

**INTERNATIONAL THEATRE FESTIVAL OF KERALA  
(ITFOK 2023)  
in Collaboration with  
School of Drama & Fine Arts (SDFA)  
1<sup>st</sup> INTERNATIONAL FESTIVAL OF THEATRE SCHOOLS  
Supported by  
KSNA, Calicut University, Sree Sankaracharya University of Sanskrit  
01-05 February 2023**

13th Edition of ITFOK is curated by Prof. Ananthakrishnan, Mr. Deepan Sivaraman (Dean, School of Creative Expressions, Dr. Ambedkar University, Delhi) and Prof. Anuradha Kapur (Former Director, National School of Drama, New Delhi) with a curatorial theme 'Humanity Must Unite'. Theatre is a cultural expression as well as an academic field, and the theatre institutions create a new generation of theatre makers, and academicians spread all over the world with diverse magnitudes; the curatorial team of ITFOK with School of Drama and Fine Arts in Thrissur felt that it is essential to have a platform to meet and discuss the pertinent issues in teaching practices, curriculums and pedagogy with a progressive perspective involving the active participation of teachers, students and practitioners from different languages and cultures.

This is to inform you that the International Theatre Festival of Kerala (ITFOK) in collaboration with the School of Drama and Fine Arts (SDFA), University of Calicut in Thrissur would like to host the 1<sup>st</sup> International Theatre Schools Festival. SDFA being institution of national repute in the field of Theatre education, the department, School of Drama and Fine Arts, Thrissur, would like to organise and conduct this educational event in association with KSNA.

This year's event will include the institution/play directors' meeting, teachers' pedagogy workshops, Students' production Festival and a seminar. It is suggested that all participants share their works on the theme of "Orientation to theatre pedagogy". It will be 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. We are delighted to invite you to participate with your students and teachers in the 'meet' scheduled between February 01 and February 05, 2023, at the School of Drama and Fine Arts, Thrissur, Kerala, India.

**Activities**

1. Inaugural function and Keynote Speech.
2. Panel Discussion by the Directors or Master Teachers by introducing their Institution and team (Ten members)
3. Seminar on *THEATRE PEDAGOGY TODAY*
4. Performances/productions in the festival.
5. Post performance discussions.
6. Workshops on Pedagogy-

*TEACHING FUTURE THEATRE PRACTITIONERS AND ACADEMICS: A TEACHING LEARNING PROCESS.*

7. Teacher's open forum.
8. Student's open forum.
9. Teacher & Student open forum.
10. Closing Ceremony

**Concept of the programme:-**

Theatre artists, scholars and academic administrators discuss in threadbare the matters for keeping theatre education as a vital part of the theatre curriculum. Meanwhile, a minimal discussion is done regarding the most critical aspect of pedagogical qualities to the art of teaching in theatre education. It is a fact that there are many theatrical programs in the conventional training methods in theatre teaching with little attention to formal pedagogical theory and practice. Unfortunately, our theatre teachers and scholars of theatre give little attention to pedagogy. And, of course, they might not have received any specific training orientation in theatre pedagogy. Nonetheless, theatre educators in all venues continue to offer remarkable success. In this connection, this ITFOK & SDFA's 1st THEATRE SCHOOLS FESTIVAL may formulate some processes for teaching THEATRE.

In our higher education system, can we contribute some instructions on theatre and its durable power by building an intellectual and emotional foundation and commitment to theatre education in general and higher education in particular? The following points can be considered in evolving the system:-

