

Rabindra Bharati University
Department of Dance
Post Graduation Syllabus

M.A. 1st Semester

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
C.C. 1.1	Theory	History of Indian Dance	5	50	<ol style="list-style-type: none"> 1. Dance in Ancient Age – Anthropological and archeological evidences. The myths related to the origin of dance with reference of dancing gods like Nataraja, Krishna, Ganesha, Kartika. Parvati, Radha etc. 2. Literature and Dance – Ramayana, Mahabharata, Harivamsha Purana, Vishnu Purana, Bhagavat Purana, Writings of Bhasa, Banabhatta, Kalidas, Sudraka, Bhavabhuti, Visakhadatta, Asvaghosa etc. 3. Dance and its texts – Abhinayadarpana, Sangit Ratnakara, Hastalakshanadipika, Sangit Damodara, Dasarupaka. 4. Temple tradition in India – the socio-political background with study of sculptures with examples from Chidambaram, Brihadeswara etc. 5. Dance and paintings with examples from caves of Ajanta and Ellora.
C.C. 1.2	Practical	Nritya Yoga	5	50	<ol style="list-style-type: none"> 1. Work out – Bhumisanchar, Bhumiutplavana ,AkashaUtplavana , Parswa Sancher , SanmukhaSancher , Sthitavarta . 2. Asanas – Padmasana , Tarakasana , Bajrasana , Padahastasana , Garudasana, Bhadrasana , Virasana , Pawanmuktasana , Makarasana , Gamukhasana . (Benefits and Process for all asanas)

					<ol style="list-style-type: none"> 3. Pranayama – Purak , Rechak , Kumbhak , KapalBhati , Anulombilom , (Benefits and Process for all Pranayama) 4. Nritya Yoga Sutra 5. Biography (Maharshi Patanjali , Maharishi Kapil , Gorakkha Muni , Sri Swami Vivekananda ,) 6. Astanga Yoga and Maharshi Patanjali 7. Difference Between Karma Yoga and Kriya Yoga
C.E.C. 1.1	Theory	History of Classical Dance	5	50	<ol style="list-style-type: none"> 1. Discuss the origin and development of Classical Dance - Bharatnatyam, Kathak, Kathakali, Odissi, Kuchipudi, Manipuri, Sattriya, Mohiniattam 2. The contributions of Gurus 3. The impact of Vaishnavism and Islam on Indian Dance FormsT 4. The reasons for the rise and fall of Indian Classical dance in religious and political background 5. The contribution of Devadasi to Indian Classical Dance 6. Periodical form of Classical Dance
C.E.C. 1.2	Practical	Optional Paper	5	50	<p>Bharatnatyam</p> <ol style="list-style-type: none"> 1. Sarasvati kriti 2. Allarippu in Khanda/Mishra/Sankirna jati <p>Kathak</p> <ol style="list-style-type: none"> 1. Taal Dhamar(14 beats)-- Laya vinyas, krama Laya, Thaata, Amad, tukra, Tehai, chakkardar tukda, Permela, Paran , chakkardar Paran(tisra jaati), Ladi <p>Odissi</p> <ol style="list-style-type: none"> 1. Mangalacharan 2. Pallavi – Kalyan/ Anandabhairavi 3. Abhinaya – Jayadeva/ Banamali Das <p>Kuchipudi</p> <ol style="list-style-type: none"> 2. Jayamu jayamu (Opening dance) 3. Narayaniyam (Kirtanam) 4. Hindolam Tillana

