

Natyakala Curriculum

Senior Secondary Level

(385)

1. RATIONALE

Indian Knowledge System 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 Natya Veda. 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 acrobats (nata), dancers (nritaka), bards (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 Indian Knowledge Tradition and to preserve and promote this stream of knowledge.

2. WHO IS ELIGIBLE TO STUDY THIS COURSE

This Self Learning Material (subject matter) is completely written in English language. Besides, Sanskrit language has also been used at many places. The examination will be conducted in a medium which

you have opted. Therefore, the question definitely arises as to who will be the is eligible to study this course. A learner is eligible to study this course who-

- 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 language;
- Can express their feelings by writing in English language.

3. OBJECTIVES

The following are the objectives of the Natyakala course at the senior 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 general public.
- To develop a feeling of respect for Indian playwrights and their works.
- To introduce the students to the various elements of drama (plot, characters, rasa, enactment, stage performance).

- 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- Theoretical and Practical Manual.
- A 'Tutor Marked Assignment' will be given. Along with this, learners also have to do a project.
- Teaching of drama will also be done practically.
- In lesson preparation, in Personal Contact Programmes and during teaching, attention should be given to develop the life skills of the learners well. This will automatically develop logical and coordinated thinking power in them.
- After admission in NIOS, learner 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 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 Examination.
- **Weightage-**
 - ❖ Theory -60%
 - ❖ Practical -40%

7. OBJECTIVES OF THE SUBJECT MATTER (CURRICULUM) AND DIVISION OF MARKS AND STUDY HOURS

COURSE STRUCTURE

S.N.	Modules	Marks	Study Hours
1.	Introduction to Natyakala	12	40
2.	Main Parts of Natya	10	30
3.	Discussion on Rasa	08	20
4.	Introduction to Indian Dramas	12	40
5.	Theatre: technique and design	12	40
6.	Form and types of folk theatre	06	20
Grand Total		60	190

Practical Manual			
7.	The Types of Enactment: Practical Aspects	25	35
8.	Practical Aspect of Natya	15	15
Grand Total		40	50

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 Introduction to Natyakala**Weightage 12****Approach**

In this module, a brief introduction to Natyashastra will also be presented, making the learners aware of the Indian theatrical tradition and history. Besides, the subject of drama's relation with other arts has

also been underlined. Apart from this, emphasis has also been given on points like aesthetics of drama, dramatic purpose, four-types of enactment.

Lesson 1 : Theatrical tradition of India: Introduction and history**Learning Outcomes****The learner:**

- know the introduction to dramatic art;
- know the dramatic tradition in India;
- know the theatrical element in Vedas;
- know the purpose of drama;
- know about major texts written on theatrical art;
- know about the text and their writers written on drama;

- know about the chronology of dramatic works; and
- know about the prominent Sanskrit playwrights.
- understand the relationship of theatrical art with other art; and
- know the contribution of other arts in theatrical presentation.

Lesson 2 : Brief introduction to Natyashastra

Learning Outcomes

The learner:

- know the general introduction of poetry;
- know the period of creation of Natyashastra;
- know the tradition of Natyashastra;
- know the interpreters of Natyashastra;
- know the nature of Natyashastra;
- know the subject matter of Natyashastra;
- know the purpose of Natyashastra;
- know the principles of origin of Sanskrit theatre:
- know the nature of world (loka) in natya;
- know the sarvavarnikata (theatre for all people) of theatre;
- know the authenticity of world (loka) in theatre;
- know the theatre principles given in Natyashastra; and
- know the differences in the story (plot) from the point of view of the nature of theatre.

Lesson 3 : Theatrical Art and Other Arts

Learning Outcomes

The learner:

- know about arts and appreciate its relevance;
- understand the development of arts in India;

Lesson 4 : Aesthetics of Theatrical Arts

Learning Outcomes

The learner:

- know the brief introduction to aesthetics;
- recognize the major elements of beauty in theatrical art; and
- familiar with the aesthetic unity of various genres of drama.

Module-2 Main Parts of Natya

Weightage 10

Approach

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

Lesson 5 : An Introduction to Plot

Learning Outcomes

The learner:

- know about Plot;
- know about the types of Plot;
- know about the arthaprakritis in Plot;
- know about the five avasthas (stages) in Plot;
- know about the sandhis in Plot; and
- know about the differences in different plot according to theatrical art.

Lesson 6 : Character Planning

Learning Outcomes

The learner:

- know the concept of character planning in drama;
- understand the differences between hero and heroine in drama.
- know about other supporting characters in drama.

Lesson 7 : Introduction To Enactment

Learning Outcomes

The learner:

- know the detailed introduction to enactment;
- know the different types of enactment- Chaturvidhabhinaya; and
- know the changes in the field of enactment in modern plays.

Module-3 Discussion on Rasa

Weightage 8

Approach

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

Lesson 8 : Concept of Rasa

Learning Outcomes

The learner:

- know the concept of Rasa;
- know the Vibhava, Anubhav and Sanchari (emotions, experiences and communicable) feeling;

- understand the types and characteristics of Rasa; and
- know the importance of rasa and the necessity of rasa in drama.

Lesson 9 : Introduction to Rasasutra and concept of Sahridaya

Learning Outcomes

The learner:

- are familiar with Rasasutra discussion;
- know the Rasa explanation of Acharya Bhattlollat and Shri Shankuka;
- know the opinion of Acharya Bhattanayaka, Abhinavagupta, Acharya Dhananjay, Acharya Vishwanath and Acharya Jagannath;
- understand the simplification of Rasa; and
- know the concept of Sahridaya.