- For years some held on to the romantic ideal that as a “radical artist”, the place was not interred within the university system but out in the world. Some pupils perceived colleges and universities as solipsistic and divorced from social reality. Some regarded university campuses as “reservoirs for thought” rather than laboratories for social action and artistic reinvention. And some are prejudiced that this art education period is viewed as a tenure of education for compromise towards a pact in which we would inevitably end up softening our sharp edges as artists and making decisions to protect the paycheck.
- This practical and complex art form deserves thorough and analytical study. Even though ephemeral, the theatre experience is quite vibrant and diverse and most difficult; it is a live art. Its impact is precious for the future of theatre, and young people are drawn to devise different teaching methods to comprehend the art and study the crafts on the stage. Theatre, as such, needs more intelligent minds and active hands; it demands a total commitment to one's use of self (mind, spirit and body).
- There should also be complete awareness of contemporary, socio-cultural and ideological consciousness toward the totality of life. 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.
- Those theatre educators of the twenty-first century are also confronted with new pedagogical challenges. One should experience and respond to various twenty-first-century problems in higher education. The thrust of teaching with state-of-the-art technology,
- The public's increased call for accountability appeals to better student preparation for successful navigation through a highly globalised and multicultural market with a super active social media presence, which continues to challenge the live-ness of theatre and the increased number of non-traditional students (trans-genders, technocrats, differently abled etc.) are just a few educational concerns driving the twenty-first-century pedagogical training.

- Since the theatre is not a middle and high school subject, it does not get validity and priority for selecting their college education. The new facilities provided by modern technologies and rapid globalisation forced us to rethink our notions of self-identity and community relations. We must also think about the globalised media and the vast global projects that rule the roost and disregard the critical arts and artists by these technocrats.
- It is, therefore, essential to re-design and re-formulate the aesthetic strategies and artistic structures, particularly in making curriculum, syllabuses and pedagogies. And because of the domineering influence of social media, our nationality, gender, race and ideology are in jeopardy and are no longer a reason for pupils' creativity and collaboration in creating artwork; at the same time, they are trying to find out a new cultural paradigm.
- Many pupils have a sense of belonging to merging with a virtual social life because their priorities and certainties are melting before their eyes in this post-truth era. Time has come; therefore, our entire practice towards self and body in this stormy philosophical background should reconfigure our poetic cartography to re-invent a more comprehensive map.
- Indian Universities have not given much importance to theatre departments compared to other departments. Therefore the faculty are overworked due to competing demands of teaching, production and publication other than the regular works of conducting classes/workshops, preparing question papers, checking answer papers, conducting Viva Voce's etc.
- It may be true that some of the excellent theatre practitioners were not qualified according to the University standard. And a few who were certified were sometimes unenthusiastic in their assignments and gave fewer priorities to the teaching. Those degree holders may have the least practical experience in the theatre and may not be adept in pedagogy.
- It would be ideal if our classrooms and workshops were utilised as temporary spaces for utopian possibilities and explore highly politicised, poly-gendered, cross-generational, and made as anti-authoritarian, multi-racial and interdisciplinary, all of which become safe for all participants to do their experiments freely.

Although these workshops, discourses and productions may offer timely pedagogical views, they may be interminable and boundless when one notes many educational theatre programs in our colleges and universities. At the same time this is not close door academic exercise but open to art lovers, discussants, practitioners, cultural reporters and who ever interested, this is indeed an initiative with social connect that will bridge the gap between theory and practise. We hope that the contents of this International Theatre Schools Festival for Pedagogy will spark more interest in our diverse teaching methodologies and complex discipline, which may rupture the ivory tower of Higher Education.

### **Theme of the Festival-Orientation to Theatre Pedagogy**

- Please furnish us with the following information as soon as possible.
- To be fair in giving equal space to each school, please be succinct. If necessary, editing will be done in consultation with you.
- Deadline -20th December 2022.
- All correspondence is to be sent to the following addresses: [iftskerala@gmail.com](mailto:iftskerala@gmail.com)

## **Material Required for the Publicity and literature.**

Good-quality Photographs .

School information with colour photos of school / classes.

Note: Please include your school's website address, physical location, mailing address, and contact details.

Kindly list all your school representative's names and email address for the director's meeting.

Full Name ,Position, email address and contact number of the person who heads your team in the festival.

Good quality school/university logo in colour.

Total number of Participants.

Maximum of 10 participants from each school, including Students and Staff. We expect them to do the Production, conduct workshops, attend workshops/classes, and present a paper in the symposium. All these activities should be possible with these ten participants.

Information on the offered workshop.

