



Theatre is reflection of life,
With music,
dance, colour
and light!

Hello Theatre Friends!

Entertainment in India has always been an integral part of our identity and culture. Therefore, it is no surprise that theatre forms have existed in our country for millennia! Over time, theatre has evolved into classical, ritual, folk and modern theatre, each characterised by their unique forms and stories. There are also distinct regional and local folk forms in all parts of the country. Let's immerse ourselves in the story of Indian theatre!

THEATRE TRADITIONS

Theatre has existed as a source of entertainment, devotion to divinity, and mode of communication from ancient times. An amalgamation of music, dance, drama, speech, and costume, theatre is an integral part of our history and heritage. Theatre is the culmination of Indian literature and art forms too.

The earliest form of Indian theatre is Sanskrit theatre which was staged during festivals and special occasions. Later, when folk theatre emerged, plays started being shown in royal courts and community hubs.

Let us go through the pages to learn more about theatre - soulful stories, vibrant costumes and mesmerizing music...

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CLASSIFYING THEATRE

Indian theatre is generally divided into 2 categories – Religious and Secular. Religious theatre revolves around Gods, Goddesses, and other divine figures. Secular theatre is based on everyday life, folk figures, and local legends.

S. Guhan, Class 6A and V. Yazhisai, Class 6C,
Chandrankanthi Public School,
Coimbatore

TRADITION TRAVELS

Shadow puppetry like the ancient Tholu Bommalata of Andhra Pradesh is a tradition of South India that has travelled to Indonesia, Sri Lanka, and other parts of South-East and East Asia.



ANCIENT BEGINNINGS

Theatre is an artistic form of expression, using various narrative devices, costumes, music, and dance forms to create an overall spectacle and experience for the audience.

DID YOU KNOW
The 'Sutradhar' character in classical theatre holds the metaphorical thread (sutra) that runs through the drama.

VEDIC WISDOM

The Vedic period marks the beginning of theatre forms in India. The earliest recitation of the Puranas is considered the first example of Sanskrit plays.



Indian epics like the Ramayana and the Mahabharata, are popular examples of powerful and dramatic storytelling which were adapted in theatres even across South-east Asia.

Sumedha, Class 8A, Gitanjali Devshala, Hyderabad; Riya, Class 9C, Saraswati Public School, Jagadhari; Vansh Choudhary, Class 9D, Army Public School, Amritsar

Illustration by: Lovishka Sehgal, Class 7G, PKR Jain Sr. Sec. School, Ambala

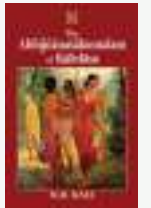
BUDDHIST DHAMMA

Buddhism enriched theatre traditions. Pali Suttas (5th–2nd centuries BCE) mention theatre. In Jataka Tales or morally instructive stories the main character is an animal, a human being or a superhuman. It became popular and travelled across the world.



PRAISEWORTHY PLAYWRIGHT

Kalidasa was the greatest playwright of the Gupta Period. Sanskrit theatre reached its zenith during this time. Some of his notable works include Kumarasambhavam, Abhijnanasakuntalam, Malvikagnimitra, Raghuvamsa and Meghduta.



M Mayukha, Class 10B, Bharatiya Vidya Bhavans Public School (Vidyashram), Jubilee Hills, Hyderabad

NATYASHASTRA - A TIMELESS CLASSIC

DIVINE DESCRIPTION

Natyashastra is a Sanskrit treatise on performing arts which consists of 6000 sutras divided into 36 chapters. This 2000-year-old text is the foundation of classical Indian dance forms. Bharat Muni is the author of Natyashastra. Kashmiri scholar Abhinavagupta added the rasa theory in the 11th century CE.

Dhanvitha N, Class 6B, Gitanjali Devakul, Hyderabad; Ashwanth Karthi, Class 7B, Chandrakanthi Public School, Coimbatore; Shravan K. Choudhary, Class 9C, Bharatesh English Medium School, Belagavi

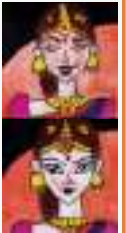


ACTIVITY: NAVARASA GAME

Navarasa as mentioned in the Natyashastra are nine emotions depicted through performance. Memorize the list and then play a 'Navarasa' Dumb Charades game.

Hasya (humour), Raudra (anger), Veera (heroism), Shringara (romance), Bhayanaka (fear), Adbhutha (wonder), Karuna (sorrow), Bhibatsa (disgust) Shanti (peace)

Adeen, Class 8, KLE School, Dharwad; V Satvika, Class 7B, Bharatiya Vidya Bhavan Matric Hr. Sec. School, Coimbatore



Major Characters

Nayak- Directs dance
Vidushaka- Jester
Tauripta - Skilled musician
Nata - Dancer
Natyakara - Plays many characters

Actor's Tools

Aharya - Costumes and make-up
Vachika - Spoken or sung words
Angika - Various aspects of body language
Sattvika - Expression of emotions.

Acting Styles

Kaishiki - Graceful
Aarabhathi - Energetic
Saatvati - Grand
Bhaarati - Verbal

Play Pointers

Nataka - Plays involving kings and divine beings
Prakarana - Plays involving the common man



Illustration by: Sonia, Class 7, GTB Public School Guru Har Sahai, Ferozepur

Abhyuday, Class 5, Vidhyashram International School, Jodhpur; Saanvi, Class 7C, Gitanjali Devashra, Hyderabad

MEDIAEVAL THEATRE

This period saw the Bhakti influence and also the increase in Urdu oral storytelling traditions, having its origin in the Persian language, in the Sultanate and Mughal courts.

BHAKTI TRADITIONS

The 15th-16th century also saw the emergence of the Bhakti movement. Religious movements like Shaivism, Jainism and Vaishnavism also shaped thematic contents of the traditional theatre forms also.

The epics were dramatized giving rise to the Leela theatre (Ram Lila, Raas Lila). It included dramatic representation of the divine acts of Lord Rama and Lord Krishna.

Theatre styles like Jatra, Yakshagana, Mudi yettu, showcased devotional and mythological dance dramas associated with Krishna Lila, Rama in Ravana Vadha, Shiva Tandava, Bhadrakali war and stories from the Puranas.



MODERN THEATRE

The British rule in India brought in western influences impacting the nature of Indian theatre during the 19th and 20th centuries.

Rather than being staged outdoors, theatres began to be performed indoors, on platforms known simply as the stage. In modern theatre the story focused on the lives of the common man.

Rabindranath Tagore, Badal Sarkar and Shambhu Mitra through their plays tried to spread awareness about social evils.

