

Improve Quality Academics System for Traditional Industrial Development With Go Back an Ancient Gurukula Education

Dr. Jayaram Gollapudi.

Post Doctoral Fellow & Assistant Professor (F&C), Osmania University, Telangana, India.

ABSTRACT: The Quality as a concept is a 20th century that has its roots in the education and industry with management for the development of country. In this component Knowledge of wisdom (Meta physics, morality, and education), Knowledge of society (law, politics, and medicine), Knowledge of material (science), and Industry, skills, arts, and crafts. Develop a communication strategy to report progress and results; Recognize the efforts of staff without creating a competitive environment; Put appropriate systems and processes in place as per the needs of the stakeholders; Encourage quality circles and a culture of quality. It will be shown on Leadership and commitment of top management plays a significant role in quality improvement; Creating an environment for learning and staff development is crucial to do tasks right every time; Adopt new philosophies and technologies that can improve the quality. Encourage teamwork and participatory management; Based on the culture quality in India Ancient Gurukula system is coming back it likely showing traditionalized education and traditional occupation in the Vocational works. Quality became an issue with the advent of industrialization and adoption of new scientific approach to management based on strict division of labour as propounded by F.W.Taylor. Pre-1900 Gurukula and Agrahara provided Quality as an integral element of aims of education were to provide good training to young men and women in the performance of their social, economic and religious duties. 1920-1940 Inspection-based quality control is in the new one Nalanda university per education of Culture and the chief subjects of study in the Buddhist system of education were the three Pitakas, the works of all the eighteen schools of Buddhism, Hetu-Vidya, sabda-vidya, chikitsa-vidya, etc. It will be on technical rural based and also home traditional occupations likely i.e. Traditional Leather Work, Pottery, Gold Smith and Carpenter etc.

KEYWORDS: Industrial Management, Ancient Gurukula Education system implementation, Make in Indian education. Traditional Vocational Tread Technical Education, Pottery Tread, Traditional Leather working technical Education

I. INTRODUCTION

The Quality of education is very limit in the anthropological and archaeological sources that seek to address the subject of technology and cultural change (see e.g. Schaniel 1988; Shackel 1996; Smith 1977). Recently, the rapid development of information technology has rekindled the discussion on whether technology changes culture or culture changes technology. Prominent anthropologist Genevieve Bell working for Intel Research argues that while we tend to think that technology changes culture, it is more often the other way around. The robustness of cultures means, she argues, that they are slow to embracing change, and thus technologies become useful. Prominent anthropologist Genevieve Bell working for Intel Research argues that while we tend to think that technology changes culture, it is more often the other way around. New technologies are adapted within cultures to support existing patterns of behavior. Others might argue Guru Shishya Parampara has been the most ancient and is also known as the best system. The description on music education that we get from the *Vaidik Yuga* shows that there were no names given to any

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school or even there were no niceties on the numbers of students in each class. Whatever is available through passim sporadically they point to the fact that education of music and other art forms were taught giving personal attention and this precisely has been defined as *Guru- Shishya Parampara*. From the times of Veda, music education has been given by the Guru orally which is known as *Guru-mukh*. The student while living in a Gurukul would offer services to the Guru and at the same time, living under a stringent discipline, spending moderate lifestyle and perpetually practicing whatever education has been given to the student by the Guru and learning by heart was the only way to receive knowledge.. In this way knowledge of music was provided via *guru-mukh*. But, whatever literature or material is available in context to art forms of Buddha Period, there from; a few names and information of Universities come to light. The competency and scholastic commitment in Indian music is incomparable. The credit of constant development of this music goes categorically to the system of Guru- Shishya Parampara. The knowledge gained by the Guru through sheer hard-work, practice and experiments- all of it was delivered to the students. In lieu, on the same principles, anything and everything learnt by the dedicated students from their Guru was saved, polished and the same was practiced and experimented which made it bloom and develop. It is an undisputable truth that knowledge of music can only be acquired through direct contact with the Guru because music being a practical based subject, books and notations etc. had proved to be unnecessary. To acquire correct knowledge of any form of lore the best possible way would be to understand by the agency of Guru-mukh, that is why this is known as obtaining knowledge 'Guru-mukhi'. Literally, the ancient *Guru- Shishya Parampara* only, has made Indian music prosperous and accomplished; would graduate and become an artist.

