

United International Journal of Multidisciplinary Research

ISSN: 3048-6726 (UIJMR) Impact Factor: 6.934 (SJIF)

An International Peer-Reviewed and Refereed Multidisciplinary Journal

www.ujmr.in Vol-3, Special Issue-II ,2026

Pedagogical Dimensions of Kala Kendra System in The Indian Knowledge Tradition

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Indian culture is a blend of knowledge, experience and practices. India is the birthplace of art, education, and knowledge. The oral heritage of education is followed by the Vedas, Upanishads, epics, Puranas, and Shastras, and the Guru-Shishya tradition offers numerous resources to the current generation. Education is a valuable tool for teaching values and developing one's personality in addition to helping one find work. Knowledge is incorporated into daily life in the Indian educational tradition. When knowledge, education, yoga, and karma are all added together, the wealth of Indian knowledge is revealed.

Ritual + Performance + Education: These three elements work together to create the Indian educational system, which fully develops students' social duty, moral awareness, and intelligence. According to this viewpoint, learning is a potent instrument for conserving the riches of knowledge, the body is the book, and art is the legacy.

Indian knowledge preservation involves more than just keeping books intact; it also involves continuously re-creating knowledge through experiences, emotions.

In Indian philosophy, power takes the form of Naadam, or sound. That power turns into sound, and certain sounds become language. Rasa (feeling) is created by sensation, which is carried by language. People do not acquire knowledge until Rasa turns into experience. This analytical plan's primary goal is to use performing arts to turn the sound coming from Naadam into a tangible experience and to help people become more mindful by coordinating language, emotion, and Rasa.

The numerous performing arts are greatly influenced by a number of factors, such as historical background, cultural heritage, society ideals, technological developments, and creative inventions. Additionally, the way that various performance forms including dance, music, and theatre are shaped and developed is greatly influenced by elements including audience perception, patronage, government backing, and multidisciplinary collaborations. The evolution of art can also be traced through sacred texts are Vedas, Upanishads, Puranas,

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Kavyas	(Poetic	Literature),
Nataka		(Dramas),
Natika	(Short	Plays),
Rupakas	(Theatrical	Forms),
Itihasas (Epics).		

These texts have deeply influenced the structure, presentation, and philosophical aspects of Indian art and Indian knowledge. The art is a universal language of expression that reflects 6 E's. Basically, the art is of two types- Fine arts and Performing arts. A dynamic and immersive experience that combines expression, technique, and creativity and serves a variety of purposes. Here, performance is defined by the presentation technique, which is simply known as Abhinaya.

The 6 E's formula of art are:

1. EDUCATION
2. ENTERTAINMENT
3. EMOTION
4. EXPRESS
5. ENGAGE
6. ECONAMIC

By the above 6E's art is developed. There is a Bhava (Meaning), Raga (Voice, Tune) and finally Thala (Measurement of beat or sound). By combining Bhava-Raga-Thala, the performance will be made easily. The Abhinayam is nothing but performing. The performer must adhere to the principle of deliberate practice theory by Ericsson, 1993: This theory explains that "Mastery comes from focused repetitive practice with continuous feedback". In the discipline of performing arts education, different teaching strategies determine how well knowledge is transferred and skills are developed. Here the differences between mentoring, advising, teaching, and training, are highlighted and their influence on each performer's education path are known.

Through all of these, performing can visit Multiple intelligence theory which is explained in Howard Gardner's book "Frames of Mind: The Theory of Multiple Intelligences" (1983). This frame has gained popularity among educators who develop varied teaching strategies purported to cater to different student strengths. The development of performing arts education in India has been significantly influenced by a number of educational policies and commissions.

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Structure for performing arts & their learning, teaching process:

It creates a cycle of development and progress in the performing arts. In any artistic field, including theatre, dance, music, and other performance arts, this cycle symbolises an ongoing process of development and mastery.

