sharing their visions and experiences with the student participants of the IPTS 2023 through workshops. We were privileged to have the following pedagogues graciously accept our invitation to participate in the festival, conduct workshops, and present papers on 'Theatre Pedagogy.' Their expertise and insights added immense value to the event, offering invaluable knowledge and inspiration to all involved.



Anuradha Kapur, is a theatre maker and teacher. Her theatre work has travelled nationally and internationally and she has taught in Universities in India and abroad. Her writings on performance have been widely anthologized and her book *Actors Pilgrims Kings and Gods: the Ramlila at Ramnagar* was published by Seagull Books, Calcutta (1993, 2004).



Carlos Cegarra Sanmartín, Spanish actor, director and teacher trained at the London International School of Performing Arts, under the direction of Thomas Prattki. He has continued exploring the theatrical mask work and traditions. As an actor, he has worked for different companies in the UK, Spain, Germany, Russia, Argentina, Chile and Bolivia. He has also performed on the streets of different European cities. His interest in the development of local theatre communities.



David Zinder, Professor Emeritus of the Tel Aviv University Dept. of Theatre Arts, was a founding member of the Michael Chekhov Association and has over three decades of experience in actor training and directing. Today he is a freelance international director.



Dipendra Rawat, is a Certified Trainer on Theatre in Education (T.I.E co.) from National School of Drama-NSD and a visiting faculty at NSD. He is also working with The British Council on "Drama in classroom" Project as a lead trainer. Dipendra has led the design, execution and direction of many Teacher workshops, children's workshops as well as theatre productions for N.S.D.



Giovanna Summo, an Italian choreographer-Theatre director and performer, was educated at the National Dance Academy of Rome. Subsequently, she studied Contemporary Dance, Contact Improvisation, Stanislavski-Strasberg Acting Method, and Koodiyattam. Her research focuses on connections and interactions between all art forms.



Kalamandalam Kanakakumar, received his training in Kathakali from Kerala Kalamandalam, an esteemed institution for classical arts in Kerala. Known for his expertise in portraying various characters through elaborate facial expressions, hand gestures, and body movements, he has mesmerized audiences with his performances on stage. As a teacher, Kanakakumar has imparted his knowledge and skills to numerous students, both within Kerala and internationally.



Kalamandalam Sivadas, Department Head of Kathakali Chutty at Kerala Kalamandalam Deemed to be University, Cheruthuruthy. He studied under the eminent gurus Shri. Gopalapilla, Kalamandalam Rammohan, and Kalamandalam Shivaraman. Since 2016 he has been working as the department head of chutty in Kalamandalam.



Dr. Kalamandalam Krishnendu, started her Studies in Kerala Kalamandalam in 1997. She has studied all the Relevant female characters in Kutiyattam and the major parts of Sreekrishnacharitam Nangiarkuthu and Asokavanikankam Kutiyattam in its entirety within the period of the training in Kalamandalam. She has been working as an instructor in the Department of Kutiyattam in the Kalamandalam for the last nine years.



Kalamandalam Sangeeth Chakyar, as an exponent of Koodiyattam, has been performing both Koothu and Koodiyattam for the last 15 years in different parts of India and abroad. He started training in Koothu and Koodiyattam under legendary masters like Kalamandalam Rama Chakyar and Padmashree Kalamandalam Sivan Namboothiri at Kerala Kalamandalam. He performs all the major roles in Koodiyattam dramas.



Kirti Jain, former Director and Professor at NSD, and a theatre scholar, Kirti Jain has directed several plays, contributed articles to theatre journals and books, and lectured at several national and international conferences and Universities. She is currently engaged in evolving and implementing a methodology of Curriculum Drama for intervention in the school curriculum in India.



Natalia Martínez Sala, is an actress, director and theatre educator. She has researched the physical relationship between the body and the voice and has been trained in Brussels in the specialization in physical theatre and movement at L'École Internationale de Théâtre Lassaâd (Lecoq pedagogy). She is currently based in Spain where she works with Enkidu Teatro and has been touring Spain with their show Odisea (minima) for the past three years. Additionally, she has worked for the past four years as a hospital clown with the Pupa Clown Foundation.



Neil Fraser, is an experienced lighting designer and one of the world's foremost teachers of technical theatre in leading theatre schools across the globe. He brings to his teaching over thirty years experience in lighting professional productions for theatres worldwide, including major productions in London and New York. After seventeen years as Head of Lighting at the Royal Academy of Dramatic Art, he was appointed to his current position as RADA's Director of Technical Training.



Peter Cooke, is an internationally recognized performing arts educationalist, administrator, researcher and practitioner. Peter has taught and lectured extensively throughout Southeast Asia – including at the National School of Drama in New Delhi, India. Over three decades Peter has designed some one hundred and fifty productions across the disciplines of drama, opera, dance, puppetry, music-theatre, television, casinos and large-scale events.



Philipp Sulim, is the head of the Department of Theatre Studies, Christ University, Bangalore. He studied for five years at The University of Arts and Culture, Saint-Petersburg, Russia, in acting, directing, and theatre pedagogy. He is the author of the chapter 'Stanislavsky's Realism as a relevant mode of artistic production in contemporary post-truth art' which was published in the book "The Post-Truth Era, Literature and Media."



Richard Allen, Course Leader BA Contemporary Theatre and Performance Camberwell, Chelsea and Wimbledon Colleges of Arts. His research the investigates theatrical sound design and the agency of the non-human. He has published on the bio-objects of Tadeusz Kantor and has performed internationally as a solo artist.



Rustom Bharucha, is a writer, director and dramaturg based in Kolkata, India. He is a Corresponding Fellow of the British Academy and was a Professor of Theatre and Performance Studies at the School of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi.



2.4. Invited Freelance Theatre Practitioners

Ten freelance theatre practitioners were selected and invited to attend the festival and participate in the workshops. The selected theatre practitioners are highly active in their theatre activities, including theatre-making training, and they come from diverse backgrounds. This facilitates the sharing of knowledge among regional contemporary theatre practitioners, in addition to those from academic circles.

Name	Brief Bio
Hazim Amaravila	HAZIM AMARAVILA is a trained actor, director, sound editor and research scholar in Theatre Arts. His critically acclaimed theatre productions are Soviet Station Kadavu, Veendum Bhagavante Maranam, Chimera, Swarnnasimhasanam and Lakshadeepam.
Kannan Nayar	Kannan Nayar is an actor, acted more than 100 plays with various directors and Theatre groups. Predominantly working with Kanal Samskarika Vedhi and participated in many national and international festivals including BRM, ITFOK, Rangayana etc...
Kabani	Kabani, works as an actor, director, playwright and theatre trainer moreover a notable actress and dubbing artist in the Malayalam Film Industry. She is one of the founder directors of the Children’s Theatre group ‘Theatre Beats ‘
Revathi Mol	Revathy has worked with several nationally reputed directors as an actress. She has worked with Theatre Groups like Indianostrum Theatre, Pondicherry and Purisai Therukoothu.
Lukman Morayur	Lukman known as Director, Acting Instructor & Playwright. He became prominent in this field through children's Theatre. He composed more than ten plays such as Parishuddha Mariam, Puka Pedich vilak Kedutam...? Parudeesa, Pulse, Attom Pattom.
Jerin Joy	Jerin Joy is an actor who has been learning My craft for the last 8 years. He had been under the training of NSD, FTII, ITI SINGAPORE and BARRY JOHN FILM INSTITUTE.
Suma C. Subramanian	Suma, working in the field of Meta Theatre, conducts theatre training in different colleges in Thiruvananthapuram in association with Theatre clubs and National Service Scheme. She has also worked as Resource Person for the Radio Drama Script Making Workshop.
Jithin George Mathew	Jithin, has an experience over a decade as a journalist and programme producer in print & visual media as well as in the radio station. He has performed in several amateur dramas and directed many short plays.
Sam George	Sam, is a self-taught Theatre practitioner with over two decades of experience. His major directorial works are Etho Chirakadiyochakal and The Guide (an independent adaptation of RK Narayan’s novel GUIDE. Currently, he worked as Applied Drama Practitioner.
Muhammad Faisal	A Theatre enthusiast, continuously searching for new waves of theatre studies, as an actor and director.

2.5. Faculty and Student Participants

The festival comprises participants from three categories of theatre training institutes, namely the collaborative institutes, participant institutes, and the host institute. Kerala Kalamandalam, contributed four faculty members who engaged in the festival as resource persons. Moreover, students from Kerala Kalamandalam partake in cultural performances and demonstrations, showcasing Panchavadyam, Koodiyattam, and Mohiniattam.

The participant institutes consist of Dr. B.R. Ambedkar University, Christ University, Lovely Professional University, Jaffna University, University of Hyderabad, Sri Shankaracharya University of Sanskrit (SSUS), and Akademi Seni Budaya Dan Warisan Kebangsaan (ASWARA). In total, 18 fac-

ulty members from these participant institutions, accompanied by 46 students, participated in the International Festival of Theatre Schools 2023.

The host institute, the School of Drama and Fine Arts in Thrissur University of Calicut played a central role, with all eight faculty members actively involved in the festival. Additionally, over 60 students from different batches contributed their talents and skills in organizing and managing the event along with their participation.

In essence, this festival brings together a diverse range of faculty and students from various theatre training institutes, fostering a vibrant and dynamic theatre experience.

Faculty Participants from Participant Institutions			
Institution	Designation	Male	Female
Christ University	Faculty	1	0
Ambedkar University	Faculty	1	
Lovely Professional University	Faculty	2	2
Hyderabad Central University	Faculty	1	0
Jaffna University	Faculty	1	3
Sree Sankaracharya University of Sanskrit	Faculty	3	1
ASWARA University	Faculty	2	1
	Total	11	7
		Total	18

Student Participants from Participant Institutions			
Institution	Designation	Male	Female
Christ University	Students	1	3
Ambedkar University	Students	7	3
Lovely Professional University	Students	0	3
Hyderabad Central University	Students	2	1
Jaffna University	Students	0	1
Sree Sankaracharya University of Sanskrit	Students	13	6
ASWARA University	Students	4	2
	Total	27	19
		Total	46



3. PROGRAMME HIGHLIGHTS

- 3.1. Pedagogy Presentation**
- 3.2. School Production Demonstration**
- 3.3. Workshops**
- 3.4. Paper Presentations | Lecture**
- 3.5. Cultural Performances**

This year's event included the institution/play directors' meeting, teachers' pedagogy workshops, Students' production Festival and a seminar. It was suggested that all participants share their works on the theme of "Orientation to theatre pedagogy". It was interesting to see different perspectives on theatre pedagogies through workshops, productions, and paper presentations in symposiums with various traditional performing arts to media technologies from students (national and international) of different cultural backgrounds.