They have tried to create an environment which was quite similar to the *Gurukul Paddhati*. Here, the student lives in juxtaposition with the Guru who takes care of the student and also were taught directly or face-to-face and there were lot of benefits of this style of teaching. To nurture and propagate the priceless heritage of Indian Classical music, beginning with Hindustani Classical Music, through the tradition of 'Guru-Shishya Parampara'. The aims and vision of the New Gurukuls are in choosing classical music as an area of its social responsibility, Gangubai Hangal Gurukul has played an important role in the resurgence and nurturing of this rich heritage. It will be continue on the Vocational rural traditional trainings will be teaches in regular using. Guru Ravidasa in his Gurukula teaches spiritual teaching and given traditional leather working thinning also. As on traditional leather comes from the Satavahanas in Telangana but Kakatiya time also they used for the protect form human skin damage. Leather is made from raw skin of animals. The meaning of the term leather as given in the Webster's Encyclopaedic Unabridged Dictionary of the English language is "the skin of animals prepared for use by tanning or similar process designed to preserve it against decay and to make it pliable of supple when dry". The origin of the art of leather making from the skin cannot in anyway be calculated and the art may rightly be said to have sprung into existence from the misty depths of antiquity³. However, when the history of mankind is traced back a number of references are such articles as quivers of leather, drums, leather armour, whips and even of leather bags. In the time of Rig-Veda written about 3000 B.C., leather mashaks for water were well known and Indra was praised as piercing the rain confining skins or mashaks of clouds. Bottles of the same materials also were evidently in common use during those days. Straps and bands were manufactured with leather and hides and sails were also made of the same materials. In 2000 B.C., Agastia in his poison neutralizing mantra says, "I deposit the poison in the solar orb like leather bottle in the house of vendor of spirits. Leather bags were universally used for raising water from wells. Atri in 2000 B.C. is likewise of the same opinion and adds that flowing water and that which is raised by machinery are not defiled". The student used to have very humble respects for the Guru and discipline was pursued due to this they got the opportunity to learn the good points of the attitude and art, to inherit a certain style and had the efficiency in it, Parampara used to take its time and due to this the students used to come out in a very perfect manner, Gurus had enormous knowledge and knew how to teach the most arduous of the things.

The use of such words as *charmanta*, *charmapath*, *varatra*, *chasabandha* etc. in old Sanskrit works indicate that straps, bands and strings of leather were in common use and sails were also made of leather or hide. In the Laws of Manu in 800 B.C. mashaks for water are alluded to under the name of *driti* and its peculiar form with the four feet left intact is pointed out⁵. Directions are also given for the purification of leather articles. Leather shoes are mentioned in the code of Manu as a suitable gift for Guru. In another place in the same work the taking off leather sandals with hands is classified amongst prohibited acts. Other smritis ordained that oleaginous articles preserved in leather bottles do not

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become impure by the contact of cow hide. Leather gauntlets, quivers and jewellery cases found in Egyptian graves dates back to 300 B.C. They give some indication of the great age of the craft. The articles, which may be regarded as early leather goods, were manufactured by same craftsman who produced sandals and other footwear. Marcopolo states in 1290 A.D. that "the curing of hides and the manufacture of leather were two of the most important of Gujarat industries. Every year a number ships went to Arabia laden with the skins of goats, oxen, unicorns and other animals. The leather was used for sandals and was cleverly worked into red and blue sleeping mats exquisitely inlaid with figures, birds and beasts and skilfully embroidered with gold and silver wire." Production of leather goods remained a part of the shoe maker's work right up to medieval times when it was taken over by the book binding trade which was then growing in importance. Uttar Pradesh in India occupied a predominant position in the making of finely crafted 'joothis' and leather wear for Mughuls and the elitist society of the Mughul Court. In the South leather formed one of the items of trade between the South Indian states and the Greek and the Roman kingdoms of Europe. Leather is a versatile, durable and prestigious material, with a wide range of desirable attributes - such as flexibility, strength, mould ability, breathability, friction resistance and with the possibility of being prepared in a way to be resistant to heat and water. Leather will retain its appearance and its functional properties if it is correctly handled and maintained. The correct method of care and handling will depend on the type of leather.