Aadhaya Gupta, Class 7A, Modern Academy, Jammu; S Reshma Shree, Class 9D, Visakha Valley School, Visakhapatnam

Illustration By: S. Guhan, Class 6A, Chandrananthi Public School, Coimbatore

DID YOU KNOW?

The father of Hindi theatre, 19th century writer Bhartendu Harishchandra, combined folk forms with Western theatrical styles of the time.

Thiya S, Class 8C, Revoor Padnamabha Chetty's Matric Hr. Sec. School, Chennai



URDU STORYTELLING

Dastangoi, the style of storytelling entered in India in the 16th century from Persian culture. In the courts professional storytellers or dastangos orally narrated long stories.

This style reached its zenith in the 19th century as Delhi and Lucknow became the major centres under the Mughal patronage.

Some famous examples are Arabian Nights, Laila Majnu, Shirin Farhad, Hatim Tai, Sinbad the Sailor, etc.

ACTIVITY: CHIT-CHAT IS FUN!

Raas Lila, Kathputli, Nukkad Natak and Modern Theatre are in conversation with each other. What would they say to each other?

I am Raas Lila and I tell stories of Lord Krishna...

I am Modern Theatre and I talk about common people...



Illustration by: Kashish Jain, Class 11C, Lexicon International School, Wagholi, Pune

ALL ABOUT THEATRE

Theatre forms, be it classical or folk, have integral elements which enrich and define performances. It is believed that music and dance have been an important part of theatrical performances since 2,500 years in India.

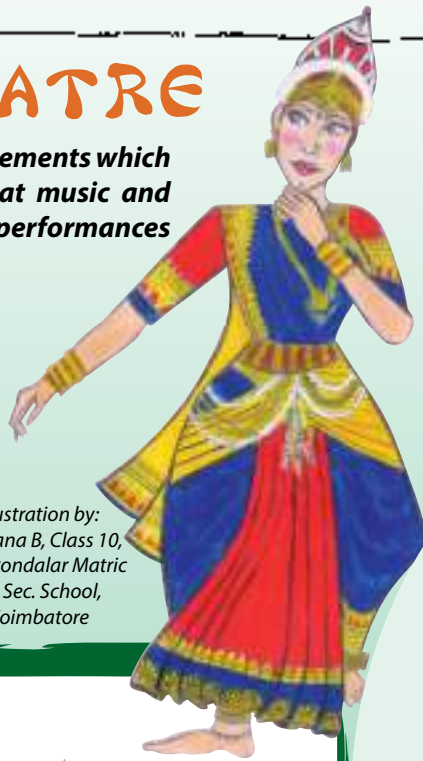


Illustration by:
Archana B, Class 10,
Rasakondalar Matric
Hr. Sec. School,
Coimbatore

DIVINE DANCES

Dance is performed in theatre to act out stories. Most classical dances enact stories from Hindu mythology, and folk dances are based on local stories.

G Karuha, Class 5C, Gitanjali Devakul, Hyderabad

MELODIOUS MUSIC

Music has always been at the core of theatre as it highlights emotions such as anger, sorrow, love, fear, pain, frustration and happiness. Music is provided orally or with the use of instruments.

Savri Arora, Class 9, Bawa Lalvani Public School, Kapurthala; Kanishka Negi, Class 8C, Doon International Public School, Rishikesh

Music is used for different purposes in classical and folk theatre:



ELEMENTS



Classical	Folk
Introduction of characters	Addressing the audience
Prayer of the divinity	Chants for nature spirits
Supporting dialogues	Musical Intervals

INTERESTING INSTRUMENTS

Musical instruments are used either as accompaniments for vocal music and dance or as intervals. They play a similar role to that of vocal music in performances – highlighting emotions, introducing characters, supporting dialogue, or as a background too.

S. Nithya, Class 7A, Bharatiya Vidya Bhavan Matric Hr. Sec. School, Coimbatore; Tejas, Shantiniketan Trust School, Bangalore

ACTIVITY: 'ELEMANT'ARY AT BEST!

Identify the elements given below and the theatre form they belong to.



Element: _____

Theatre form: _____



Element: _____

Theatre form: _____



Element: _____

Theatre form: _____

DID YOU KNOW?

The theatre form of Dashavatar emerged in 15th century in present day Konkan- Goa. It refers to the ten incarnation of Vishnu and is performed without any technical props.

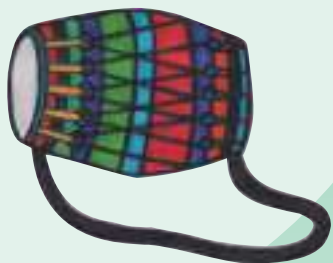
Yash Rathod, Class 9, Riverdale High School, Aurangabad



Illustrations by:
B. Deekshara, Olivet High School, Visakhapatnam;
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OF THEATRE

**SPLENDID STORIES**

The storyline provides structure and context to Indian theatre forms. Classical Indian theatre tells stories of mythology. Folk theatre storylines are based on regional tales or social issues.



Illustration by: Anwasha Painuli, Class 3, Doon International Public School, Rishikesh

B Laavandhi, Class 6C, Revoor Padnamabha Chetty's Matric Hr. Sec. School, Chennai

COLOURFUL COSTUMES

Costumes are the indicators of gender, region, and culture. The use of costumes and make-up in Sanskrit theatre to convey expression is known as *Aharyabhinaya*. It includes dress, face-painting, jewellery and hair styling.



Illustration by: Fiza, GTB Public School Guru Har Sahai, Ferozepur



Illustration by: Khyati Shah, Nalanda International School, Vadodara

ACTIVITY: MAKE A SHIELD!

Follow the steps below to make your own theatre prop shield.

1. Take a large piece of cardboard and draw a shield on it with a pencil. The shield should be appropriate for your size.
2. Cut the outline of the shield shape with a pair of scissors. Also cut an extra 15 cm long and 2 cm wide strip.
3. Draw your chosen designs on the shield and colour and decorate it with paint, glitter, stickers, or cloth.
4. Attach the strip of cardboard behind the shield with a stapler or tape.

**PRIZED PROPS**

In ancient Indian theatre, movement and hand gestures were used instead of props to portray objects. With the passage of time, the use of props increased in theatre. These help the audience to visualise the story more effectively.

FOLK FUSION

During the 15th-16th century, rural and folk theatre began to be performed in accessible locations. As folk theatre emerged from rural and cultural links, each region began to develop its own form in its regional language.

SURABHI NATAKAM

The 136-year-old family theatre group in Surabhi, is the oldest theatre group of Andhra Pradesh. It was formed by Govind rao in 1885.