3.1. Pedagogy Presentation

The pedagogy presentation served as the central focus of the festival, offering a platform for sharing and discussing theatre pedagogy, aligning with the ultimate goal of the Festival.

The International Festival of Theatre Schools 2023 served as a platform for participating institutes to showcase their pedagogical approaches and innovative teaching methodologies. Among the multitude of presentations, several stood out as important highlights, leaving a lasting impact on the audience and further enriching the festival experience.

On the second day of the festival, Dr. Benil Biswas from Dr. B.R Ambedkar University took the stage with his students and presented their distinctive theatre pedagogy. Their captivating demonstration emphasized the significance of practical training and creativity in the learning process, leaving a lasting impression on the attendees.

Dr. Sreejith R, Dr. Shibu S Kottaram and Dr. Manikandan representing the School of Drama and Fine Arts, showcased their theatrical pedagogy, highlighting the transformative power of the performing arts. Their presentation struck a chord with the audience, emphasizing the seamless integration of theory and practice in their teaching methods.

Rajiv Velichetti's presentation on theatre pedagogy for the University of Hyderabad offered a fresh perspective on cultivating well-rounded theatre practitioners. With an emphasis on critical thinking and collaboration, Velichetti's insights resonated strongly with the festival attendees, providing valuable takeaways for the advancement of theatre education.

During the festival's fourth day, Sree Sankaracharya University of Sanskrit (SSUS) presented their pedagogy paper, while Dr. Ramesh Varma delivered a captivating lecture-demonstration on actor training. These presentations showcased SSUS's expertise and commitment to fostering excellence in the performing arts, making a significant impact on the festival participants.

The faculty of Christ University Bangalore, represented by Philip Sulim, contributed to the festival's highlights with their comprehensive pedagogy paper presentation. Their exploration

of innovative teaching methodologies reflected the institution's dedication to providing holistic learning experiences for their students, leaving a lasting impression on the audience.

Another noteworthy presentation came from Thavacchelvi, a faculty member from Jaffna University, Sri Lanka, along with Dr. Navadharshini Karunaharan, who demonstrated their institution's unique Koothu and acting training methodologies. Their insights into cultural perspectives and training methods added diversity and depth to the festival, garnering significant attention and appreciation.

Shravasti Banerjee's detailed presentation on course modules and teaching methodologies from Lovely Professional University further highlighted the institution's commitment to delivering a well-structured and engaging learning environment. Her contribution left a lasting impact, serving as an inspiration for educators and participants alike.

Lastly, Fasyali from ASWARA, Kuala Lumpur, presented a thought-provoking paper on their pedagogy, elevating the discourse around theatre education. His insights into innovative teaching approaches emphasized ASWARA's commitment to nurturing artistic excellence and became a significant highlight of the festival.

Together, these important highlights of the International Festival of Theatre Schools 2023 showcased the diverse and innovative approaches to theatre pedagogy. Each presentation contributed to the collective knowledge and advancement of theatre education, leaving a lasting impact on the participants and ensuring the festival's success in promoting excellence in the field of performing arts.

Pedagogy Presentations



Philip Sulim Faculty Christ University



Rajiv Velichetti faculty University of Hyderabad



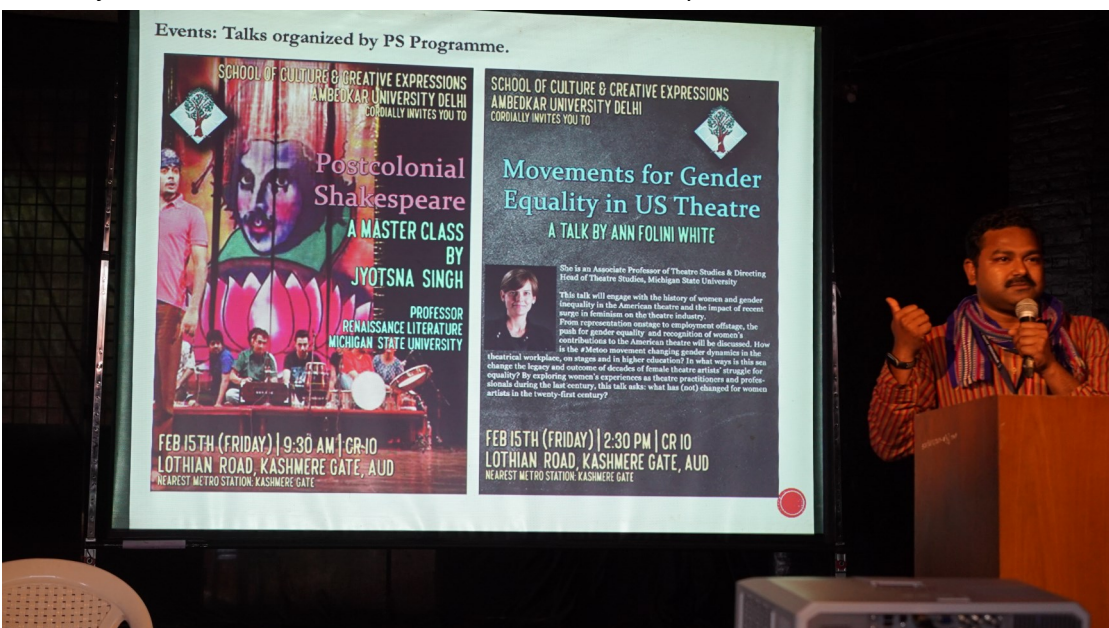
Dr. Navadharshini Karunaharan faculty Jaffna University (Left)



Fasyali faculty ASWARA, Kuala Lumpur (Right)



Dr. Sreejith R, Dr. Shibu S Kottaram and Dr. Manikandan faculty School of Drama and Fine Arts



Dr. Benil Biswas faculty Dr. B.R Ambedkar University



3.2. School Production Demonstration

3.2.1. Vethai (SSUS)

3.2.2. A Robot that Suddenly Appeared at our Yard One Evening (ASWARA)

3.2.3. Dooba Hua Admi (LPU)

3.2.4. The Bear (CUB)

3.2.5. A Site-Specific Production (AUD)

The International Festival of Theatre Schools 2023 provided a platform for diverse theatre productions, fostering knowledge exchange in theatre-making and pedagogy. The staged school productions showcased the talent and dedication of the participating institutions and also offered a platform for artistic growth, pushing the boundaries of theatrical expression.

3.2.1. Vethai

School Production of SSUS



Vithai was an allegorical exploration of the socio-political dynamics within society, highlighting the pervasive ignorance of individuals towards their own enslavement. The production exuded vitality through dynamic physical movements, compelling vocal performances, and especially the captivating rhythm of the background music. Furthermore, it presented a visually captivating experience, incorporating striking visual elements to enhance the overall impact.



Visuals from the Students Production 'Vithai'

3.2.2. A Robot That Suddenly Appeared in Our Yard One Evening

School Production ASWARA University Malaysia



In an unknown era and place, live a happy and simple family of four - father, mother, son and daughter. One day, a father asks a digger to dig a well in front of the house as they have a water shortage. However, the well did not produce water even though it was dug deep. While the well is being dug and waiting for water to fill in the well, the family prepares for their daughter's birthday celebration. Then, at the birthday celebration, the balloons belonging to the daughter flew. Shortly after that, a robot appears in the yard carrying a similar missing balloon. The robot then lives with this family. The robot then threatens the family and begins to determine its own will, eliminate the normal practices, and enforce a new law toward the family and society there. The father is not happy and tries to fight back. In the end, the father throws the robot into the well - at the time the water finally fills up the well and kills the robot.



3.2.3. Dooba Hua Admi

School Production of Lovely Professional University



Dooba Hua Aadmi, a Hindi adaptation of the original text 'Drowned Man' by Anton Chekhov, has a man earning his livelihood through a maritime entertainment business who gives a lesson about life while putting his life in danger. We would get to see three characters coming onstage to interact with each other in this short play of 30 mins duration. The sitting of the audience is on both sides whereas the performing area is in the middle. The maximum capacity should not exceed 100 people.



3.2.4. The Bear

School Production of Christ University Bengaluru



The Bear by Anton Chekhov was performed by the 2nd year students of the Department of Theatre Studies of Christ University, Bangalore. The story revolves around Mrs. Popova who is mourning the death of her husband, Nicholas. She is comforted by her servant Luka, who wants her to move on and continue in her life. However, Popova promises to remain faithful to her husband even in death, even though her husband had countless extramarital affairs. Her life is upheaved when Gregory Smirnov, a moneylender who wants to recover his loan from Popova's husband, demands his money back. He is ruthless and argumentative, going so far as name-calling to prove his point and get his money back. Popova, angered by Smirnov, accepts his challenge and threatens him with her late husband's guns. Smirnov falls in love with Popova because of her spirit and fierceness and proclaims that he will not shoot her, but instead aim for the sky. Eventually, Popova starts to fall in love with Smirnov as well.



3.2.5. A Site-Specific Production

School Production of Dr. B.R. Ambedkar University Delhi



The performance consisted of a series of nine solo performances, each taking place in different spaces within the venue. This arrangement allowed for a diverse range of experiences and interactions between the performers and the audience. The performance's content and text were derived from the performer's personal life experiences, which could be a source of inspiration, pain, or even turmoil. These experiences could reside in the conscious or subconscious mind, whether at the surface or buried deep within.

The performers strategically chose suitable spaces within the venue for their acts, often performing in close proximity to the audience and actively engaging with them. The performance sequence itself embraced a post-dramatic, non-linear structure, defying traditional narrative conventions. Through the medium of the theatre, the performers conveyed their intended messages without relying on verbal communication alone. They skillfully utilized various props, including a coffin, to enhance their expression and engage the audience on a deeper level.



3.2.6. Bodywork and Carnatic Music Demonstration

Performance Practice Presentation

Presented by Bachelor of Theatre Arts Students of the School of Drama and Fine Arts

Designed by Dr. Sreejith R, Assistant Professor & HOD

This is a culmination of different prominent performance art techniques which will help in making a theatre-ready body language. It is formed to do a submissive acceptance of those techniques in order to enhance the flexibility of the body to its perfection and refine senses (hearing, sight, touch etc) to the maximum. It is formed as a combination of different student programmes in the School of Drama, namely : Koodiyattam,

Kalari, Devarattam, Chinese martial arts, Tai chi. This is the primary step of teleporting an aspiring actor to his character, with the help of his co-artists in achieving the same. Exploring the possibilities of uniting humanity through these race-less, color-less and gender-less collective performance should be done through the bodies of students who are learning it.