					Manipuri <ol style="list-style-type: none"> 1. Nani Churi (Abhinaya) 2. Radha Roop Varnan - (Abhinaya) Kathakali <ol style="list-style-type: none"> 1. Revision of all items taught in U.G Course 2. Pakuthi Purappadu 3. Kummi Dance Rabindranritya <ol style="list-style-type: none"> 1. Portion of Dance Drama – Chandalika 2. Dance on Brahmasangeet on Pakhwaj based taal
C.E.C. 1.3.1.	Practical	Optional Paper	2.5	25	Bharatnatyam <ol style="list-style-type: none"> 1. Pancha jatis 3 speeds 2. Samyukta hasta viniyogas Kathak <ol style="list-style-type: none"> 1. Vandana 2. Different types of Gatnikas 3. Gat Bhav 4. Teen Taal and Jhap Taal in different speeds (1, 1½, 2, 3, 4) Odissi <ol style="list-style-type: none"> 1. Saptataal 2. Five asamyuta Hastas viniyoga Kuchipudi <ol style="list-style-type: none"> 1. Bhumi Pranam 2. Hasta Biniyog (Natyashastra) <ol style="list-style-type: none"> (a) Asamyukta hasta (b) Samyukta hasta 3. Padavedas Manipuri <ol style="list-style-type: none"> 1. Lasya Chali - 4 prastars 2. Tandav Chali - 4 prastars Kathakali <ol style="list-style-type: none"> 1. Endhuthu Kalasams

					2. Padams (2) Rabindranritya Recognition of Instruments Esraj, Khol, Pakhwaj, Tabla
C.E.C 1.3.2	Practical	Make Up			1. Character makeup 2. All types of dance makeup 3. Special effect makeup

M.A. 2nd Semester

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
C.C. 2.1.1	Theory	Folk Dance	2.5	25	1. Ethnological knowledge of the Bengali race: sub-class and aboriginal people of Bengal, Folk and Folk Culture, Rituals and Festivals of Bengal, Gods and Goddesses of Bengal, Rural and Urban Life and different types of Folk Dances – Bou, Dhamail, Chora Chunni, Gambhira, Kalikach, Bratacharinaach. 2. Martial Dances of Bengal. 3. A study of the Folk dances of neighboring states Bihar, Orissa and Assam etc. 4. Comparative study of the Chhow dances of Purulia, Mayurbhanj and Seraikella. 5. Co-relation between folk dance and classical dance.
C.C 2.1.2	Theory	Yoga	2.5	25	1. Relation Between Dance and Yoga . 2. Evolution of Yoga 3. Basic Knowledge and Development of Hatha Yoga, Raj Yoga, Laya Yoga, Mantra Yoga

C.C. 2.2.1	Practical	Folk Dance of Bengal	2.5	25	<ol style="list-style-type: none"> 1. Jhumur 2. Baul 3. Bounach 4. Santali 5. Pravati sangit.(Rai Jago)
C.C. 2.2.2	Practical	Folk Dance of Other States	2.5	25	<ol style="list-style-type: none"> 1. Orissa (Sambalpuri) 2. Gujrat (Dandiya) 3. U.P. (Holi) 4. Sari (Bengal) 5. Punjab (Bhanghra) 6. Goa (Beach Festival) 7. Assam (Bihu)
C.E.C 2.1	Theory	Natyashastra			<ol style="list-style-type: none"> 1. Details of Abhinaya Different kinds of Heroes and Heroines 2. Knowledge of Dance units like Karana, Angahara, Chari, Mandala 3. Knowledge of different chapters of the Natyashastra.Knowledge of other texts on Dance like Sangeet Ratnakar, Abhinaya Darpana etc. 4. Knowledge of the time period of the Natyashastra and its writer
C.E.C 2.2	Practical	Optional paper	5	50	<p>Bharatnatyam</p> <ol style="list-style-type: none"> 1. Adavus and Tirmanams in pancha jatis 2. Nritha padam 3. Kattuvam <p>Kathak</p> <ol style="list-style-type: none"> 1. Taal Pancham Sawari (15 beats)--- Laya vinyas, kram laya, Thaata, Aada, tukda, Tehai, Chakkardar tukda, Permelu, Paran , Chakkardar Paran , Ladi <p>Odissi</p> <ol style="list-style-type: none"> 1. Dasavataar 2. Pallavi – Shankaravaranam / Behaag