M Naga Yashaswini, Olivet High School, Visakhapatnam

FOLK FACTS

- Folk theatre was used to disseminate stories of human lives in real context.
 - Most often the folk forms are mainly narrative or vocal, i.e. singing and recitation.
 - These forms do not have nine emotions or hand gestures of the classical forms.
- There are two significant forms of folk theatre- Mask and Puppet Theatre, among others.
- Masks are an integral part of the folk theatre forms and even some classical dances use masks.
 - The traditional art form of puppetry is used as an effective medium of entertainment and communication.

R Sivaneswaran, Class 7B, Glazebrooke Public School, Salem; Pooja C, Class 10, Revoor Padnamabha Chetty's Matric Hr. Sec. School, Chennai; Divyanshi Mehta, Class 8, Maharana Mewar Public School, Udaipur

MASK THEATRE



MASKING

Masks are made from materials available locally such as wood, papier mache, bamboo, clay and rice paste.

Example- Ramman (Uttarakhand), Cham (Sikkim, Ladakh), Dashavatar (Konkan-Goa), Mukha Bhaona (Assam), Krishnanattam (Kerala)

FACE PAINTING

Artists paint their face to look like a mask representing gods, demons and local deities.

Example- Therukoothu (Tamil Nadu), Theyyam (Kerala), Pulliyattam (Kerala, Andhra Pradesh)



Illustration by: Ashviqa Mishra, Class 9A, Army Public School, Shankar Vihar

Illustration by: Niharika Khandelwal & Nupur Singh, Class 11D, BVB Vidyashram Pratap Nagar, Jaipur

PUPPET THEATRE

STRING PUPPETS

Puppets are attached to strings and are controlled by the performer.

Example- Kathputli (Rajasthan), Kalasutri Bhaulya (Maharashtra)

GLOVE PUPPETS

Cloth puppets are worn as hand gloves for performances.

Example- Gopalila (Odisha), Pavakoothu (Tamil Nadu), Chinni Patti (Karnataka)

ROD PUPPETS

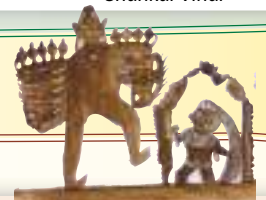
Puppets are supported by rods and are much larger in size.

Example- Bommalattam (Tamil Nadu), Putul Naach (West Bengal), Yampuri (Bihar)

SHADOW PUPPETS

Flat leather figures are pressed against light to create shadows.

Example- Gombeyatta (Karnataka), Tholu Bommalata (Andhra P.), Rabana Chhaya (Odisha)



ALL THE WORLD'S A STAGE!!

Folk theatre has been used widely in India to create awareness of social, political and cultural issues among the people and bring about development. In the 19th century social evils of Indian society were exposed through theatre. During the Independence struggle theatre was extremely effective in arousing the masses against colonial rule.

P. Pooja, Class 9, Subha Niketan School, Kakinada

DID YOU KNOW?

Folk theatre became effective in many political and social campaigns launched by Mahatma Gandhi to arouse patriotism.

It is an indigenous and local form that appeals directly to people.

It is embedded in local identity and social values.

THEATRE AND SOCIETY

Messages are presented in locally popular ways through folk theatre.

Each theatre form is connected with a particular community, language, area, and tradition.

Aahlad Reddy A.G., Bharatiya Vidya Bhavans Public School, Jubilee Hills, Hyderabad

NGOs and Government bodies use folk theatre to propagate family planning, health, education, development and political ideas.

Illustration by: Susajjita Singh, Class 10A, BVB Vidyashram Pratap Nagar, Jaipur

Labeeba Fareed, Class 6, Sunway Sr. Sec. School, Rampur

MESSAGE MEDIUM

A number of social and spiritual messages are often portrayed and disseminated in India through the medium of theatre.

JATRA STORIES

The Jatra of Bengal has been used by leaders such as Mahatma Gandhi to inculcate the spirit of patriotism, ignite the non-cooperation movement, and discourage untouchability. Rabindranath Tagore also propagated the use of Jatra.

TAMASHA TACTICS

The Non-Cooperation movement in the 1920's was heavily publicised among local people in Maharashtra through the use of the Tamasha theatre form.



NAUTANKI NARRATIVES

Originating in North India, Nautanki is a socially-conscious theatre form primarily used to preach social values, issues, and messages.



ACTIVITY: STREET SPIRIT

Research on ways NGOs and Government bodies have used Nukkad Natak (street theatre) in India and give a presentation on any one play in your class!



COLOURFUL YAKSHAGANA

DID YOU KNOW?

In 2012, Chittani Ramachandra Hegde became the first Yakshagana artist to be awarded the Padma Shri Award.

Yakshagana literally means the people (gana) who are the nature spirits (yaksha). It is traditionally performed all night in open-air theatres in harvested village paddy fields after winter.

Venisha Negi, Class 7B, The Shriram Millennium School, Faridabad

BHAKTI BASE

This theatrical art form of Karnataka emerged during the Vaishnava Bhakti movement. Purandaradasa was one of the early poets of Yakshagana. The themes are based on *Prasanga* or short stories from the epics and Puranas.

Ananya Ch., Class 10C, Bharatiya Vidya Bhavans Public School (Vidyashram), Jubilee Hills, Hyderabad; Harsimran Kaur Gill, Sri Dasmesh School, Bazpur

MESMERISING MUSIC

Yakshagana music is based on traditional Carnatic Ragas. *Chande* (drums), harmonium, *maddale*, *taala* (mini metal clappers) and flute are some instruments used by a group of musicians known as *Himmela*.

Illustration by: Venisha Negi, The Shriram Millennium School, Faridabad



CONVENTIONAL COSTUMES

The costumes are rich in colour and made out of wood, mirror work, coloured stones and gold foil. It includes a *kirita* or *pagade* (headgear), *kavacha* (armour), *bujakeerti* (armlets and shoulder band), and *dabu* (belt).

Illustration by: Mithun, Shantiniketan Trust School, Mico Layout, Bangalore



SOULFUL SINGING

Yakshagana requires the artists to take training in singing by study of scriptures. Performers need strong voices.

ACTIVITY: DRESS DISPLAY

Any theatre form is recognized by the vivid costumes adorned by the characters. Identify the theatre forms below and write their name and region.



Name:
Region:



Name:
Region:



Name:
Region:

DELIGHTFUL DANCE

Yakshagana focusses a lot more on dance movements and consecutive circles in mid-air, while Kathakali is more expressive facially because of swift usage of eyes and eyebrows.

Cynthia Joyce, Class 11C, Bhavan's Vidyamandir, Elamakkara, Kochi; Navya Garg, Class 8A, DAV Public School, Faridabad



CELEBRATED CHHAU

Chhau is a form of Indian theatre that originated in the tribal regions of eastern India. There are three types of Chhau - Mayurbhanj (Odisha), Seraikela (Jharkhand), Purulia (West Bengal). In Purulia, Chhau is performed extensively during the Gajan festival.