3.3. Workshops

- 3.3.1. Kathakali Chutti (Make-up)**
- 3.3.2. Drama in Education**
- 3.3.3. Design**
- 3.3.4. Stage Combat and Stanislavsky Method**
- 3.3.5. Headphone Theatre**
- 3.3.6. Psycho-physical image and Chekhov Technique**
- 3.3.7. Direction**
- 3.3.8. Koodiyattam**
- 3.3.9. Body and Voice**
- 3.3.10. Clowning**
- 3.3.11. Lighting Design**
- 3.3.12. Dance Theatre**

One of the unique features of the International Festival of Theatre Schools 2023 was its diverse range of workshops conducted by renowned resource persons. Covering specializations such as Kathakali Chutti, Drama in Education, Design, Stage Combat, and more, these workshops offered participants a transformative learning experience and a chance to explore different aspects of the theatre world.

The workshops covered a wide range of specializations, captivating the attendees with their depth and breadth. From Kathakali Chutti (Make-up) to Dance Theatre, Direction to Clowning, each workshop provided a unique and immersive experience. The resource persons, distinguished theatre personalities in their own right, exhibited exceptional expertise and guided the participants through the intricacies of their respective fields. Their contagious passion for theatre served as a source of inspiration, and their willingness to share their knowledge and experiences was truly commendable.

The workshops were not limited to technical aspects alone but also emphasized the significance of drama in education, psycho-physical image, and Chekhov technique. This comprehensive approach to theatre education broadened the participants' understanding of the art form and its potential for personal and societal transformation. Additionally, workshops on design, light design, stage combat, and headphone theatre provided valuable insights into the behind-the-scenes aspects of theatre production.

An outstanding aspect of the festival was the opportunity for participants to connect with fellow theatre enthusiasts from the diverse cultural backgrounds. Engaging with like-minded individuals, exchanging ideas, and participating in creative discussions fostered a strong sense of community and unity among the attendees. The festival became a melting pot of cultures, ideas, and artistic expressions.

Workshops	Resource Person
Kathakali Chutti (Make-up)	Kalamandalam S Sivadasan Kerala
Drama in Education	Kirti Jain Delhi and Dipendra Rawat Delhi
Design	Peter Cooke Australia
Stage Combat	Philip Sulim Bengaluru
Headphone Theatre	Richard Allen London
Psycho-physical image and Chekhov Technique	David Zinder Israel
Direction	Anuradha Kapur Delhi
Koodiyattam	Kalamandalam Krishendu Kerala Kalamandalam Kanakakumar Kerala
Clowning	Natalia Martinez Spain.
Body and Voice	Carlos Cegarra Spain
Light Design	Neil Fraser London
Dance Theatre	Giovanno Summo Italy

3.3.1. Chutti Makeup Workshop

Resource Person
Kalamandalam Sivadas | Kerala

The Chutti makeup workshop offers participants a hands-on experience in the art of Chutti makeup, a traditional form of makeup used in Indian classical dance and theatre. Key features include learning the techniques and application methods of Chutti makeup, understanding the design principles and cultural context behind it, customization and personalization of designs, tips and tricks from experienced artists, documentation for future reference, collaboration and networking opportunities, and professional guidance. These workshops provide participants with the knowledge, skills, and cultural understanding necessary to master the intricacies of Chutti makeup and explore their creativity within this traditional art form.



3.3.2. Theatre in Education (TIE) Workshop

The IFTS Workshop on Drama in Education provided participants with a transformative learning experience, shedding light on effective strategies for incorporating drama into the teaching process. The workshop focused on key principles and techniques that enable teachers to engage students and foster an interactive learning environment.

On the first day of the workshop, the instructor shared an insightful statement, "A teacher appears when a student is ready, a teacher disappears when a student is READY!!" This concept emphasized the significance of timing in teaching, underscoring the importance of recognizing when students are disengaged and adjusting the lesson accordingly. Participants found this to be a valuable lesson, understanding the necessity of both initiating and concluding classes in a manner that sustains student interest.

Throughout the workshop, participants delved into the distinction between Theatre In Education (TIE) and Drama In Education. They explored various conventions and techniques for text analysis, delving into the emotional, cogni-

Resource persons
Kirti Jain | Delhi
Dipendra Rawat | Delhi

tive, and behavioural aspects of characters. Additionally, the workshop focused on equipping teachers with the skills to effectively track and support students' thoughts and reactions. Engaging in improvisational activities and group discussions, participants gained hands-on experience in expressing their perspectives on different situations.

One significant aspect covered in the workshop was the six pillars of drama in education, which highlighted its role in facilitating active learning. Drama in education encourages students to interact with specific topics, guiding them to explore and interpret the subject matter from their own unique perspectives. Teachers in drama-based education play a supportive role, providing students with opportunities to explore and choose their own paths, rather than imposing their own views.



3.3.3. Design

Resource Person
Peter Cooke | Australia



Cooke brings practical insights and valuable techniques to the forefront. The workshops prioritize hands-on learning, allowing participants to actively engage in design exercises and real-world examples. Cooke emphasizes collaboration and interaction, creating a supportive environment for participants to share ideas and engage in group discussions. The workshops explore the entire design process, from concept development to execution, providing participants with a comprehensive understanding of the various stages involved. Cooke's emphasis on storytelling ensures that participants learn how to create designs that effectively enhance and communicate the narrative. The workshops also explore the intersections between design and other theatrical disciplines, fostering a multidisciplinary approach. Participants receive personalized feed-

back and critique from Cooke, enabling them to refine their skills and grow as designers. Additionally, the workshops offer networking opportunities, allowing participants to connect with other theatre professionals. Overall, Peter Cooke's designing workshops provide a transformative experience, equipping participants with valuable skills and inspiration to excel in the field of theatre design.



Visuals from Design workshop of Peter Cook and students working on Models

3.3.4. Stage Combat and Stanislavsky Method

Resource Person
Philip Sulim | Bengaluru

Commencing the session, a choreographed fight sequence was skillfully presented, exemplifying the remarkable possibilities attainable through diligent practice. Following this captivating display, a comprehensive exploration of stage combat ensued, as every facet was meticulously elucidated and exemplified to the eager workshop participants. Furthermore, a remarkable opportunity was presented to the attendees, affording them the chance to engage in pairs and personally experience the art form firsthand.

Throughout the workshop, various fundamental aspects of stage combat were covered in meticulous detail. These included the indispensable components of warming up and ensuring safety, establishing the correct positioning, executing precise movements, understanding effective angles, delivering convincing punches, simulating realistic "knap" sounds, emulating hair pulling techniques, executing dynamic kicks, adeptly blocking attacks, and, contingent upon the performance surface, mastering rudimentary throws.



3.3.5. Headphone Theatre

Resource Person
Richard Allen | London

In this workshop, participants will create a short piece of headphone theatre using a binaural microphone. Participants will be led through a series of making exercises that introduce fundamentals of sound design and the composition of headphone theatre, led by the possibilities and limits of the technology. The workshop will explore and reflect upon how pedagogical tasks and teaching structures can be developed for learning opportunities about dramaturgical composition and the development of material through a technological frame, arguing towards a non-hierarchical approach to theatre making. No previous experience with sound design or technology is required to participate.



3.3.6. Psycho-physical image and Chekov Technique

Attending David Zinder's highly anticipated acting training workshop organized by the School of Drama was an experience that left a lasting impression. Initially filled with excitement, the first day of the workshop fell short of my expectations. The class comprised 28 students, but the material presented seemed familiar, as if we had encountered it before. The basic movements and physical exercises lacked the novelty we had anticipated. Doubts arose, and some of us considered switching to a different workshop.

However, everything changed on the second day when Zinder suggested reducing the class size to 18 students. Suddenly, the workshop took on a transformative quality. Zinder expertly integrated Michael Chekhov's psycho-physical technique with his own innovative image works, exploring readiness, energy center, image building, sounds to images, and movements to evoke emotions. Zinder's emphasis on individual attention was a highlight of the workshop. He tailored discussions and exercises to suit the diverse experiences of the participants, ensuring that both school students and actors with minimal experience could benefit. Creative discussions facilitated a deeper understanding of the concepts being taught. Although we could only scratch the surface of the workshop's potential due to time constraints, the desire to learn more remained strong. Zinder's emphasis on questioning and maintaining an inquisitive mindset resonated deeply. The question "Will it work for me?" continues to drive my pursuit of growth in the field of acting.

Resource Person
David Zinder | Israel

David Zinder's movement workshop an Experience -
by Kannan Nayar



3.3.7. Direction

Resource Person
Anuradha Kapur | Delhi



The workshop centred around the art of creation, with a particular emphasis on utilizing physical materials, space, and objects. Participants had the opportunity to explore how these elements could be harnessed to bring a palpable presence to the rehearsal room, enhancing individual experiences, atmosphere, and memory. The creative process involved crafting small art pieces, similar to etudes, followed by thought-provoking discussions aimed at delving deeper into their significance and influence.



3.3.8. Koodiyattam

Resource Persons
Kalamandalam Krishendu | Kerala



Koodiyattam workshops provide participants with an immersive and comprehensive experience in the ancient art form. Led by Krishendu, a skilled and experienced Koodiyattam artist, the workshops offer hands-on training in techniques, gestures, expressions, and storytelling specific to Koodiyattam. Participants learn traditional repertoire and gain insights into the cultural and his-

torical context of the art form. With personalized attention and feedback, participants develop their skills and understanding of Koodiyattam. These workshops serve as a platform for cultural exchange and contribute to the preservation and promotion of this rich heritage, under the guidance of a passionate and dedicated artist.



3.3.9. Body and Voice

The concepts of the workshop were how the body and action should be during the performance and preparing for a performance. The importance of accepting both weaknesses and strengths equally has to be embraced throughout a performance. Any flaws during the performance should be acknowledged, as concealing them does not make the presentation smoother or more beautiful. Embracing their imperfections, performers should act with authenticity. Another crucial aspect of a performance is the actor's ability to act with a free mind, unrestricted by their intellect or thought processes. This freedom in action is vital for effective communication between fellow actors during the performance. Exercises during practice sessions aim to liberate actors from overthinking, establishing a mutual communication that enhances the performance's appeal to the audience.