II. LIMING IS THE PROCESS OF HAIR LOOSENING

De liming is the process of removing the alkaline chemicals present in relatively large amount on the limed skins and hides which are called pelts.

Bating is the de limed hides and skins contain non leather making constituents such as degraded proteins, colour pigments, grease and lime soap etc.; Bating may be done either in paddle or drum. Pickling is the process of treating the de limed and bated pelts in acid-salt pickle liquor. Tanning is the process of conversion of put risible animal skins or hides into a stable and non putrefiable commercial product leather. The two main tanning agents are vegetable tanning and chrome salts. In the former process raw hides and skins are treated in water containing tanning extracts from plant leaves, bark, fruit and roots. Chrome tanning, on the other hand, involves a process in which pickled hides and skins are first acidified with sulphuric acid and common salt to allow the tanning agent to penetrate. Later, the pelts are treated with solutions of basic chromium salts. Tanning, thus, converts the pelts into semi finished leather through the wet blue and crust stages in the case of chrome tanning and through East India in vegetable tanning. Tanning is one process in which India possesses considerable traditional expertise.

Neutralization it is the process of de-acidification of chrome leather using neutralizing agents such as sodium bi-carbonate, sodium or calcium format or syntans. The purpose of neutralization is to reduce the excessive positive charge of acid present in leather to a as low a degree as possible so that in the subsequent processes the semi-finished leather is not disturbed in any manner. Re tanning process is carried out in order to make up for variations in thickness and to level out surface defects of leather by employing appropriate re-tanning agent s such as vegetable extracts and syntans and resin tanning agents. Re tanning is done only on chrome-tanned leather. Dying is the process of giving suitable shades of different colours to the leather. The different types of dye stuff employed in leather dying include anionic dyes, pre-metallised dyes. Chrome-mordent dyes and reactive dyes. There are various methods to carry out dying. Dying is important since it enhances the value of finished leather in the national and international market. Fat liquoring The main purpose of fat liquoring is to coat the fibbers and fibrils of leather with thin layers of oil there by imparting a certain degree of softness as well as water poorness. Some of essential physical characteristics of leather like tensile strength, aberration resistance etc; are increased perceptibly by fat liquoring.

Drying is an operation which removes water from leather. Drying performs an important function in the making of good leather. Drying is mainly done by toggle drying past drying vaccum drying. Drying sets the stage for the preparation of finished leather.

Finishing It is the final stage of the entire process of leather making. Finishing is the process of providing the leather surface with a protective coat to prevent penetration of excessive moisture and dirt and also safeguard it from damages caused by rubbing and scuffing. This protective coating while upgrading its quality and improving its aesthetic appeal

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also imparts the desired colour and level appearance to the leather. There are various finishing agents with divergent properties applied in several coats. There are also different types of finishes designated according to the composition of finishing agents, or the application technique employed for the finishing effect obtained. The leather after the finishing process becomes a major and important raw material for the manufacturing of various products such as leather goods, shoes, garments etc. The process or training will be on rural traditional working Gurus will be teaches to growing up; in the Telangana Period of Satavahan and Kakatiya Dynasties egomaniacal educational growth and also Asfja H.E.H Nizam's period also the traditional growth is in Leather working. The Traditional training given to the community people / children's training at Grukulas and also Villages.

