

## SEC-3: Script Writing Skills in Sanskrit Dramaturgy

### Credit distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Prerequisite of the course
		Lecture	Tutorial	Practical/ Practice		
Script Writing Skills in Sanskrit Dramaturgy	02	1		1	Class XII Pass	Nil

### Learning Objectives

The script writing forms as essential point in developing a plot into play relates to the practical aspects of theatre skill. It has a close relationship with Acting. This paper aims at acquainting the learners with the basic notions and aspects of the performing art especially of Drama. The practice in composition of drama can enhance one's natural talent. This paper deals with the rules, skills and practices of dramatic composition (script writing) and aims at sharpening the dramatic talent of the students.

### Learning outcomes

After complete this course the students are supposed to be able in developing a plot into a dramatic composition in context to the Indian Dramaturgy. They will learn the skills of constructing a story or an incident into script of a play. The Students will also be inspired and encouraged to prepare the scripts for drama.

### Detailed Syllabus

#### Unit I

#### Some Components of Scripts

##### Development of plot

##### Types of dramatic production:

Sukumāra (Delicate), Āviddha (Energetic)

##### Various kinds of plot (Vastu):.

Dr̥śya (presentable) and Sūchya (Restricted scenes)

##### Starting of a play by using Pūrvaraṅga-

Raṅgadvāra, Nāndī, Prastāvanā and Prarocanā.

##### Sources and objectives of play:

Sources : Prakhyat (Historic), Utpaddya (Imaginary), Mishra

Objectives : Dharm, Artha & kaama

##### Steps of developing a Plot :

(i.)Elements for Developing a plot :

- Arthaprakṛtis (caustations),
- Kāryāvasthā (stages of the actions)

- Sandhi (junctures) and Arthopakṣepaka(interludes)- pravesaka etc.

## Unit II

### Dialogues and Three Unities

#### A. Kinds of saṁvāda( Dialogue):

- Sarvaśrāvya or Prakāśa,
- Aśrāvya or Svagata (aside)
- Niyataśrāvya :
  - Janāntika (personal address),
  - Apavārita (confidential),
  - Ākāśabhāṣita (conversation with imaginary person).

#### B. Arrangement of a play by Three Unities :

Time, Actions and place

#### C. Analysis of Script Writing in the context of Abhijñānaśākuntalam

### Essential/recommended readings

1. Ghosh, M.M.: *Nāṭyaśāstra* , Bharata, vol-1, Manisha Granthalaya, Calcutta, 1967.  
Hass, The Daśarūpaka : A Treatise on Hindu Dramaturgy, Columbia University, NewYork , 1912.
2. Adyarangachrya, *Introduction to Bharata's Nāṭyaśāstra*, Popular Prakashan Bombay, 1966.
3. मीरा द्विवेदी , संस्कृत नाट्य : अभिनय एवं पटकथा लेखन, परिमल पब्लिकेशन्स,दिल्ली,2018  
द्विवेदी,हजारी प्रसाद, नाट्यशास्त्र की भारतीय परंपरा और दशरूपक, राजकमल प्रकाशन दिल्ली,1963.

### Additional Resources:

1. सीताराम, झा, नाटक और रंगमंच, बिहार राष्ट्रभाषा परिषद्, पटना, 1981.
2. राधावल्लभ, त्रिपाठी, भारतीय नाट्य: स्वरूप और परंपरा, हरिसिंह गौर विश्वविद्यालय, सागर, 1988.
3. वाचस्पति, गैरोला — भारतीय नाट्यपरम्परा और अभिनयदर्पण, इलाहाबाद, 1967.
4. त्रिपाठी, राधावल्लभ, भारतीय नाट्यशास्त्र की परम्परा और विश्व रंगमंच, प्रतिभा प्रकाशन, दिल्ली,1999.

**Examination scheme and mode: Subject to directions from the Examination Branch/University of Delhi from time to time**