Anshika Singla, Class 8A, Raghav Global School, Noida

DID YOU KNOW?

The Chorida village in Purulia district of West Bengal is a hub for making Chhau masks.

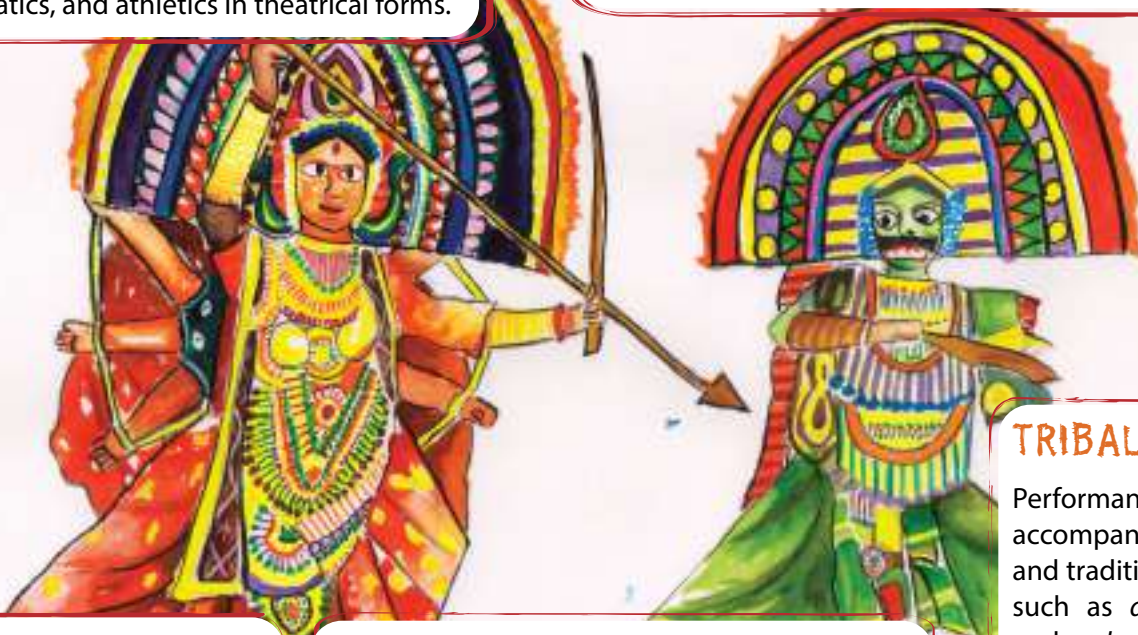
AGILE ART

The word 'Chhau' comes from 'chhauni' which means cantonment, 'chaya' meaning shadow or 'chhattak' meaning clowning. Chhau dance involves martial arts, acrobatics, and athletics in theatrical forms.

MASK MAGIC

Masks are the main elements of Seraikela and Purulia Chhau as they portray emotions and characters. Earlier made with bamboo they are now made with clay and papier mache. Colours used are yellow for Durga, white for Shiva, black for Kali etc.

Som Sekhar Das, Class 7B, DAV Model School, IIT Kharagpur, Kharagpur



STRIKING STORIES

The storylines of Purulia and Mayurbhanj Chhau performances are based on mythology, epics, and legends while Seraikela Chhau is based on shorter stories.

Srija Bhaumik, Class 8A, Maharana Mewar Vidya Mandir, Udaipur



UNESCO TAG

Chhau was inscribed in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2010. Chhau masks were given Geographical Identification (GI) tag in 2018.

TRIBAL TUNES

Performances of Chhau are accompanied by folk music and traditional instruments such as *dhamsa*, *jhaanjh*, and *mohuri*.

Seraikela Chhau is unique as it does not include 'Vachika Abhinaya' (vocal communication or speech).

ACTIVITY:

CREATE YOUR OWN MASK!

Clay for Chhau masks is collected from river banks around Purulia. The masks are shaped, then covered with layers of newspaper strips and dried multiple times. Facial features are carved, colour is applied and finally, decoration such as beads, ribbons, and flowers are added. All materials used to create Chhau masks are sourced locally.

Make a similar Chhau mask for yourself!



SHADOW PLAY RABANA CHHAYA

The traditional puppet theatre form originated in present day Odisha. It is a rare form of Shadow Theatre which utilizes flat two dimensional pictures made of leather.

DID YOU KNOW?

Sometimes for a single performance of Rabana Chhaya over 700 puppets are required to depict different moods and emotions!

LAMP-LIT LEGENDS

The performances are usually held at night and the shadows of puppets are projected onto a white curtain against the light of an oil lamp. The theme is taken from *Vichitra Ramayana* and the puppet of Ravana is the tallest among all the other puppets. It includes a narrator accompanied by two singers who use musical instruments like *ramatali* (castanets), *kabuji* (cymbals) and the *khanjani*, a kind of tambourine.



PROTECT & PROMOTE

This rare art form is an endangered shadow puppetry form and Indira Gandhi National Centre for the Arts, Delhi is trying to revive and promote it.



THOLPAVAKOOTHU

It is a form of shadow puppetry practiced in Kerala and Tamil Nadu. Tholpavakoothu is performed using leather puppets in specially built theatres. In Malayalam, 'Thol' means leather, 'pava' means doll and 'koothu' the play. The ritualistic art form finds mention in the ancient Tamil text *Thirukkural*.

THOLU BOMMALATA

One of the oldest shadow puppet theatres in the world, Tholu Bommalata is a unique tradition of Andhra Pradesh, Telangana, and Karnataka. In Telugu, Tholu Bommalata means 'a dance of leather dolls', as the puppets are made of coloured leather by skilled artisans.

ACTIVITY: POETIC PLAY

Write a two or three line poem for each scene.

Rama with Sita and Lakshman
went into exile,
And kept his father's promise
with a smile.



Rama, Sita and
Lakshman in exile

Blank space for writing a poem, enclosed in a cloud-like border with horizontal lines.



Rama, Sita and Lakshman crossing the
Sarayu River with the help of Kevata

Blank space for writing a poem, enclosed in a cloud-like border with horizontal lines.



Ravana abducting Sita

Blank space for writing a poem, enclosed in a cloud-like border with horizontal lines.



Rama and Ravana in the battlefield

CAPTIVATING KOODIYATTAM

DID YOU KNOW?

Koodiyattam is one of the oldest living traditional theatre art forms of Kerala. The classical dance drama is the only surviving art form that uses drama from ancient Sanskrit theatre.

Koodiyattam has been declared as the 'Masterpiece of Oral and Intangible Heritage of Humanity' by UNESCO in the year 2008.