Resource Person
Carlos Cegarra | Spain



3.3.10. Clowning

Resource Person
Natalia Martinez | Spain

In the workshop session, the resource person asked the participants to identify or discover the clown within themselves. The games and exercises during the session were designed to assist the participants in exploring and uncovering their inner clown. According to Natalia, a clown's performance should come from the heart rather than the head. Thinking too much can alter the experience, so the participants were encouraged to "be stupid" and avoid overthinking. Additionally, a clown should act and react spontaneously. Therefore, the participants were trained to smile and draw attention in a spontaneous manner.



Natalia Martinez and students during Clowning workshop



3.3.11. Lighting Design

Resource Person
Neil Fraser | London



The creative process of lighting was the primary focus of the workshop, rather than the equipment and technology involved. The workshop provided a unique experience where participants witnessed the potential of minimal lighting for maximum effects. For the first two days, the resource person used only one candle to deliver lessons on lighting. The sessions emphasized the aesthetics of lighting, understanding the objective of lighting, recognizing lighting in real-life situations, and adapting and recreating it for performances. Furthermore, the workshop taught participants how to use light itself to tell a story and how light influences the mood of a spectacle. Overall, the workshop transformed the participants' perspective on lighting, emphasizing the importance of conceptualizing and visualizing lighting before beginning work.



3.3.12. Dance Theatre

Resource Person
Giovanno Summo | Italy

The workshop focuses on the relationship between art and education, inspired by the teachings of the great pedagogic Maria Montessori, who through the concept of "Cosmic Education" indicated an educational path where all aspects of the human being were interconnected. The workshop is based on giving some tools of knowledge of one's own body and artistic expression through acting and movement. Following the idea of Maria Montessori that the teacher should encourage all students to develop their own talent.





3.4. Paper Presentations | Lecture

The International Festival of Theatre Schools 2023 was a highly anticipated event that aimed to facilitate knowledge sharing and discussions among participants. The festival featured a series of paper presentations and lectures, each addressing specific and comprehensive topics that contributed to the overall objective of the event.

On the second day of the festival, Peter Cooke delivered a lecture on theatre design titled "Theatre Design Pedagogy - Time Honored Practice and a Time to Rethink." His presentation provided insights into the traditional approaches to theatre design while also encouraging a reevaluation of current practices in the field.

Simultaneously, a paper presentation session took place, moderated by Raji Velichetti, an Assistant Professor from the University of Hyderabad. Three papers were presented during this session, each shedding light on different aspects of theatre education. David Zinder presented a paper titled "Dreamwork for Directors," which explored innovative techniques and methodologies for directors to enhance their creative process. Richard Allen followed with a presentation titled "Scene Bank Project - An Inclusive Approach to Test Through Teaching Theatre and Performance in an Art School Context," where he discussed an inclusive initiative aimed at utilizing theatre and performance as tools for teaching and testing in art schools. Later in the same session, Giovanna Summo presented a paper titled "Educating in Art," focusing on the role of education in nurturing artistic talent and fostering creative thinking.

On the fourth day of the festival, Neil Fraser presented a paper titled "Giving Permission - The Joy of Error," which highlighted the im-

portance of embracing mistakes as valuable learning experiences within the theatre realm. Furthermore, Carlos Ceggara and Natalia Martinez jointly presented a paper titled "What is an Actor's Craft?" wherein they delved into the multifaceted aspects of an actor's practice.

The fifth and final day of the festival commenced with another paper presentation session, moderated by Dr. Ananthakrishnan. This session featured three distinct papers that explored various methodologies and approaches to theatre education. Kirti Jain presented a paper titled "Curriculum Drama: A Participatory Methodology for Teaching/Learning," which discussed the application of participatory techniques in drama-based curricula to enhance the teaching and learning experience. Rustom Bharucha presented a paper titled "Teaching Dramaturgy in the Indian Context: Strategies of Adaptation and Critical Thinking," focusing on the specific challenges and adaptations required for teaching dramaturgy within the Indian context, emphasizing critical thinking skills. Lastly, Dr. Anuradha Kapur presented a paper on "Various Play Making Methods in Contemporary Practice," exploring different approaches to playmaking in the present-day theatre landscape.

Overall, the International Festival of Theatre Schools 2023 provided a platform for scholars, practitioners, and educators to share their expertise and engage in meaningful discussions. The diverse range of presentations and lectures delivered throughout the festival offered valuable insights and contributed to the collective knowledge and development of theatre education.

Presentations and Authors

1. Dreamwork for Directors by David Zinder
2. Scene Bank Project- An Inclusive Approach to Test Through Teaching Theatre and Performance in An Art School Context by Richard Allen
3. Educating in Art by Giovanna Summo
4. Theatre Design Pedagogy -Time Honoured Practice and a Time to Rethink by Peter Cooke
5. What is an actor's craft? by Carlos Ceggara and Natalia Martinez
6. Giving Permission-The Joy of Error by Neil Fraser
7. Curriculum Drama: A participatory methodology for Teaching/Learning by Kirti Jain
8. Teaching Dramaturgy in the Indian Context: Strategies of Adaptation and critical thinking by Rustom Bharucha
9. Various Play Making Methods in Contemporary practice by Dr. Anuradha Kapur

Paper Presentations



Paper presentation of David Zinder



Paper Presentation of Giovanna Summo



Paper presentation session of fourth day Natalia Martinez, Carlos Ceggara (From left) and Neil Fraser (right first) presented their papers.



The paper presentation session of the fifth day Pro. B. Ananthkrishnan, Central University of Hyderabad (second from right) moderated the session, Dr. Anuradha Kapur (First from right), Dr. Kirti Jain, and Rustom Bharucha presented papers.



3.5. Cultural Performances

- 3.5.1. Panchavadyam (Percussion Ensemble)**
- 3.5.2. Mazha Oli, A Dance-drama**
- 3.5.3. Theyyam Demonstration**
- 3.5.4. Koodiyattam Demonstration and Performance**
- 3.5.5. Mohiniattam**

One major attraction of the festival was the performances of traditional art forms which reflected the rich and unique cultural saga of Kerala. The audience of these cultural performances and school productions were not limited to the official participants of the festival but was opened to the public. So the festival reached out to the social milieu of the School of Drama and Fine Arts.

3.5.1. Panchavadyam (Percussion Ensemble)

The opening ceremony of the International Festival of Theatre Schools was elevated by an enchanting performance of Panchavadyam, skillfully presented by the talented students of Kerala Kalamandalam. Their captivating rendition served as a captivating prelude, setting the tone for an extraordinary event.

Panchavadyam is a mesmerizing and vibrant musical ensemble that originates from the state of Kerala in South India. With a history deeply rooted in the temple festivals and rituals of the region, Panchavadyam is a unique blend of percussion and wind instruments. The ensemble consists of five traditional instruments: timila, maddalam, ilathalam, kombu, and kuzhal. The timila and maddalam provide the rhythmic foundation with their powerful beats, while the ilathalam adds intricate metallic tones. The deep and resonant sound of the kombu, a long trumpet-like instrument, adds depth and richness to the composition, while the melodic lines are carried by the soulful tunes of the kuzhal, a traditional wind instrument. Panchavadyam stands as a testament to the rich musical heritage of Kerala, captivating listeners with its vibrant rhythms, enchanting melodies, and cultural significance.



3.5.3. Mazha oli A Dance-drama Performance

Students and faculty members of Kerala Kalamandalam presented Mazha Oli, a Dance-drama performance. The performance was a composition of traditional performing forms Kathakali, Mohiniattam, Bharatanatyam and Kuchipudi. The performance illustrates the beauty of the rain in its melodic nature and visual Chamness which enchanting always aesthetical sense of humankind.



3.5.4. Theyyam

On the third day of the festival, participants were treated to a captivating performance of the ritualistic art form known as Theyyam. Sivadasan and his team presented this mesmerizing spectacle in an open-air venue. With its inherent power, Theyyam truly shines when performed at night, offering an immersive and mystical experience for all those who witnessed it.



Theyyam is a vibrant and captivating ritualistic art form that originates in the state of Kerala in India. It is a unique blend of dance, music, and divine worship, where performers embody various deities and mythological characters. Theyyam is characterized by elaborate costumes, intricate face painting, and intense performances that mesmerize spectators. The essence of Theyyam lies in its spiritual significance, as it is believed to bring blessings, prosperity, and protection to the community. The performers, known as Theyyam artists, undergo rigorous training and possess deep knowledge of rituals, songs, and storytelling associated with each character. During a Theyyam performance, the artists immerse themselves in a trance-like state, connecting with the divine and channelling its energy. The rhythmic beats of traditional percussion instruments like chenda and elathalam accompany the dancers, adding to the enchanting atmosphere. Theyyam is not merely a visual spectacle; it is a spiritual journey that transports both the performers and the audience to a realm where myths and legends come alive. It serves as a cultural bridge, preserving traditions and reflecting the rich heritage of Kerala.



3.5.5. Koodiyattam Demonstration and Performance

The Faculty and H.O.D. of Kerala Kalamandalam Koodiyattam department presented a lecture demonstration. The demonstration gave a detailed presentation of the intricacies of acting in Koodiyattam that follows a demonstration performance.

Koodiyattam is a classical Sanskrit theatre art form from Kerala, India. It combines elements of dance, drama, and music to portray ancient Hindu epics and mythological stories. It is characterized by elaborate gestures, facial expressions, and ornate costumes, creating a mesmerizing theatrical experience.



Koodiyattam Demonstration by Sri. Krishna Kumar, H.O.D, Department of Theatre, SSUS Kalady.



3.5.6. Mohiniattam

On the second day of the festival, participants had the unique opportunity to visit Kerala Kalamandalam, one of the collaborators of the event. The registrar of Kerala Kalamandalam graciously organized a special Mohiniattam performance in the renowned Koothambalam for the festival attendees. Following the captivating performance, an interactive session was held, providing an opportunity for the participants to engage with the performers, faculty, and students. This session allowed for discussions, exchanges of ideas, and a deeper understanding of the art form.



Mohiniattam is a classical dance form originating from the southern Indian state of Kerala. It is characterized by graceful movements, expressive hand gestures, subtle facial expressions, and intricate footwork. Often performed by female dancers, Mohiniattam combines elements of dance, music, poetry, and storytelling to depict mythological narratives with elegance and charm.