## **The workshop on Pedagogy**

### ***TEACHING FUTURE THEATRE PRACTITIONERS AND ACADEMICS: A TEACHING LEARNING PROCESS.***

- Please include pedagogical aims and a short relevant biography of the teacher/artist.
- Instructor/Master Teacher's Name,
- Resume, (not more than 50 words).
- High-definition Photo of the Instructor/ Master Teacher is necessary,
- We need a clear title for the Workshop/Class.
- Summary or a Short introduction of the workshop/ Classes (No more than 100 words)
- Please keep workshops/classes to 180 minutes maximum.
- Please note that practice-based classes are needed.
- If special keywords are necessary, please list and define them in advance so we can translate.
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**The seminar** is on 03 February 2023, and the Theme is '**THEATRE PEDAGOGY TODAY**'.

The duration of the paper should be 15-20 minutes for each speaker.

Name and designation of the speaker,

- Resume of the speaker (no more than 50 words)
- Topic/title of the paper
- Please send a high-definition headshot of the speaker (file size larger than 1 MB, 300 dpi or higher) as attachment.
- Please send us an abstract and full paper (as attachment) in advance.

- Videos or PowerPoint for presentation may be sent to us in advance and please keep a backup.
- Submission deadline: 15 December 2022

## **Play Production**

A Students Production/ School Production (Directed by teachers/practitioners) is to be showcased. Preferably, with a duration of around 30 minutes. We encourage you to bring in shows directed, designed, and performed by students themselves under the guidance of the teachers or otherwise, a School production evolved from your school's pedagogy.

Production information and colour photos of production or rehearsal.

Note: keep material in five sections

- (a) Title, Playwright, year or level and department of student Participant.
- (b) Short synopsis describing narrative, key characters, and theme.
- (c) Director's note
- (d) Cast and crew list – name and role played
- (e) Please include names and headshot photos of all attending staff.  
A clear headshot photo of each performer.

(f) A resume( with the photo and name of each student). Please keep to a maximum of three short sentences. Resume of attending staff members and their email address

A student representative with email and phone number – we don't seek contacts of all students, but we need contacts that will go directly to the student group.

Information and material for Publicity /Video promo or clip to introduce the production via youtube. (student creations may be encouraged).

Complete list of attendees together with travel itinerary.

Please ensure that attendees are marked as students or as staff. Ideally, include their role in the production or festival – e.g., performer, designer, teacher, observer.

Please ensure that attendees are marked for gender (we attempt to accommodate staff in double rooms, but we plan shared accommodation for students (dormitories)

Your main contacts. Please help keep communications clear and let us know whom we are coordinating with.

## **Agenda items for the Director's Meetings.**

Please identify your member who will primarily be used for translation into English.  
Please advise which language your group primarily uses.

## **Production/Workshop/Classes.**

- Technical specifications.
- Set, furniture and props requirement for basic use.
- Special requests for staffing. A Production Manager, Lighting technician, and Sound Technician is provided.. If you require IT, please try to bring a skilled person.
- Requests for the type of performance-venue or actor-audience relationship. (Information on the spaces will be forwarded soon)
- Requests for assistance to find special costumes.

## **Please Bring it with You.**

- Costumes
- Props.
- Sound and Music cues.
- Special effects or special lights – e.g., battery torches.
- Short film. We want to instigate the idea and request every school to bring a short (e.g., 3 minutes) video/film that will contextualise your school and program. It could be a series of still photographs or include tourist material. The idea is to introduce your country and region to international students/staff who will most likely know nothing about your country and city. Many universities have their promotional material, but students themselves can be encouraged to make this film. Naturally, you can have fun in the making, but please remember that it is intended to enrich the student's educational experience.

We want to help each school project this film before that school's performance. No need to have any text included, but please include music from your country, its songs, and its instruments.

Note: Material on your school and its production will be included in the Festival Programme book, so there is no need to bring any printed material about the production or about your school.

- Subtitles if required. If your production needs text to be translated, you can translate it into any language you choose, but we suggest English will be the most useful to all. Translations can be operated from laptop computers but will require a staff or student allocated to operate the subtitles, which we hope to project either above or beside the action.
- On issues related to performance copyright, the participant should acquire the prior license of the copyright owner.
- Your understanding is highly appreciated that participants' photos will be published in Programs or other official publications of the Festival and that participants will have photographs taken and videos taped during the festival.

