

Natyakala Curriculum

Secondary Level

(285)

1. RATIONALE

'Indian Knowledge Tradition' has a glorious tradition. The history of India has been rich in the creation of knowledge in both philosophical and practical aspects of life. Indian philosophers and scientists have contributed to almost all spheres of life ranging from politics, economy, commerce, astronomy, shipbuilding to art, music, drama, dance etc.

According to Indian tradition, Prajapati himself is considered to be the original creator of drama and the art of theatre has been given special respect by calling Natyashastra as Natyaveda. On the basis of History, Purana, Natya, classical texts and other literary creations and historical evidence, it has been said that the art of theatre had developed in India many centuries before Christ, which was passed down from generation to generation by people like Nata, dancers, Charana etc. through singing and playing, dance etc. were transferred through dramatic presentations.

In the present times, it is essential to introduce the present generation to the sublime elements of our ancient knowledge tradition and to preserve and promote this stream of knowledge.

2. WHO IS ELIGIBLE TO STUDY THIS COURSE

This subject matter is completely written in English language. Besides this Sanskrit language has also been used at many places in Romana script. The examination will be conducted in English medium if

you have opted as a medium. Therefore, the question definitely arises as to who will be the authority on this text. Here is the eligibility to study this course-

- Have curiosity to understand the art of theatre;
- Be generally familiar with dramatic art;
- Can read and understand simple passages and phrases in simple English and Sanskrit language;
- Can express their feelings by writing in English and Sanskrit language.

3. PURPOSE/OBJECTIVES

The following are the objectives of the Natyakala course at the secondary level:

- To develop a sense of pride towards the country and culture in the learners.
- To inspire devout learners to make appropriate efforts to protect the culture.
- To enable the ancient Indian knowledge, wealth, scientific knowledge and feeling of gratitude towards all human beings to be proudly propagated in the world.
- To make the theatre tradition of our country easily accessible to the common people.
- To develop a feeling of respect for Indian playwrights and their works.
- To introduce the learners to the various elements of drama (plot, characters, rasa, acting, stage etc.).

- To make aware about things related to drama production like drama selection, drama production, stage decoration for drama execution, light-sound effects etc.
- This course will also be able to transform the learner into a better 'Sahridaya'.

4. SELF-LEARNING MATERIAL AND COURSE DETAILS

- Printed books.
- A TMA will be given. Along with this, learners also have to do a project.
- Teaching of drama will also be done experimentally/Practical.
- In lesson preparation, in contact classes and during teaching, attention should be given to develop the life skills of the learner well. This will automatically develop logical and coordinated thinking power in them.
- After admission in NIOS, students can start this course from one year and complete it in maximum five years.

5. EXAMINATION AND EVALUATION SYSTEM

- The theory paper is of hundred (100) marks, out of which theory will be of 60 marks and practical will be of 40 marks. The exam time for theory question paper will be 2 hours.
- There will be two types of evaluation: formative and summative.

- Formative Assessment: Twenty (20) percent of the theory paper is Tutor Marked Assignment. The marks of this paper will be mentioned separately in the marks sheet.
- Summative Evaluation - There will be public examination twice in a year (in the month of April-May and in the month of October-November).
- In the question paper, questions containing Knowledge, Understanding, Expression/ Application skill will be asked in the prescribed ratio.
- The examinations will include Multiple Choice Questions, Very Short Answer, Short Answer and Essay Type Questions.
- Passing Criteria - Thirty-three percent (33%) of the total marks is the passing criteria.

6. SCHEME OF STUDY

- Medium of instruction - English.
- Self-Study Hours: 240 hours.
- A minimum of thirty (30) contact classes (Personal Contact Program - PCP) will be held at the study centre. 5 Contact Classes (Personal Contact Program - PCP) will be organized separately for Practical Manual.
- Weight-
 - ❖ Theory -60%
 - ❖ Practical -40%

7. OBJECTIVES OF THE SUBJECT MATTER AND DIVISION OF MARKS

COURSE STRUCTURE

S.N.	Modules	Marks	Study Hours
1.	An Introduction to Natyakala	12	36
2.	Basic Psychological Processes	12	36
3.	Human Development	08	24
4.	Individual Differences	20	48
5.	Social Processes and Behaviour	08	24
Grand Total		60	168

Practical Manual

6.	Different Types of Enactment: Theoretical Applications	25	48
7.	Theoretical Applications of Natya	15	24
Grand Total		40	72

8. COURSE DESCRIPTION

The following subjects are included in the curriculum of Natyakala at secondary level. The entire syllabus has been divided into seven modules. How many lessons in each module, learning outcomes of each lesson, how many hours for self-study, how much weightage (marks) in theory exam, how many marks in practical exam etc. are given here.

