

7.2 Best Practices

1. Title of the Practice: *Empathy towards the community*

Objectives of the Practice

1. To sensitize students towards community service
2. To inculcate values of concern, compassion and commitment
3. To equip students with organization and leadership skills
4. Reverence and tolerance to other religions and culture to instill national harmony and universal brotherhood.
5. Assimilating ideals of honesty , truthfulness, perseverance, hard work, sacrifice.

The Context: Keeping in mind the above goals, the students in association with Lion's Club, Rotary Club , Mangalore Productivity Council, Sevabharathi, Sevashrama undertakes community service , exercise of franchise, problems of migrant/construction workers and need for basic literacy.

The Practice: Students under the guidance of NSS/ NCC/ Women Cell / Community Development cell take up community service on Saturdays. The pressures of the semester scheme prevents active involvement of students during the week days. The vision and mission of the college of universal brotherhood enables us to commit ourselves to the development of the society at large. The practice involves visiting the differently challenged centers, old age homes, homes for the destitutes and conducting cleanliness drives , entertainment programmes , distribution of snacks, stationary. It involves planning, preparation, execution and evaluation.

Evidence of Success:

1. The 'Swachh Bharath Abhiyan' influences the students to maintain cleanliness in the community and in the campus, reflecting a progressive change in attitude.
2. The street plays on organ donation at important junctions in the city rouses awareness regarding organ donation.
3. Walkathon / Rally / Jatha on the awareness of the preservation of the environment and the empowerment of women.
4. Civic awareness programs viz. filling potholes in the vicinity of the college, cleanliness drive in the bus shelter, market, de-weeding activities in the roadsides, unclogging drains in the vicinity of the college, cleanliness drive in the ancient monuments
5. Guest lectures / workshops on the ideals of great national personalities to mould the character and values through community service

Problems Encountered and Resources Required:

1. The large number of students poses problems of coordination while implementing the task.
2. The financial resources are limited to implement the programmes at a larger scale.
3. The semester scheme hinders follow up drives due to the time constraint

Notes :

This practice needs to be addressed in other colleges so that the youth in their formative years understand and relate to the environment and society at large.

Cleanliness drives among the student fraternity gets internalize to such an extent that they begin to adopt it in their homes and neighbourhood.

Sharing , caring becomes a part of the psyche of the student community which in future would benefit the nation.

Civic awareness becomes inculcated in the character of the young minds and the voluntary service mindset is nurtured.

A prominent alumni (1985-88 Batch) contributed Rs. 5 lakhs to Chethana Child Development Center.

1. Title of the practice - Revival of Yakshagana, the unique folk art of Karnataka

Objective Of The Practice

The Yakshagana is a distinct folk art of Karnataka,. This vigorous folk performance has been a medium of entertainment and dissemination of knowledge in Karnataka's coastal and rural areas since centuries past.

Revival of Yakshagana, popular folk theatre form of Karnataka , is the need of the day. It is a unique harmony of musical tradition, eye-catching costumes, and authentic styles of dance, improvised gestures and acting with its extemporaneous dialogue appealing to a wide range of the community. It is a vibrant, vigorous living form of theatre art.

This Indian folk theatre is richly laden with rudiments of Indian art and culture. Once upon a time these performances were the only sources of recreation for the people. However today, with no dearth of options for our entertainment, we don't depend on them for our enjoyment. Hence there is a need to raise a hue and cry about their retention and revival. If we don't preserve this individuality, we will very soon put an end to the diversity of India.

