



Textual Summary Theatre 2025



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Note – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.

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Andaman and Nicobar Islands

Name of Participants:

1. Divyanka Prasad
2. B Anusha Nath
3. Jack Rudolph
4. Aditya Roy

Sub-category of Theatre (Group): Short Play/Role Play

Details of the Art Form: This short play is based on real-life events from the Andaman and Nicobar Islands, highlighting the contributions of Ichchavati Nag and Ruth Meshack to India's freedom movement and social reform. The performance showcases the region's rich historical and cultural legacy, emphasizing women's empowerment, resilience, and patriotism through dramatic expression.

Historical and Cultural Background: Theatre or drama has long been an integral part of India's cultural expression, serving as a powerful medium for storytelling, education, and social reform. In the Andaman and Nicobar Islands, theatrical performances often depict themes of freedom, resilience, and community life, reflecting the region's multicultural heritage. This particular play draws inspiration from the Indian freedom struggle, highlighting the contributions of Ichchavati Nag and Ruth Meshack, two courageous women who empowered others through education and self-reliance. By blending history and performance, the play preserves local narratives and celebrates the spirit of patriotism and women's empowerment.

Performance: The students presented a short play portraying the lives and contributions of Ichchavati Nag and Ruth Meshack with great emotion and clarity. Through expressive dialogue, coordinated movements, and impactful narration, they brought to life the women's courage, patriotism, and social commitment, leaving the audience inspired and deeply moved by their performance.

Instruments used: The performance utilized simple stage props and materials such as traditional costumes, handmade banners, and symbolic items like sewing kits and small containers representing women's livelihood activities. Minimal background music and percussion were used to enhance emotional scenes, creating an authentic and immersive atmosphere reflective of the historical period depicted.

Additional Information: The short play conveys a powerful message of courage, women's empowerment, and social responsibility. It reminds audiences of the vital role played by women in India's freedom struggle and their continued relevance in today's society. By portraying the lives of Ichchavati Nag and Ruth Meshack, the performance inspires self-reliance, education, and equality — values that remain essential for nation-building. In contemporary times, this art form serves as a medium to reconnect youth with local history, celebrate unsung heroes, and promote a sense of pride and collective identity rooted in compassion and resilience.

Photos:



Andhra Pradesh

Name of Participants:

1. Veerla Prasanna Lakshmi
2. Murari Thanuja
3. Sowbiya Khan
4. Tammisetti Mohana Rupasri

Sub-category of Theatre (Group): Short Play

Details of the Art Form:

Veera Gunnamma: - Veeragunnammas Geographical presentation is based on her life in the Srikakulam district, Specifically the Uddanam region. Where she fought against oppressive land lords and the British During the pre Independence Era As a representative of the former struggle, The story is a Regional one deeply tied to the Geography of Andhra Pradesh.

Context: - Her struggle took place in a region Historically marked by Farmer uprisings.

Historical and Cultural Background: Gunnamma: – The Unsung Freedom Fighter India's freedom struggle is filled with countless stories of courage. While many leaders are remembered, there are also unsung heroes whose sacrifices must never be forgotten. One such hero is Gunnamma, a brave woman from Andhra Pradesh. On 1st April 1940, in Gudari Rajamanipuram village, British officers and police arrived, trying to trap farmers under false pretences. At that moment of fear and uncertainty, Gunnamma stepped forward with extraordinary courage. She boldly confronted the British officers and stood as a shield for her people. Her fearless act prevented the farmers from being arrested and inspired many others to resist oppression. Gunnamma's sacrifice is a reminder that freedom was not won by great leaders alone, but also by ordinary people who showed extraordinary bravery. She symbolizes the spirit of women's power, resilience, and patriotism. Remembering Gunnamma in competitions like Kala Utsav is a tribute to all such unsung freedom fighters who gave their lives so that we can live in an independent India.

Performance: Gunnamma was a very simple peasant woman, she has lost her husband when she was pregnant. With her bravery and perseverance, she has fought against the British using simple weapons like axe, spear etc. SHE DIED FOR HER PEOPLE, she has sacrificed her life for the Nation Like many other great freedom fighter. She has considered the baby in her womb as an unborn knight which shoes her fighting spirit. Prasanna lakshmi has played the role of Gunnamma, Thanuja has played the role of peddamma an 80 year old well wisher of Gunnamma, The british police officer who wanted to captivate Gunnamma and take her alive, Finally kills her. Sobiya khan Plays the role of British police officer. Narsimham the follower of Gunnamma sacrificed his life for Gunnamma, Whose role is played by Rupasri

Instruments used: Bamboo hurt, Hibernaculum /Den/Nest made up of cardboards, Tree structures prepared by the cloth, wooden gun, cloth snake etc

Additional Information: GUDARI RAJAMANIPURAM village renamed as Gunnamma puram after the great brave Gunnamma, Where even a temple had been constructed for her and venerated. An annual fair is also celebrated there in the honour of Gunnamma in the temple.

Photos:



Assam

Name of Participants:

1. Abhishruti Baruah
2. Justin Changmai
3. Murchana Mahanta
4. Himonta Saikia

Sub-category of Theatre (Group): Short Play

Details of the Art Form: The story is about Birubala Rabha and her mission. She belongs to Rabha Tribe inahabitare in Goalpara District of Assam. Most of the people of Rabha Tribes at that time was illiterate so they were dominated by superstitions.

Historical and Cultural Background: The characterism the short Play are like Birubala, Chandicharan (Birubala's Husband), Bai (neighbour of Birubala), and Tantric. The Tantric is a fraud who took the advantage of the illiteracy and simplicity of Chandicharan. But Birubala laterally realised the illicit practice of the Tantric and took the determination to start a campaign against such fraud practices.

Performance: Mission Birubala is a Short Play which depicts the moment of turning point of Birubala Rabha's life. Students will act the role of Birubala Rabha, Chandicharan (Husband of Birubala), Tantric and Bai (Neighbour of Birubala). All are belong to Rabha tribes and will wear Rabha tribes dresses.

Instruments used: Instruments in the play will be used like traditional drum, symbol, flute which are folk instruments of the Rabha Tribe. Costumes are also traditional dresses of Rabha Community.

Additional Information: So-called witch hunting has been scourge throughout India. Accused of being witches, they have been tortured and murdered, from 2012 to 2021, more than 1500 were killed in India, "Mission Birubala" is a voice against such inhuman activities and a slogan for scientific temperament.

Photos:



Bihar

Name of Participants:

1. Riya Mehta
2. Ishu Raj
3. Roushan Kumar
4. Manshi Kumari

Sub-category of Theatre (Group): (Atrocities Against Women) Our play is 7:30 minutes long. It features multiple characters and is titled Atrocities Against Women. We depict the abuse, exploitation, and atrocities against women. We have highlighted ongoing social incidents in our play. There are four main themes: Domestic Violence: Child Marriage: Nirbhaya Case: Bad Touch (Domestic Violence) 1. Physical and Mental Harm: Domestic violence causes physical injuries and pain, as well as mental problems like fear, stress, anxiety, and depression. 2. Witnessing violence at home can mentally harm children. (Child Marriage) causes numerous problems, including: 1. Deprivation of education 2. Physical and mental health problems 3. Being a victim of domestic violence 4. Unawareness of one's rights, etc. Regarding the Nirbhaya incident, we want to remind everyone that: 1. December 16th, a day that can never be forgotten. 2. Nirbhaya, a name that became the voice of justice. 3. Blood on the streets of Delhi, a girl's tears. 4. A heinous crime, a painful story. 5. Nirbhaya's scream, the eyes of the nation. (Bad touch) has become a personal problem in our society, in which girls feel very insecure: 1. Feeling helpless 2. Losing self-confidence 3. Blaming oneself 4. Being afraid to tell anyone. We have included these four problems in our play. Our aim is to show what women go through this play. We will strive to spread awareness through this play and eliminate these problems from the streets, society, cities, and the entire country as soon as possible.

Details of the Art Form: This presentation is a Stage Drama (Original Theatre), performed with scripted acting, lighting, sets, background music, and coordinated stage movements. This theatrical art form is widely practiced across India in schools, cultural institutions, drama festivals, and auditoriums. It is an impactful medium to present social issues through expressive performance

Historical and Cultural Background: Indian theatre has a rich history rooted in classical Sanskrit drama, folk theatre traditions, and modern theatrical movements. Over time, stage drama has evolved from entertainment to a strong medium of social awareness and public dialogue. Themes such as women's rights, justice, equality, child marriage, and domestic violence have been addressed effectively through theatre. Stage drama continues to reflect the cultural consciousness of India, combining storytelling, performance, music, and visual design to create meaningful social impact.

Performance: The students presented a 7-minute 30-second stage drama titled Atrocities Against Women. The performance includes multiple scenes depicting domestic violence, child marriage, the Nirbhaya case, and bad touch. Strong dialogue delivery, expressions, coordinated group acting, stage movements, background music, and visual transitions were used to convey the message effectively.

Instruments used: The drama uses background music to enhance emotional impact and dramatic intensity. Various stage sets were used to depict different scenes and characters.

Additional materials include chairs, dupattas, posters, symbolic props, and simple costumes. Lighting and sound effects were also used to support scene transitions and character portrayal

Additional Information: Stage drama remains highly relevant today as it directly addresses urgent social concerns. Our play, Atrocities Against Women, highlights four major issues: domestic violence, child marriage, the Nirbhaya incident, and bad touch. Through powerful performances and realistic scenes, the drama encourages awareness, sensitivity, and collective responsibility. It aims to inspire society to stand against injustice and create a safer and more dignified environment for women and children.

Photos:



Chandigarh

Name of Participants:

1. Chahat Sharma
2. Tanisha
3. Jaskeerat Singh Ghotra
4. Akashdeep Singh Narang

Sub-category of Theatre (Group): S. Milkha Singh, The Flying Sikh

Details of the Art Form: Theatre, an art form that involves music, drawing, writing, and emoting, infuses life into characters through expressions, dialogues, silences, sounds, and movements. Theatre in Chandigarh is popular among varied age groups, where senior citizens enjoy their evenings at Tagore Theatre—made popular by the likes of NSD-Delhi trained Balwant Gargi and Neelam Mann Singh. Gursharan Singh has taken theatrical performances from open-air village settings to the world stage.

Historical and Cultural Background: Chandigarh, the capital of the land of five rivers, Punjab, has always carried forward the tradition of rising from the ashes through the strength, courage, and resilience of its people. Of all the states of India, Punjab—on both sides of the border—bore the maximum brunt of the horrifying massacres during the partition of 1947. Forced to leave behind both home and hearth, people also became witnesses to the killings of loved ones before their eyes. From such a catastrophe, a boy in his teens faced heart-wrenching tragedies, but through sweat and grit rose to become The Flying Sikh.