Module-4 Introduction to Indian Dramas

Weightage 12

Approach

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

Lesson 10 : Abhijanashakunta

Learning Outcomes

The learner:

- know about great poet Kalidasa;
- know about the works of Kalidasa;
- know about the story of Abhijanashaakuntala;
- know about the characters of Abhijanashaakuntala; and

- know about theatrical style of Abhijananashaakuntala.

Lesson 11 : Mrichchhakatika

Learning Outcomes

The learner:

- know about Shudraka;
- know about the play Mrichchhakatika;
- know about the story of Mrichchhakatika;
- know the characters of Mrichchhakatika;

Lesson 12 : Dhruvaswamini

Learning Outcomes

The learner:

- know about the play Dhruvaswamini;
- know about the story of Dhruvaswamini;
- know about the characters of Dhruvaswamini; and
- know about the dramatic technics used in Dhruvaswamini.

Lesson 13 : Prabodhachandrodaya

Learning Outcomes

The learner:

- know about Shri Krishna Mishra;
- know the plot of Prabodhachandrodaya;
- know about the characters of Prabodhachandrodaya; and
- know about the dramatic technique used in Prabodhachandrodaya;

Module-5 Theatre: technique and design

Weightage 12

Approach

In this module, learners are introduced to theatre techniques and designs.

Lesson 14 : Theatre: Introduction and Types

Learning Outcomes

The learner:

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

Lesson 15 : Rangasangeeta

Learning Outcomes

The learner:

- know the general introduction of Rangasangeeta (theater music);
- know the types of Rangasangeeta (theater music);
- understand the contribution of Rangasangeeta (theater music) in theater staging;

- understand Rangasangeeta (theater music) and Rasa;
- know the usefulness of Rangasangeeta (theater music) in generalizing drama; and
- know about modern theater and Rangasangeeta (theater music).

Lesson 16 : Navras Sadhana

Learning Outcomes

The learner:

- know about Navarasa Sadhana;
- understand about presentation of gestures in Navarasa Sadhana and drama performance;
- know the importance of Navarasa Sadhana in drama performance;

Lesson 17 : Body Postures and Facial Enactment

Learning Outcomes

The learner:

- know the body posture (Mudrabhinaya);
- understand the application of mudrabhinaya in theatrical presentation;
- know the importance of mudrabhinaya in theatrical presentation;
- know about facial enactment; and
- know the importance of facial enactment in drama performance.

Module-6 Form and types of folk theatre

Weightage 06

Approach

In this module, learners have been introduced to the nature and different types of folk drama as well as the role of music and dance in folk drama.

Lesson 18 : Major Folk Theaters and Folk Dances of India

Learning Outcomes

The learner:

- know the types of folk theatre;
- know the ancient and contemporary forms of folk dramas;
- know the main features of various folk dramas; and
- know the main characteristics of folk dramas of India.

Lesson 19 : Role of Music in Folk Theatre

Learning Outcomes

The learner:

- know about folk theater and music;
- know the importance of music in folk theatre;
- know the relationship between folk theater and dance; and
- know about the importance of dance in folk theatre.

PRACTICAL MANUAL

Module-7 The Types of Enactment: Practical Aspects

Weightage 25

Approach

In this module, fourfold acting - Angika, Vachika,

Aharya and Satvika enactment have been discussed in detail. Under this, we will pay special attention to the experimental aspect of enactment.

Lesson 1 : Angika Enactment

Learning Outcomes

The learner:

- know the introduction of Angika enactment;
- know about Mukhaja Abhinaya and can enact on your own;
- know about the Sharirabhinaya and can enact on your own;
- know Cheshtakriyabhinaya and can enact on your own;
- know about Samanyabhinaya and can enact on your own;
- know about Abhayantrabhinaya and can enact on your own; and
- know about bhahyabhinaya and can enact on your own.

Lesson 2 : Vachika Enactment

Learning Outcomes

The learner:

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

Lesson 3 :Aharya Enactment

Learning Outcomes

The learner:

- know the introduction of Aharya enactment;
- know the main methods of Aharya enactment;
- know about the Pustarachana and able to create Pushtarachana;
- know the different method of alankarana and able to create alamkarana;
- know about the Angarachana and and able to use Sanyukta varnas';
- know about the Sajeeva and able to create sajeeva; and
- understand the importance of Aharya enactmt in the performance of drama.

Lesson 4 : Satvika Enactment and Chitrabhinaya

Learning Outcomes

The learner:

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

Module-8 Practical Aspect of Natya

Weightage 15

Approach

The techniques of theatre have been explained in this module. Also, the experimental aspect of drama has been explained through the experimental aspect of Mudrarakshasa play.

Lesson 5 : Theater Techniques: An Introduction

Learning Outcomes

The learner:

- know the general introduction to theater techniques;
- understand the ancient methods of theater techniques;
- understand modern techniques of theater techniques;

- understand the importance of stage decoration in dramatic performance;
- know the general introduction of light and sound in drama staging;
- understand the importance of light and sound in theatrical presentation; and
- know the different types of light and sound presentation.

Lesson 6 : Mudrarakshas

Learning Outcomes

The learner:

- know about Vishakhadatta;
- know about the Mudrarakshas play;
- know about the story of Mudrarakshasa; and
- know about the characters of Mudrarakshasa;