K. Lohith, Class 9B, Sri Prakash Vidyaniketan Pendurthi, Visakhapatnam

AN ODE TO DIVINE

Koodiyattam literally means 'performing together'. It is a dramatic art of Kerala based on Sanskrit plays. This classical dramatic art form was traditionally performed in theatres located in temples called *Koothambalams*.

Sameeksha Bhusal, Class 8B, Army Public School, Shankar Vihar, Delhi

PLAY IN PARTS

There are three sections to a Koodiyattam performance. In the *purappadu* part actor delivers a poem with the *nritta* part of dancing. In *nirvanam* the actor portrays the mood of the main character using *abhinaya*. The play is the concluding element of the performance.

Arya Choudhary, Class 8D, Brightlands Girls Sr. Sec. School, Vaishali Nagar, Jaipur; Priyanshu Dev, Class 9, Raksha Anusandhan Vidyalaya, Dehradun

Illustration by: Sameeksha Bhusal, Class 8B, Army Public School, Shankar Vihar, Delhi



A Koodiyattam performance (Thoranayudham) - Shankukarna, gardener sees the uprooted Lanka garden and reports about its destruction by Hanuman to Ravana. Presented by Padmasree Mani Madhava Chakyar Smaraka Gurukulam in Palakkad

THEYYAM

An ancient ritual folk theatre form in Kerala, Theyyam is performed in homes by tribal people. The word Theyyam is derived from 'daivam' meaning God.

Rehaan Menon, Class 5, The Shriram Millennium School, Faridabad; D. S. Midhulashini, Class 5, Glazebrooke Public School, Salem



ACTIVITY: MYSTICAL MIZHAVU

Mizhavu is a traditional and important instrument in Koodiyattam performance. Find out about its history and how it is used by the artists.



POWERFUL JATRA

The theatre form of Jatra originated in Bengal and Odisha in the 15th century as a result of the Bhakti movement. The word Jatra means 'to go in a procession' since it initially involved singing and dancing in the form of a procession.

SACRED AND SECULAR

Originally, sacred stories of Ram and Krishna were dramatised in Jatra. In the 19th century, Jatra became secular with social and political stories being portrayed.



DID YOU KNOW?

Jugi Jatra of Midnapore is a threatened folk theatre in which the artists or 'jugis' wander through villages.

Priyanshu Das, Class 6C, DAV Model School, IIT Kharagpur, Kharagpur

MELODRAMATIC MUSIC

Music is a key element in Jatra since the dialogue is primarily sung. Popular tunes are based on classical ragas. Instruments such as cymbals, *dhol*, flute, and harmonium are played dramatically.



Pranjal, Class 8F, Bhavan's SL Public School, Amritsar

DIVINE DESIGNS

The village of Narasinghpur in Odisha is known as *yatra posak gaon* (opera costume village) as it has hundreds of Jatra costume makers. These costumes adorn the actors who play gods and goddesses on stage.



FESTIVE FUN

Jatra performances usually take place between September and June. Durga Puja marks the beginning and the planting season before the monsoon marks the season's end. It is performed during traditional functions too.

ABLE ARTISTS

Since 1961, the Jatra Festival is organised in Kolkata almost every year. The Paschim Banga Jatra Academy is highly significant in continuing Jatra theatre.

ACTIVITY: ROLE REVERSAL

The Dhanu Jatra, held in Bargarh, Odisha every year for 11 days, is the world's largest open-air theatre! It is unique as the main lead is often King Kansa instead of Lord Krishna. Find out other folk theatre plays where the main lead is played by the antagonist.



REVERED RAMMAN

A traditional ritual theatre form of the Garhwal region in Uttarakhand, this is performed at the Ramman festival every year around Baisakhi in honour of Bhumiya Devta, the local God.



Illustration by: Aishwarya Chauhan, Class 10C, Doon International Public School, Rishikesh

DID YOU KNOW?

Ramman was put in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2009.

GODS AT HOME

It is believed that after the festivities end, Bhumiya Devta goes to live in the house of one of the village residents. He lives there till the next Ramman festival, a year later.

Harshit, Class 9 and Supriya, Class 10, Raksha Anusandhan Vidyalaya, Dehradun

MASKED DEITIES

The Ramman includes iconic masks that are worn by the performers to represent characters. One of the most sacred masks of this form is the Narsimha – the half-human and half-lion Hindu deity.

Aishwarya Chauhan, Class 10C, Doon International Public School, Rishikesh

SPLENDID SAGAS

The masked dance of Ramman, accompanied by music and songs, is based on the Ramayana, the story of Krishna and Radha, and re-enactments of legendary battles.

Sanya Pal, Class 10A, Pine Hall School, Dehradun



ACTIVITY: MASK DIALOGUES

Learn about Narsimha and write down how he delivered 'poetic justice' by slaying Hiranyakashipu.



Illustration by: Timmi Hiuleng, Class 8A, St. Margaret's Hr. Sec. School, Shillong

NAUTANKI NARRATION

Nautanki is the biggest entertainment medium in the villages and towns of northern India. Even after the spread of mass media Nautanki remains one of the most prolific theatre forms.

MEDIEVAL MEMOIRS

Nautanki is a popular folk theatre in Uttar Pradesh, Rajasthan, Haryana, and Bihar. Its origins lie in the folk traditions of Mathura and Vrindavan. The earliest mention of Nautanki is found in a 16th century text, *Ain-i-Akbari*, written by Abul Fazl, the court chronicler of Akbar.

Hanshika, Class 7C, Sunbeam Suncity, Varanasi

SECULAR STORIES

The themes comprises of both literature and oral tradition including legends, Sanskrit dramas, Persian romances and mythological lore. Satya Harishchandra, Bhakt Moradhwaj, Indal Haran, Puranmal, Jalianwala Bagh, Indar Sabha, Shraavan Kumar, and Amar Singh Rathore are common plays performed.

THRILLING THERUKOOTHU

This folk theatre form has existed in southern India, particularly Tamil Nadu, for centuries. The word 'therukoothu' has been derived from 'theru' meaning 'street' and 'koothu' meaning 'performance'.

Nancy Agrawal, Brightlands Girls Sr. Sec. School, Vaishali Nagar, Jaipur;
D Rithvikaa, Class 7A, Sairam Matric Hr. Sec. School, Thiruvavur

WORLD RECOGNITION

Therukoothu has been adapted by many theatre forms and groups across the world. Open air dramas in Sri Lanka called *Sinhala Nadagam* also use elements of this theatre form.

ADORNED ACTORS

The artists, who are dressed in elaborate costumes and heavy make-up, deliver dialogues, sing songs, dance and perform rituals during the performances.