					Kuchipudi <ol style="list-style-type: none"> 1. Ganesh Kauthuvam 2. Javeli 3. Shivastuti Manipuri <ol style="list-style-type: none"> 1. Radha Roop Varnan - (Nritya) or 2. Krishna Nartan - (Nritya) Kathakali <ol style="list-style-type: none"> 3. Mudra Viniyagam 4. Bhava & Rasa 5. Ashta Kalasam Rabindranritya Portion of Dance Drama – Chitrangada <ol style="list-style-type: none"> 1. Dance on Kheyal anga Gaan
C.E.C 2.3.1	Practical	Optional paper	2.5	25	Bharatnatyam sapta talas, devata hastas/dashavatara hastas Kathak <ol style="list-style-type: none"> 1. Kavitt 2. Tarana 3. Ektaal and Dhamaar in different speeds (1, 1½, 2, 3, 4) Odissi <ol style="list-style-type: none"> 1. Traditional taal of Odissi Dance 2. Applications of Conjugate hand gestures Kuchipudi <ol style="list-style-type: none"> 1. Nrityahasta (Natyashastra) 2. Sthanaka (Natyashastra) Manipuri <ol style="list-style-type: none"> 1. Goshtha Brindaban Bhangi Pareng - 1st Ghat or 1st & 2nd Ghat 2. Khubak Eshei

					Kathakali <ol style="list-style-type: none"> 1. Revision of Padam 2. One Padam Rabindranritya <ol style="list-style-type: none"> 1. Swadesh parjay 2. Bichitra Parjay
C.E.C 2.3.2	Practical	Natyashastra	2.5	25	<ol style="list-style-type: none"> 1. Three types of Angikavinaya 2. Movements of head And neck 3. Single hand gestures, Conjugant Hand gestures 4. Nritya Hastas, Arm Movements 5. Movements of Chest, Sides, Belly, Waist, Thigh, Foot 6. Sthana 7. Chari – Bhaumi and Akashiki 8. First 15 Karanas

M.A. 3rd Semester

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
C.C. 3.1	Theory	Aesthetics	5	50	<ol style="list-style-type: none"> 1. Theory of Rasa 2. The aesthetic views of Abanindranath Tagore and Schiller's Play Theory 3. Aesthetic views of Rabindranath Tagore 4. Art and Beauty and Art and Utility 5. Romanticism, Impressionism, Cubism, Art is Configuration, Modernism, Expressionism, Idealism, Realism, Art and Imagination. Universality in Art etc.
C.E.C 3.1	Theory	Optional paper	5	50	Bharatnatyam <ol style="list-style-type: none"> 1. Development of Bharata Natyam in Tamil Nadu 2. The contribution of Kings, Patrons and Temple sculpture