Performance: This is a humble attempt by students to bring to life the struggles and achievements of the renowned sprinter, S. Milkha Singh—named The Flying Sikh by Pakistan, a country that had snatched from him his parents and siblings during the partition. His life was a harsh reality, full of challenges that later became blessings in disguise.

Instruments used: Students have attempted to portray the role of S. Milkha Singh, The Flying Sikh, based on his renowned autobiography The Race of My Life. They have designed, painted, drawn, and crafted the things used during the act, including medals cut from cardboard and painted to depict gold.

Additional Information: The life of Milkha Singh—full of grit, determination, and immense hardship—is a testimony to overcoming obstacles and rising to take one's country onto the world map. As the Director of Sports, he encouraged the youth to excel and even established a charitable trust for budding but needy sportspersons. He has left behind an inspiring legacy for generations to come.

Photos:

Chhattisgarh

Name of Participants:

1. Ku. Anjali Dhruve
2. Ku. Kiran Singour
3. Ku. Janhavi Sahu
4. Ku. Minakshi Verma

Sub-category of Theatre (Group): Short Play

Details of the Art Form: भारत में रंगमंच का इतिहास 5000 वर्षों से भी अधिक पुराना है नगर माता बिन्नी बाई सोनकर नाटक लोक रंगमंच का समग्र कला रूप है। इस संवाद लोगगीत और अभिनय का मिश्रण है। इस विद्या के द्वारा स्थानीय संस्कृति मूल्यों तथा जीवन शैली को दर्शाया गया है। इसका प्रदर्शन स्थानीय प्रवेश के लचीला होता है।

Historical and Cultural Background: आजादी के पहले छत्तीसगढ़ में स्त्री शिक्षा की स्थिति अत्यंत दयनीय थी। जागरूकता की कमी, रूढ़ीवादी परंपराओं के कारण जैसे बाल विवाह के कारण बालिकाएं शिक्षा से वंचित थीं। इस नाटक की प्रमुख पात्र बिन्नी बाई भी इन्हीं कारणों से अशिक्षित रह गयीं। बिन्नी बाई अनपढ़ हो कर भी शिक्षा के महत्व से परिचित थीं। उन्होंने साग भाजी बेच कर स्कूल का निर्माण करवाया जिससे बच्चे पढ़ सके और अच्छे नागरिक बन कर देश की सेवा कर सके।

सांस्कृतिक पृष्ठभूमि - प्रस्तुत नाटक नगर माता बिन्नी बाई छत्तीसगढ़ी लोकभाषा में छत्तीसगढ़ी संस्कृति में रचा बसा नाटक है। इस नाटक में छत्तीसगढ़ में खेले जाने वाले लोक खेल फुगड़ी, नवरात्र में माता रानी की सेवा में गाया जाने वाला गीत जसगीत भी भीक्षाटन करने वाले हरबोलवा कहलाने वाले जाति को बखूबी प्रस्तुत किया गया है। साथ ही ग्रामीण रहन सहन प्राचीन काल में संदेश पहुंचाने वाले कोटवाल एवं एक नारी की जीजिविषा संघर्ष की चित्रण मिलता है।

Performance: पात्र परिचय - किरण - बिन्नी बाई, बिन्नी बाई की माता। अंजली - बिन्नी बाई के बचपन का रोल। मुख्यमंत्री। जान्हवी - बालिका। महिला। मां। मिनाक्षी - बालक। हरबोलवा। कोटवार।

Instruments used: नगर माता बिन्नी बाई सोनकर नाटक में ग्रामीण प्रवेश का चित्रण करने वाले मटेरियल जैसे चूल्हा। उपले। लकड़ी। खाना बनाने के बर्तन बटलोही। करछुल। झारा। फंकनी। ढक्कन। छत्तीसगढ़ी पारंपरिक लोकचित्रों से सजी फूस झोपड़ी। शुभ चिन्ह हाथा। मंदिर स्थानीय देवी मां। पूजा थाल। कलश। ढोलक। हिन्दी वर्णमाला। साग-भाजी बेचने वाली जाति पटेल के द्वारा उपयोगी किये जाने वाली समग्री टोकनी। बाट। तराजू तथा प्रतिकात्मक धर्मशाला स्कूल का चित्र है।

Additional Information: आजादी के पहले सामाजिक और लोककल्याणकारी कार्य विभिन्न धार्मिक सामाजिक संगठन परोपकारी व्यक्तियों के द्वारा किया जाता है इस नाटक में यह संदेश दिया गया है कि लोककल्याणी कार्य करने के लिए धनाद्य होना जरूरी नहीं हों बल्कि अच्छी भावना होनी चाहिए। साथ ही सार्वजनिक सम्पत्ति का सम्मान एवं छत्तीसगढ़ी लोक संस्कृति का महान विरासत से सभी को परिचित करवाना है।

Photos:



Daman and Diu + Dadra and Nagar Haveli

Name of Participants:

1. Pallavi Varma
2. Vaishnavi Dadhich
3. Shubham Yadav
4. Om Mishra

Sub-category of Theatre (Group): Local Leader Role Play

Details of the Art Form: श्रीमती गोदावरी पारुळेकर जी जिनके नेतृत्व में दादरा नगर हवेली पुर्तगालियों से मुक्त हुआ, वे महाराष्ट्र की पहली विधि स्नातक, महान स्वतंत्रता सेनानी और कुशल समाजसेवी महिला थीं। उन्होंने दादरा-नगर हवेली के आदिवासियों को शिक्षित एवं एकजुट कर दादरा नगर हवेली को पुर्तगालियों से मुक्त कराया। उनके योगदान और त्याग से दादरा नगर हवेली स्वतंत्र होकर भारत का अभिन्न हिस्सा बना।

Historical and Cultural Background: भारत देश स्वतंत्र हो चुका था लेकिन दादरा नगर हवेली अब भी पुर्तगालियों की जंजीरों में जकड़ा कराह रहा था। श्रीमती गोदावरी पारुळेकर जी, जो मूलतः महाराष्ट्र की रहने वाली पहली विधि स्नातक महिला थीं। इसके साथ ही सच्ची देशभक्त और कुशल समाजसेवी थीं। जैसे ही उन्हें दादरा नगर हवेली के वारली जनजातियों पर होते हुए अत्याचार का पता चला उन्होंने तुरंत ही अपना रूख दादरा नगर हवेली की ओर किया। वहाँ की मूल निवासी न होते हुए उन्होंने आदिवासियों के दुख को अपना समझा और वारली जनजातियों के हक के लिए पुर्तगालियों से बगावत की। उन्होंने वारली संस्कृति का संवर्धन भी किया। उन्होंने दादरा नगर हवेली के गाँव-गाँव जाकर लोगों को शिक्षित और एकजुट करके एकता के बल पर पुर्तगालियों के खिलाफ मुक्ति आंदोलन के लिए तैयार किया। उनके नेतृत्व में आदिवासी जनता ने संगठित होकर दादरा-नगर हवेली को पुर्तगालियों से मुक्त कराया। यह श्रीमती गोदावरी पारुळेकर जी के त्याग और समर्पण का ही परिणाम है कि यह छोटा-सा प्रांत दादरा नगर हवेली भारत देश का अभिन्न हिस्सा बनकर आज विकसित भारत में एक अहम भूमिका निभा रहा है।

Performance: नाटक प्रस्तुतीकरण वह माध्यम है जिसके द्वारा छात्र अपने अभिनय से किसी प्रसिद्ध व्यक्तित्व, उनके समय और वातावरण को जीवंत रूप में प्रस्तुत करते हैं। हमारे दल द्वारा राष्ट्रीय स्तर पर प्रस्तुत किए जा रहे नाटक में विविध प्रॉप्स का प्रयोग किया गया है, जिससे प्रस्तुति अधिक प्रभावशाली बन सके। नाटक में आदिवासी जनजाति की संस्कृति, पुर्तगालियों के अत्याचार तथा स्वतंत्रता सेनानी श्रीमती गोदावरी पारुळेकर जी के संघर्ष और योगदान को दर्शाया गया है।

Instruments used: यह नाटक प्रस्तुतीकरण के लिए हमने पेड़, झोपड़ी, चूल्हा, कुदाल, टोकरी, घड़ा, वारली पेंटिंग, तिरंगा, भारत का नक्शा, मशाल, पुस्तकें, मेज-कुर्सी, पारंपरिक वेशभूषा आदि का उपयोग किया गया है। इन प्रॉप्स के माध्यम से ग्रामीण परिवेश, जनजातीय जीवन और संघर्ष की भावना को सजीव रूप में प्रदर्शित करने का प्रयास किया गया है।

Additional Information: महान स्वतंत्रता सेनानी श्रीमती गोदावरी पारुळेकर जी के नाटक का मुख्य संदेश है कि देश धर्म सर्वोपरि है और उसकी रक्षा करना हमारा कर्तव्य है। देश के विकास के लिए शिक्षा, समानता, और

स्वतंत्रता आवश्यक हैं। शिक्षा से ही व्यक्ति, परिवार और राष्ट्र का कल्याण होता है, जिससे 'सभी शिक्षित हो तभी देश विकसित हो'। यह नाटक कौशल विकास पर भी ज़ोर देता है, जिससे संस्कृति और रोजगार बढ़ते हैं, क्योंकि 'जब होगा कौशल हाथ, तो बढ़ेंगे सभी साथ-साथ'।

Photos:



Delhi

Name of Participants:

1. Aditya Raj Gogna
2. Sesheta Jamdagni
3. Shinjini Mishra
4. N.Sabareesh Krishnan

Sub-category of Theatre (Group): Short Play

Details of the Art Form: यह प्रस्तुति “मीरा – भक्ति की पराकाष्ठा” नाट्य शैली पर आधारित है। इसमें लोकभक्ति, कथावाचन, अभिनय और संगीत का सुंदर संगम है। यह नाटक संत कवयित्री मीरा बाई की जीवन यात्रा, भक्ति, विद्रोह और आत्मसम्मान को मंच पर जीवंत करता है। मीरा केवल भक्त कवयित्री ही नहीं, बल्कि स्त्री-सशक्तिकरण और स्वतंत्र आत्मा की प्रतीक हैं।