The Context

1. This practice requires intensive hours of practice which is not possible in the semester scheme.
2. As limited number of students acquire Yakshagana skills, this hampers the formation of the Yakshagana troupe.
3. The local students are preferred during enrolment to the Yakshagana training course as the long hours of practice denies the students residing in far off places due to the unavailability of transportation facilities especially during the night.
4. The heavy head gear and elaborate costumes cause a burden to the tender framework or constitution especially of the girl students who although are interested in pursuing this folk art are forced to forgo the training after joining the course.
5. Absenteeism among the students also prevents continuity in the practice sessions and this course being a team oriented course suffers.
6. Students have to be trained adequately for high-pitched performances. Using the wrong technique can lead to vocal stress. For example, loudness of the voice should be raised only by using abdominal muscles, whereas regulating the pitch should be done through neck muscles.
7. The make-up in which lead is prominently used leads to lead poisoning which is a major hindrance in this art.

The Practice

The Yakshagana dance form is practiced regularly between 4.00 pm to 5.30 pm and during 1.30 pm to 3.30 pm on Saturdays in the college. The Yakshagana team encompasses a team of 15 students, including girl students. The artists are provided snacks by the IQAC. The male characters sometimes performed by the girl students while the female characters are

performed by the male students. Yakshagana dance forms an compulsory part of the college annual entertainment program.

A faculty member who has acquired a doctorate degree in Yakshagana is the principal trainer of the Yakshagana training course. He has participated abroad in various Yakshagana troupes which is evidence of the success rate of this dying art. The Yakshagana troupe of the college takes part in inter collegiate Yakshagana competitions held by the various institutions. The Yakshagana troupe of the college has bagged prizes in various competitions.

- Competition from modern dance forms especially eastern remix is a threat for the survival of this art.
- Students are hesitant to enroll in the Yakshagana training course as it is classical eastern folk art and have passion for modern dance forms.
- Students pursuing Yakshagana art have to endure long practice sessions and rehearsals.
- 1Yakshagana artists suffer at a higher risk of developing voice problems. Their sound levels during narration and singing can go up to 100 decibels.
- “Yakshagana singers are more prone to fatigue compared to other artists.
- The time duration of this art form is more than one hour and this demands patience on the part of the audience.

Evidence Of Success

1. Yakshagana training programme to the students has high success rates as the students are equipped with make -up application skill and recitation skills which could be utilized for other entertainment programs.
2. Due to the high pitch levels of Yakshagana artists they are successful as event managers, and as master of ceremonies.
3. The students trained in Yakshagana derive immense mythological knowledge which benefits them in their knowledge enhancement
4. The Yakshagana trained artists gain vast vocabulary and language skills.
5. The artists are invited to stage performances in local , national and international forums.
6. The students skilled in Yakshagana art can be gainfully employed in the local Yakshagana teams.
7. A few of our Yakshagana trained students find employment as make-up artists and render Yakshagana performances and are professional stage artists.
8. Students who have mastered this art can take it up in their doctoral studies.

Problems Encountered And Resources Required

- The songs in Yakshagana are written according to specific *raagas* (melody that conforms to a set of notes) involving wide frequency and intensity ranges. Very often the scale demands high-pitched singing. Artists have to get trained to maintain vocal hygiene
- Yakshagana performers wear plenty of facial make-up, vivid costumes, huge head gear and
- ornaments, which together give a superhero like appearance to the characters but which takes its toll on the performers. Female Yakshagana artists find acute stress due to the heavy costumes , head gear and ornaments and the high pitch voice modulation and the strenuous rhythmic dancing.

- A good amplification system is necessary for Yakshagana to be effective. The facilities in most of the venues are not up to the mark. In such cases, the *Bhagawata* (lead singer) is forced to raise his voice beyond normal levels leading to vocal stress.

Notes: The onus is on us to encourage such troupes and retain the traditional folk art, because such arts as Yakshagana and others have brought the coastal regions of Mangalore and Udupi their unique identity.

This art has recognition at the national and the international levels and therefore the youth of India needs to undergo training in Yakshagana skills and display this ancient art form as ambassadors of the nation.

Foreigners have taken interest in this art and visit India to collect material regarding Yakshagana.

During festivals, Yakshagana is a part of the entertainment program in many religious institutions, therefore this art has a bright future and employment opportunities of the youth could be generated through practice of Yakshagana.