4. DAILY REPORT OF IFTS 2023

- 4.1. First Day of IFTS 2023**
- 4.2. Second Day of IFTS 2023**
- 4.3. Third Day of IFTS 2023**
- 4.4. Fourth Day of IFTS 2023**
- 4.5. Fifth Day of IFTS 2023**

4.1. First Day of IFTS 2023

The first day of the IFTS 2023 witnessed a grand inauguration ceremony and the day was made unique with the open session of the Chief Guest, Naseeruddin Shah. The Programmes of the first Day included;

- Inaugural Ceremony
- Workshops
- Open Session with Naseeruddin Shah
- Student Production Demonstration

Inaugural Ceremony

The inaugural ceremony opened with a percussion ensemble ‘Panchavadyam’, performed by students of Kerala Kalamandalam (Deemed to be University). Naseeruddin Shah inaugurated IFTS 2023 by switching on the Theatre Auditorium Lights. The event gained grandeur from the presence of eminent theatre practitioners and academicians.

- Prof. M.V Narayanan, Vice-Chancellor, Sree Shankaracharya University of Sanskrit
- Dr. M. Nasser, Pro-Vice-Chancellor, Sree Shankaracharya University of Sanskrit
- Prof. Dr. B. Ananthakrishnan, ITFOK Curator
- Dr. Anuradha Kapur, Theatre Maker and Academician
- Prof. Dr. Abhilash Pillai, Director cum Artistic Director, School of Drama and Fine Arts



Inaugural Speech: Naseeruddin Shah deliver his inaugural speech which was very personal in nature, he talked about the trepidations of a theatre practitioner and a Theatre Career in General. He spoke about his growth as an actor, starting from the minor enactments his brother and he used to do in their home confined to the biggest stages in India.



After the official declaration inauguration of the IFTS 2023, the chief festival coordinator Mr. Sandeep Kumar introduced the pedagogues, and that followed the representatives of the institutional participants were briefly called upon to present their respective institutions.

Workshops

After lunch, the student participants attended the workshops according to their opted specialization.

Open Session

Chief Guest Naseeruddin Shah offered to conduct an open session for the participants in the evening. It was an informal exchange where acting in general and theatre careers were discussed. The session started with Naseeruddin Shah talking about his experiences working in film and theatre and later engaged with the students in a Q&A session.



School Production Demonstration

- SSUS, Kalady staged their school production 'Vethai' directed by Sajith,
- ASWARA, Kuala Lumpur, staged Robot Yang Tiba-tiba Muncul Di Halaman Rumah Kami Pada Suatu Petang (A Robot That Suddenly Appeared In Our Yard One Evening) by Anwar Ridhwan.



4.2. Second Day of IFTS 2023

The second day opened with a lecture and paper presentations from invited pedagogues.

The Programmes of Second Day

Lecture / Paper Presentation

Workshop

Pedagogy Presentation

Performance Demonstration/Session

Lecture / Paper Presentation session

The session was invigorating and opened new dimensions of creative thinking for students. The session was moderated by Raji Velichetti, Associate Professor, University of Hyderabad.

Lecture

- Theatre Design Pedagogy - Time Honoured Practice and a Time to Rethink by Peter Cooke

Paper Presentations

- Dreamwork for Directors by David Zinder
- Scene Bank Project- An inclusive approach to test through teaching theatre and performance in an art school context by Richard Allen
- Educating in Art by Giovanna Summo

Workshops

The workshops for the second day were scheduled in the morning instead of the afternoon since the participating institutes' pedagogy presented their papers in the afternoon.

Pedagogy Presentation

Afternoon, participating institutes presented their institute pedagogy.

- Dr. Benil Biswas for Dr. B.R Ambedkar University presented their theatre pedagogy along with their students,
- Dr. Sreejith R and Dr. Shibu S Kottaram from the School of Drama and Fine Arts presented **theatre pedagogy**.
- Mr. Rajiv Velichetti presented Theatre pedagogy for the University of Hyderabad.

Performance Demonstration/Session

Evening, there were three performances from participant institutions.

- Mazha Oli, A Dance Drama Performance presented by Students and faculty members of Kerala Kalamandalam
- Dooba Hua Admi - School production of Lovely Professional University
- The Bear (Anton Chekov's) – School production of Christ University

4.3 Third Day of IFTS 2023 (03-02-2023)

The Programmes of Third Day

- Morning Session - Kerala Kalamandalam Visit
- Afternoon Session – Workshop
- Evening Session Performance/ Demonstration Session

Visit Kerala Kalamandalam (Deemed to be University)

After breakfast, all the participants of the festival visited Kerala Kalamandalam. (Deemed to be University), Kerala also happens to be a collaborator of the festival. Kalamandalam is the oldest institute in Kerala, imparting training in various traditional art forms. Situated on the banks of river Bharata Puzha, the institute is the brainchild of Mahakavi Vallathol Narayana Menon.



The registrar of Kerala Kalamandalam graciously organized a special Mohiniattam performance in the renowned Koothambalam.





Mohiniattam

After the performance, there was an interactive session with the performers and the registrar of the University.



Later, participants visited different ongoing classes of varying art forms. The participants witnessed ancient Gurukula teaching in the ambit of a university system. Before leaving, the students of Kerala Kalamandalam performed a demonstration of Kathakali and Koodiyattam.

Afternoon Session - Workshop

Participants were brought back to the festival venue in the afternoon, and after lunch, they went to their respective workshops. The workshop for the third day was reduced to two hours since there was an unforeseen delay at the Kerala Kalamandalam.

Evening Session Performance/ Demonstration Session

- In the evening, Students of the School of Drama and Fine Arts demonstrated their bodywork as part of their curriculum. Dr. Sreejith R, Assistant professor, and H.O.D., designed the demonstration.
- After the demonstration, the participants finished dinner, and, at the very end, Sri Sivadasan and Team presented Theyyam. Theyyam, an invited performance by Sivadasan and Team, was planned in the open-air venue for the participants. Theyyam has efficacy best when performed at night; hence school productions were preponed.

Public participation

During the festival, active public participation was evident to anyone. In particular, the evening cultural performance enhanced the festival's community-friendly atmosphere. People from around the School of Drama eagerly attended to watch the cultural performances and student productions, showcasing the enthusiastic involvement of the public.



4.4. Fourth Day of IFTS 2023 (04-02-2023)

The day opened with a Paper Presentation of Carlos Ceggara and Natalia Martinez, and Neil Fraser. The session was followed by workshops.

The Programmes of the Fourth Day

- Paper Presentation Session
- Workshop
- Pedagogy presentation session

Paper Presentation Session

Two papers were presented;

- Carlos Ceggara and Natalia Martinez presented a paper on 'What is an actor's craft?'
- Neil Fraser presented a paper on 'Giving Permission-The Joy of Error.'

Workshop

After the paper presentation session, students went into their workshops. The fourth day was the final day of their workshop.

Pedagogy Presentation Session

On the Fourth day of the festival, the following institutions presented their theatre pedagogy;

- Dr. Ramesh Varma from Sree Sankaracharya University of Sanskrit (SSUS)
- Philip Sulim from Christ University Bangalore
- Sravasti Banerjee from Lovely Professional University
- Fasyali from ASWARA, Kuala Lumpur
- Thavacchelvi and Dr. Navadharshini Karunaharan from Jaffna University presented the theatre pedagogy of their institutions.

Performance and Student Production session.

- In the evening, the faculty and HoD of the Kerala Kalamandalam, Koodiyattam Department presented a lecture demonstration and performance. The demonstration gave a detailed presentation of the intricacies of acting in Koodiyattam.
- Dr. B.R. Ambedkar University presented their school production, a site-specific production.



Neil Fraser in his paper presentation



Natalia Martinez in her paper presentation

4.5. Fifth Day of IFTS 2023 (05-02-2023)

The fifth and final day of the festival began with a paper presentation session that was followed by an interactive session with participants and university officials. After the interactive session, the closing Ceremony of IFTS 2023 was held.

Paper Presentation Session

Dr. B. Ananthkrishnan moderated the session. The presentations were as follows;

- Kirti Jain spoke about Curriculum Drama: A participatory methodology for Teaching/Learning;
- Rustom Bharucha talked about Teaching Dramaturgy in the Indian Context: Strategies of Adaptation and critical thinking
- Dr. Anuradha Kapur spoke about various methods of playmaking that are in use today.



Interactive Session

After the session, there was an interactive session of participants and pedagogues with the university officials. The honourable Vice-chancellor of the University of Calicut, Dr. M.K. Jayaraj, and Syndicate members were present for the session. Pedagogues and participants talked about their experiences of the workshops and what they took away from the festival. After the interactive session, the closing session of the festival began.



Closing Ceremony and Certificate Distribution

Closing ceremony inaugurated by Dr. M K Jayaraj, VC, University of Calicut. The Vice Chancellor of the University of Calicut planted a tree in front of Prof S Ramanujam Studio Theatre as the inauguration of closing the festival ceremony.



The other dignitaries present at the closing ceremony were:

- Lali James, Local Councilor
- Adv. Tom K Thomas, Syndicate members of the University of Calicut
- Dr. Rajesh Kumar, Registrar of Kerala Kalamandalam, Deemed University.
- Sri Krishna Kumar, H.O.D, Department of Theatre, SSUS Kalady and
- Prof. Dr. Abhilash Pillai, Director cum Artistic Director School of Drama and Fine Arts



Certificate Distribution

The dignitaries presented certificates to the participating pedagogues and participants, as well as a cash prize to the logo designer. With hopes and anticipation for the next edition, the festival came to a close.

Following the Vice Chancellor's tree planting as the inauguration of the closing ceremony, other participants also planted two more trees on the premises of the School of Drama and Fine Arts.



Neil Fraser and Lali James (Local Councilor) planting a tree in the presents of Dr. Sreejith R (HOD of the School of Drama and fine Arts), Dr. M K Jayaraj (VC, University of Calicut), Prof. Dr. Abhilash Pillai (Director cum Artistic Director School of Drama and Fine Arts) and Adv. Tom K Thomas (Syndicate member of the University of Calicut)



Theatre Pedagogue David Zinder, Dr. Sreejith R (Head of the Department & Assistant Professor, SODF) and Prof. Dr. Anuradha Kapur are together planting a tree.

CURTAIN CALL

The festival aimed to facilitate a conversation among various theatre training institutes regarding theatre pedagogy. The pedagogy paper presentation session was crucial, which included presentations from pedagogues and participating theatre institutes. The participating institutes also presented their pedagogy in action through play demonstrations. At the festival, students and faculty members from various institutes had the chance to participate in workshops led by some of the most influential educators of our time. These workshops facilitated an open dialogue between participants. The session with Naseeruddin Shah, where he interacted with students and teachers, was one of the most popular sessions, along with other important academic sessions. Additionally, an interactive session between different participating university officials was necessary to foster dialogue between the institutes, the funders, and the funded.

Most of the participants felt that theatre education is frequently neglected in college curricula, particularly in countries like India, because it is not usually taught in middle and high schools. Nevertheless, the progress of technology and globalization has altered the way we perceive our self-identity and community relationships. Unfortunately, those in authority often overlook the importance of critical arts and artists. To address this issue, it is necessary to revise the aesthetic strategies and artistic structures included in syllabuses, pedagogies, and curricula.

The influence of social media has changed the way students view art, as traditional factors like nationality, gender, race, and ideology are no longer the primary influences on creativity and collaboration. It is important to reassess how we map out our artistic landscape and develop a more inclusive approach to adjust to this shift. In India, theatre departments in universities may not receive as much attention as other departments, leading to overburdened

faculty members. Additionally, some instructors who hold PhDs may lack practical experience in theatre and teaching skills.

To combat these issues, classrooms and workshops should be utilized as spaces for exploring politicized, interdisciplinary, and anti-authoritarian ideas. These spaces should be safe for all participants to experiment and explore their creativity. While educational theatre programs exist, there is a need for greater social connection and engagement with art lovers, practitioners, cultural reporters, and the audience, particularly the immediate community surrounding the campus. Our goal is to break down the traditional higher education model by promoting a variety of teaching methods that cater to a diverse range of students, including those who identify as transgender, technocrats, and differently-abled individuals.

On the festival's last day, several Pedagogues expressed their interest in visiting the different participating Universities in the upcoming academic year to teach and take classes and stage productions. Neil Fraser offered to facilitate potential academic collaboration between RADA in London and the IPTS. Other universities, such as Jaffna University and ASWARA from Kuala Lumpur, also expressed interest in signing M.O.U.s with Indian Universities for future partnerships. Additionally, many Pedagogues, teachers, and participating universities-initiated conversations regarding the exchange of students and teachers for academic growth. Many participants also displayed interest in participating in next year's IPTS. The event concluded with planting three seedlings - Coconut, Jackfruit, and Mango - in different areas of the campus, symbolizing IPTS as a potential future educational hub for contemporary theatre practices and academics.



Annexure : Media Presents of IFTS 2023

The Hindu | 1 February 2023 | Thrissur Edition

Festival of theatre pedagogy kicks off in Thrissur today

Actor Naseeruddin Shah to inaugurate first-ever International Festival of Theatre Schools organised by the School of Drama and Fine Arts; fete conceived as an annual event

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The Hindu Bureau
THRISSUR

The School of Drama and Fine Arts (SDFA), Thrissur, will organise the first-ever International Festival of Theatre Schools here from February 1.

Eminent actor Naseeruddin Shah will inaugurate the five-day festival of theatre pedagogy on the SDFA campus.

The festival has been conceived as an annual programme in connection with the International Theatre Festival of Kerala (ITFoK) which will begin

this year from February 5.

The event is aimed at providing a platform for sharing different perspectives on theatre pedagogies across the world, said Abhilash Pillai, director of SDFA.

Complex art form

"As a practical and complex art form, theatre deserves thorough and analytical studies. Unfortunately, our teachers and scholars of theatre give little attention to its pedagogy. And, of course, they might not have received any specific training orientation in theatre pe-



The essential function of a theatre teacher is the proper recognition of a distinctive and artistic talent in all respects. They should recognise, nurture and develop that talent. It is essential to re-design and reformulate the aesthetic strategies and artistic structures, particularly in making the curriculum, he noted.

Methodologies

"We hope that the contents of this festival will spark more interest in our diverse teaching methodologies and complex discipline," said the organisers.

dagogy. The first-ever International Festival of Theatre Schools of the SDFA is trying to formulate some processes for teaching theatre," said Mr. Pillai.

The Hindu | 2 February 2023 | Thrissur Edition

Theatre needs creative strategies in intolerant times: Naseeruddin Shah

First edition of International Festival of Theatre Schools begins in Thrissur. Shah says mounting hostility and intolerance in society should not stop theatre persons from nurturing ideas. Theatre can utilise creative freedom more than cinema.

The Hindu Bureau
THRISSUR

Theatre persons need to explore creative strategies to express artful dissent at the time of growing intolerance, eminent theatre and film personality Naseeruddin Shah has said.

Speaking after inaugurating the first edition of the five-day International Festival of Theatre Schools at School of Drama and Fine Arts here on Wednesday, he noted that he is basically a theatre person and theatre is something he really feels the urge to do. It is more valuable than my first love, he said.

"The mounting hostility and intolerance in society should never stop us. Theatre should evolve itself with creative strategies at most hostile times. It can be miming, story telling, puppetry or poetry reading. Forget about getting applause, or the process of curtain raising and big venues. Conveying ideas is most important."

"I consider the theatre to be the closest contact



Film and theatre person Naseeruddin Shah greeting Anuradha Kapur, theatre person, at the inaugural function of the International Festival of Theatre Schools in Thrissur on Wednesday. K.K. NAJEER

that is possible with a stranger. Theatre can utilise creative freedom more than cinema," he said.

Optimistic

"I am optimistic about the future of theatre, he said. People are coming back to theatres. We witness hungry audiences everywhere. Theatre is alive in many forms. So many young peo-

ple are actively involved in theatres in writing, directing and acting. They feel the need to say something new, to raise questions," he said.

Is theatre dying?

"Even in the 1970s, when I started my theatre career the theatre fraternity had been fearing whether the theatre was dying? 53 have

years gone by. But the theatre is still alive and kicking and shows no sign of decline," he said.

"When you leave the school, the process of learning is about to begin. The urge to theatre will better you.

The future of theatre lies in you. Don't wait for an ideal opportunity. It never happens," he told the

theatre students.

The IFTS has been conceived as an annual programme in connection with the International Theatre Festival of Kerala. The programme aimed at providing a platform for sharing various perspectives on theatre pedagogies across the globe.

The festival has been organised jointly by the School of Drama and Fine Arts; Kerala Kalamandalam; Sree Sankaracharya University of Sanskrit; Sanskrit University Kalady; Kerala Sangeeta Nataka Akademi and the Sher-Gil Sundaram Arts Foundation.

M.V. Narayanan, Vice-Chancellor, Sree Sankaracharya University of Sanskrit, Kalady and Kerala Kalamandalam Deemed University; M. Naseer, Pro-Vice chancellor, University of Calicut; B. Ananthakrishnan and Anuradha Kapur, eminent theatre persons and Curators of the ITFoK and Sreejith Ramanan, Head of the Department, School of Drama and Fine Arts participated in the inaugural function.



തൃശൂർ സ്കൂൾ ഓഫ് ഡ്രാമയിൽ നടക്കുന്ന രാജ്യാന്തര തിരറ്റർ സ്കൂൾസ് ഹെസ്റ്റിവൽ ഉദ്ഘാടനം ചെയ്യാനെന്നായി നടൻ നസീറുദ്ദീൻ ഷാ, മൃഗേഷ് മനോരമ

നിരോധിച്ചതോടെ ബിബിസി ഡോക്യുമെന്ററി കൂടുതൽ പേർ കണ്ടു: നസീറുദ്ദീൻ ഷാ

മനോരമ ലേഖകൻ

തൃശൂർ • ബിബിസി ഡോക്യുമെന്ററി നിരോധിച്ച നടപടിയെ വിമർശിച്ചു നടൻ നസീറുദ്ദീൻ ഷാ. നിരോധിച്ചതിനാൽ അതു കൂടുതൽ പേർ കാണാനിടയായി. അവഗണിക്കപ്പെട്ടിരുന്നെങ്കിൽ ഇത്തരം പ്രാധാന്യം കിട്ടുമായിരുന്നില്ലെന്നും, അദ്ദേഹം പറഞ്ഞു. സ്കൂൾ ഓഫ് ഡ്രാമയിലെ പ്രമുഖ രാജ്യാന്തര നാടകോത്സവം ഉദ്ഘാടനം ചെയ്യുകയായിരുന്നു അദ്ദേഹം. ആവിഷ്കാര സമാഹരണം കുറച്ചു വർഷങ്ങളായി നടക്കപ്പെടുന്നതിൽ നിരാശയുണ്ടെന്നും അദ്ദേഹം പറഞ്ഞു. അധികാര കയ്യാളുന്നവർക്ക് ഇന്നല്ലെങ്കിൽ നാളെ ഒരു ഘട്ടത്തിൽ അതു നഷ്ടപ്പെടുമെന്നു പറഞ്ഞു. അതിനാൽ ആവിഷ്കാര സമാഹരണത്തിൽ പ്രതിഷേധ കൈവിലാസം തുടരുകയും അദ്ദേഹം പറഞ്ഞു. സിനിമകളെ ഓഫ് സമാഹരണം കിട്ടുന്നതി

5 ദിവസം, 8 നാടക സ്കൂളുകൾ; പുതുതായി നാടകോത്സവം

തൃശൂർ • ദേശീയ രാജ്യാന്തര തലത്തിലുള്ള 8 നാടക വിദ്യാലയങ്ങളിലെ പാനാമിനികൾ കൈമാറ്റം ചെയ്യാനുള്ള അവസരമൊരുക്കി അനോട്ടുകർ സ്കൂൾ ഓഫ് ഡ്രാമ ക്യാമ്പസിൽ രാജ്യാന്തര നാടകോത്സവം നാടകാധ്യാപനത്തിലെ പുതുസാധ്യതകൾ കണ്ടെത്തുകയെന്നു ലക്ഷ്യം. നിരവേണമുള്ളൊരു ചലച്ചിത്ര നാടക പ്രവർത്തനകാലയ്ക്കും 200 പേർ പങ്കെടുക്കുന്ന

ഹെസ്റ്റിവൽ ഇന്ത്യയിൽ ഇത്തരത്തിലുള്ള ആദ്യത്തെ നാടക പാഠനാത്മകമാണെന്നു ഡയറക്ടർ ഡോ. അലിഖാൻ പിള്ള പറഞ്ഞു. ക്യാമ്പസിൽ അശ്വതി സർവകലാശാലയുടെയും കാലടി ശങ്കരചാമര സർവകലാശാലയുടെയും നാടകാവതരണങ്ങളും നടന്നു. ഡോൺ ജനറാലി സെന്റർ ക്യാമ്പസിൽ 12 ഇടങ്ങളിലായി ശില്പശാലകളും ഒരുക്കിയിട്ടു

ണ്ട്. കലാമണ്ഡലത്തിലെ വാദ്യ കലാസംഘത്തിന്റെ പങ്കുവെച്ചു. അതോടൊത്ത് തുടക്കം കുറിച്ചത്. ചടങ്ങിൽ കലാമണ്ഡലം, റൈസ് ചാൻസലർ ഡോ. എ. വി. നാരായണൻ, കാലടിക്ക് പ്രൊ. വൈസ് ചാൻസലർ ഡോ. എ. നാസർ, ക്യൂറേറ്റർമാരായ പ്രൊ. അനൂരാധ കപൂർ, ഡോ. ബി. അനന്തകൃഷ്ണൻ, സ്കൂൾ ഓഫ് ഡ്രാമ വകുപ്പ് തലവൻ ശ്രീജിത് മണൽ എന്നിവർ പ്രസംഗിച്ചു.

നാൽ നാടകത്തോടാണ് ഇഷ്ടം. വിവിധ പ്രദർശിപ്പിച്ചു. ലൈറ്റിംഗിൽ 'ഗിബിക്ക്' നടത്തിയും നാടക സഞ്ചാരം മാറ്റി മറിച്ചാൽ നഷ്ടപ്പെടുന്നതിൽ അഭിനേതാക്കളും കാണികളും താല്പര്യമുള്ള സ.

ഭാഷണമാണെന്നും അദ്ദേഹം പറഞ്ഞു. വിവിധ നാടക ക്യാമ്പസുകളിൽ നിന്നു ഹെസ്റ്റിവലിനോടൊത്ത് നവരം കൂടാതെ നസീറുദ്ദീൻ ഷായെ കാണാനായി ആരായകരും

എത്തിയിരുന്നു. സെൽഫി എടുത്തും ഓട്ടോഗ്രാഫ് നൽകിയും ക്യാമ്പസിലൂടെ നടന്ന അദ്ദേഹം റൈംകിട്ട് വിദ്യാർത്ഥികളുമായി ഡ്രോൺ ഫോറത്തിൽ സഹവർത്തികളും ചേർന്നു.



തിരുവർ ഹെസ്റ്റിവിൽ ഉദ്ഘാടനത്തിനോടൊപ്പം സൂക്രൾ ഓഫ് സ്റ്റാക്കയിലെ വിദ്യാർത്ഥികൾക്ക് ഓട്ടോഗ്രാഫ് നൽകുന്ന നസിദ്ദീൻ ഷാ.

'പ്രതികരിക്കുന്ന യുവത്വത്തിൽ പ്രതീക്ഷ ഏറെയുണ്ട്'

തൃശ്ശൂർ: പുതുതലമുറ നാടകരംഗത്തെ ക്കടന്നുവരുന്നതോടൊപ്പം പ്രതികരിക്കുന്ന യുവത്വത്തിൽ പ്രതീക്ഷയുണ്ടെന്നും നടൻ നസിദ്ദീൻ ഷാ. എഴുത്തിലും സംവിധാനത്തിലും സജീവമായ അവരുടെ ചിന്തകളും ചോദ്യങ്ങളും നാടകത്തിലൂടെ ഉന്നയിക്കുന്നുണ്ട്. അവർ സമൂഹത്തിൽ എത്രമാത്രം സ്വാധീനം ചെലുത്തുന്നുണ്ടെന്ന് അറിയില്ല. പക്ഷെ അവർ പ്രതികരിക്കുന്നുണ്ട്. അതിനാൽ പ്രതീക്ഷയുണ്ടെന്നെന്നും അദ്ദേഹം പറഞ്ഞു. സൂക്രൾ ഓഫ് സ്റ്റാക്കയിൽ പ്രഥമ അന്താരാഷ്ട്ര തിരുമുദ്ര ഉത്സവം ഉദ്ഘാടനം ചെയ്യാനുള്ള അദ്ദേഹം മാധ്യമപ്രവർത്തകരുടെ സംസാരിക്കുകയായിരുന്നു. നാടകങ്ങൾക്ക് സിനിമകളേക്കാൾ സ്വാതന്ത്ര്യമുണ്ട്. നാടകരംഗം ഇറക്കുമതി സംഭവമാണ്. അതിനോടൊപ്പം അണിയറക്കാരും നേരിട്ടെത്തുന്ന കലയാണ് നാടകം. ലക്ഷങ്ങൾ ചെലവിട്ട് നാടകങ്ങൾ നിർമ്മിക്കുന്നതിനോടൊപ്പം അഭിനേതാക്കൾക്ക് വേണ്ടി വീഡിയോ പ്രൊജക്ടുകൾ ഉണ്ടാക്കാനും കോൺനാടകസ്വരൂപം മാറ്റിക്കൊടുക്കാനും അങ്ങനെ ചെയ്യുന്നവർക്ക് സിനിമ എഴുത്തുകൾ, എതിർ നാടകം എഴുതണം. അങ്ങനെയൊരു ജീവിതമാണ് തുടരുകയെന്ന് അവർ ആസ്വാദകർക്ക് അറിയിക്കണം. അങ്ങനെയൊരു ജീവിതമാണ് എന്റെ ജീവിതം. ഇത്തരം ഗിബ്ബെക്കൾ ഉപയോഗിച്ചിട്ടില്ലെന്നും നസിദ്ദീൻ ഷാ പറഞ്ഞു.



ആവിഷ്കാര സ്വാതന്ത്ര്യം തടയപ്പെടുന്നതിൽ നിരാശയുണ്ട്. എങ്കിലും പ്രതീക്ഷ കൈവിട്ടില്ല. അധികാരം കൈയാളുന്നവർക്ക് ഓക്കേജ് അത് നഷ്ടപ്പെട്ടു. അതിനാൽ പ്രതീക്ഷ കൈവിടരുത്. എന്തെങ്കിലും നോവൽ അത്ഭുതകരമായ കാര്യങ്ങൾ സംഭവിക്കുക. - നസിദ്ദീൻ ഷാ



ഇന്റർനാഷണൽ തിരുമുദ്ര ഹെസ്റ്റിവിന്റെ ആഭിമുഖ്യത്തിൽ കലാർക്കർട്ടുണി വേദനസിദ്ദി പ്രൊഫെസ്സർ ഷാർസിഡൽ ഡോ.എ. നാസർ നസിദ്ദീൻ ഷാക്ക് നാടകരംഗം സംബന്ധം അർപ്പിക്കുന്നു.

പ്രഥമ ഇന്റർനാഷണൽ ഫെസ്റ്റിവൽ ഓഫ് തിയേറ്റർ സ്കൂൾസ് തുടങ്ങി നാടകം എന്റെ ആദ്യ പ്രണയത്തേക്കാൾ വിലമതിക്കുന്നത്: നസീറുദീൻ ഷാ

തൃശൂർ: പ്രഥമ ഇന്റർനാഷണൽ ഫെസ്റ്റിവൽ ഓഫ് തിയേറ്റർ സ്കൂൾസ് തൃശൂർ സ്കൂൾ ഓഫ് ഡ്രാമയിൽ ആരംഭിച്ചു. നാടക സിനിമ പ്രവർത്തകൻ പത്മഭൂഷൺ നസീറുദീൻ ഷാ ഉദ്ഘാടനം നിർവഹിച്ചു. നാടകം എന്റെ ആദ്യ പ്രണയത്തേക്കാൾ വിലമതിക്കുന്നതാണ് എന്ന് നസീറുദീൻ ഷാ പറഞ്ഞു. എന്നെ ഞാനാക്കി നിലനിർത്താൻ എനിക്ക് നാടകം ചെയ്യണം. പതിനാലാം വയസ്സിലാണ് ഞാൻ നാടകം ചെയ്യാൻ തുടങ്ങിയത് അതുകൊണ്ട് എനിക്ക് നാടകം ഒരു വരദാനമാണ് എന്ന് നസീറുദീൻ ഷാ അഭിപ്രായപ്പെട്ടു.

ഡോ. ജോൺ മത്തായി സെന്റർ ക്യാമ്പസിൽ പന്ത്രണ്ടു ഇടങ്ങളിലായി നാടക രംഗത്തെ പ്രമുഖരായ പന്ത്രണ്ടു അധ്യാപകർ നയിക്കുന്ന ശില്പശാലകൾക്ക് തുടക്കമായി. വൈകിട്ട് നടന്ന ഓപ്പൺ സെഷനിൽ നസീറുദീൻ ഷാ വിദ്യാർത്ഥികളുമായി സംവദിച്ചു.

കേരള കലാമണ്ഡലം, കാലടി സർവകലാശാല വൈസ് ചാൻസലർ ഡോ. എം. വി. നാരായണൻ, കാലിക്കറ്റ് പ്രൊവൈൻസ് ചാൻസലർ



ജോൺ മത്തായി സെന്ററിൽ ഇന്റർനാഷണൽ തിയേറ്റർ ഫെസ്റ്റിവൽ ഉദ്ഘാടനം സിച്ച് ഓൺ നസീറുദീൻ ഷാ നിർവ്വഹിക്കുന്നു

ഡോ. എം. നാസർ, ഇറ്റഫോക് ക്യൂറേറ്റർമാരായ പ്രൊഫ. അനൂരാധ കപൂർ, ഡോ. ബി. അനന്തകൃഷ്ണൻ, സ്കൂൾ ഓഫ്

ഡ്രാമ ഡയറക്ടർ അഭിലാഷ് പിള്ള, സ്കൂൾ ഓഫ് ഡ്രാമ വകുപ്പ് തലവൻ ഡോ. ശ്രീജിത്ത് മെണൻ പങ്കെടുത്തു.