Historical and Cultural Background: मीरा बाई 16वीं शताब्दी की भक्ति आंदोलन की प्रमुख कवयित्री और संत थीं। मेवाड़ की राजकुल में जन्मी मीरा ने बचपन में ही श्रीकृष्ण को अपना पति मान लिया था। समाज और राजमहल की मर्यादाओं के बावजूद उन्होंने अपनी भक्ति और आस्था के मार्ग को नहीं छोड़ा। उन्होंने अपने गीतों और भजनों के माध्यम से अन्याय और रूढ़ियों के विरुद्ध आवाज उठाई। मीरा की रचनाएँ “भक्ति” और “स्त्री स्वतंत्रता” दोनों का प्रतीक हैं। राजस्थान की लोकसंस्कृति में मीरा के पद और भजन आज भी लोकगीतों, नृत्य और नाट्य रूपों में गाए जाते हैं।

Performance: छात्र की प्रस्तुति “मीरा – भक्ति की पराकाष्ठा” में मीरा बाई के जीवन, भक्ति और साहस का प्रभावशाली मंचन किया गया। प्रस्तुति में संवाद, कथावाचन, भजन और अभिनय का संतुलित समन्वय रहा। मीरा के दोहे और भजनों के सजीव गायन के साथ सांकेतिक मंच-सज्जा और भावपूर्ण अभिनय ने दर्शकों को मीरा की आध्यात्मिक यात्रा से जोड़ दिया।

Instruments used: प्रस्तुति में कैसियो के माध्यम से हारमोनियम, ढोलक, तबला, मंजीरा और तानपुरा जैसे भारतीय शास्त्रीय वाद्ययंत्रों की ध्वनियाँ प्रयोग की गईं। साथ ही तबला को अलग से भी भौतिक रूप से बजाया गया। मंच-सज्जा में मंदिर, श्रीकृष्ण की मूर्ति, दीपक, माला और पारंपरिक राजस्थानी वेशभूषा का उपयोग किया गया, जिससे मंच पर मीरा बाई के युग का वातावरण जीवंत हो उठा।

Additional Information: मीरा की गाथा आज के समय में भी उतनी ही प्रासंगिक है जितनी सैकड़ों वर्ष पहले थी। यह कला रूप दर्शाता है कि भक्ति और विद्रोह विरोधी नहीं, बल्कि पूरक हैं। मीरा का जीवन हमें सिखाता है कि अन्याय और रूढ़ियों के सामने मौन रहने के बजाय, अपने विश्वास और सत्य के मार्ग पर अडिग रहना ही सच्ची विजय है। आज के समय में यह नाटक युवाओं को आत्मबल, सत्य, निडरता और समर्पण की प्रेरणा देता है — जहाँ प्रेम ही विद्रोह है और भक्ति ही आज़ादी।

Photos:



Goa

Name of Participants:

1. Saniya Shailesh Sawant
2. Harshada Chari
3. Kashinath Matonkar
4. Jatin Chandelkar

Sub-category of Theatre (Group): Short play

Details of the Art Form: Theatre art has long history and tradition in Goan. Goa's local festival "Shigmo" includes TAALGADI, RANMAALE which are the traditional cultural forms of theatre. DASHAVTAR plays are also performed during shigmo festival. With changing times, theatre plays are now presented at annual festivals with all modern technical support. In every corner of Goa theatre shows are applauded and appreciated by locals and attended in large numbers.

Historical and Cultural Background: Theatre art has been part and parcel of Goan cultural heritage. In ancient times, musical plays of 5 to 6 hours were performed by local artist. These plays were performed in the vicinity of temple, to mark celebration of annual festivals of deity. People in the village used to walk down hours to watch performances. Theatre was the only form of entertainment then. Even today local people take part in such theatre and express their love for theatre. More than 3500 plays are performed every year in Goa. Female roles were performed by males only in olden times. Plays were presented by lighting torches and then later replaced by petromax lights. Live music using harmonium and Tabla and sometimes violin were used as background score. Goa's Krishabhat Bandkar is considered to be the first Goan to write and present the plays for audiences. Nowadays, the modern technologies are used to present the plays and Goan theatre has contributed a lot by staging varieties of experimental plays.

Performance: Present short play is performed by 4 students. The character Aishwarya narrates the story of Goan fashion designer, Wendell Rodriguez. Aishwarya Rai was inspired and encouraged by Wendell. Parents play important role in encouraging the children's in the shaping of their career. Here Wendell's Father encouraged him to take up fashion designing. Wendell worked and fought for LGBTQ Community and helped them in all possible way. Ruby Almeida was one of the personality who supported Wendell in this fight against inequality. Wendell's philanthropic work and role he played in protection of heritage structures and environment. Play also tells about the honour and awards owned by Son Of Soil.

Instruments used: Recorded music of ramp walk dominance gives background score which also highlights the field of fashion designing ruled by Wendell. Setting includes display of mannequins draped with Goan traditional saree, Kunabi saree. Kunabi saree got world recognition because of Wendell. Rainbow colours on back drop signifies contributions of Wendell for LGBTQ Community. White painted faces of actors depicts mannequins, who comes alive and tells the story of Wendell.

Additional Information: Present short play highlight the story of Goan fashion designer Wendell Rodriguez. Hard work and passion can bring success to any individual and support of parents always make thing easier is the message given by this play. Play also brings in lime

light the traditional and cultural richness of Goa. Young generation can be inspired and encouraged to take up the work they love and fulfill their dream.i

Photos:



Gujarat

Name of Participants:

1. Shah Sidel Frank
2. Kapadia Foram Pankajbhai
3. Patel Gunjan Vijaybhai

Sub-category of Theatre (Group): -

Details of the Art Form: Detail of the drama art Drama is a performing art form that uses dialogue, action, and emotion to portray stories on stage or screen. It blends acting, music, movement, and design elements to express human experiences. Through characters and conflict, drama engages audiences, evokes feelings, and reflects social, cultural, and moral themes.

Historical and Cultural Background: Natak, the traditional Indian form of drama, has deep roots in ancient culture. Its foundations lie in the Natyashastra (circa 200 BCE–200 CE), which defined principles of performance, emotion, music, and gesture. Early natak were performed in temples, royal courts, and public spaces, blending spirituality with entertainment. Over time, regional styles such as Marathi, Gujarati, Bengali, and Kannada theatre emerged, each reflecting local customs and languages. Folk forms like Jatra, Tamasha, Yakshagana, and Nautanki enriched natak with music, dance, and storytelling. Natak has played an important cultural role in educating, uniting communities, and preserving India's social and moral values.

Performance: This natak shows how greed for money can damage true friendship. When wealth becomes the priority, trust breaks and hearts hurt. But realizing the value of loyal friends restores bonds. The message: relationships are richer than riches, and choosing friendship over greed brings lasting happiness and peace.

Instruments used: Here is a simple list of props commonly used in a natak: * Chairs * Table * Mobile phone * Bag or backpack * Books/notebooks * Fake money * Wallet * Lamp/lantern * Placards/sign boards * Mask * Water bottle * Pen/pencil * Envelope * Cloth pieces/scarf * Small box or container

Additional Information: In contemporary times, natak conveys powerful messages relevant to modern life. It highlights issues like materialism, broken relationships, mental health, social inequality, and the impact of technology on human connection. Through relatable characters and real-life situations, natak encourages audiences to reflect on empathy, integrity, and responsible choices. It reminds society to value humanity over haste, compassion over conflict, and ethical living over shortcuts. By blending entertainment with awareness, contemporary natak inspires positive change, promotes cultural understanding, and strengthens community bonds, ensuring that traditional storytelling remains meaningful in today's fast-changing world.

Photos:

Haryana

Name of Participants:

1. Samarth
2. Somil
3. Udit
4. Swastik

Sub-category of Theatre (Group): Mime

Details of the Art Form: Mime is a theatrical art form where performers express emotions, actions, and stories without speech, using gestures, facial expressions, and body movements. Originating from ancient Greece and Rome, mime gained global popularity through French artists. Around Uttar Pradesh (UT), mime is performed in cultural festivals, schools, and theatre workshops promoting nonverbal storytelling.

Historical and Cultural Background: Mime originated in ancient Greece and Rome as silent theatrical expression using gestures and movement. Revived in France through artists like Marcel Marceau, it symbolizes universal communication beyond language. Culturally, mime highlights human emotions, promotes creativity, and bridges diverse audiences through silent storytelling rooted in deep artistic and expressive traditions.

Performance: Mime Presentation This mime presentation is an attempt to depict the beauty of our natural environment and the changes that have taken place in it over time. The presentation begins with a depiction of the Earth in its pristine state — when greenery was all around, rivers flowed pure and melodious, animals and birds roamed freely, and the sky was clear and blue. To explain this concept, we use an egg as a symbolic representation of life. The egg falls and breaks, and from it a bird is born. The bird spreads its wings, flies freely in the sky, drinks water from the waterfall, and enjoys life in the lap of nature. However, with time, circumstances begin to change. Suddenly, some creatures from another world arrive on Earth and attack it. They destroy nature — cutting down trees, polluting rivers, and killing animals and birds. Gradually, our beautiful Earth becomes barren and desolate. The same planet that was once a source of life now turns into a symbol of death and destruction. KALA UTSAV (2025) O.S.D.A.V. Public School Kaithal Mime Presenter: Udit || Smarth || Somil || Swastik

Instruments used: Recorded Music

Additional Information: Mime Presentation

This mime presentation is an attempt to depict the beauty of our natural environment and the changes that have taken place in it over time. The presentation begins with a depiction of the Earth in its pristine state — when greenery was all around, rivers flowed pure and melodious, animals and birds roamed freely, and the sky was clear and blue. To explain this concept, we use an egg as a symbolic representation of life. The egg falls and breaks, and from it a bird is born. The bird spreads its wings, flies freely in the sky, drinks water from the waterfall, and enjoys life in the lap of nature. However, with time, circumstances begin to change. Suddenly, some creatures from another world arrive on Earth and attack it. They destroy nature — cutting down trees, polluting rivers, and killing animals and birds. Gradually, our beautiful Earth becomes barren and desolate. The same planet that was once a source of life now turns into a symbol of death and destruction. KALA UTSAV (2025) O.S.D.A.V. Public School Kaithal

Mime Presenter: Udit || Smarth || Somil || Swastik

Photos:

Himachal Pradesh

Name of Participants:

1. Nanjeeta
2. Priya
3. Sneha
4. Mishra

Sub-category of Theatre (Group): Role Play

Details of the Art Form: Digital and Social Media Art Geographical Presence: Global Media has a deep impact on common people. It helps in connecting with others, gaining information, and sharing creativity. However, excessive use leads to anxiety, depression, cyberbullying, privacy issues, and weakened relationships. Thus, this connection often proves to be incomplete and superficial rather than truly meaningful.

Historical and Cultural Background: The art form of Digital and Social Media Art emerged in the late 20th century with the rise of computers and the internet. It evolved rapidly in the 21st century through platforms like Instagram, YouTube etc. Culturally, it reflects modern society's dependence on technology and communication, blending creativity with digital expression. This art form promotes global cultural exchange, self-expression, and awareness, while also highlighting issues like identity, consumerism, and virtual connection.