Module-1 An Introduction to Natyakala**Marks: 12****Hours: 36****Approach**

In this module, a brief introduction to Natyashastra will also be presented, making the learners aware of the Indian theatre tradition and history. Besides, how drama is related to other arts has also been underlined.

Lesson 1 : Theatrical Tradition of India: Introduction and History**Learning Outcomes****The learner:**

- knows about the introduction of Indian dramatic art;
- knows about the origin of dramatic art;
- Understands the development of dramatic art;
- knows about the various forms of Indian dramatic art and understand its gradual development;
- knows the main elements of drama under the Indian Shastra tradition; and
- knows about major Sanskrit playwrights and their works.

Lesson 2 : Brief Introduction of Natyashastra**Learning Outcomes****The learner:**

- knows the period of Natyashastra;
- understands the introduction of theatre; and
- knows the major topics discussed in Natyashastra.

Lesson 3 : Natyakala and other Arts**Learning Outcomes****The learner:**

- knows about major Indian arts;
- understands the development of Indian arts; and
- understands the relationship of theater with other arts.

Module-2 Main Components of Natya**Marks: 12****Hours: 36****Approach**

In this module, an attempt has been made to increase the knowledge about the subject of drama among the learners by giving a general introduction to the main elements of drama - plot, characters, interest and acting.

Lesson 4 : Plot: An Introduction**Learning Outcomes****The learner:**

- knows the concept of plot and elements of drama;
- knows the types of the plot of a drama;
- knows examples of different plot; and
- knows the Sandhyangas in drama.

Lesson 5 : Character Planning**Learning Outcomes****The learner:**

- knows the concept of character planning in drama;
- knows the differences between hero and heroine in drama;
- knows the differences between characters with examples; and
- knows the other supporting characters of the hero and heroine in the drama.

Lesson 6 : Introduction to Enactment**Learning Outcomes****The learner:**

- knows the general introduction of enactment;
- knows the types of enactment;
- knows the types of enactment; and
- understands the changes in acting in modern plays.

Module-3 Discussion on Rasa Sutra**Marks: 8****Hours: 24****Approach**

In the presented module, the concept of Rasa, introduction to Rasa-Sutra and various opinions and the concept of sympathy have been presented.

Lesson 7 : Concept of Rasa and Discussion on Rasasutra**Learning Outcomes****The learner:**

- knows the general introduction of Rasa;

- are familiar with the nature of Vibhava, Anubhava and Sanchari Bhava;
- understands the characteristics and types of Rasas and will be able to present examples of different Rasas;
- understands the discussion of Rasa Sutra; and
- understands the Sadharanikarana of Rasa;

Lesson 8 : Concept of Sahridaya

Learning Outcomes

The learner:

- know the general introduction of Sahridaya.
- understand the ability to be Sahridaya;
- establish the relationship between Rasa and Sahridaya; and
- understand the role of Sahridaya and Sadharanikaran in Rasanubhuti.

Module-4 An Introduction to Indian Dramas

Marks: 20

Hours: 48

Approach

In this module, the application of the theoretical aspect given earlier has been presented to the learners by selecting major plays from Indian dramas.

Lesson 9 : Pratimanataka

Learning Outcomes

The learner:

- knows about Bhasa;
- knowabout the Pratimanataka;
- knows about the story of Pratimanataka;

- knows about the characters of the play Pratimanataka; and
- knows about the stage possibilities of Pratimanataka.

Lesson 10 : Nagananda

Learning Outcomes

The learner:

- knows about Shri Harsha;
- knows about Nagananda Drama;
- knows about the story of Nagananda;
- knows about the characters of Nagananda; and
- knows about the stage possibilities of Pratimanataka.

Lesson 11 : Kundmala

Learning Outcomes

The learner:

- knows about Dingnaag, the author of Kundmala;
- knows about the plot of Kundamala;
- knows about the characters;
- knows about the theatrical planning used in Kundmala; and
- understands the stage possibilities and theoretical application of Kundamala.

Lesson 12 : Bharata Durdasha

Learning Outcomes

The learner:

- knows about Bharatendu, the author of Bharat Durdasha;

- knows about the story of Bharat Durdasha;
- knows about the characters of Bharat Durdasha; and
- know about the writing style of Bharat Durdasha.

Module-5 Theatre: technique and design

Marks: 8

Hours: 24

Approach

In this module, learners are introduced to theater techniques and design.

Lesson 13 : Theatre: Introduction and Types

Learning Outcomes

The learner:

- knows the general introduction of Rangmanch (theatre);
- understands the origin and development of Rangmanch (theatre);
- knows about Natya Mandap;
- understands the nature of ancient Rangmanch (theatre);
- understands the Rangmanch (theatre) mentioned in Natyashastra;
- knows the types of Rangmanch (theatre);
- knows the general introduction of present Indian Rangmanch (theatre); and
- knows about modern Rangmanch (theatre).

Lesson 14 : Theatrical Music

Learning Outcomes

The learner:

- knows the general introduction of Rangasangeeta (theater music);
- knows the types of Rangasangeeta (theater music);
- understands the contribution of Rangasangeeta (theater music) in theater staging;
- understands Rangasangeeta (theater music) and Rasa;
- knows the usefulness of Rangasangeeta (theater music) in generalizing drama; and
- knows about modern theater and Rangasangeeta (theater music).

PRACTICAL MANUAL

Module-6 Different Types of Enactment: Theoretical Applications

Marks: 25

Hours: 48

Approach

In this module, fourfold acting - Angika, Vachika, Aharya and Satvika Abhinaya have been discussed in detail. Under this, special attention has been paid to the practical aspect of acting.

Lesson 1 : Angika Enactment

Learning Outcomes

The learner:

- knows the introduction of Angika enactment;
- knows about Mukhaja Abhinaya and can enact on your own;
- knows about the Sharirabhinaya and can enact on your own;

- knows Cheshtakriyabhinaya and can enact on your own;
- knows about Samanyabhinaya and can enact on your own;
- knows about Abhayantrabhinaya and can enact on your own; and
- knows about Abhayantrabhinaya and can enact on your own.

Lesson 2 : Vachika Enactment

Learning Outcomes

The learner:

- knows the general introduction of Vachika Enactment;
- knows about the Swara, Varna, Kaku, Alankara and Angasa and can enact on your own accordingly; and
- knows the importance of Vachikabhinaya in Chitrabhinaya and Samanyabhinaya and can enact on your own accordingly.

Lesson 3 : Aharya Enactment

Learning Outcomes

The learner:

- knows the introduction of Aharya enactment;
- knows the main methods of Aharya enactment;
- knows about the Pustarachana and able to create Pushtarachana;
- knows the different method of alankarana and able to create alamkarana;
- knows about the Angarachana and and able to use Sanyukta varnas';

- knows about the Sajeeva and able to create sajeeva; and
- understands the importance of Aharya enactment in the performance of drama.

Lesson 4 : Satvika Enactment

Learning Outcomes

The learner:

- knows about the Satvika enactment;
- knows abouts rasa and able to enact satvika enactment according to rasas.
- knows about bhavas (emotions); and
- knows the importance of sattva in enactment.

Module-7 Theoretical Applications of Natya

Marks: 15

Hours: 24

Approach

In this module, the technique of theatre has been explained, as well as the experimental aspect of drama has been explained through the experimental/practical aspect of Prabodhchandrodaya play.

Lesson 5 : Theater Techniques: An Introduction

Learning Outcomes

The learner:

- knows the general introduction to theater techniques;
- understands the ancient methods of theater techniques;
- understands modern techniques of theater techniques;
- understands the importance of stage decoration in dramatic performance;

- knows the general introduction of light and sound in drama staging;
- understands the importance of light and sound in theatrical presentation; and
- knows the different types of light and sound presentation.

Lesson 6 : Prabodhachandroya

Learning Outcomes

The learner:

- knows about Shri Krishna Mishra, the author of Prabodhachandrodaya;
- knows about the plot of Prabodha Chandrodaya;
- knows about the characters of Prabodhachandrodaya and able to act of these characters; and
- knows about the dramatic technique used in Prabodhachandrodaya.