The period from 200 B.C. to c.300 A.D., marks a landmark in the history of ceramic industry in India. Literary and archaeological sources alike give interesting information about the various industries existing in contemporary period in India. The rich literature of the period contains numerous references to potteries. References to potters (Kumbhakaras Bhandara, Kullla), their workshops, wheels (Kajmsala, Cakka-cakra), etc. often occur in ancient contemporary literature. Information's about types of earthen wares used during the period are also furnished in literature. The period ranging between c.200 B.C. - c.100 B.C. shows predominance of black and red wares in the region of central Ganga Basin at Patna (pd. c.150 B.C.), in RajputanS at Ahar and in Western Central India in Saurastra (upto pd. c.100 B.C.), at Mahevara (pd. B.C: 200 - c.100) and continuation of the wares at Bahal during the whole period under Satvahanas. Several regional variations both in typology (shape) and fabric are available in this ware. For example, at Patna the texture vary from coarse to medium, while at Udaipur and Ahar it is found in coarse to fine fabric and the specimens from Mahevara, Bahal and Saurastra present exclusively medium texture. At all contemporary sites, black and red ware was made with clay of secondary nature as the ceramic fabric shows that the clay was generally mixed with digressed material like fine sand, hay and possibly ash too. Majority of pots collected from Ahar were made with clay prepared in this fashion.

The typological differences are also noticed, as at Patans the main type of black and red ware is found with its characteristic features of collared rim, in turned thickened rim, while at Udaipur and Ahar" the main types include bowls with incurved or straight sides, a shallow dish on stand and globular jar with high narrow neck. Those are traditional occupational trends from the beginning for the Vocational education.

In the connection every area is for the traditional working promotions from the quality education assessment, appraisal and counseling are continuous throughout a scholar's training. The highlight of the appraisal process is that the Expert Committee guides a scholar to develop himself by listening to and critiquing his own recorded musical performance. **Gradation test** A gradation test is held twice a year for scholars and once a year for General Class students. A student passing this stringent test is elevated as a scholar. Scholars too have to demonstrate continuous improvement and keenness to learn.

Research Work is the spirit of enquiry remains one of the foundations on which teaching ensures the continuity of India's musical heritage. The scope for research to enhance excellence in music is immense. From documenting nebulous, oral traditions to analysing and preserving their eclectic sources for future training; the education given under ancient Gharana Parampara and today's Gharana Parampara is that there is no restriction as per Gharana is considered and thus independent styles are coming up and performers mostly see what audiences want them to sing. In olden period there was more stress given in teaching orally and now not only oral but many new aspects such as, writing, documentation, research and theory are also given weight age. Also, stress on overall intellectual personality development is given. New techniques like, usage of technical appliances and equipment, Microphones, sound system, recording, video recording has changed the outlook of overall performance which have surely changed the traditional recognitions but also provided new directions into Education i.e; music. In the era of singing without a Microphone has disappeared and thus its usage has in-turn given a new feature of learning techniques of voice-culture as well as pleasantness of voice. This is important because presently there are very sensitive microphones which easily catch the defects of the performer's voice, a player's touch of his instrument or the *tatkaar* of a dancer. There is a lot of improvement in the techniques and trends, whether it is listening to music, learning music or its documentation. The

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availability of facilities has become easier to access. Such an environment has been produced that a lot of new possibilities have been created and will positively keep ornamenting Indian Classical Music which is unique of its own. All of the areas must be connect with the Gurukula system and technically upgrading. It is useful fro the family life achievement and other also likely waste will be useful. 1920-1940 Inspection-based quality control is in the new one Nalanda university per education of Culture and the chief subjects of study in the Buddhist system of education were the three Pitakas (sutta, vinaya and abhidhamma), the works of all the eighteen schools of Buddhism, hetu-vidya, sabda-vidya, chikitsa-vidya, etc. 1940-1960 Statistical process control in Vedas were also studied for acquiring comparative knowledge.

But Modern days education, knowledge also showing importance of culture discipline, occupational discipline, traditional organic discipline, religious and self respect in the education are the most important. It shows Inter disciplinary came's innovation in the education.

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