					<ol style="list-style-type: none"> 3. Contribution of Gurus and Performers 4. The role of E. Krishna Iyer in the development of Bharata Natyam 5. DasaRupaka and Uparupaka 6. Tradition of Natya Shastra, Kuruvanji, Bhagavata Mela Nataka, Kuchipudi and Therukkoothu etc. in Bharata Natyam 7. Music and musical instruments of Bharata Natyam and the importance of Ashtapadi <p>Kathak</p> <ol style="list-style-type: none"> 1. Comparison between Rashlila and Kathak 2. Importance of Abhinaya in Kathak dance 3. Contribution in the field of Kathak dance-- Wajid Ali Shah, Shambhu Maharaj, Sundar Prasad, Janki Prasad, Lachhu Maharaj, Birju Maharaj 4. Definition on—Parmelu, Paran, Farmayeshi, Tihai etc. 5. Notations of different North Indian taals. <p>Odissi</p> <ol style="list-style-type: none"> 1. The rich tradition of Sri Jagannath Dharma. 2. Influence of different religions in the development of Odissi Dance. 3. The elements of Odissi Dance in Manuscripts, Inscriptions, Sculptures. 4. The history, Architectural features, Sculptures of different Temples of Orissa. 5. Contribution of Eminent Gurus and performing artists. 6. Odissi Dance and literature. 7. Techniques of Odissi Dance. 8. Stage Presentation. 9. Taal in Odissi Dance – Sapta Taal and Traditional Taal. 10. Life history of some poets like Jayadeva, Upendra Bhanja, Gopalkrishna etc.
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					<p>Kuchipudi</p> <ol style="list-style-type: none"> 1. History of Kuchipudi 2. Makeup and dress of Kuchipudi 3. Royal patronage in Kuchipudi 4. Shabdam 5. Yakshagana 6. Contribution of Kuchipudi gurus 7. Pragativeshalu Bahurupalu 8. Abhinaya 9. Short notes 10. Manduk shabdam 11. Machupalli Kaifiat <p>Manipuri</p> <ol style="list-style-type: none"> 1. Lai Haraoba 2. Thang Ta 3. Rasleela 4. Natasankirtana 5. Guru Bipin Singh and Guru Amubi Singh - Biography 6. Influence of Vaishnava Shastras on Manipuri dance 7. Musical Instruments 8. Costumes <p>Kathakali</p> <ol style="list-style-type: none"> 1. Detailed study of the evolution of Kathakali dance taking into account the social, political and economic conditions of Kerala 2. Viniyoga of the Hastas, with appropriate verses from Hasta Lakshmana Deepika 3. Revival of Kathakali in the 20th century: Kerala Kalamandalam, Travancore Rajas, Pattikandtodi Ramunni Menon, Cochin Rajas, Kallatikodu and Kaplingatu Nambudiris etc 4. Aharya Abhinaya in Kathakali 5. Musical instruments and its importance in Kathakali 6. Other dance forms of Kerala
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					<p>7. DasaRupaka and UpaRupaka</p> <p>Rabindranritya</p> <ol style="list-style-type: none"> 1. Details on Rabindranritya 2. Difference between the syllabus of Rabindranritya at University and Gurukul 3. Festivals at Shantiniketan 4. Characters of different Dance Dramas 5. Aesthetical tradition of Rabindranritya 6. Jorasanko Natyashala
C.C. 3.2.1	Practical	Optional Paper	2.5	25	<p>Bharatnatyam Simple excercises in nattuvangam, playing the allarippu</p> <p>Kathak Teentaal - Tukra, Tehai, Paran, Ladi in Drut</p> <p>Odissi Knowledge of Khandi, Mana, Arosa</p> <p>Kuchipudi</p> <ol style="list-style-type: none"> 1. Raga 2. Taal 3. Vocal practice <p>Manipuri Goshtha Brindaban Bhangi Pareng - first two ghats</p> <p>Kathakali Knowledge about Character</p> <p>Rabindranritya</p> <ol style="list-style-type: none"> 1. Dance on tappa anga Song 2. Anusthanik Parjay
C.E.C. 3.2.2	Practical	Production Design	2.5	25	<ol style="list-style-type: none"> 1. Stage Design 2. Evolution of Stage Design 3. Description of Stage (Rangashala) according to Natyashastra 4. Importance and necessity of Stage Craft 5. Components of Stage (Proscenium, Wings, Trap, Teaser,

					<p>Tormentor etc.)</p> <ol style="list-style-type: none"> 6. Cyclorama 7. Stage directions or stage positions 8. Tools and Instruments for Stage Crafts 9. Set Line and Acting Area 10. Unit of Stage Craft (Standing, Hanging, Build etc.) 11. Light Design and its importance 12. Basic knowledge on atomic structure, Electricity and its units 13. Basic knowledge of Reflection and Refraction, Lens, Prism etc. 14. Color of Light used on Stage – Primary and Secondary 15. Different Types of Lights used on Stage 16. Explain evolution of Stage Lights 17. Dimmer 18. Tools and Instruments for using Lights on Stage. 19. Description of a Stage production with knowledge of Stage Designs
C.E.C. 3.3.1	Practical	Optional Paper	2.5	25	<p>Bharatnatyam</p> <ol style="list-style-type: none"> 1. Chari 2. Gati 3. Sthanaka 4. Mandala <p>Kathak</p> <ol style="list-style-type: none"> 1. Bhajan 2. Thumri /Sargam 3. Viniyoga of Single hand gestures (Natyasastra) in Kathak <p>Odissi</p> <ol style="list-style-type: none"> 1. Chari 2. Bhramari 3. Gati <p>Kuchipudi</p> <ol style="list-style-type: none"> 1. Bhumicharis 2. Aakashikicharis

