

PG Certificate Programme in "Aspects of Classical Indian Theatre"

The PG Certificate Programme on "Aspects of Classical Indian Theatre" is based on *Nāṭyaśāstra* and will incorporate ancient Indian and Buddhist texts on theatre and the indigenous community, folk and traditional theatre of Goa. Language of Instruction is English with Konkani, Hindi, Marathi and Sanskrit as and when necessary.

- **Minimum Eligibility:** Graduation in any discipline
- Designed as a "Weekend programme" running for Two Semesters (One year)
- **20 credits @ 15 hrs of instruction (contact/ teaching) comprising:**
 - I. Four (04) Theory Courses consisting of a total of 14 Credits.
 - II. One (01) Practical/ Presentation Course of 02 Credits
 - III One (01) Project Report of 04 credits.

(Total: 14 + 02 + 04 = 20 Credits).

Theory Credit Courses

"Natyarambh": Introduction to Classical Indian Drama

Number of Credits: 04.

Total: 60hrs of instruction (contact teaching)

Prerequisites	Nil	
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Objective:	To have an understanding of <i>Natyashastra</i> and, the Theatre of India	Hours
Content:	1. Concept of ' <i>Natya</i> ' in Indian performing arts	04
	2. Ritualistic, Folk and Traditional theatre of ancient India, its influence on the <i>Natyashastra</i> .	08
	3. Introduction to the treatise; <i>Natyashastra</i> and its 36 chapters.	12
	4. Concepts of <i>NatyaMandapa</i> , three shapes, three sizes and stage divisions.	12
	5. The conventions of <i>Purvaranga Vidhaan</i> and their application.	10

	6. <i>Lokdharmi</i> and <i>Natyadharmi</i> concepts.	04
	7. Aspects of Dramatic action and methodology (Part I) - <i>Aharya Abhinaya</i> and its components.	10
Pedagogy:	Lectures, Tutorials, PPT and Drawing/sketching.	

Reference Books:(A-01)

1. Bharat Muni. *Natyasastram Vol I and II*. Trans. Manmohan Ghosh. Varanasi: Chaukhamba Surbharati Prakashan, 2016.
2. Byrski, M. Christopher. *Concept of Ancient Indian Theatre*. New Delhi: Munshiram Manoharlal, 1974.
3. Gargi, Balwant. *Folk Theater of India*. U of Washington P., 1966.
4. Narayanan, P. Unni. *Natyasastra: Text with Introduction, English Translation and Indices*. New Delhi: Nag Publ., 1998.
5. Varadpande, M. L. *Traditions of Indian Theatre*. New Delhi: Abhinav Publications, 1978.
6. Vatsyayan, Kapila. *Bharata: The Natyasastra*. New Delhi: Sahitya Akademi, 1996.
7. Varadpande, M. L. *History of Indian Theatre, volume 1*. New Delhi: Abhinav Publications, 1987.

Theory Credit Course (A-02)

“Natyakarya”; Structure of the Classical Indian Drama Text

Number of Credits: 04.

Total: 60 hrs of instruction (contact teaching).

Prerequisites	Nil	
Objective:	To understand the structure of Classical Indian plays & To study their literary composition.	Hours
Content:	1. Early drama in Sanskrit and Buddhist Literature, Source material for plots of Classical Indian Drama.	06
	2. Introduction to Buddhist Theatre of ancient Indian.	08
	3. Prakriti Lakshan – Characters in a play and their characteristics (type of Nayak & Nayika, Vidushak and stock characters)	04
	4. Rupaka (dramatic script/poem) and its elements: Arthprakriti, Karyavastha, Sandhi, Arthopakshepak.	08

	5. Dasharupakas: The Ten forms or types of dramatic compositions.	12
	6. Vritti and Pravritti: Styles of Classical play production.	08
	7. Vyakarana, Vrutta, lakshana, Bhasha: The language of dramatic script and its modulation.	06
	8. Major Poets (Playwrights) of classical Indian theatre and their creations/Works.	08
Pedagogy:	Lectures, Tutorials, PPT and Exercise.	