- Each participating school is encouraged to adopt a positive attitude toward learning from each other by watching others schools' performances and attending after-performance commenting.

**Please let us know if we have missed anything or need to include anything more.**

## **We provide**

1. Food, Accommodation, local travel and Pickup and drop from Airport
2. We have several Possible Performance Spaces which you can choose, and if you require any alternative space within the campus to perform you can negotiate

Below is the map of the campus.

PPS 1: Prof S Ramanujan Studio Theatre

PPS 2: Scenography Lab

PPS 3: G Sankra pillai Auditorium

PPS 4: Infront of Music Department

PPS 5: Open Stage

PPS 6: Infront of G Sankra pillai Auditorium

PPS 7: Ground

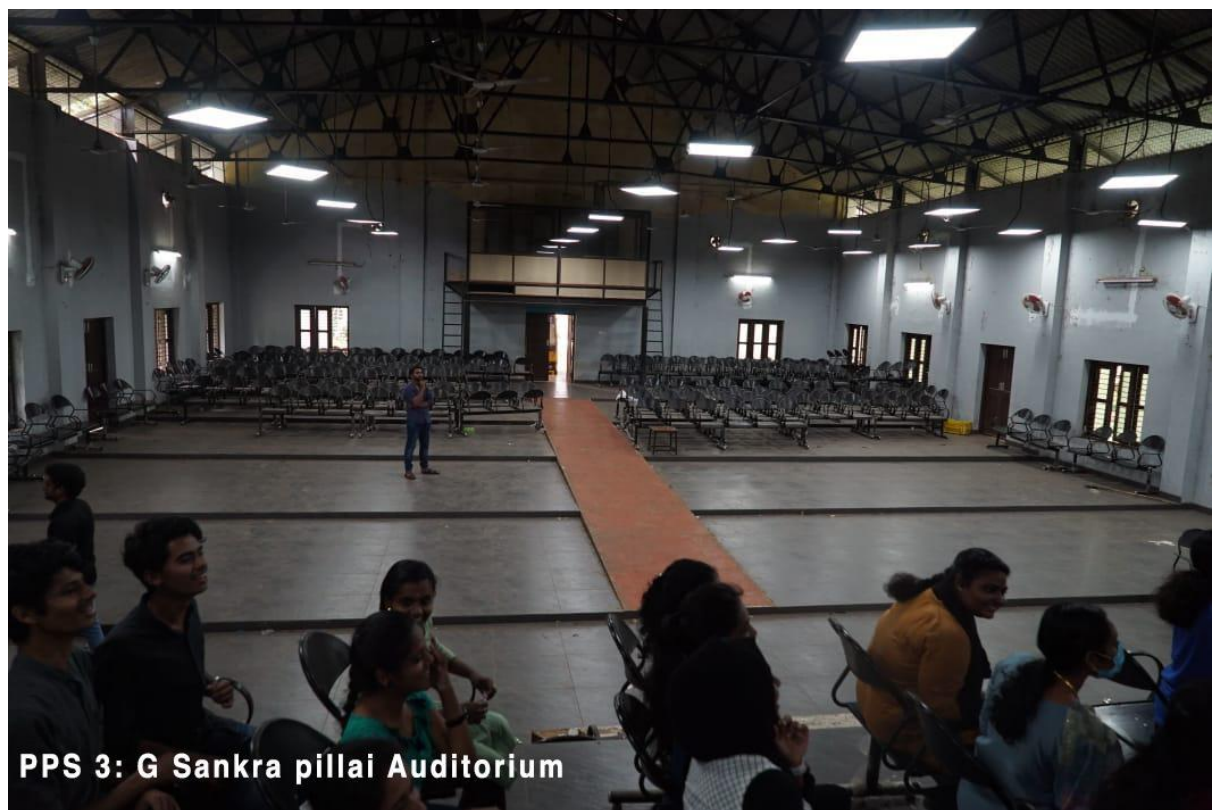


PPS 7

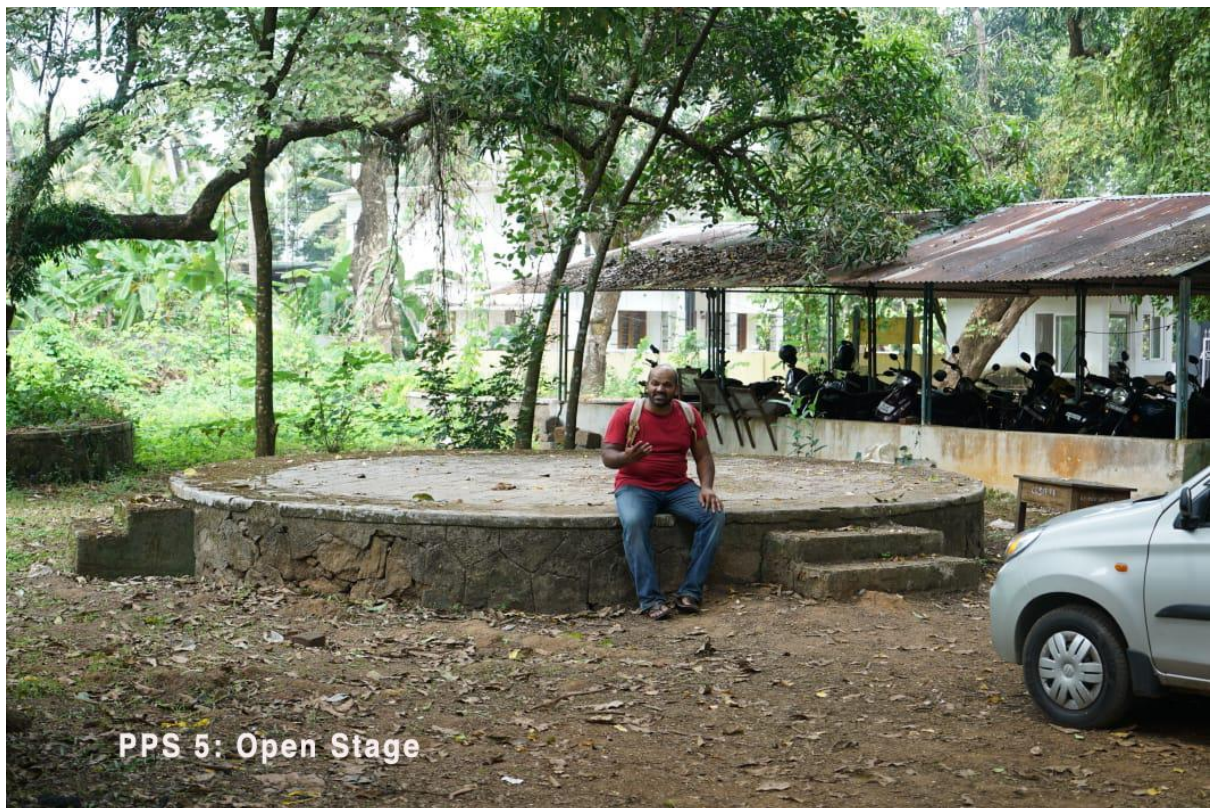




**PPS 2: Scenography Lab**



**PPS 3: G Sankra pillai Auditorium**





### 3. Basic Sound Support

4. Basic Light Support
5. Minimal Costume and Property Support .

**There is a selection process and the selected Schools will be informed after 20<sup>th</sup> December, 2022.**

For support, please contact,

B.Anantha Krishnan

Email- [ananthakrishnan@uohyd.ac.in](mailto:ananthakrishnan@uohyd.ac.in)

Ph - +919440498794

Gopan Chidambaram

Email – gopanc2340085@gmail.com

Ph- +919497545500

Sreejith Ramanan

Email - [sreejithestappan@gmail.com](mailto:sreejithestappan@gmail.com)

Ph- +916282291249

Best wishes.

Team SDFA with ITFOK 2023