					Manipuri Tandav and Lasya Chali - 4 or 5 prastars Kathakali Eye Exercise Rabindranritya Dance on the songs, based on the taal created by Rabindranath Tagore – Navataal and Ekadashi taal
C.C. 3.3.2	Practical	Martial Arts	2.5	25	Kalaripayattu, Raibenshe, Dhali
C.E.C 3.4	Practical	Optional Paper	5	50	Bharatnatyam 1. Padam 2. Javali Kathak 1. 9 Matra - Tarana/Vandana / 11 Matra -Tarana/Vandana Odissi 1. Pallavi – Kirmani / Bilahari/ Kalavati 2. Moksha Kuchipudi 1. Bhamakalapam 2. Dashavatar shabdam 3. Kirtanam- Marakata (Tarangam) Manipuri 1. Radha Nartan (Abhinaya) 2. Prabandha Nartan (Abhinaya)/Balaram Nartan/Krishna Nartan (Brahmatal Prabandha)/Dashavatar Kathakali 1. One Padam 2. Knowledge about Kathakali 3. Mudras with Position Rabindranritya 1. Portion Of Balmiki Prativa

M.A. 4th Semester

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
C.C. 4.1	Theory	History of foreign Dances	5	50	History of Western Dance <ol style="list-style-type: none"> History of European Ballet <ol style="list-style-type: none"> Romantic Ballet La-Sylphide Giselle Russian Ballet History of Modern Dance <ol style="list-style-type: none"> First Generation - Loie Fuller/ Ruth Saint Denis Second Generation- Martha Graham/ Doris Humphrey Third Generation- Merce Cunningham/ Paul Taylor South East Asia Dance <ol style="list-style-type: none"> Mask Dance of Japan Mask Dance of Korea Java & Bali Dances Indonesian Dances Bedhaya Serimpi dances
C.E.C 4.1	Practical	Dissertation	5	50	As per students choice (Bharatnatyam,Kathak,Odissi,Kuchipudi,Manipuri,Kathakali, Rabindranritya)
C.E.C 4.2	Practical	Stage Demonstration	5	50	Bharatnatyam <ol style="list-style-type: none"> Abhinaya piece(abhanga) Tillana Revision and practice of previous pieces Preparation for stage demo Kathak

					<p>Preparation for stage demonstration with the full knowledge from previous years</p> <p>Odissi Preparation for stage demonstration with the full knowledge from previous years</p> <p>Kuchipudi Preparation for stage demonstration with the full knowledge from previous years</p> <p>Manipuri <ol style="list-style-type: none"> 1. Prabandha Nartan or Radha Nartan or Balaram Nartan or Krishna Nartan or Dashavatar - Stage Demo 2. Preparation for stage demonstration with the full knowledge from previous years </p> <p>Kathakali Preparation for stage demonstration with the full knowledge from previous years</p> <p>Rabindranritya <ol style="list-style-type: none"> 1. Dance on Kirtan Anga songs and portion of Shyama 2. Preparation for stage demonstration with the full knowledge from previous years </p>
O.E.C 4.1	Theory	Tagore school of Dance / Santal Dance of Bengal	5	50	<p>Tagore school of Dance <ol style="list-style-type: none"> 1. Dance dramas of Tagore including Chitrangadha, Shyama, Chandaliika, Taasher Desh, Shapmochan, Balmiki Pratibha and Kalmrigaya. 2. Idea and Thought of Dance of Shantiniketan 3. Stage craft, Dress and Make up of Tagore school of Dance </p> <p>Santal Dance of Bengal <ol style="list-style-type: none"> 1. Origin, Life style, Rituals and Culture of Santal community of Bengal 2. Detailed description of Dong 3. Detailed description of Lagre 4. