

Best Practice

Title of the Practice

Platform for all round development of students through One Act Play Competitions

Objectives of the Practice

All round development of students through participation in One Act Play Competitions helps to achieve :

- To build the confidence and concentration
- To develop communication skills
- To imbibe team building
- To develop emotional intelligence
- To develop creativity
- To develop management skills

The Context

In theatre games and team building activities students are encouraged to listen to each other's ideas and thoughts and to take turns. These activities boost their confidence and concentration. As students express themselves verbally, through facial expression and body language it improves their communication skills. Every activity on stage and off stage requires cooperation leading to enhanced teamwork. By 'acting out' a range of emotions students are better able to understand their feelings and develop empathy for others. Creativity of the students is developed through students' approach to improvisation and pretend play. Theatre activities facilitate student skills in managing and resolving conflicts. Thus by shedding the inhibitions associated with performing in front of an audience, students feel more prepared to face any challenges.

The Practice

From the last 25 years, Institute takes great efforts in encouraging its students to participate in various one act plays and drama competitions giving the Institute a recognition of being one of the few management institutes having active involvement in theatre.

Once the academic year starts, the Cultural Cell Coordinator announces the various one act plays and theatre competitions to be held in the year to all students. Interested students approach the coordinator and the team is formed consisting of approximately 15 to 20 students. External mentor is assigned for conducting theatre games and team building activities. Script reading, improvisation is done as students prepare for the competitions. Students design and prepare the props and equipment for the stage. Necessary training like sound training, music training, lights training is given by professional agencies. Infrastructural provisions such as availability of on-campus auditorium, seminar hall, etc are made to conduct regular practice. In addition, the Institute bears the cost of booking dress rehearsals with the actual venue for the performing team. This arrangement helps to build confidence and to get awareness about the actual stage where students will be performing

their final show. In order to facilitate all the above activities, an adequate budget is made available for the team by the Institute. Days before the actual performance, ZERO SHOW is organised by the team for faculty and students. This trial show is attended by previous members of the drama team of the Institute and other professional experts to provide fine touches to the team's efforts. This helps in giving an edge to the team and makes their performance as professionally ready as possible.

Evidence of Success

Following are some noteworthy drama competitions won by the Institute's teams in the past years :

1. Purushottam Karandak

The Purushottam Karandak, is an annual state-level inter-collegiate Marathi one -act play competition organized by Maharashtra Kalopasak, Pune. Purushottam Karandak is about energy, enthusiasm, dedication, creativity, persistence, and much more. It has given many stars to the Marathi and Hindi film industry in the past.

2. Vinodottam Karandak

Each year this event screens comedy dramas and awards the best from the lot.



Winner- Vinodottam Karandak 2017-18

3. Sawai Karandak

Sawai Karandak is a state level competition. The best plays from various competitions held all over the state get selected as entrants for Sawai Karandak.



Winner- Sawai Karandak 2014-15



THE NINE FINALISTS

- MITOS - AKLASH
- SCENE - KANUF
- MEI - KAMINOR
- GARBHATI COLLEGE - NIMRICE
- BOON HANUS
- G.L. RASANI - HYR
- EMCE - SONOMA
- ELLS LAW COLLEGE - CHITTHI
- ABHINAV COLLEGE OF FINE ART
- SCENE OF SIN
- KAVAYI COLLEGE -
- LOOKING BEYOND

THE WINNER TAKES IT ALL

Of the nine plays qualifying for the semi-finals at the ongoing edition of Purushottam Karandak, here's a look at three with unique and bold themes

AASHAY KHANDEKAR

AFTER an action-packed on-film, stunt-gripping performance and a host of emotional valleys and peaks, the city's most sought-after college drama competition Purushottam Karandak is inching towards its climax. The nine semi-finalists are ready to look forward to get positions in the top three. Amidst the old and thought-provoking topics, the drama teams from colleges are set to make their impact on the audience's stage. A few of them, with their own life script and dramatic direction, are creating quite a buzz:

CHITTHI

DIRECTOR: APURVA BHILARE
ANILLITERATE woman whose husband works in a mill, is intrigued by a letter he addressed to her by her husband's colleague, who asks her not to read it. Suspecting an affair between the colleague and her husband, the woman decides to become literate, only to find out that it was all in her mind. Written by one of the greatest playwrights of Maharashtra, Vyasa Rao Kulkarni, Chitthi is a one-act play that gives a message of literacy in a very subtle way. Director Apurva Bhilare says, "What appealed to me the most was the innocence of the script. We didn't have to dramatise our suggestions to things. It was very natural and simple."



(Clockwise from above) A scene from the play Chitthi; Scene of Sin directors Harshavardhan Jadhav and Omkar Markale; the team of Born One

She asks that many colleges were looking for off-beat scripts, given the gravity of this year's Karandak. However, it was ILS law college that finally decided to perform it. Bhilare, who also directed ILS law's entry, says, "This is my fifth year at Purushottam Karandak and second as director. We made it to the final last year too."

SCENE OF SIN

DIRECTOR: HARSHAVARDHAN JADHAV
THE play opens with a man attempting to rape a teenage girl inside a garage. However, while he is trying to escape the crime spot, the door shuts. In a flashback, the girl remembers getting bitten



by a dog that chased her till her house and her father to bring her to comfort her lines instead of running away from them. The room is the starting scene of her confrontation with the rapist and the window that follows. The play's director Harshavardhan Jadhav says, "While our actors performed that scene of confrontation, there was pin-drop silence in the auditorium. We got a standing ovation from everyone, even the rival colleges." The process of writing the script for the play began after last year's unfor-

tunate incident of the Springfield rape case in the city. Jadhav added that the team was a group of well-known exhibitors were actually going to help. "We wanted to give a strong message to the society," he adds. While Valsang Deshpande wrote the script for the play, the team did immense research by talking to the police in order to understand the mindset of the rapist.

BORN ONE

DIRECTOR: AJINKYA CHIKHALE
A GIRL with dissociative identity disorder (DID) is living with her brother in a apartment. He comes to her, takes care of her and even 'lets' her live in isolation. However, the play takes a turn when the girl is sick and dies. It is later revealed that it was actually her brother coming from DID and the sister's the caretaker who passed away. Talking about this thriller, the play's director Ajinkya Chikhale says, "It was a challenge to script a mystery film here." He adds that it was Masao Laga that wrote the play; however, it was only through conversations and improvisations that the end was defined so well. "There are some scenes that show anything wrong we talk to psychiatrists and find out how to work with regards to the understanding of the disorder and the understanding of the disorder and the success of the same," he says. "It was my second experience with direction. Last year, I did Chitthi in the Barapada College. But as we were going to perform on the first day of the competition this time, the pressure was tremendous," he adds.

Newspaper article of Institute's winning entry

सायको थ्रिलर 'बॉर्न वन'ची उत्तुंग भरारी

कॅम्पस रिपोर्टर : रोहित पोखरकर, विशाल शिंदे

कुठलीही कथा रंगवण्यासाठी किंवा घडवण्यासाठी काही पात्रांची गरज भासते. परंतु समाजात काही पात्रे अशी असतात जी स्वतःची एक वेगळी कथा घडवतात. याच आशयावर आधारीत पुण्याच्या आय.एस.सी.सी. कॉलेजची 'बॉर्न वन' ही एकांकिका उत्तुंग स्पर्धेत नंबर वन एकांकिका ठरली. मॅटली डिसोईझ म्हणजेच स्पीट पर्सनॅलिटी असलेला भाऊ आणि अखेरच्या श्वासापर्यंत त्याला समजून घेणारी बहीण अशा या दोघांच्या भावनिक नात्याची गुंफण या एकांकिकेत बांधण्यात आली होती. सायको थ्रिलर विषयाभोवती फिरणाऱ्या मानस लयाळ लिखित आणि अजिंक्य गोखले दिग्दर्शित या एकांकिकेने सभागृहात प्रत्येकालाच बोट तोंडात घालण्यास भाग पाडले.

रचना कला केंद्र आणि अनिरुद्ध थिएटर आयोजित 'उत्तुंग' या राज्यस्तरीय एकांकिका स्पर्धेची अंतिम फेरी गुरुवारी माटुंग्याच्या यशवंत नाट्य मंदिरात चुरशीत रंगली. यंदा या स्पर्धेचे सातवे वर्ष होते. प्राथमिक फेरीत सहभागी एकूण ३६ एकांकिकांमधून अंतिम फेरीसाठी ५ एकांकिका निवडण्यात आल्या होत्या. अंतिम फेरीतील सगळ्याच एकांकिका सामाजिक भान जपणाऱ्या होत्या शिवाय प्रत्येक एकांकिकेत विषयाचं वैविध्य दिसून आलं हे देखील तितकच महत्त्वाचं. मिथक मुंबई निर्मित, योगेश सोमण लिखित आणि समीर खांडेकर दिग्दर्शित 'शारदा' या एकांकिकेने द्वितीय पाठितोषिक पटकावत अंतिम फेरीत लक्षवेधी कामगिरी केली. नृत्य, संगीत, वादन यांनी परिपूर्ण अशी ही 'संगीत एकांकिका' सभागृहातील प्रत्येकाचीच वाहवा मिळवून गेली. संगीत



एकांकिकेवर आधारलेला शारदा हा एक सर्जनशील प्रयोग होता. आजकाल संगीत एकांकिका फारशा पाहायला मिळत नाहीत. पण त्या झाल्या पाहिजेत जेणेकरून रंगभूमीला चांगले गायकनट यातून मिळू शकतील. हेच या एकांकिकेने आपल्या चोख सादरीकरणाने दाखवून दिले. यातील 'मुक्ता' या पात्राने सादर केलेल्या गीताला प्रेक्षकांचा भरभरून प्रतिसाद मिळाला. तर 'आयुष्य एक होताना' ही एकांकिका मनात घर करून गेली.

ही एकांकिका म्हणजे एका हळुवार प्रेमाची कथा. जी हळु हळु गुंफत जाते आणि जी हळु हळु दोघांनाही कळत जाते. पुणे ते कोल्हापूर या प्रवासात फुलणारी, प्रेमाची जाणीव करून देणारी ही एकांकिका परीक्षकांचीही दाद मिळवून गेली. परीक्षकांची भूमिका ज्येष्ठ अभिनेते उदय सबनीस आणि अभिनेत्री प्रतीक्षा लोणकर यांनी पार पाडली. स्पर्धेला मोहन जोशी, भरत जाधव, या कलाकारांनीही विशेष उपस्थिती दर्शवली.

Newspaper article of Institute's winning entry

Given below is a short summary of the awards won over the years :

Academic Year	Details of Award	Individual/Team
2014-15	Purushottam Karandak Selected in top 9	Team
2014-15	Dyankranti Karandak	Team
2014-15	Sawai Karandak- First Prize	Team
2014-15	Uttung Karandak- First Prize	Team
2017-18	Vinodottam Karandak- Third Prize	Team
2017-18	Vinodottam Karandak- Second Prize for Lights	Naresh Borase
2017-18	Vinodottam Karandak – Third Prize for Direction	Akash Aware
2021-22	Purushottam Karandak Selected in top 9	Team
2021-22	Purushottam Karandak- Consolation prize for Acting	Aishwarya Tupe
2021-22	Purushottam Karandak- Consolation prize for Acting	Ashutosh Bhagwat

Problems Encountered and Resources Required

- Establishing common platform for team of students with diverse backgrounds
- Channelising ideas of the team into a well formatted theatrical script and honing creative abilities of students.
- For students it's a challenge to maintain balance of academics and drama practices.