

As Per NEP 2020

University of Mumbai



Syllabus for Basket of OE	
Board of Studies in Mass Media	
UG First Year Programme	
Semester II	
Title of Paper	Credits
I) Introduction to Natya Shastra and Rasa	2
From the Academic Year	2024-2025

Introduction to Natya Shastra and Rasa:

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	This Course will introduce students to the concept and theory of Rasa propounded by Bharat Mini. In Natyashastra, which is known to be the first most comprehensive text on ancient Indian Natya Drama, music and dance.
2	Vertical :	Open Elective
3	Type :	Theory
4	Credit:	2 credits
5	Hours Allotted :	30 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1. To understand why Rasa is so important to Natya and how could it earn for itself, later the status of the soul of theatre. 2. To introduce students to some such key concepts enabling them to develop a comprehensive understanding of Bharat Muni's theory of Rasa.	
8	Course Outcomes: (List some of the course outcomes) 1.This unit will make an effort to explain why Rasa is so important to Natya and how could it earn for itself, later the status of the soul of theatre. 2.Since various basic concepts of Rasa-principle are so interlinked that it is not easy to understand one without understanding others. 3. This unit will introduce students to some such key concepts enabling them to develop a comprehensive understanding of Bharat Muni's theory of Rasa.	

9	Modules:- Per credit One module can be created
	Module 1: THE KEY CONCEPTS OF RASA THEORY
	Rasa theory is built around some very significant key concepts. All these concepts represent vital elements of theatre contributing their own significant inputs to produce a Natya aiming at realizing Rasa for refined spectators. A thorough understanding of these concepts will help us to understand of these concepts will help us to understand the Rasa theory better. In what follows we will study some such key concept of Rasa theory.
	Module 2: Study of Navrasas.
	Understanding the role and importance of all nine rasas in Natya and drama.
	Module 3: Bhavas
	Bhavas are called so because they become or bring into being (bhavyaanti) and help convey the desired meaning. They enable the natya to realize its rasa to ensure that its poetic meaning has been conveyed. Bharat gives a lucid definition of Bhavas: That which conveys the meaning intended by the poet through words, physical gestures and facial changes is a Bhava. Broadly speaking Bhavas refer to all elements like Vibhavas, Anubhavas, vyabhichari bhavas and satvika bhavas. This unit emphasizes on the importance of Bhavas and Anubhavas in Natya.
10	Module 4: The Natyashastra
	The main objective of this unit is to introduce students to the concept and theory of Rasa propounded by Bharat Muni. In Natyashastra, which is known to be the first most comprehensive text on ancient Indian Natya Drama, music and dance. It is primarily aimed at offering an exposition of the principles of theatrical presentation to the practitioners of these art forms. Natya was Bharat Muni's prime interest but as the concept of Rasa was potent enough, it rose to the status of one of the most foundational concepts of Indian Art aesthetic tradition. This unit will make an effort to explain why Rasa is so important to Natya and how could it earn for itself, later the status of the soul of theatre. Since various basic concepts of Rasa-principle are so interlinked that it is not easy to understand one without understanding others. This unit will introduce students to some such key concepts enabling them to develop a comprehensive understanding of Bharat Muni's theory of Rasa.
10	Text Books: 1. Word Power Made Easy by Norman Lewis 2. Six Hats of thinking by Edward de Bono Communication Skills by Sanjay Kumar

11	Reference Books: 1. Roman, K., &Raphaelson, J. (2010). Writing that works: How to communicateeffectively in business. Harper Collins. 2. Andersen, P. A. (1999). Nonverbal communication: Forms and functions (2nd ed.). Mayfield Publishing Company.																
12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination :															
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	1. Project/Assignment 2. Debate & Group discussion 3. Presentation 4. Skit /Play in any 2 languages 5. Translation of any famous short story or folk or fable															
14	Format of Question Paper: for the final examination Question.1 is compulsory. Attempt any 1 from Q2. And Q3. Each question carries 15 Marks <table border="1" data-bbox="241 932 1438 1192"> <thead> <tr> <th>Question No</th><th>Questions</th><th>Marks</th></tr> </thead> <tbody> <tr> <td>Q 1</td><td>Practical/ Case study</td><td>15</td></tr> <tr> <td>Q 2</td><td>Practical/ Theory</td><td>15</td></tr> <tr> <td>Q 3</td><td>Practical/ Theory</td><td>15</td></tr> <tr> <td></td><td>TOTAL</td><td>30</td></tr> </tbody> </table> Note: 1. Equal Weightage is to be given to all the modules. 2. Internal option shall be given in Q1. 3. 15 marks question may subdivide into 7.5 marks each. Internal option shall be given, i.e attempt any two out of three. For direct 15 Marks question option should be given. Attempt any one out of two. 4. Use of simple calculator is allowed in the examination. 5. Wherever possible more importance is to be given to the practical problems.		Question No	Questions	Marks	Q 1	Practical/ Case study	15	Q 2	Practical/ Theory	15	Q 3	Practical/ Theory	15		TOTAL	30
Question No	Questions	Marks															
Q 1	Practical/ Case study	15															
Q 2	Practical/ Theory	15															
Q 3	Practical/ Theory	15															
	TOTAL	30															

Sign of the BOS Chairman
Dr. Navita Kulkarni
BoS in Mass Media

Sign of the
Associate Dean
Prof Suchitra Naik
Humanities

Sign of the Offg. Dean
Dr. Anil Singh
Humanities