Reference Books: (A – 02)

1. Pande, Vaijanath (Ed & Transl.) Dasharupakam. Varanasi: Motilal Banarasidas, 1979.
2. Poollock, Sheldon. Sanskrit Literary Culture from Inside Out: Literary Culture in History. Ed. Sheldon Pollock, U of California p, 2003.
3. Ramaratnam, S. Sanskrit Drama (with Special Reference to Prahasana and Vithi). New Delhi: D.K.Printworld and Sangeet Natak Akademi, 2014.
4. Rao, Appa P.S.R. special Aspects of Natyashastra. Trans. H.V. Sharma. New Delhi: National School of Drama, 2001.
5. Sharma, H.V. The Theatres of the Buddhists. Delhi: Rajalakshmi Publisher, 1987.
6. Varadpande, M.L. History of Indian Theatre, Volume 2. New Delhi: Abhinav Publications, 1990.

Theory Credit Course (A-03)

“Natyasiddhant”: Aesthetics of Classical Indian Drama

Number of Credits: 04.

Total: 60hrs of instruction (contact teaching).

Prerequisites	Nil	
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Objective:	Comprehending the philosophy behind aesthetics of Play performance in Classical Indian theatre.	Hours
Content:	1. <i>Rasa-Siddhant</i> of <i>Natyashastra</i> (concept of aesthetic flavour achieved through Eight dominant sentiments)	12
	2. <i>Bhava</i> (five emotional states).	04
	3. Aspects of Dramatic action and methodology (Part II) - <i>Angik, Vachik</i> and <i>Sattvik Abhinaya</i> .	12
	4. <i>Chari Vidhan</i> and <i>Gati Prachar</i> (Stage walk, gaits, tempo, postures, entry and movements).	08
	5. <i>AbhinayaDarpan</i> by Acharya Nandikeshwar.	04
	6. <i>The Natya Darpana</i> by <i>Ramachandra and Gunachandra</i>	04
	7. <i>AbhinavaBharati</i> by Abhinavgupta.	04
	8. Commentaries on <i>Natyashastra</i> and <i>Rasasutra</i> by: Dhananjay, Sri Shankuk, Bhatt Lolatta & Bhatt Nayaka.	12
Pedagogy:	Lectures, Tutorials and Discussions.	

Books for Reference reading (A-03):

1. Birmani, Kamlesh. *Types of Dramatic Representations in Sanskrit*. Delhi: Nag Publishers, 2005.
2. Deshpande, G. T. *Abhinavagupta*. Transl. C Rajendran, Sahitya Akademi, 2004.
3. Pande, Anupa. Transl. (Abhinavagupta.) *Abhinavabharati*. Allahabad: Raka Prakasan, 1997.

4. Ghosh, Manmohan .Transl. *Abhinayadarpanam- A Manual of Gesture and Posture used in Hindu Dance and Drama by Nandikeshvara*. Calcutta : Firma K.L. Mukhopadhyay, 1957
5. Keith, A. Berriedale. *The Sanskrit Drama in its Origin, Development, Theory and Practice*. Oxford UP, London, 1964.
6. Krishnamoorthy, K. *Studies in Indian Aesthetics and Criticism*. Mysore: D.V.K. Murthy, 1979.
7. Masson J. L., M V Patwardhan. *Aesthetic Rapture - The Rasadhyaya of The Natyasastra*. 2 Vols. Poona:Deccan College, Poona, 1970.
8. Pande, Anupa. Editor. *The Concept of Rasa with Special Reference to Abhinavagupta*. Indian Institute of Advanced Study, 2009.
9. Trivedi, K. H. *The Natya Darpana of Ramachandra and Gunachandra a Critical Study*. Ahmedabad: L.D. Institute of Indology, 1966.

Theory Credit Course (A-04)

“NatyaSanket”: Conventions of Classical Indian Drama

Number of Credits: 02.

Total: 30hrs of instruction (contact teaching).

Prerequisites	Nil	
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Objective:	To learn the Conventions and Structure of Classical Indian Drama	Hours
Content:	1. Conventions of the structure of Playhouse and <i>Kaksha Vibhag: Mattavarini, RangaPeeth, RangaShirsha, Vedika.</i>	08
	2. Conventions in Literary compositions: <i>Nandi, Swagat, AkashBhashit, Nepathye, BharatVakyam.</i>	08
	3. Conventions in Performing structure: <i>Tandav Lakshana, Parikrama, Yavanika, Dhruva.</i>	08
	4. Appreciating selected extant theatre forms with seminal elements of the Classical Indian theatre. <i>(Koodiyattam, Sankasur Kaalo, Yakshagana, Dashavtaar, Ankia Naat)</i>	06
Pedagogy:	Lectures and Scene work assignments with demonstration in Konkani/Marathi/Hindi/English from selected Sanskrit classics.	

Books for Reference reading (A-04):

1. Marasinghe, E. W. *Sanskrit Theatre and Stagecraft*. Orient Book Distributors, 1989.
2. Bhattacharya, Biswanath. *Sanskrit Drama and Dramaturgy*. Sharada Publishing House, 1994.
3. Pandya, S.P. *A Study of the Technique of Abhinaya in Relation to Sanskrit Drama*. Mumbai:1990
4. Keith, A. Berriedale. *The Sanskrit Drama in its Origin, Development, Theory and Practice*. Oxford UP, London, 1964.
5. Rachel Van M. Baumer, James R. Brandon. *Sanskrit Drama in Performance*. Motilal Banarsidass Publ., 1993.

6. Panchal, Govardhan. *The Theatres of Bharata and Some Aspects of Sanskrit Play Production*. Munshiram Manoharlal Publishers, 1996.

Practical/Presentation Credit Course

“Natyānubhava”: Experiencing the Classical Indian Drama Performance

Number of Credits: 02.

Total: 60 hrs of instruction (contact teaching).

(One (01) Credit of Practical shall be equivalent to 30 clock hours of contact teaching).

Prerequisites	Nil	
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Objective:	To learn and comprehend Classical Indian Drama through actual performance in conventional style.	Hours
Content:	1. Reading two scenes from Sanskrit classics (Hindi/English/Marathi).	12
	2. Discussion on their design (after watching productions of eminent Directors).	12
	3. Designing the <i>Aharya</i> , <i>Angik</i> , <i>Vaachik</i> and <i>Sattvik Abhinaya</i> of the two scenes.	16
	4. Rehearsals on floor with Music and Two Performances (of approximately 20 minutes each).	20
Pedagogy:	<ul style="list-style-type: none"> - PPT and Drawing/sketching, - Watching videos of the productions of eminent Directors, - Online discussion with the Directors (if possible), - One group to design while other group to act and vice versa. - Performing the two scenes on stage as designed following all possible conventions. 	

Reference material (B-01):

1. Alkazi, Roshen. *Ancient Indian Costume*. Art Heritage, 1983.
2. Raghavan, V. ‘*Music in Ancient Indian Drama*’. In *Journal of the Music Academy XXV*. Madras: Music Academy. 1954.
3. Video recordings of Sanskrit and Classical Indian play productions.

4. Videos of Bharatnatyam, Odissi and Kathakali performances.
5. Photographs of various productions of Classical Sanskrit plays.

Project Report

***“RangPrakalpa”*: Documenting the Production process**

Number of Credits: 04.

Prerequisites	Nil	
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Objective:	Documentation of the practical experience derived from the Performances	Hours
Content:	1. Project report of 30 pages (approx) with his/her day wise Production script.	60
	2. Production process and devices (conventions, stage movements and music) as planned by the student.	-
	3. Summary, Synopsis and plot.	
	4. Interpretative reasoning of his/her characterisation and design undertaken by him/her in the final presentation.	-
Pedagogy:	Each student to undertake: Drawing/sketching of Set, Props, Costume plates and sketches, Photographs of two performances, Bibliography.	