DIVINE DESIGN

Performances are based on the Ramayana, Mahabharata, Periya Puranam, and Sangam literature. The character of Draupadi is often focussed upon in many plays such as Draupadi Kalyanam and Pancal Capatam.



Illustration by: Khushi Sharma, Class 7A, The Shriram Millennium School, Faridabad

K Aishwarya, Class 8A, Angappa Educational Trust Sr. Sec. School, Coimbatore

DID YOU KNOW?

Tamasha was greatly influenced by Urdu and other performing arts like kathak, ghazals and kirtans.

Apurwa Gorade, Class 10, Riverdale High School, Aurangabad

TAMASHA TALES

Tamasha is a traditional form of Marathi theatre. It is widely performed by local or travelling theatre Kolhati and Mahar groups in Maharashtra.

LYRICAL LAVANI

There are two types of Tamasha: *dholki bhaari* and *sangeet baari* which contains more dance and music than drama. At the core of Tamasha is the musical dance performance known as Lavani performed by women on the beats of *dholki*. The poet singers are known as *shahirs*.

Vedika Pradeep Nandedkar, MGM Sanskar Vidyalaya, Aurangabad

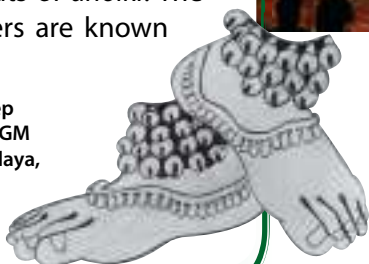


Illustration by: Aadesh Mahesh Gajare, Class 9A, Lexicon International School, Wagholi, Pune

Illustration by: Nikhil Totawad, Riverdale High School, Aurangabad

COSTUME CHARISMA

The costume worn by women consists of brightly coloured Kachi sari, flowered hair bun, a traditional Maharashtrian nose pin known as *nath* and *ghungroos* which are widely worn by many performers in different folk and classical dance forms on the ankles.

ACTIVITY: REENACT & REJOICE!

Tamasha plays are based on social and political themes of society. Chose any favourite play and re-enact it in your class!

INDIA'S THEATRE SPREAD

Variation in theatre forms exist in every region, with each influenced by local traditions, songs, and stories.

RAM LILA

This theatre form of **North India** is based on Tulsidas's Ramacharitmanas and covers the story of Ram. It has been inscribed on the representative list of UNESCO's Intangible Cultural Heritage of Humanity.



Medhawati Yadav, Class 4A, Olympus High, Dehradun

RAAS LILA

The theatre form of **Uttar Pradesh** showcases the story of Radha and Krishna. The story is set in Vrindavan with the characters of Krishna, Radha, and the Gopis. The Raas Lila of **Manipur** features the potloi dress and combines local traditions with spiritual themes.



Sudarshini, Class 7C, Sunbeam Suncity, Varanasi; Shivam Sahu, Class 10A, Pine Hall School, Dehradun; Phani Sathwika Ch, Class 8A, Akshara School, Kakinada; Abhyuday Yadav, Class 2B, Jankidevi Public School, Jaipur

RAJASTHANI RAM LILA

The silent Ram Lila of **Rajasthan's Bissau** is a version where the actors don't speak during the act. It was started by Jamna Devi and has been performed for almost 200 years. A pandit recites the choupai of the Ramayana to elaborate the scenes.



Aditi Jibra, Class 6C, Shri G.B. Modi Public School, Jhunjhunu

SHUMANG LILA

The traditional theatre form of **Manipur** is performed mainly by men in open fields or big halls without a stage. These plays are based on the problems of society.

Olina Wahengbam, St. Margaret's Hr. Sec. School, Shillong

ANKIA NAAT

The folk form of **Assam** was a creation of Srimanta Sankaradeva, the Assamese saint scholar. These one-act plays were written in the medieval poetic Brajvali language.



These were created mainly for the common folk in medieval Assam.

Illustration by: M Kaviya Varsha, Class 9, Rasakondalar Matric Hr. Sec. School, Coimbatore

CHINDU BHAGWATAM

The theatre drama of **Telangana** narrates the stories from Bhagwatam. The name of Chindu Bhagwatam is derived from the Telugu word 'chindu' meaning jump as the dance drama involves leaps and jumps.

T. Srisahasra, Class 10, Bharatiya Vidya Bhavans Public School (Vidyashram), Jubilee Hills, Hyderabad; Priyanshu Das, Class 6C, DAV Model School, IIT Kharagpur, Kharagpur

OYILLATTAM

This theatre performance of **Tamil Nadu** has its hub at Madurai. Its actors wear colourful costumes and perform with specific hand and feet gestures.

Thanmathi.P, Class 8A, Chandrakanthi Public School, Coimbatore

Illustration by: Bagisha Prasad, Class 12, Riverdale High School, Aurangabad



CHAM

The ritualistic dance of **Ladakh** and **Sikkim**, Cham, is performed by Buddhist monks for enlightenment and the destruction of evil spirits.

Tanu Jirwan, Class 7C, Doon International Public School, Rishikesh



SWANG

A popular folk theatre of **Rajasthan, Haryana and Uttar Pradesh**, Swang incorporates theatrics and mimicry accompanied by song and dialogue.

Vyom Ateela, Class 8, St. Mary School, Hisar;
Abhishree Chauhan, Class 7B, The Shriram Millennium School, Faridabad

**KARIYALA**

The theatre form of **Himachal Pradesh** is performed at the onset of winter around Diwali. Its name has been derived from the Sanskrit word Kriyala meaning theatre. Dialogues are sung and accompanied by the nagara, shehnai etc.

Abhimanyu Verma, Class 10, Parmarth International School, Baijnath, Kangra

BHAND PATHER

The folk theatre of **Jammu & Kashmir** is a unique combination of dance, music and acting satire, wit and parody. It is performed in the villages to entertain the public.

Thiya S, Class 8C, Revoor Padnamabha Chetty's Matric Hr. Sec. School, Chennai

KATHPUTLI

The puppet art of **Rajasthan** is an ancient form of folk entertainment. Kathputli is derived from *kath* meaning wood and *putli* meaning puppet.

Vishakha Choudhary, Class 8B, Dundlod Vidyapeeth, Jhunjhunu; Sanvi Agarwal, Class 9D, Dharav High School, Jaipur

**BHAVAI**

The folk theatre of **Gujarat** originated in 14th century. Its aim was mass awareness and entertainment and is performed in the open air.

Nirja, Class 9F, PKR Jain Sr. Sec. School, Ambala



illustration by: Charu,
Class 7, Adarsh Bal Niketan Sr. Sec. School, Jhunjhunu

DHADHI JATHA

The folk drama of **Punjab** is of two main types – religious and secular. Stories are sung by Dhadhi Jatha. The performers are also known as Mirasis, Naquaals and Bhands.

Hrihaan Singh Kulaar, Class 6A, Army Public School, Shankar Vihar, Delhi

**PANDAVANI**

Pandavani is a form of folk theatre which is popular in **Chhattisgarh**. It is based on the narration of tales from the Mahabharata.

INTACH Durg Bhilai organised workshops for schools with the noted exponent Teejan Bai in 2021.

Sachit Rawat, Class 12C, Raghav Global School, Noida



Online workshop with renowned Teejan Bai by Durg Bhilai chapter

Krishnanattam is a part of Kerala's glory. It narrates Lord Krishna's story!

**ACTIVITY:****KRISHNANATTAM STORY**

The dance drama of **Kerala** is over three hundred years. The performance is divided into eight episodes based on the text *Avatar Geethi* and continues for eight nights.

Ritika Singh, Class 9A, Pine Hall School, Dehradun

Compare and contrast Krishnanattam and Kathakali.

ACTIVITY 4 U KNOW THE SHOW!



Illustration by: Tanu Jirwan, Class 7C, Doon International Public School, Rishikesh



DID YOU KNOW?

Chavittu Nadakam is a classical Christian theatre form which originated in Ernakulam, Kerala. It is known for its elaborate make-up and costumes, and is based on the medieval European theatre forms.

Dominic Julius, Class 11A, St Paul's Public School, Fort Kochi

Across

6. Face painting done in red, folk legends of Kerala it spreads (7)
7. A flute with a mouth so round, at weddings and on stage it is found (7)
8. Displaying the nine emotions, in ancient texts they find mention (8)
9. Manipuri Radha and Krishna, are dressed in this for Raas Lila (6)

Down

1. This theatre does astound, with its iconic Panchvadya sound (11)
2. Colour-coded covers made of clay, these are central to a Bengali play (5,4)
3. Made with hide and skills, giving audiences quite a thrill (7,6)
4. Bells of brass that jingle, when dancers perform and mingle (8)
5. Performed in the Ganga plain, with Ain-i-Akbar it got its fame (8)

TREASURE YOUR THEATRE

INTACH Jamshedpur Chapter conducted a workshop on the endangered Manbhum Chhau theatre form in April 2022.



Attend or organise similar workshops of endangered forms in your region and help protect them!

CARE FOR LIVING HERITAGE

- Learn and appreciate performing arts
- Record traditional skills
- Document local folk traditions
- Enjoy performances at historical sites
- Support neglected theatre traditions and projects of organizations like INTACH
- Enjoy performances at historical sites



HERITAGE NEWS

INTACH HERITAGE QUIZ 2022

Heritage Education and Communication Service of INTACH has been organizing the INTACH HERITAGE QUIZ since 2014. More than 100 chapters from across the country are participating in this mammoth event. The quiz is being conducted in English as well as regional languages. The national finals will be held in Delhi in December, in collaboration with Cradle Solutions.

City rounds are being held in: Gurgaon, Kurukshetra, Panipat, Ambala, Yamunanagar, Mandi, Amritsar, Faridkot, Jalandhar, Patiala, Malerkotla, Kapurthala, Varanasi, Lalitpur, Kanpur, Dehradun, Jamnagar, Guwahati, Dimapur (Nagaland), Nagpur, Jammu, Kolkata, Santiniketan, Dharwad, Pune, Solapur, Ayodhya, Bijapur, Vadodara, Hooghly, Hisar, Nashik, Darjeeling, Aizawl (Mizoram), Wai Panchgani, Mahoba, Andaman And Nicobar Islands, Navsari, Guntur, Machilipatnam, Srikakulam, Visakhapatnam, Bhagalpur, Gaya, Purnea, Bilaspur, Raipur, Durg Bhilai, Calicut, Cochin, Palakkad, Kasargod, Trivandrum, Burhanpur, Datia, Gwalior, Khandwa, Balasore, Alwar, Bhilwara, Marwar Jodhpur, Karauli, Sawai Madhopur, Shekhawati, Udaipur, Balangir, Chanderi, East Godavari, Katni, Jaipur, Dhar, Hazaribagh, Jamshedpur, Ranchi, Ramgarh, Morena, Balangir, Balasore, Bhubaneswar, Mayurbhanj, Sambalpur, Jaisalmer, Karauli, Shekhawati, Ajmer, Ahmedabad, Kangra, Chandrapur, Dibrugarh, Rajkot, Allahabad, Belagavi, Bangalore, Gorakhpur, Mumbai, Shillong (Meghalaya), Patna, Chennai, Kodaikanal, Thanjavur, Raipur, Mahasamund, Saraipali, Khairagarh, Manendragarh, Bathinda, Orchha, Shivpuri, Hyderabad, Mahabubnagar, Warangal and Delhi.

State rounds will be held in: Kerala, Rajasthan, Tamil Nadu, Chhattisgarh, Himachal Pradesh, Punjab, Uttar Pradesh, Karnataka, West Bengal, Gujarat, Maharashtra, Andhra Pradesh, Bihar, Jharkhand, Madhya Pradesh, Odisha, Delhi – NCR and North East finals.



Hisar, Haryana



Mahoba, Uttar Pradesh



Thanjavur, Tamil Nadu



Visakhapatnam, Andhra Pradesh

INTACH invites you to write an essay accompanied by a poster on the food heritage of your region

- The essay should describe any one of the following - the unique dish (its history, recipe and significance) or the unique utensil (its origin, qualities and use) or the person or cook (its story, uniqueness and recipe)
- The essay should be written on A4 size paper in 300 words.
- The accompanying poster on your selected topic should be on A3 size paper. It should have a suitable caption.
- Your caption and write up can be in English, Hindi or any major regional language.
- The competition is for students of classes 7 to 9 only
- All entries will receive participation certificates
- There will be 100 regional winners
- There will be 10 national winners
- All entries must have the student's full name, class, school's name and address in block letters and signature of the principal/headmaster/chapter convenor along with school/chapter stamp.

Submit your entries to **Khana Khazana: My Food Heritage**
Heritage Education and Communication Service, INTACH, 71 Lodhi Estate, New Delhi - 110003

LAST DATE OF SUBMISSION OF ENTRIES ■ MARCH 15TH, 2023

INDIAN NATIONAL TRUST FOR ART AND CULTURAL HERITAGE

INTACH invites you to write an essay accompanied by a poster on the food heritage of your region.

The essay should describe any one of the following -

- the unique dish (its history, recipe and significance) or
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- the person or cook (its story, uniqueness and recipe)
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- There will be 100 regional winners and 10 national winners
- Please mention student's full name, class, school's name, and address in block letters and signature of the principal/headmaster. A covering letter from the convenor/school as hardcopy should be submitted along with the entries.