Performance: The students—Priya, Nanjeeta, Sneha and Mishra—presented on the topic “Impact of Social Media on Common People.” Their presentation highlighted both positive and negative aspects of social media, emphasizing how it connects people globally yet also leads to issues like anxiety, cyberbullying, privacy loss, and weakened real-life relationships.

Instruments used: In the presentation, various materials and props such as a cow, spade, dung, kettle, cup, mobile phone, umbrella, poster, tray etc. were used. These items symbolized different aspects of daily life and social media's influence, helping the students creatively express their ideas and make the presentation more engaging and meaningful

Additional Information: The art form of Social Media Art conveys a strong message about the dual nature of technology in modern life. It highlights how social media connects people globally, promotes creativity, and spreads awareness, while also exposing users to stress, misinformation, and isolation. In contemporary times, this art form remains highly relevant as it mirrors society's dependence on digital platforms and encourages reflection on responsible media use, mental well-being, and the importance of authentic human connections in an increasingly virtual world.

Photos:



Jammu & Kashmir

Name of Participants:

1. Daksh Sharma
2. Naman Sharma
3. Samridhi Raina
4. Shivangi Sharma

Sub-category of Theatre (Group): Short play

Details of the Art Form: Baba Jitto: - main geographical presence can be identified in two key locations, where major annual fairs (melas) are held in his honor: Aghar Jitto Distt Reasi & Jhiri Distt Jammu

Historical and Cultural Background: Baba Jitto (original name Jit Mal) was a revolutionary Dogra folk hero and farmer-saint from the 14th or 15th century, revered for his ultimate sacrifice in protest against the feudal oppression of peasants by tyrannical landlords in the Jammu region of North India.

The story is preserved and transmitted through oral traditions, specifically in karaks (folk ballads) and theatrical performances, most notably Professor Ramnath Shastri's renowned Dogri play Bawa Jitto. These cultural expressions reinforce themes of social justice, sacrifice, and collective memory.

Performance: Daksh Sharma - Baba Jitto, Naman Sharma - Mehta Beer Singh, Samridhi - Bua Daati & Shivangi - Chachi Joja

Instruments used: Matka, Cot, Ox, Plow, wheat, tree, Chair, stick

Additional Information: The legend of Bawa Jitto is a significant part of Jammu's folklore, portraying the sacrifice of a pious farmer who stood against injustice

Photos:



Jharkhand

Name of Participants:

1. Sandeepa Kumari Bedia
2. Nikita Kumari
3. Nidhi Kumari
4. Shruti kumari

Sub-category of Theatre (Group): Ulgulan Folk Drama.

Details of the Art Form: Relevance in Contemporary Times: Ulgulan holds great relevance today as it reminds us of the enduring values of unity, justice, and ecological harmony. It raises awareness about deforestation, social inequality, and cultural preservation, inspiring the younger generation to uphold the spirit of resistance and protect both nature and indigenous identity.

Historical and Cultural Background: Ulgulan—meaning 'The Great Tumult' or 'Revolt'—is inspired by the historic tribal uprising led by Birsa Munda during 1899–1900 against British colonial rule and the exploitation of indigenous communities. The performance symbolizes the tribal struggle to protect their land, forests, and freedom, while celebrating their unity, courage, and cultural identity through vibrant expressions of dance, drama, and music.

Performance: Information about the performance: this presentation, students recreated Ulgulan through rhythmic dances, folk music, and powerful dialogues portraying Birsa Munda's leadership and the community's fight for justice. The performance conveyed strong themes of freedom, equality, and environmental protection, leaving a lasting impact on the audience through its emotional and visual power.

Instruments used: The performers used traditional tribal costumes made of cotton and jute fabrics, such as gamchas, sarees, and dhotis. They adorned themselves with ornaments of beads, feathers, and bamboo jewelry, symbolizing tribal aesthetics. Props like drums (madal, nagada), bows and arrows, and flags were used to enrich the storytelling. The stage design—decorated with bamboo, leaves, and earthen hues—created an authentic and immersive tribal setting.

Ulgulan Folk Dance – Music the Ulgulan folk dance is associated with the Munda tribe of Jharkhand, inspired by the historic "Ulgulan" (The Great Tumult) led by Birsa Munda. Its music reflects the spirit of unity, resistance, and Adivasi cultural identity.

Musical Features of Ulgulan Folk Dance

1. **Traditional Instruments** The music relies mainly on indigenous tribal instruments such as:
 - **Mandar** – A large drum played with hands, central to Munda rhythms.
 - **Nagara** – A kettle drum producing deep, battlefield-like beats.
 - **Dhol** – Double-sided drum adding energetic tempo.
 - **Bansuri / Flute** – For melodious tunes and transitions.

Additional Information: Information about the Art form: Rooted in the folk traditions of Jharkhand, Ulgulan is a folk-based dramatic performance that blends traditional song, dance, and storytelling. The art form reflects the rhythm of tribal life, their deep connection with nature, and their resistance against oppression. It aims to honor Birsa Munda's legacy and to instill pride in tribal heritage, ensuring that the voices of indigenous people continue to resonate through art.

Photos:



Karnataka

Name of Participants:

1. Nandan Manjunath Naik
2. Ritesh Chandrashekar Naik
3. Sachin Ganesh Naik
4. Nagesh Manjunath Naik

Sub-category of Theatre (Group): Mime

Details of the Art Form: Details of the art form (nam Mime is the art of expressing a story or emotion through body movements and facial expressions without speaking. It is practiced internationally, with roots in ancient Greece and strong modern traditions in France and India

Historical and Cultural Background: Mime originated in ancient civilizations such as Greece and Egypt, where actions and gestures were used to communicate stories and rituals without words. Over time, it developed into a theatrical art form, especially in France, and now is performed globally as a universal mode of communication that transcends language and cultural boundaries

Performance: Information abThe students' mime act is centered on environmental awareness. The story is about a man who cuts down trees to build houses, ignoring a bird's plea to protect nature. An earthquake destroys the houses, forcing the man to seek shelter. The bird teaches him about the consequences of greed, and he plants saplings, finding peace and harmony as nature is restored.

Instruments used: No musical instruments are used in mime. Essential materials include simple costumes, face paint to highlight expressions, and minimal props (such as a bird mask or tree branches) to help depict different characters and settings. The primary tool is the performer's body and expressive gestures

Additional Information: Mime remains powerful today for raising awareness about key issues like environmental conservation. Using silent performance and visual storytelling, mime helps audiences reflect on human actions that impact nature. Its universal format is ideal for delivering messages that cross language barriers, promoting responsibility and harmony with the environment in modern society

Photos:



Kerala

Name of Participants:

1. Anwal Krishna C
2. Thejaswi Pradeep
3. Dhvani V
4. Parthiv R

Sub-category of Theatre (Group): Short play

Details of the Art Form: Theatre is a widely practiced performing art found across the world, including India. In India, theatre has a strong cultural presence through classical, folk, and modern forms. Maharashtra, where the life of Savitribai Phule unfolded, has a rich theatrical tradition

Historical and Cultural Background: Savithri: The Real Teacher is a theatrical performance that directly portrays the inspiring life of Savitribai Phule, one of India's first women teachers and a pioneering social reformer. The play highlights her relentless struggle for the liberation of the oppressed, her fight for women's education, caste equality, and social justice in Maharashtra, and her ultimate sacrifice for the cause.

Performance: Savithri: The Real Teacher Our theatre play is a direct portrayal of the life of Savitribai Phule, who tirelessly fought for the liberation of the oppressed in Maharashtra and ultimately sacrificed her life for that cause. At the age of nine, Savitribai was married to thirteen-year-old Jyotirao Phule. After marriage, she expressed her desire to study, and Jyotirao supported her wholeheartedly. With his guidance, she pursued education and eventually became a teacher. Later, she established schools for girls belonging to marginalized communities. However, the people of the village strongly opposed her efforts. She faced attacks where people threw mud, dirt, and cow dung at her. Yet she did not give up—she continued her mission with greater determination and courage. In the end, while helping save villagers during a plague outbreak, she contracted the disease and passed away. The main message Savithri gives us is this: Every girl deserves guaranteed education and equal opportunities to learn. When girls are educated, they become confident, independent, and help build a stronger society. Ensuring safe schools, support systems, and laws that protect girls' rights is essential for a brighter future. Our play also highlights several important life skills that can guide our society

Instruments used: NA

Additional Information: The play aims to inspire students and audiences by showcasing Savitribai's courage, resilience, and unwavering commitment to education and social justice. It encourages reflection on equality, rights, and the importance of inclusive education.

Photos:



Lakshadweep

Name of Participants:

1. Insa Ibrahim
2. Azeen Aslam
3. Asleena K.K.
4. Shahzana Fathima

Sub-category of Theatre (Group): Mime

Details of the Art Form: Mime is a silent theatrical art form that communicates emotion and narrative through expressive gestures, facial expressions, and body movements. Though globally practiced, it holds a strong presence in European countries like France, where modern mime evolved, and in India, where it is embraced in cultural festivals and educational performances.

Historical and Cultural Background: Mime is an ancient theatrical art form that dates back to classical Greece and Rome, where performers used gestures and expressions to tell stories without words. It evolved significantly in 20th-century France, especially through artists like Marcel Marceau, who refined its modern form. In India, mime has been embraced as a powerful medium for social awareness, education, and cultural expression. Often performed during festivals, school events, and street theatre, mime transcends language barriers, relying on silence, symbolism, and movement to evoke emotion and convey powerful messages rooted in both tradition and contemporary themes.

Performance: The student's mime performance powerfully depicted the emotional and strategic arc of Operation Sindoor, a decisive military campaign launched by India on 7th May 2025, in response to the 'Pahalgam terror attack' that tragically claimed the lives of 26 innocent civilians. Through precise movements, expressive silence, and symbolic gestures, the act conveyed the grief of the Pahalgam victims, the swift mobilization of Indian forces, and the focused retaliation—highlighting national resilience and the pursuit of peace through strength.

Instruments used: The mime performance required minimal materials, focusing on expressive body language and facial gestures. Students used face paint (typically white) to enhance visibility of expressions, along with simple costumes in black or camouflage tones to reflect the theme. Background music, lighting effects, and symbolic props like flags or torches supported the dramatic narrative.

Additional Information: Mime, as a non-verbal art form, transcends language and cultural barriers, making it a powerful tool for storytelling and social awareness. In contemporary times, mime is used to highlight pressing issues such as terrorism, climate change, and human rights. Its silent yet expressive nature allows performers to evoke deep emotions and provoke thought without dialogue. Especially in educational and cultural settings, mime fosters empathy, unity, and reflection—making it highly relevant for conveying messages of peace, resilience, and national solidarity, as seen in themes like Operation Sindoor.

Photos:



Madhya Pradesh

Name of Participants:

1. Daksh Choudhary
2. Lakshya Kushwaha
3. Chandra Kant Patel
4. Kartik Mishra

Sub-category of Theatre (Group): Short Play

Details of the Art Form: परिचय: थिएटर या नाटकविद्या एक ऐसी प्रदर्शन कला है जिसमें मानव जीवन, समाज, भावनाओं और घटनाओं को अभिनय, संवाद, संगीत, नृत्य और दृश्य माध्यमों के द्वारा प्रस्तुत किया जाता है। यह कला मनुष्य की अभिव्यक्ति का प्राचीनतम माध्यम है। इतिहास: प्राचीन भारत में नाटकविद्या: भारतीय नाट्य परंपरा का उल्लेख भरतमुनि के “नाट्यशास्त्र” में मिलता है, जिसे विश्व का पहला नाट्यग्रंथ माना जाता है। नाटक का आरंभ धार्मिक अनुष्ठानों और लोक कथाओं के मंचन से हुआ। संस्कृत नाटकों के महान रचनाकारों में कालिदास (अभिज्ञानशाकुंतलम्), भास, शूद्रक (मृच्छकटिकम्) प्रमुख हैं। प्राचीन काल में मंदिरों और राजदरबारों में नाट्य प्रस्तुतियाँ होती थीं।

Historical and Cultural Background: अंग्रेजी शासन के दौरान पाश्चात्य थिएटर का प्रभाव भारत पर पड़ा। उन्नीसवीं शताब्दी में प्रसन्न कुमार टैगोर, ज्योतिरिंद्रनाथ ठाकुर, गिरीश चंद्र घोष आदि ने आधुनिक रंगमंच को विकसित किया। स्वतंत्रता आंदोलन के दौर में थिएटर सामाजिक और राजनीतिक चेतना का माध्यम बना। स्वतंत्रता के बाद हबीब तनवीर, ईब्राहिम अल्काजी, गिरीश कर्नाड, मोहन राकेश, विजय तेंडुलकर जैसे नाटककारों ने भारतीय रंगमंच को नई पहचान दी।

Performance: मदिरासुर वर्तमान समय में समाज में विभिन्न प्रकार के दुर्व्यसनों का ऐसा जाल फैला हुआ है जिससे कोई भी व्यक्ति अछूता नहीं है। इस प्रहसन में नशीले पदार्थों को पात्र बनाकर साकार रूप में प्रस्तुत किया गया है। इन्हीं पात्रों के माध्यम से शराब, जर्दा, बीड़ी, सिगरेट तथा नशीले पदार्थ को पात्र बनाकर उसकी प्रस्तुति की गई है तथा उनके उद्देश्यों का प्रस्तुतीकरण किया गया है ताकि समाज में इन कुरतियों का समाधान हो सके इसमें मदिरासुर कहता है कि मूर्ख मनुष्य उसका दास है और संपूर्ण मानव जाति पर उसी का अर्थात् शराब का राज चलता है। इसका सेनापति जर्दासुर धूम्रपान तंबाकू आदि के घातक प्रभावों को बताता है। मदिरासुर और उसके सैनिक ड्रग्स गांजा भांग सिगरेट आदि के बारे में बताते हैं कि वह किस प्रकार मनुष्य को रोग और बीमारियों के दलदल में फंसा कर जीवन और धन का नाश कर रहे हैं और अंत में एक कथावाचक साधु महाराज मानव जीवन को दुर्लभ बताते हुए इस बुरी लतों से दूर रहने का उपदेश देते हैं साथ ही सभी को नशा त्यागने का संकल्प करते हैं। इसी के साथ प्रहसन समाप्त हो जाता है।

Instruments used: नाट्य विधा में उपयोग किए जाने वाली दृश्य-श्रव्य सामग्री का उपयोग किया गया है।

Additional Information: नाटकविद्या भारतीय संस्कृति की आत्मा है — जहाँ अभिनय के माध्यम से जीवन के सुख-दुःख, नीति-अनीति और सामाजिक यथार्थ का कलात्मक चित्रण किया जाता है। इस नाटक में सामाजिक कुरीतियों पर प्रहार किया गया है और युवाओं को इस नाटक के माध्यम से संदेश दिया गया है।

Photos:



Maharashtra

Name of Participants:

1. Mst. Atharv Vivek Shende
2. Mst. Adarsh Suresh Pundkar
3. Mst. Manthan Anil Umak
4. Miss. Ritika Armar Yadav

Sub-category of Theatre (Group): Drama

Details of the Art Form: Drama activities can be conducted in various geographical settings, from urban theaters to rural community centers. They can also be performed outdoors, in schools, or online, making drama accessible to diverse audiences and participants worldwide. This versatility fosters creativity, cultural exchange, and community engagement.

Historical and Cultural Background: Respecting elderly parents is crucial. Instead of sending them to old age homes, care for them at home. Show gratitude for their sacrifices and love. Spend quality time, listen to their experiences, and offer emotional support. This strengthens family bonds and brings peace. Caring for parents in their old age is a noble act, reflecting values of compassion and responsibility. It's an opportunity to repay their love and care. Prioritize their well-being and dignity, ensuring they feel loved and valued. This approach fosters a sense of belonging and fulfillment for both parents and children. Care with love. Or else your children might also mistreat you and send you to an old age home Your children learn what they see and hear. Every child's education begins at home. Your home, your family, is your child's first school, and parents are their first teachers. This emphasizes the significant role parents play in shaping their children's values, behavior, and worldview through their actions and interactions at home.

Performance: The students' drama on "Respecting Elderly Parents" conveyed a powerful message through engaging performances, highlighting the importance of empathy, gratitude, and care towards seniors. The presentation showcased their creativity, teamwork, and understanding of the value of respecting and honoring their elders.

Instruments used: To depict a scene inside a home, we created a set using PVC pipes with doors on both sides, adorned with curtains. We used flex and frames to mimic walls. Props included: - Newspaper, walking stick, and glasses for grandfather - Computer, files for son (office work) - School bag, books for grandson (studying) - Rolling pin, flour for mother (cooking) This setup brought the family dynamics to life, highlighting their daily routines and interactions.

Additional Information: The drama on "Respecting Elderly Parents" is highly relevant in contemporary times, addressing issues like nuclear families, elder abuse, and changing societal values. It promotes empathy, understanding, and appreciation for elderly parents, encouraging audiences to prioritize family bonds and respect for seniors. The drama highlights the importance of intergenerational connections, mental health, and the value of wisdom and experience. By showcasing the struggles and triumphs of elderly parents, it inspires audiences to care for and cherish their loved ones, fostering a sense of responsibility and compassion. It sparks meaningful conversations and reflections on family values. The drama on "Respecting

Elderly Parents” conveys a timeless message, especially relevant in contemporary times where family values and social bonds are often tested. It emphasizes the importance of:

1. Intergenerational relationships
2. Emotional support and care
3. Gratitude and appreciation
4. Breaking stereotypes around aging
5. Strengthening family ties

The drama encourages audiences to reflect on their relationships with elderly parents and cherish the wisdom, love, and sacrifices they offer.

Photos:



Manipur

Name of Participants:

1. Thokchom Tamphasana Devi
2. Wahengbam Merina Chanu
3. Khomdram Joymala Devi
4. Meinam Opholia Devi

Sub-category of Theatre (Group): Short Play

Details of the Art Form: Environmental Drama – a social awareness play showing the deep connection between humans and nature. It encourages people to live responsibly and in harmony with the environment. The performance is a Manipuri stage drama, blending traditional and modern dramatic styles of Manipur. It uses storytelling, acting, and music to express social and environmental themes. This form of drama is widely practiced in the North Eastern region of India, especially in Manipur.

Historical and Cultural Background: Manipur has a long and vibrant tradition of theatre that reflects its culture, spirituality, and close bond with nature. Manipuri dramas often highlight moral, social, and environmental values. The play “Eikhoibusu Hinghanbiyu” continues this tradition by portraying Mother Earth (Lairemibi) as a living being, reminding society of the dangers of greed and environmental destruction.

Performance: The students presented the drama “Eikhoibusu Hinghanbiyu” (Let’s Save Ourselves Too), showing how human actions affect nature. Through expressive acting and meaningful scenes, they portrayed greed, destruction, realization, and hope — delivering a strong message on protecting nature and living peacefully with the environment.

Instruments used: Background music and sound effects were used to create atmosphere — soft melodies for emotional scenes, natural sounds to show beauty, and thunder to depict nature’s anger. Props included flasks symbolizing nature and deforestation, eco-friendly costumes, bamboo axes, and tree materials for realistic performance.

Additional Information: The drama gives a powerful message — destroying nature means destroying ourselves. It reminds everyone to live in harmony with nature. In today’s world of pollution and deforestation, it urges all to take responsibility and protect Mother Earth for a peaceful future.

Photos:



Meghalaya

Name of Participants:

1. Mewansharai Ramsiej
2. Ethaneal Nongsiej
3. Saviogratias Kharlartang
4. Sumir Hajong

Sub-category of Theatre (Group): Mime

Details of the Art Form: The students presented a powerful mime depicting the tragic Pahalgam attack, using expressive movements and silent storytelling to convey the shock, fear, and disruption caused by the incident. Through coordinated gestures, symbolic scenes, and emotional expressions, the performance highlighted the courage of civilians and the suddenness with which violence affected everyday life.

Historical and Cultural Background: The performance also emphasized the historically significant role of the Indian Army, which has consistently played a crucial part in safeguarding the region. Through their disciplined response, strategic planning, and bravery, the Army was able to neutralize the attackers and restore stability, reinforcing their legacy of resilience and national service.

Performance: The students painted their faces white and without any dialogue preformed the whole skit

Instruments used: none

Additional Information: The mime concluded with a strong message of unity, resilience, and respect for the sacrifices of the Indian Army, leaving the audience deeply moved and more aware of the importance of national security and collective strength.

Photos:

Mizoram

Name of Participants:

1. Jenny Malsawmtluangi
2. Freddy Lalruatkima
3. John Vanlalruatfela
4. Lalchhuanawmii

Sub-category of Theatre (Group):

Details of the Art Form: Queen Ropuiliani

Historical and Cultural Background: Role play

Performance: 6-8 minutes

Instruments used: Wood, banner, thlangra, rice etc

Additional Information: Story of queen Ropuiliani who never aver salender under the second face of vailian in mizoram history

Photos:



Nagaland

Name of Participants:

1. Mr. Yanpothung K Ezung
2. Mr. Mhonbemo A Yanthan
3. Ms. Ivy Senlilo Ngullie
4. Ms. Lorena B Ngullie

Sub-category of Theatre (Group): Short play

Details of the Art Form: It is a theatre type drama or play where in the students act out the characters in the story with dramatic effect. It can be classified as a modern theatre, wherein the characters in the story are brought out in a dramatic manner through physical movements and through dialogue delivery, and the themes in the story are played out in a theatrical manner

Historical and Cultural Background: Among the folktales of the Lotha Nagas, the story of Ranphan remains one of the most cherished ones. It tells of a brave man who rose in defiance against a ferocious tiger that terrorized the land claiming many lives including his beloved wife. Refusing to bow to fear, Ranphan fought with wisdom and courage, slaying the beast and restoring peace to his people. The name Ranphan continues to symbolize courage and serve as a source of warrior-like inspiration in the Lotha Naga region to this day.

Performance: Emotional expression: The students act out the characters in the story with conviction and in a moving way. They are able to capture the various emotion the characters in the story feel at various parts of the story. Delivery: The actors in the play are able to deliver their lines in a clear and meaningful way. The pacing of their lines and their volume are in perfect tune with the vibe of the story. Stage presence: the students display confidence and have a commanding stage presence. Their movement show grace and intention. Character embodiment: the students embody the character they are playing. They transform into the character they are playing with conviction

Instruments used: Hand Props: the actors use different kinds of traditional dresses, household tools and animal costumes to bring out a setting appropriate to the story. For example, daos (Naga Machete) and spears are used to give realistic portrayal of the slaying of the tiger. Red paint is used to represent blood. Set Props (or Furnishings): Daos, winnowing baskets, traditional fireplace, mugs and different kinds of household items are used to bring out a traditional Naga house

Additional Information: The art form can be classified as a modern theatre type. The characters in the story are brought out in a dramatic manner through physical movements and through dialogue delivery. The actors rely on bring out the emotions in the story through excitement filled dialogues, dances and physical movements. There are instances where the actors weep or scream to portray deep anguish and sadness. The story brings out themes of personal loss, and courage. It delivers a message of hope and triumphing over obstacles. It celebrates courage, the act of defying odds, and challenging what seems to be insurmountable.

The story celebrates courage. It is a tale of a man who do not bow down to terror but musters up the courage to face the challenge and comes out triumphant. India's vision to become a self reliant and a strong country is also faced with difficult challenges but if we face

them and bring out solutions to the problems that plagues our country's development, we can come out triumphant like Ranphan did and become strong individuals and build a strong nation

Photos:



Odisha

Name of Participants:

1. Krishna Rani Chand
2. Nandini Chand
3. Haripriya Giri
4. Subhashree Majhi

Sub-category of Theatre (Group): Short Play

Details of the Art Form: It is a regional form of modern Theatre Art. The theatre is based on the life story of an eminent Sanskrit poet 'Jaydev' in Puri district of our state - Odisha.

Historical and Cultural Background: Jayadeva (12th century), born in Kenduli Sasan, Odisha, was a Sanskrit poet of the Ganga dynasty era. His masterpiece Gitagovinda blends devotional love (Bhakti) and romantic mysticism, portraying Radha–Krishna’s divine union. Written in lyrical Ashtapadi meters, it became central to Vaishnav culture. The work inspired classical arts—Odissi dance, music, Pattachitra paintings, and temple rituals, especially in Jagannath Temple, Puri, where it is sung as a sacred offering. Gitagovinda shaped India’s artistic and spiritual traditions, celebrating love as the path to divine realization.

Performance: The script portrays a mystical moment during Jaydev’s writing of Gitagovinda, when he struggles to compose “Dehi Pada Pallavamudaram” and Lord Krishna Himself completes the line. Four girl artists perform as Jaydev, Padmavati, Krishna, and Radha. Krishna and Radha express solely through Odishi dance, without spoken dialogue.

Instruments used: The play requires traditional mythological costumes for Radha–Krishna, and handloom dhoti-uttariya for Jaydev with a handloom saree for Padmavati. Props include a Vyasasan (scripture stand), iron-crafted stylus (lekhani), palm-leaf manuscript, two earthen pots, flute, and tulsi mala. The stage design includes a decorative arch with verandah, a low-height dais, and a Kadamba tree set.

Additional Information: This art form celebrates devotion, literature, and cultural heritage through the timeless narrative of Gitagovinda. It conveys the spiritual bond between Radha and Krishna, symbolizing divine love and human emotion. In contemporary times, it remains relevant for promoting classical values, artistic expression, and cultural identity. Its performances revive traditional music, dance, and storytelling, inspiring younger generations to appreciate Odisha’s rich aesthetic legacy.

Photos:



Puducherry

Name of Participants:

1. Daniel. S
2. Niranchane. C
3. Nandhamadhava. S
4. Athishraj. P

Sub-category of Theatre (Group): Short Play

Details of the Art Form: A live presentation of events (scripted or improvised) by performers using voice, movement, and visual elements.

Historical and Cultural Background: A live presentation of events (scripted or improvised) by performers using voice, movement, and visual elements.

Performance: Dheeran Chinnamalai, born as “Theerthagiri” on April 17, 1756, at Melapalayam in Erode district. He was well trained in the Martial arts, Archery, Horse riding. After the death of Tipu in 1799, Chinnamalai returned to Kongu along with Karuppan. Velappan however was captured by the British and he later became their agent. In 1801, British sent a troop of soldiers under Col.Maxwell, Chinnamalai, defeated the British on the banks of the Noyyal. Col.Maxwell returned again in 1802, and a long siege of Odaanillai fort, ended in total defeat for the British. In 1804, Chinnamalai and his entire army attended the Arasalur Amman temple festivities. British sent an army to capture Odaanilai under General Harris. Gen.Harris was taken by surprise when he attacked the fort, and Chinnamalai stormed out, throwing Hand grenades, forcing Harris to retreat. In 1805, with 140 cannons and 30,000 men, Gen. Harris attacked Odanilai, and surrounded the fort, demanding Chinnamalai to surrender. Chinnamalai and his brothers now lived in exile, at a place called Karumalai near Palani. One of the persons they would often meet was Nallappan, a cook, who gave them refuge and food too. One night when Chinnamalai and his brothers were having dinner, Nallapan signaled the British, who stormed the house from all sides. Chinnamalai strangled Nallapan, to death before the British captured him. On July 31, 1805, Dheeran Chinnamalai, his brothers and Karuppan were all hanged to death at Sankagiri fort.

Instruments used: Sets and properties

Additional Information: Summary: The Lion of Kongu

The Strategic Resistance The story opens with Dheeran Chinnamalai standing as an immovable wall against the British East India Company. Despite the relentless attacks coordinated by Colonel Maxwell and General Harris, Dheeran utilizes the terrain of Kongu Nadu to his advantage. Refusing to pay taxes or surrender, he employs brilliant guerrilla warfare tactics and fortifies himself within the Odanilai Fort. The British commanders are left frustrated and humiliated as Dheeran consistently outmaneuvers their superior numbers, turning the forests and rivers into traps for the encroaching armies.

The Betrayal Unable to defeat Dheeran on the battlefield, the British resort to deceit. They target the one blind spot in Dheeran’s defenses: his trust in his own people. They bribe Nallapan, Dheeran’s trusted cook and servant. While Dheeran and his brothers are hiding in the Karumalai forests seeking respite, Nallapan betrays them. In a tragic turn of events, the

servant signals the British forces while Dheeran is eating dinner, leading to the capture of the chieftain while he is unarmed and vulnerable.

The Martyrdom The final act takes place at Sankagiri Fort. Even in chains, Dheeran remains defiant. When offered a chance to live in exchange for submission, he chooses death over slavery. On July 31, 1805, Dheeran Chinnamalai, along with his brothers, is hanged at the fort. He dies not as a defeated man, but as a martyr who proved that while the British could capture his body through treachery, they could never conquer his spirit.

Photos:



Punjab

Name of Participants:

1. Rajveer Singh
2. Khushi Mohamad
3. Parveen Kaur
4. Manveer Kaur

Sub-category of Theatre (Group): Role Play This lesson is the Jallia wala Bagh incident of 1919 in Punjab.

Details of the Art Form: Class 10 students Khushi Mahmud, Praveen Kaur and Manveer Kaur and Class 12 student Rajveer Singh have played roles in this role play. The class is engaged in role play and the students are not remembering the lesson. The teacher reminds the class of the same lesson through a role play activity. This lesson is the Jallianwala Bagh incident of 1919. Instead of telling the students the story of the 1919 incident, the teacher gives them the roles of Udham Singh, Munadi Wala, Bibi Ratni, and General Dyer. Students learn this lesson in a very interesting way by acting it out and are very happy. Therefore, how can theater be combined with teaching materials and taught to students through acting? This is the purpose of this role play. In it, an attempt has been made to explain to the students the life of Udham Singh, the suffering of Bibi Ratni, and the Jallian incident. An attempt has been made to portray the character of General Dyer so that students can understand the history and significance of the Jallianwala Bagh massacre of April 13, 1919.

Historical and Cultural Background: Class 10 students Khushi Mahmud, Praveen Kaur and Manveer Kaur and Class 12 student Rajveer Singh have played roles in this role play. The class is engaged in role play and the students are not remembering the lesson. The teacher reminds the class of the same lesson through a role play activity. This lesson is the Jallianwala Bagh incident of 1919.

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Performance: This lesson is the Jallia wala Bagh incident of 1919. Class 10 students Khushi Mahmud, Praveen Kaur and Manveer Kaur and Class 12 student Rajveer Singh have played roles in this role play. The class is engaged in role play and the students are not remembering the lesson. The teacher reminds the class of the same lesson through a role play activity. This lesson is the Jallianwala Bagh incident of 1919. Sr. Udham Singh is Our Hero in Punjab.

Instruments used: Play Set (Wings) and recorded music, costumes etc.

Additional Information: The class is engaged in role play and the students are not remembering the lesson. The teacher reminds the class of the same lesson through a role play activity. This lesson is the Jallianwala Bagh incident of 1919.

Instead of telling the students the story of the 1919 incident, the teacher gives them the roles of Udham Singh, Munadi Wala, Bibi Ratni, and General Dyer. Students learn this lesson in a very interesting way by acting it out and are very happy. Therefore, how can theater be combined with teaching materials and taught to students through acting? This is the purpose of this role play. In it, an attempt has been made to explain to the students the life of Udham Singh, the suffering of Bibi Ratni, and the Jallian incident. An attempt has been made to portray the character of General Dyer so that students can understand the history and significance of the Jallianwala Bagh massacre of April 13, 1919.

Photos:



Rajasthan

Name of Participants:

1. Divya Vaishnav
2. Kusum Sharma
3. Priyanshi Sharma
4. Meera Kumari Bhil

Sub-category of Theatre (Group): Short Drama (Play)

Details of the Art Form: Short Drama- Daughter of Rajasthan This is a Short Drama based on the true story of the life of world fame KALBELIA SAPERA DANCER Of Rajasthan Ajmer Regional Condition of the Kalbelia Society are Characterised in it

Historical and Cultural Background: The Kalbelia Society of Rajasthan is Historically a nomadic tribe with Origins tracing back of the Guru Gorakhnath. Their Traditional Livelihood was Snake Catching and Trabling Vernom Which is Still Reflected in thier music and dance, where women's movements mimic Snaks Dance and Music The Kalbelia Dance is a certral Part of Clutrure

Performance: There are Seven Characters in this Drama- 1. Mother of Gulabo- Will be Acted by Priyansi Sharma 2- Mosi of Gulabo- Will be acted by Kusum Sharma 3. An American 4. Dai Maa- Acted by Divya Sharma 5. Fakir Acted by Meera Bhil 6. Baby Gulabo Acted by Meera Bhil 7. Gulabo Also Acted by Meera Bhil

Instruments used: Harmonium, two sets of Pipe and Six Flax Will be used in this Drama- Two Flax- About the Hut., Sapera with Pungi/Bean, Picture of Gulabo Two Flags of INDIA And AMERICA

Additional Information: Overcome Struggle from the Poverty and Fierce condition in the Society, Convey the Massagew of Ladies Empowerment to Struggle Against Social norms and move forward Raise from the Castism and Communal Good Faith

Photos:



Sikkim

Name of Participants:

1. Priya Limboo
2. Astik Limboo
3. Tanso Hangma Limboo
4. Pindimit Lepcha

Sub-category of Theatre (Group): Theater

Details of the Art Form: Folk

Historical and Cultural Background: *Description of Performance:*

Our theatre performance, “The Legend of Tendong Lho Rum Faat”, brings to life the rich cultural heritage of the Lepcha community in Sikkim. The story revolves around the legend of Mount Tendong, which saved the Lepcha people from a catastrophic flood. The performance showcases the significance of the Tendong Lho Rum Faat festival, celebrated annually in August.

The narrative unfolds with a race between Teesta (Rongnyu) and Rangeet (Rongnik), highlighting the importance of perseverance and determination. The story takes a dramatic turn with the deluge, showcasing the Lepcha people’s resilience and faith. The performance culminates with the community’s gratitude and reverence for nature, emphasizing environmental awareness and cultural preservation.

Performance: *Group Theatre Performance: “The Legend of Tendong Lho Rum Faat”*

Students: 1. Priya Limboo 2. Astik Limboo 3. Tanso Hangma Limboo 4. Pindimit Lepcha 5. Thinley Tshering Bhutia 6. Mingma Thendup Lepcha

School: Yuksom Senior Secondary School, Gyalshing District

Art Form: Theatre

Category: Group

Description of Performance: Our theatre performance, “The Legend of Tendong Lho Rum Faat”, brings to life the rich cultural heritage of the Lepcha community in Sikkim. The story revolves around the legend of Mount Tendong, which saved the Lepcha people from a catastrophic flood. The performance showcases the significance of the Tendong Lho Rum Faat festival, celebrated annually in August. The narrative unfolds with a race between Teesta (Rongnyu) and Rangeet (Rongnik), highlighting the importance of perseverance and determination. The story takes a dramatic turn with the deluge, showcasing the Lepcha people’s resilience and faith. This epic tale symbolizes the rivers’ union and the Lepcha community’s deep connection with nature. The story is woven into local traditions, with Lepcha brides and grooms visiting the rivers’ confluence to seek blessings for a harmonious life, mirroring the unity of Teesta and Rangeet. This performance is a tribute to the Lepcha community’s rich traditions, history, and cultural significance, highlighting the importance of preserving our heritage for future generations.

Instruments used: Background music

Additional Information: This performance is a tribute to the Lepcha community’s rich traditions, history, and cultural significance, highlighting the importance of preserving our heritage for future generations.

Photos:

Telangana

Name of Participants:

1. G. Vaishnavi
2. M. Ramadevi
3. Ch. Aishwarya
4. B. Lasya

Sub-category of Theatre (Group): Theatre Group (Short play/Role Play/Mimicry-Mime)

Details of the Art Form: Theatre Role Play Sub Category of the Performance: Group
Details of the Art Form (Name of the Form and its Geographical Presence); Theatre art form: Acting and drama are an integral part of any culture. Performed for an audience on a stage, theatre is one of the best known real time expressions of art that are both entertaining and purposeful. Finding a story unfold through characters acting out a part leaves a more lasting effect on the minds of an audience than say, reading the story or hearing it. And hence, the importance of theatre and drama in the cultural landscape is necessary.

Historical and Cultural Background: The history of theatre charts the development of theatre over the past 2,500 years. While performative elements are present in every society, it is customary to acknowledge a distinction between theatre as an art form and entertainment, and theatrical or performative elements in other activities. The history of theatre is primarily concerned with the origin and subsequent development of the theatre as an autonomous activity. Since classical Athens in the 5th century BC, vibrant traditions of theatre have flourished in cultures across the world.

Performance: Bhimrao Ramji Ambedkar (Bhīmrāo Rāmjī Āmbēḍkar; 14 April 1891 – 6 December 1956) was an Indian jurist, economist, social reformer and political leader who chaired the committee that drafted the Constitution of India. To Summerise of the Skit Before the Dr. Amedkar no form the the Indian Constitution. They pride to the caste untouchability, after formation constitution all Indian have equal rights and Dignity. Instruments / materials used: Dhothi, shirt, paint, Coat, School Uniform, Shoes, Constitution book, Plate, Volley ball, Flash cards, Black board, chalk piece.

Instruments used: Instruments / materials used: Dhothi, shirt, paint, Coat, School Uniform, Shoes, Constitution book, Plate, Volley ball, Flash cards, Black board, chalk piece.

Additional Information: The role Play of Dr. Bhimrao Ramji Amedkar before formation the the Indian Constitution. They pride to the caste untouchability, Discrimination after formation constitution all Indians have equal rights and Dignity. Through the Skit of primary motivation for building the Indian Constitution were to Establish a frame work for Self Governance after Independence, ensure National Unity Amid Diversity, and Guarantee Justice, Liberty and Equality for all Citizens.

Photos:



Tripura

Name of Participants:

1. Madhumita Malakar
2. Sujoya Das
3. Ananya Dey
4. Mohana Das

Sub-category of Theatre (Group): Short Play

Details of the Art Form: One notable play related to Khudiram Bose's execution is simply titled Khudiram, written by Agni Kishore and staged by the theatre group Shilpi Sangha. The play uses a blend of historical facts and dramatic imagination to bring the revolutionary's story to life.

Historical and Cultural Background: Plays related to Khudiram Bose's execution are rooted in a historical context of intense anti-colonial revolutionary activity in early 20th-century Bengal, and form part of a strong cultural tradition that venerates young martyrs and uses their sacrifice to inspire patriotism.

In Indian culture, particularly in Bengal, Khudiram is an icon of youthful bravery and self-sacrifice. His execution at such a young age galvanized public opinion and intensified the anti-British sentiment.

These plays serve not just as historical retellings but as powerful cultural tools to remember the sacrifices made for freedom and inspire future generations with his unwavering resolve and courage.

Performance: The play Khudiram's Execution is based on the true story of Indian revolutionary Khudiram Bose, who was sentenced to death by the British for an attempted assassination of a British magistrate in 1908. This drama is based on the heroic lives of two young revolutionaries of the freedom movement, Khudiram Basu and Prafulla Chaki. Both were deeply inspired by the dream of liberating India from British rule, and they decided to target Magistrate Kingsford, who had become infamous for his cruelty towards freedom fighters. With a bold plan, they threw a bomb into a carriage they believed to be carrying Kingsford. However, destiny took a tragic turn - Kingsford was not inside. Instead, the bomb killed the wife and daughter of a barrister from Calcutta.

Instruments used: Costumes: Dhoti, Kurta, Gamcha, Blazer, wig, Dupatta. 4. Props used: Gallows, toy guns, cloths, Hat, toy bomb, umbrella, chair,. 5. Background 1. Sound track. 2. Style and Technique: Dramatic.

Additional Information: The central message of a play about "Khudiram's Execution" is the inspiring power of youthful patriotism, courage, and selfless sacrifice in the face of colonial oppression. Its contemporary relevance lies in its ability to inspire current generations to work for the betterment of their nation and to reflect on the nature of freedom and justice in their own times.

In the final act, as he prepared for execution.

Khudiram faced his mother's tears. Yet he remained resolute, walking to the gallows with a radiant smile. His fearless sacrifice turned him into a lasting symbol of youthful patriotism and undying love for the motherland.

Photos:



Uttar Pradesh

Name of Participants:

1. अदिती
2. अर्चना कुमारी
3. दीपा
4. अपर्णा देवी

Sub-category of Theatre (Group): लघु नाटिका

Details of the Art Form: लक्ष्मण-परशुराम संवाद रामायण का एक प्रसिद्ध प्रसंग है। यह संवाद जनकपुरी (मिथिला) में सीता स्वयंवर के बाद होता है, जब लक्ष्मण और परशुराम के बीच शिवधनुष टूटने पर वाद-विवाद होता है। इसकी भौगोलिक उपस्थिति वर्तमान बिहार राज्य के मिथिला क्षेत्र में मानी जाती है।

Historical and Cultural Background: लक्ष्मण-परशुराम संवाद रामायण का एक महत्वपूर्ण प्रसंग है, जो भगवान राम द्वारा शिवधनुष तोड़ने के बाद घटित होता है। परशुराम, जो विष्णु के छठे अवतार माने जाते हैं, क्रोध में जनकपुरी पहुँचते हैं। लक्ष्मण और परशुराम के बीच हुआ यह संवाद क्षत्रिय और ब्राह्मण धर्म, मर्यादा और विनम्रता का प्रतीक है। यह प्रसंग वैदिक संस्कृति में गुरु-शिष्य, आयुक्रम और धर्मपालन की परंपराओं को दर्शाता है। ऐतिहासिक रूप से यह घटना मिथिला क्षेत्र से जुड़ी मानी जाती है। सांस्कृतिक दृष्टि से यह संवाद शक्ति, संयम और धर्म के संतुलन की शिक्षा देता है, जो भारतीय परंपरा में गहराई से रचा-बसा है।

Performance: लक्ष्मण-परशुराम संवाद का प्रदर्शन प्रायः रामलीला और धार्मिक नाट्य मंचनों में किया जाता है। इसमें कलाकारों द्वारा भाव, वाणी और मुद्राओं के माध्यम से लक्ष्मण की वीरता और परशुराम के क्रोध का चित्रण होता है। यह प्रसंग संवाद, संगीत और अभिनय से सजीव रूप में प्रस्तुत किया जाता है।

Instruments used: लक्ष्मण-परशुराम संवाद के नाटक में उपयोग होने वाली सामग्री में धनुष, बाण, परशु (कुल्हाड़ी), मुकुट, रामायण की प्रतिकृति, पारंपरिक वेशभूषा, कृत्रिम गहने, मंच सजावट, प्रकाश व्यवस्था और ध्वनि उपकरण शामिल होते हैं। ये सभी वस्तुएँ दृश्य को प्रामाणिक और आकर्षक बनाने में सहायक होती हैं।

Additional Information: लक्ष्मण-परशुराम संवाद हमें धर्म, विनम्रता, संयम और मर्यादा का गहन संदेश देता है। यह प्रसंग दिखाता है कि कैसे क्रोध और अहंकार के स्थान पर धैर्य, बुद्धि और सम्मान का व्यवहार समाज में शांति लाता है। लक्ष्मण का साहस और परशुराम का अंततः शांत होना हमें सिखाता है कि सच्चा बल विनम्रता में निहित है। समकालीन समय में जब विवाद और अहंकार बढ़ रहे हैं, यह संवाद आपसी समझ, संवाद और सम्मान से मतभेद सुलझाने की प्रेरणा देता है। यह प्रसंग आधुनिक समाज को नैतिकता, संयम और मर्यादा के पालन का अमूल्य सन्देश प्रदान करता है।

Photos:



Uttarakhand

Name of Participants:

1. Kiran
2. Nitin Singh
3. Manisha
4. Preeti

Sub-category of Theatre (Group): Group

Details of the Art Form: लघुनाटक “स्वर बसन्ती”: विवरण - कला रूप: लोक संगीत (जागर गायन), नाटक, लोकनृत्य. - भौगोलिक उपस्थिति: उत्तराखंड (कुमाऊं, गढ़वाल). - विषय: पद्मश्री डॉ. बसन्ती बिष्ट का प्रेरणादायक जीवन. - संदेश: नारी सशक्तिकरण, लोक संस्कृति का संरक्षण.

Historical and Cultural Background: जागर गायन: ऐतिहासिक और सांस्कृतिक पृष्ठभूमि जागर उत्तराखंड (कुमाऊं-गढ़वाल) का प्राचीन लोक संगीत है। निशा-पूजा (रातभर गायन) में देवताओं को जगाना इसका उद्देश्य। इंद्र, नंदा, भगवती की स्तुति। बसन्ती बिष्ट ने इसे महिलाओं के लिए सशक्त मंच बनाया। सांस्कृतिक महत्व: प्रकृति, भक्ति, सामुदायिक एकता का प्रतीक। वाद्य: ढोल, दमाऊं, थाली।

Performance: छात्र की प्रस्तुति छात्र “स्वर बसन्ती” लघुनाटक प्रस्तुत करेंगे, जिसमें बसन्ती बिष्ट जी का जीवन दिखाया जाएगा। माध्यम: लोकनृत्य, जागर गायन, संवाद। विषय: नारी सशक्तिकरण, लोक संस्कृति। वेशभूषा: उत्तराखंडी पारंपरिक पोशाक (किलोड़, घुंघट)।

Instruments used: वाद्य सामग्री - प्राथमिक: ढोल, दमाऊं, थाली, मंजीरा. - संगत: बांसुरी, हारमोनियम. - वेशभूषा: किलोड़ (पोशाक), घुंघट, जिम्दार चोली. - अन्य: प्रॉप्स—पुष्प, दीप, उत्तराखंडी प्रतीक

Additional Information: जागर गायन: संदेश और समकालीन प्रासंगिकता जागर गायन भक्ति, प्रकृति, और सामुदायिक एकता का प्रतीक है। संदेश: “नारी शक्ति, परंपरा का संरक्षण।”

आज की प्रासंगिकता:

- नारी सशक्तिकरण: बसन्ती बिष्ट जैसी महिलाओं का प्रेरणा स्रोत.
- संस्कृति संरक्षण: डिजिटल माध्यम से जागरूकता.
- समाजिक बदलाव: रूढ़ियों को तोड़ आत्मनिर्भरता का संदेश.
- उत्तराखंड की पहचान: फेस्टिवल, स्कूलों में प्रचार.

निष्कर्ष: परंपरा और आधुनिकता का संगम.

Photos:



KVS

Name of Participants:

1. Saham Sarkar
2. Shweta Haldar
3. Shashi Mishra
4. Pratisa Dey

Sub-category of Theatre (Group): Short play

Details of the Art Form: In the humble lanes of Tamil Nadu rose a man who dared to question silence — Arunachalam Muruganantham. The art we present today is Theatre, a powerful performing art. The geographical significance lies in his roots at Coimbatore, proving that even the most ordinary place can give rise to extraordinary impact.

Historical and Cultural Background: In the heart of India's rural traditions, where silence ruled over truth, the topic of menstruation was once a forbidden word. Women suffered in quiet pain, bound by customs and stigma. From this veil of ignorance rose a man — Arunachalam Muruganantham, from Tamil Nadu — who dared to challenge age-old beliefs. Against societal ridicule and cultural barriers, he turned compassion into innovation. His journey reshaped not just health practices, but the very mindset of a nation. Today, his story stands as a symbol of courage, change, and cultural awakening in the theatre of life.

Performance: Muruga: Protagonist inspired by Arunachalam Muruganantham, Courageous, innovative, and determined, Represents change, resilience, and empowerment.

Shanthi: Murruga's wife, Voice of reason and empathy, Helps challenge Raja's outdated beliefs.

Mother: Superstitious and Stereotypical, Symbolizes traditional wisdom.

Raja: Stereotypical mindset friend, represents societal skepticism and resistance, adds conflict and highlights cultural barriers.

Instruments used: Painted Fabric Backdrop: Colourful, hand-painted scenery. Bamboo Cloth Stand: Eco-friendly, strong display stand. Handmade Wooden Table: Durable. Sanitary Pad Machine Model: Cardboard and paper demonstration. Fake Food: Realistic display props. Real Handmade Pads: Showcasing practical skill. Posters: Informative and decorative.

Portraits: Printed. PVC Pipe Frame: Sturdy structure for stage backdrops.

Additional Information: Theme/Message: Highlights human values, moral dilemmas, and the eternal struggle between right and wrong. Values Conveyed: Justice, compassion, social harmony, and ethical living. Performance Style: Vivid dramatization using expressive gestures, dialogue, and stagecraft. Relevance Today: Connects audiences to cultural roots while addressing universal ethical themes. Educational Impact: Inspires reflection on societal values and human behavior.

Region and Language: Tamil Nadu, English with Tamil dialects and few tamil words

Photos:



NVS

Name of Participants:

1. Shilpi Mehra
2. Anukrati Vyas
3. Ramdas Kourav
4. Shubhansh Sharma

Sub-category of Theatre (Group): Short Play / Role Play / Mimicry / Mime

Details of the Art Form: This is a play, portraying the life and achievements of Shri Kailash Satyarthi. He is a great social reformer who campaigned against child labour and child trafficking. He is from Vidisha, Madhya Pradesh. Through the portrayal of his life, struggle and achievements, this play endeavours to make people aware of the aforesaid blemishes which are still rampant in modern India.

Historical and Cultural Background: The problem of child labour and child trafficking has been prevalent in India for decades. We still hear news about children being exploited by their masters, being forced to work beyond their strength, being paid too little to fill for a meal, being raped and brutally killed. When he was just a small school-going boy, Shri Kailash Satyarthi was moved to see children mending shoes, selling wares and doing all kinds of menial works, outside the school. He often wondered why such children were deprived of a normal life - two meals, a roof, a school, a few friends and whatnot. Ever since then he had made his mind to abolish this bane from society. When he grew up, he quit his job and campaigned against child trafficking and child labour. He has freed around 1,32,000 children and is still going on the same path.

Performance: The play is approx 7 min 20 sec long. In this play, Ramdas Kourav is playing the role of the protagonist, Shri Kailash Satyarthi. Shilpi Mehra has played the role of a teacher, a protester, and a host. Anukrati Vyas has played the role of a child labour, Laxman, and a protester. Shubhansh Sharma has played the role of a shoes mender, father of Laxman, and a goon. The roles of each student keep changing with the scenes except for Ramdas who is playing only the protagonist.

Instruments used: Students will play the background music digitally. There are many props for which various colours, sheets, wood etc. have been used.

Additional Information: This art form is based on real incidents witnessed and experienced by Shri Kailash Satyarthi. This play is totally original and the script has not been copied from any source.

Photos:



EMRS

Name of Participants:

1. Sankeerthana S P
2. Anaswara M R
3. Akansha Krishna R
4. Neeraj M

Sub-category of Theatre (Group): Theatre

Details of the Art Form: This performance is based on the Kerala tribal folk narrative “Karinthandan”, a traditional story preserved among the Paniya tribe of Wayanad. Rooted in Kerala’s forest regions, this folklore highlights the heroism, wisdom, and struggles of indigenous communities. Such stories are widely practiced in the tribal belts of Wayanad and Northern Kerala.

Historical and Cultural Background: The legend of Karinthandan dates back to the 18th century, when the British sought a safe route through the dense Wayanad forests for transporting spices and timber. Karinthandan, a knowledgeable Paniya tribesman, guided them through dangerous terrains and revealed the crucial mountain pass. However, he was betrayed and killed so the British could claim credit for the discovery. The pass he revealed is still used as a major route today. This folklore preserves the cultural memory, wisdom, and sacrifice of Kerala’s tribal communities.

Performance: The student will present the story of Karinthandan through a narrated folk performance, highlighting his intelligence, bravery, and tragic betrayal. The presentation includes expressive storytelling, cultural elements of the Paniya tribe, and a focus on how Karinthandan’s knowledge helped shape the historical trade route of Wayanad.

Instruments used: The performance may use simple percussion instruments or background rhythm to reflect Kerala’s tribal environment, along with minimal props representing forests and pathways. ladder, mask, gun and costumes are used in the play.

Additional Information: The story conveys an important message about indigenous knowledge, exploitation, and the value of tribal heritage. In contemporary times, the tale of Karinthandan stands as a reminder of respecting local communities and acknowledging their contributions to history. It also encourages young learners to appreciate tribal culture, oral traditions, and the forgotten heroes of India.

Photos:



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

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