



Bharati College
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Lesson Plan (CORE, Semester VI, JANUARY to MAY 2023)

Name of Teacher	DR. ASHATI WARI	Department	Sanskrit
Course	B.A(H)	Semester	VI
Paper	DSE-3 Theatre and Dramaturgy in Sanskrit (12137903)	Academic Year	2022-2023

Learning Objectives

With its audio-visual characteristics, drama is considered to be the best amongst all forms of arts.. The history of theatre in India is very old, the glimpses of which can be traced in the hymns (saṁvādasūkta) of the Ṛgveda. The dramaturgy was later developed by the Bharatamuni. The objectives of this curriculum are to help students in identifying the richness of drama and to become aware of the classical aspects of Indian theatre.

Learning Outcomes

After going through this course students will be able to know about several theoretical aspects of theatrical performance and production. They will become aware of the many types of theatres, their design and construction and stage setting for various kinds of dramas in ancient India. Students will also become familiar with the main principle of theatre performance and appreciation.

Lesson Plan

Week No.	Theme/Curriculum	Any Additional Information
1	Types of theatre: vikṛṣṭa (oblong), caturasra (square), tryasra (triangular), jyeṣṭha (big), madhyama (medium), avara (small). bhūmi-śodhana (Examining the land) and māpa	

	(measurementofthesite),mattavāraṇī(raisingof pillars), raṅgapīṭha and rangaśīrṣa (stage), dārukarma(wood–work),nepathya-gr̥ha(green-house),prekṣkopaveśa(audience-hall),Doorsfor entrance&exit.	
2	Typesoftheatre:vikṛṣṭa(oblong),caturasra (square), tryasra (triangular), jyeṣṭha (big), madhyama(medium),avara(small).bhūmi-śodhana (Examining the land) and māpa (measurementofthesite),mattavāraṇī(raisingof pillars), raṅgapīṭha and rangaśīrṣa (stage), dārukarma(wood–work),nepathya-gr̥ha(green-house),prekṣkopaveśa(audience-hall),Doorsfor entrance & exit.	Allocationofassignment one
3	Drama - vastu (subject-matter), netā (hero) and rasa Definition of drama and its various names - dr̥śya,rūpa,rūpakaAbhinayaanditstypes:āṅgika (gestures),vācika(oral),sāttvika(representaionof thesattva),āhārya(dressesandmake-up)	
4	Drama - vastu (subject-matter), netā (hero) and rasa Definition of drama and its various names - dr̥śya,rūpa,rūpakaAbhinayaanditstypes:āṅgika (gestures),vācika(oral),sāttvika(representaionof thesattva),āhārya(dressesandmake-up)	Testscheduled
5	Traditional Characters : Netā: Four kinds of heroes,Threekindsofheroines,sūtradhāra (stage manager), pāripārśvika (assistant of sūtradhāra), vidūṣaka (jester), kañcukī (chamberlain),pratināyaka(villain).	Allocationofassignment2
6	Traditional Characters : Netā: Four kinds of heroes,Threekindsofheroines,sūtradhāra (stage manager), pāripārśvika (assistant of sūtradhāra), vidūṣaka (jester), kañcukī (chamberlain),pratināyaka(villain).	
7	Rasa:definitionandconstituents,ingredientsof rasa-niṣpatti: - bhāva (emotions), vibhāva (determinant),anubhāva(consequent), sāttvikabhāva(involuntarystate),sthāyībhāva (permanent states), vyabhicārībhāva (complementary psychological states), svāda (pleasure),Fourkindsofmentalleveles:vikāsa (cheerfulness),vistāra(exaltation),kṣobha (agitation), vikṣepa (perturbation).	
8	Rasa:definitionandconstituents,ingredientsof rasa-niṣpatti: - bhāva (emotions), vibhāva (determinant),anubhāva(consequent), sāttvikabhāva(involuntarystate),sthāyībhāva (permanent states), vyabhicārībhāva (complementary psychological states), svāda (pleasure),Fourkindsofmentalleveles:vikāsa (cheerfulness), vistāra (exaltation), kṣobha	

	(agitation),vikṣepa(perturbation).	
9	Development of plot : Vāstu: (subject-matter) : ādhikārika(principal),prāsaṅgika(subsidiary)Five kinds of arthaprakṛti, kāryāvasthā (stages of action) and sandhi (story segments), arthopakṣepaka (interludes) Dailogues : kinds of dialogue:1. sarvaśrāvya or prakāśa (aloud) 2. aśrāvyaorsvagata(aside)3.niyataśrāvya: janāntika (personal address), apavārita (confidential)4.ākāśabhāṣita(conversationwith imaginary person).	
10	Development of plot : Vāstu: (subject-matter) : ādhikārika(principal),prāsaṅgika(subsidiary)Five kinds of arthaprakṛti, kāryāvasthā (stages of action) and sandhi (story segments), arthopakṣepaka (interludes) Dailogues : kinds of dialogue:1. sarvaśrāvya or prakāśa (aloud) 2. aśrāvyaorsvagata(aside)3.niyataśrāvya: janāntika (personal address), apavārita (confidential)4.ākāśabhāṣita(conversationwith imaginary person).	
11	Origin and development of stage in different ages:pre-historic,Vedicage,epic-puranicage, court theatre, temple theatre, open theatre, moderntheatre:folktheatre,commercial theatre, national and state level theatre	Testscheduled
12	Origin and development of stage in different ages:pre-historic,Vedicage,epic-puranicage, court theatre, temple theatre, open theatre, modern theatre: folk theatre, commercial theatre,nationalandstateleveltheatre	
<p>References Ghosh,M.M.-NāṭyaśāstraofBharatamuni,pp.18-32 Hass,TheDaśarūpa:ATreatiseonHinduDramaturgy,kārika7,8,11-24,30,36,43,48,57-65</p> <p>AdditionalResources</p>		
OnlineResources (IfAny)		
Assignmentand Class TestSchedule forSemester	Linktheassignment andTest (optional)	

