**

## (Established under section 3 of the UGC Act 1956, by notification No.F.9-12/2001-U3 Government of India) Accredited by NAAC with ‘A’ Grade­­­­­ Founder: Prof. Dr. S. B. Mujumdar, M.Sc.,Ph.D. *(Awarded Padma Bhushan and Padma Shri by President of India) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Faculty of Humanities and Social Sciences*

## 

**Sub Committee of Performing Arts - Specialization for Curriculum Development**

**Post Graduate/ Under Graduate**

**Course Title: Course Code:** Natyashastra: An Indian Perspective of Performing Art

**Number of Credits: 4**

**Level: 2**

**Introduction:**

Natyashastra, composed by sage Bharata, is an ancient Sanskrit text is said to have been derived by putting together all that was best of the four Vedas namely: Rigveda, Yajurveda, Samaveda, Atharvaveda. It delineates a sophisticated and stylish technique of performing arts. While Bhava, Rasa, Raga, Tala constitutes the basic essentials of Natyashastra, it also covers the aspects of drama, dance aesthetics, stage design, abhinaya, makeup, mathematical and rhythmic footsteps, eye movement, arm movement, music and audience. Indian theatre/performance techniques have evolved from Natyashastra.

The course seeks to introduce different elements of Natyashastra to students and provide practical instruction to help them perform stage productions. Students will be able to appreciate the nuances of drama and dance through Bharatanatyam. Knowledge of the rules of “Natya” or drama will enhance students’ ability to appreciate structural designs of performing arts. The course seeks to spread awareness amongst the young generation about an ancient treatise of Natyashastra, which helps connect the body and mind.

**Learning Objective:**

The course will help students to

* Discuss the theory and practical skills of Natyashastra. .
* Extend even learning craft of a coordination/Stage production
* Infer the foot, eye and hand movements when dancing
* Identify all mudras, bedas and karnas
* Estimate the aesthetics of Navarasas and Abhinaya
* Recognize the science of performing arts through Natyashastra and develop appreciation for Bharatanatyam in the context of a wider dance world

**Learning Outcome (s):**

Students will learn:

* the theoretical aspects of Natyashastra
* to perform practical skills explained in the Natyashastra
* To develop, improvise and construct the various aspects of stage production
* To coordinate the foot, eye and hand movements through dance
* To perform dance drama through Bharatanatyam with various Mudras, Bedas, Karnas

Abhinaya and Navarasas

**Pre-learning / Pre-requisite:**  None

**Course Outline**

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| Sr. No. | Topic | Hours |
| 1 | An introduction to the timeline and four Vedas:   * Rigveda * Yajurveda * Samaveda * Atharvaveda | 2 |
| 2 | What is Natyashastra:   * Introduction * History * Origin | 4 |
| 3 | Brief Discussion on different elements of Natyashastra:   * Theatre/ auditorium * Prayer * Stage design * Makeup * Dance Techniques * Abhinaya, Bhava and Rasa * Music * Instruments | 6 |
| 4 | Role and Significance of Indian Classical Dance in Natyashastra with a focus on Bharatanatyam | 2 |
| 5 | “Natyotpatti” – Evolution of Dance   * Tandava * Laasya | 4 |
| 6 | Components of Natyashastra with respect to Dance drama   * Abhinaya * Bhava * Rasa | 4 |
| 7 | Abhinaya:   * 1. Introduction   2. Different kinds of Abhinaya      1. Angika * Foot movement * Hastas (Samyukta, Asamyukta, dashavatara, Devata) * Drishti beda (Eye Movement) * Shiro Beda (Head movement) * Greeva Beda (Neck Movement)   + 1. Vaachika     2. Aharya     3. Saatvika | 6 |
| 8 | Bhava (2nd Element of Natyashastra)   * What is Bhava * Sthayi Bhava (Principal Emotions) * Vyabhichari/ Sanchari Bhava (Transient Emotions) * Saatvika Bhava (Involuntary Emotions) | 6 |
| 9 | Aesthetics of Dance “Rasa”   * What is Rasa? * Navarasas | 6 |
| 10 | Music and Instruments Used in Natyashastra | 4 |
| 11 | Practical teaching of a dance drama item based on the rule of Natyashastra | 16 |
|  | Total | 60 |

**Pedagogy:**

1. Interactive class discussions on all concepts and theories through the medium of Bharatanatyam as it is practiced today, complemented by appropriate background knowledge and understanding of the art.
2. Interpret the literary and technical aspect of dance drama through Bharatanatyam
3. Use of video clips, short movies, articles, newspapers etc. to enable practical understanding of the concepts
4. Practical demonstration of theories on various aspects of Natyashastra
5. Evaluations conducted throughout the semester

**Books Recommended:**

Adya Rangacharya, *Introduction to Bharata’s Natyashastra* (Munshirm Manoharlal Pub Pvt Ltd., 2005 reprint)

C Venugopalan Nair, *Mudras in Bharatanatyam* (New Bharatiya Book Corporation, 2011).

Susan L Scwartz, *Rasa: Performing the Divine in India* (Columbia University Press, 2004).

N P Unni, Natyashastra (*Text with Introduction, English Translation and Indices)*(NBBC publishers and distributors, 2014)

**Suggested Assessment/ Evaluation Methods:**

As per SIU Rules on Pg. no. 20 – 5.1 e) III.

**Benchmarked against similar courses in other national/ international universities /organizations**

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| **S. No.** | **Name of the Course** | **Name of University where it is offered** |
| 1 | Classical Indian Drama and Aesthetics | NSD (National School of Drama) |
| 2. | Indian Communication Theories | Indian Institute of Mass communication, New Delhi |

**Justification for a new course:**

The course helps students to gain information and an analytical approach to the study of Natyashastra which is one of the most important and comprehensive text in performing arts. It gives comprehensive analysis of the development of dance, theatre, aesthetics, drama and music in the present context. Through this course students will get a comprehensive overview of the development of dance and theatre. While a few relating to music and theatre are being offered at SSLA, the Natyashastra course will give them an idea about the Indian models of performing arts.

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| --- | --- | --- | --- | --- | --- |
| **Name of Members** | Dr. Vasudev Menon | Apoorva Tholia | Shashikala Gundlupet |  |  |
| **Designation** | Visiting Faculty | Visiting Faculty | Visiting Faculty |  |  |
| **Org. / Inst.** | Free Lance | Free Lance | Free Lance |  |  |
| **Signature** |  |  |  |  |  |

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| **Name of Experts** |  |  |  |  |  |
| **Designation** |  |  |  |  |  |
| **Org. / Inst.** |  |  |  |  |  |
| **Signature** |  |  |  |  |  |

**Signature of Dean:**

**Date:**