Observing → Practicing → Performing → Receiving Feedback → Again Performing. American educational philosopher David A. Kolb is well-known for his contributions to Experiential Learning Theory (ELT). In 1984, he introduced the Experimental Learning Cycle, after graduating from Harvard University with a PhD in Social Psychology. Kolb has made substantial contributions to professional development, administration, and education.

The Lev Vygotsky's Social Learning theory (1978), highlights how social interaction and cultural context play a role in learning. Zone of Proximal Development (ZPD) idea emphasizes the need of teamwork and education in skill development. It is the best theory that tells about Social interaction, Observation, Group dances, Group discussion, Group performance, engaging. All of these will come under this theory.

TEACHING & LEARNING METHODS IN PERFORMING ARTS:

Early in the 1960s, Dwight W. Allen and his associates at Stanford University introduced micro-teaching. It was practiced as a method of teacher training to assist instructors in honing their craft in a supervised setting with a small class of pupils. The micro-teaching cycle is a structured framework that guides a team in executing a performance effectively.

PLAN—TEACH—FEEDBACK—REPLAN—RETEACH—RE-FEEDBACK.

1) Traditional method

2) Modern approach

3) Hybrid learning

Traditional method: The Guru-Sishya tradition is reflected in this traditional method, where oral learning and teaching play a central role. This system includes the roles of Acharya, Guru, Sadhguru, Parama Guru, and Pujya Guru, especially the Guru Paarampariya and Sishya Paarampariya. In this method, teaching is based on the "by heart" system, or oral learning process. As it is well known, the Vedas, Upanishads, and Puranas are all in Sanskrit and do not have a written scripts (lipi). The mantras and histories are passed down through oral transmission and memorization. This method emphasizes the significance of energy and direct learning from the teacher through observation imitation, and Muscular memory is also present. Here we can see Bloom's taxonomy theory as in cognitive domain process.

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American educational psychologist Benjamin Bloom, together with colleagues Max Englehart, Edward Furst, Walter Hill, and David Krathwohl, created Bloom's Taxonomy in 1956. It serves as a framework for grouping learning objectives into six cognitive skill hierarchies.

Knowledge: Remembering, Recalling and Recognizing

Understanding: Define, Describe, Discuss

Apply: Calculate, Construct, Compel

Analyse: Distinguish, Detect, Discriminate, Debate

Evaluate: Choose, Criticize, Conclude

Create: Design, Devise, Dedicate

According to Bloom's Taxonomy, learning occurs in phases, beginning with fundamental understanding, knowledge and then progressing to higher-order cognitive processes like assessment, synthesis, and analysis. Likewise, in the Guru-Sishya tradition, knowledge is transmitted gradually, beginning with memorization and fundamental comprehension and progressing to more profound understanding, critical thinking, and individual application.

Modern approach: It is the Step by step structured learning. In order to guarantee progress, each lesson is created with specified aims as part of the contemporary approach to step-by-step structured learning, which includes distinct learning objectives. Students can understand fundamental ideas before moving on to more complicated subjects because the learning process is divided into smaller, more manageable phases. This approach encourages active engagement through conversations, interactive exercises, and practical applications.

Understanding is measured through regular examinations, which give students instant feedback so they can observe their progress and make necessary corrections.

In schools, colleges, and universities as a methodical, step-by-step procedure is followed to improve student learning in the modern educational approach. With the use of this organized framework, teachers may create lessons and tests that progressively advance students' cognitive abilities, from recalling fundamental information to higher-order thinking abilities like analysis, evaluation, and creation. This approach makes education more efficient and outcome-oriented by ensuring that

students gradually increase their comprehension, apply what they have learnt in practical settings, and develop critical thinking and problem-solving skills.

Learning experiences by Edgar Dale's Cone of Experience is of 2 types:

1. Direct experience
2. Indirect experience

The Cone of Experience was created in 1946 by American educator Edgar Dale to show how people absorb and remember knowledge through various encounters. Active learning improves memory more than passive learning, as demonstrated by the cone, a graphic model that illustrates learning strategies.

Verbal symbols, Visual symbols, Radio and recording, working models and still models, Motion pictures, Still pictures, Television, Demonstration, Dramatization, Individual doing experiments, Field trips and Excursions. This is all about Modern approach.

Hybrid approach: The teacher-centred approach incorporates the three main parts of a lecture the introduction, the body, and the conclusion while integrating contemporary pedagogical techniques in cognitive information.

Hybrid teaching combines online and in-person instruction as a teaching approach. This method connects students with the course material and lecturers in several ways, often simultaneously, while utilising technology to enhance the learning process.

Students may be able to attend lessons digitally if they are unable to be present in person, or they might choose to participate in face-to-face instruction if it is feasible. This allows hybrid teaching to provide flexibility. This method can help teachers and students alike by fostering a more flexible and individualised learning environment.

In a typical hybrid classroom, students may have some lessons or activities that take place in person, workshops, seminars, lectures and others that happen virtually. In-person classes' students attend face-to-face lessons, online components students complete assignments, participate in discussions, or watch recorded lectures online.

Conclusion:

Performing arts are incorporated into elementary, intermediate, and higher education curriculum and educational commissions encourage mental and physical activity. Teaching is an organized method that integrates cognitive, emotional, and psychomotor learning domains to guarantee that students to understand both theoretical principles and real-world applications, according to research in educational psychology and performing arts pedagogy. Research on training emphasizes on muscle memory and motor learning, which are essential for learning complex motions and performance strategies (Schmidt & Wrisberg, 2008). There are

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numerous additional theories that can be discussed regarding educational policies to build and adhere to lessons in the performing arts. In this concept the teacher, trainer, mentor, advisor are all different roles.

Curriculum is a tool in the hands of an artist (Teacher). To mould his material (Pupils) according to his ideas, (Aims) in his studio (School). These teaching methods helps in increasing the teaching capacity and is also useful for the students and next generation. The teaching methods in performing arts are deeply rooted in both traditional and modern pedagogical approaches. By Experimental learning, Social interaction, Cognitive development, deliberate practice educators create a holistic learning environment that nurtures both technical excellence and creative expression. It helps in self-exploration and innovation. In line with self-determination theory, research also backs advising as a guidance-based strategy that assists students in making well-informed choices regarding their academic and artistic trajectories (Deci & Ryan, 2000).

These instructional methods through comparative research, case studies, and educational theories, demonstrates how their integration can enhance holistic student development. By applying a balanced approach, educators can cultivate self-sufficient, creative, and technically proficient artists who thrive in the evolving landscape of the performing arts. This system's primary goal is to deliver experiential, skill-based, and interactive education in accordance with the recommendations made by the National Education Policy (NEP-2020). The idea behind Indian Knowledge Systems (IKS) is that education must be implemented at the practical level, not merely the curriculum level. Instead of being limited to books, knowledge should be transferred from classrooms to stages and ingrained in students via experience. According to this theory, the performing arts are essential to the educational process because they turn information into real-world experiences.

Challenges and Solutions:

Due to the high emphasis on technical and employment-oriented education in the modern education system, the lack of adequate space for Indian knowledge, performing arts and literature is seen as a major challenge. Due to the limited time, systematic practice and continuous guidance opportunities for students to study classical arts, it is observed that their natural interest cannot be fully developed.

Moreover, factors such as shortage of skilled teachers, lack of adequate encouragement for research-based teaching, and limited space given to Indian knowledge in the curriculum are also obstacles to conservation. To overcome these

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challenges, it is necessary to integrate Indian performing arts and literature into the educational curriculum, implement experiential education methods, organize workshops, exhibitions, and promote the Guru-Shishya Parampara. Also, by bringing local arts, languages and traditional knowledge into the mainstream education, as suggested by the National Education Policy - 2020 (NEP - 2020), mainly the tradition and modern and hybrid system and the interest of students can be further strengthened and the wealth of Indian knowledge can be sustainably preserved.

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