തിയേറ്റർ സ്കൂൾസ് ഫെസ്റ്റിവൽ ഇന്നു തുടങ്ങും

ഉദ്ഘാടനത്തിന് നസീറുദീൻ ഷാ എത്തും

തൃശൂർ: നാടകാധ്യാപനത്തെ അടിസ്ഥാനമാക്കിയുള്ള പ്രഥമ ഇന്റർനാഷണൽ തിയേറ്റർ സ്കൂൾസ് ഫെസ്റ്റിവൽ ബുധനാഴ്ച തുടങ്ങും. ഞായറാഴ്ച വരെ തൃശൂർ അരങ്ങാട്ടുകരയിലെ ജോൺ മത്തായി സെന്ററിലാണ് ഫെസ്റ്റിവൽ. ബുധനാഴ്ച 11.30-ന് നടൻ നസീറുദീൻ ഷാ ഉദ്ഘാടനം ചെയ്യും. ശ്രീശങ്കരാചാര്യ സർവകലാശാല വൈസ് ചാൻസലർ ഡോ. എം. വി. നാരായണൻ, കാലിക്കറ്റ് സർവകലാശാല പ്രൊവൈൻസ് ചാൻസലർ ഡോ. എം. നാസർ, കേരള സംഗീതനാടക അക്കാദമി സെക്രട്ടറി കരിവെള്ളൂർ മുരളി, ഇറ്റഫോ



നസീറുദീൻ ഷാ

ക് ഫെസ്റ്റിവൽ ഡയറക്ടർ ഡോ. ബി. അനന്തകൃഷ്ണൻ എന്നിവർ സംസാരിക്കും.

കാലിക്കറ്റ് സർവകലാശാലയുടെ സ്കൂൾ ഓഫ് ഡ്രാമ ആൻഡ് ഫൈൻ ആർട്ട്സ്, കേരള സംഗീതനാടക അക്കാദമി, കാലടി ശ്രീശങ്കരാചാര്യ സർവകലാശാല എന്നിവ ചേർന്നാണ് പരിപാടി സംഘടിപ്പിക്കുന്നത്.

ജോൺ മത്തായി സെന്റർ ക്യാമ്പസിലെ 10 സ്ഥലങ്ങളിലായി നടക്കുന്ന പരിപാടി

യിൽ ഇന്ത്യയ്ക്കകത്തുനിന്നും പുറത്തുനിന്നുമുള്ള സർവകലാശാലകൾ പങ്കെടുക്കും. ക്ലാസുകളും പ്രബന്ധാവതരണങ്ങളും പാനൽ ചർച്ചകളും ഉണ്ടാകും. നാടകാവതരണങ്ങളും മറ്റു കലാരൂപങ്ങളുടെ അവതരണവും ഉണ്ടായിരിക്കും. കലാമണ്ഡലത്തിന്റെ മഴയുടെ മിഴി കലാപരിപാടി, തെയ്യം, കൂടിയാട്ടം തുടങ്ങിയവ അരങ്ങേറും.

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അന്താരാഷ്ട്ര തിയറ്റർ സ്കൂൾസ് ഫെസ്റ്റിവലിന് തുടക്കം



അനുയോജനം ജോൺ ജോയി സെന്റർ പ്രദർശനം നടന്നതിന് ശേഷം നസർ ആന്റണിയുടെ അദ്ധ്യക്ഷതയിൽ നടന്ന അടവു കച്ചേരിയിൽ അദ്ധ്യക്ഷനായ സി.എ. അനൂപ് കപൂർ, ഡോ. ബി. അനന്തകൃഷ്ണൻ, സ്കൂൾ ഓഫ് ഡ്രാമ ഡയറക്ടർ ഡോ. അഭിലാഷ് പിള്ള, സ്കൂൾ ഓഫ് ഡ്രാമ വകുപ്പ് തലവൻ ഡോ. ശ്രീജിത്ത് രമണൻ എന്നിവർ സംസാരിച്ചു.

ആശംസകൾ

കലിന്റെ സർവകലാശാലയുടെ കീഴിലുള്ള തൃശൂർ കേന്ദ്രമായ സ്കൂൾ ഓഫ് ഡ്രാമ ആൻഡ് ഫൈനാർട്ട്സിൽ അഞ്ചുവരെ നടക്കുന്ന പ്രഥമ അന്താരാഷ്ട്ര തിയറ്റർ സ്കൂൾസ് ഫെസ്റ്റിവലിന് തുടക്കമായി. സിനിമാതാരം നസീറുദ്ദീൻ

ഷാ ഫെസ്റ്റിവൽ ഉദ്ഘാടനം ചെയ്തു. അന്താരാഷ്ട്ര നാടകോത്സവത്തിന് മുന്നോടിയാണിത്. സ്കൂൾ ഓഫ് ഡ്രാമ, കേരള സംഗീത നാടക അക്കാദമി, കാലടി ശ്രീ ശങ്കരാചാര്യ സർവകലാശാല, കേരള കലാമണ്ഡലം എന്നിവയുടെ സഹായത്തോടെയാണ് ഫെസ്റ്റിവൽ സംഘടിപ്പിച്ചിരിക്കുന്നത്.

കേരള കലാമണ്ഡലത്തിലെ വാദ്യകലാസംഘത്തിന്റെ പഞ്ചവാദ്യത്തോടെയാണ് ഫെസ്റ്റിവൽ തുടങ്ങിയത്. കലാമണ്ഡലം, കാലടി സർവകലാശാല വൈസ് ചാൻസലർ, ഡോ. എം. വി. നാരായണൻ, കലിന്റെ പ്രൊ വൈസ് ചാൻസലർ ഡോ. എം. നാസർ,

പ്രൊഫ. അനൂപ് കപൂർ, ഡോ. ബി. അനന്തകൃഷ്ണൻ, സ്കൂൾ ഓഫ് ഡ്രാമ ഡയറക്ടർ ഡോ. അഭിലാഷ് പിള്ള, സ്കൂൾ ഓഫ് ഡ്രാമ വകുപ്പ് തലവൻ ഡോ. ശ്രീജിത്ത് രമണൻ എന്നിവർ സംസാരിച്ചു. തുടർന്ന് ഡോ. ജോൺ ജോയി സെന്റർ ക്യാമ്പസിൽ 12 ഇടങ്ങളിലായി ശില്പശാലകൾ ആരംഭിച്ചു. നസീറുദ്ദീൻ ഷാ വിദ്യാർത്ഥികളോട് സംവദിച്ചു. ശങ്കരാചാര്യ സർവകലാശാല, കാലടി സർവകലാശാല, കോലാലംപുർ അശ്വതി സർവകലാശാല എന്നിവയുടെ നാടകാവതരണവും നടന്നു. വിവിധ സ്ഥാപനങ്ങളിലുള്ള അധ്യാപന തിന്മകളെ മനസ്സിലാക്കുകയും കൈമാറ്റം ചെയ്യുകയും വഴി നാടക അധ്യാപനത്തിലുള്ള പുതു സാധ്യതകളെ അന്വേഷിക്കുകയാണ് ഫെസ്റ്റിവൽ. ദേശീയ അന്തർദേശീയ തലങ്ങളിൽ തൊഴൈത്തടയ്ക്കപ്പെട്ട എട്ട് നാടക വിദ്യാലയങ്ങളും മലയാള നാടക പ്രവർത്തനം അടക്കം ഇതുനൂറോളം പേർ പങ്കെടുക്കുന്നു. ഇന്ത്യയിലെ ആദ്യത്തെ ക്രമമേറിയ ഇത്തരമൊരു പാരമ്പര്യമാണ്.

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നാടകം എന്റെ ആദ്യ പ്രണയത്തേക്കാൾ വിലമതിക്കുന്നത്: നസീറുദ്ദീൻ ഷാ

തൃശൂർ പ്രഥമ ഇന്റർനാഷണൽ ഫെസ്റ്റിവൽ ഓഫ് തിയറ്റർ സ്കൂൾസ് തൃശൂർ സ്കൂൾ ഓഫ് ഡ്രാമയിൽ ആരംഭിച്ചു. പ്രശസ്ത നാടക -സിനിമ പ്രവർത്തകൻ നസീറുദ്ദീൻ ഷാ ഉദ്ഘാടനം നിർവഹിച്ചു. നാടകം എന്റെ ആദ്യ പ്രണയത്തേക്കാൾ വിലമതിക്കുന്നതാണെന്ന് അദ്ദേഹം പറഞ്ഞു. എന്തെങ്കിലും തിരക്കിടയിൽ എനിക്ക് നാടകം ചെയ്യണം. പതിനാലാം വയസിലാണ് ഞാൻ നാടകം ചെയ്യാൻ തുടങ്ങിയത്. അതുകൊണ്ട് എനിക്ക് നാടകം ഒരു വലിയ ദാനമാണെന്നും, അദ്ദേഹം പറഞ്ഞു. ഡോ. ജോൺ ജോയി സെന്റർ ക്യാമ്പസിൽ പുനഃജനനം നടത്തിയതിന് നാടകം, ശക്തമായ പ്രവേശനം പുനഃജനനം അധ്യാപകർ നയിക്കുന്ന ശില്പശാലകൾക്ക് തുടക്കമായി.



2009 ലെ അന്താരാഷ്ട്ര നാടകമേളയിൽ അവതരിപ്പിച്ച റി കേയിൻ മൂട്ടനി കോർട്ട് മാർഷ്യൽ എന്ന നാടകം സംവിധാനം ചെയ്തു. അവതരിപ്പിച്ചത് നസീറുദ്ദീൻ ഷാ ആയിരുന്നു.

വൈകിട്ട് നടന്ന ഓപ്പൺ സെഷനിൽ നസീറുദ്ദീൻ ഷാ വിദ്യാർത്ഥികളോട് സംസാരിച്ചു. കേരള സംഗീത നാടക അക്കാദമി കേരള സാംസ്കാരിക വകുപ്പിന് വേണ്ടി നടത്തുന്ന പതിമൂന്നാമത് അന്തർദേശീയ നാടകോത്സവം (ഇറ്റേഫോക്ക്) അതിന്റെ അനുബന്ധ പരിപാ

ടിയായാണ് സ്കൂൾ ഓഫ് ഡ്രാമയിലെ ഫെസ്റ്റിവൽ നടക്കുന്നത്. കാലടി സർവകലാശാല വൈസ് ചാൻസലർ ഡോ. എം. വി. നാരായണൻ, കാലിന്റെ പ്രൊ വൈസ് ചാൻസലർ ഡോ. എം. നാസർ, ഇറ്റേഫോക്ക് ക്യാമ്പസ്സിലായ പ്രഥമ അ

നൂറായ കപൂർ, ഡോ. ബി. അനന്തകൃഷ്ണൻ, സ്കൂൾ ഓഫ് ഡ്രാമ ഡയറക്ടർ അഭിലാഷ് പിള്ള, സ്കൂൾ ഓഫ് ഡ്രാമ വകുപ്പ് തലവൻ ഡോ. ശ്രീജിത്ത് രമണൻ എന്നിവർ ചടങ്ങിൽ പങ്കെടുത്തു.

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