Submit your entries to :

Khana Khazana: My Food Heritage

Heritage Education and Communication Service, INTACH, 71 Lodhi Estate, New Delhi - 110003

LAST DATE OF SUBMISSION OF ENTRIES MARCH 15TH, 2023

PRIZE WINNERS

B. Aashritha, Class 9A, TNR Excellencia Academy, Kompally, Hyderabad
Aryan Oihal, Class 8A, Vidya Niketan School, Panchgani
R Mythili, Class 9A, Mani Higher Secondary School, Coimbatore
Khounish Sinha, Class 11, Lakshmiapat Singhania Academy, Kolkata
Rehaan Menon, Class 5A, **Khushi Sharma**, Class 7A, **Venisha Negi**, **Abhishree Chauhan**, Class 7B, The Shriram Millennium School, Faridabad
Arjun Suyal, Class 6A, **Ashvika Mishra**, Class 9A, **Sameeksha Bhusal**, Class 8B, **Hrihaan Singh Kulaar**, Class 6A, Army Public School, Shankar Vihar, New Delhi
S. Guhan, Class 6A, **V. Yazhisai**, Class 6C, **Ashwanth Karthi**, Class 7B, **Thanmathi.P.**, 8A, Chandrakanti Public School, Coimbatore
Sumedha, Class 8A, **Dhanvitha N**, Class 6B, **Saanvi**, Class 7C, **G Karuha**, Class 5C, Gitanjali Devshala, Hyderabad
Lovishka Sehgal, Class 7G, **Nirja**, Class 9F, PKR Jain Sr. Sec. School, Ambala
V Satvika, Class 7B, **S. Nithya**, Class 7A, Bharatiya Vidya Bhavan Matric Hr. Sec. School, Coimbatore
M Mayukha, Class 10B, **Ananya Ch.**, Class 10C, **Aahlad Reddy A.G.**, **T. Srisahasra**, Class 10, Bharatiya Vidya Bhavan Public School (Vidyashram), Jubilee Hills, Hyderabad
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Sonia, Class 7, **Gurwinder**, Class 7, **Fiza**, GTB Public School, Guru Har Sahai, Ferozepur
Abhyuday, Class 5, Vidhyashram International School, Jodhpur
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Tejas, **Mithun**, Shantiniketan Trust School, Bangalore
Yash Rathod, Class 9, **Apurwa Gorade**, Class 10, **Nikhil Totawad**, **Bagisha Prasad**, Class 12, Riverside High School, Aurangabad
B. Deekshara, **M Naga Yashaswini**, Olivet High School, Visakhapatnam

Khyati Shah, Nalanda International School, Vadodara
R Sivanewaran, Class 7B, **D. S. Midhulashini**, Class 5D, Glazebrooke Public School, Salem
Divyanshi Mehta, Class 8, **Srija Bhaumik**, Class 8A, Maharana Mewar Public School, Udaipur
Niharika Khandelwal, **Nupur Singh**, Class 11D, **Susajita Singh**, Class 10A, BVB Vidyashram Pratap Nagar, Jaipur
Labeeba Fareed, Class 6, Sunway Sr. Sec. School, Rampur
Harsimran Kaur Gill, Sri Dasmesh School, Bazpur
Pranjal, Class 8F, Bhavan's SL Public School, Amritsar
Cynthia Joyce, Class 11C, Bhavan's Vidyamandir, Elamakara, Kochi
Navya Garg, Class 8A, DAV Public School, Faridabad
Som Sekhar Das, Class 7B, **Priyanshu Das**, Class 6C, DAV Model School, IIT Kharagpur, Kharagpur
Anshika Singla, Class 8A, **Sachit Rawat**, Class 12C, Raghav Global School, Noida
K. Lohith, Class 9B, Sri Prakash Vidyaniketan Pendurthi, Visakhapatnam
Arya Choudhary, Class 8D, **Nancy Agrawal**, Brightlands Girls Sr. Sec. School, Vaishali Nagar, Jaipur
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Timmi Huleeng, Class 8A, **Olina Wahengbam**, St. Margaret's Hr. Sec. School, Shillong
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Abhimanyu Verma, Class 10, Parmarth International School, Baijnath, Kangra
Vyom Ateela, Class 8, St. Mary School, Hisar
Vishakha Choudhary, Class 8B, Dundlod Vidyapeeth, Jhunjhunu
Sanvi Agarwal, Class 9D, Dharav High School, Jaipur
Charu, Class 7, Adarsh Bal Niketan Sr. Sec. School, Jhunjhunu
Dominic Julius, Class 11A, St Paul's Public School, Fort Kochi
Abhyuday Yadav, Class 2B, Jankidevi Public School, Jaipur
Harshit, Class 9, **Supriya**, Class 10, **Priyanshu Dev**, Class 9, Raksha Anusandhan Vidyalaya, Dehradun

WHAT'S NEXT?

January-March 2023

Amazing Aquatic Life

Life in the water bodies of India is extremely diverse and vital for the well-being of us all. These species have survived for over millennia in the rivers, lakes, and seas of our country and it is our responsibility to protect them.



In about **100 words** write on **any one** of the following:

- An aquatic species, freshwater or marine, of your region (either fish, crustacean, mammal, amphibian or reptile) - its associated myths, description and current status
- Steps taken to protect aquatic species
- Organisations including government and NGOs working with aquatic life
- Interview of a marine conservationist, wildlife photographer or filmmaker
You may accompany your write-up with a sketch, painting, or personally clicked photograph.

Last date for entries: November 15, 2022

April-June 2023

Monuments and Sciences

Structures built over time in India were often constructed and designed using mathematical calculations, laws of physics, and the elements of botany, among other sciences. These have made Indian monuments unique and worthy of study and protection. In about **100 words** write on **any one** of the following:



- Science behind monuments, their construction and their parts like pillars, arches, columns, roofs, domes, etc.
- Science of the building material used and plan of the natural surroundings.
- Scientific symbols and elements found in the monuments.
- Builders, designers, and architects of such monuments and sites.

You must accompany your write-up with a sketch, painting, or personally clicked photograph.

Last date for entries: February 15, 2023

Credits

Purnima Datt

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Answers: Pg 4 - Masks, Chhau; Harmonium, Jatra; Pathani Sari, Tamasha
Pg 8 - Kathakali, Kerala; Mannpuri Raas Lila, Mannpuri; Theerukoothu, Tamil Nadu
Pg 18 - Across 6. Theyyam 7. Shehnaï 8. Navarasa 9. Potol
Down 1. Koodiyattam 2. Chhau Mask 3. Leather Puppet 4. Ghungroo
5. Nautanki

Supported by the Government of India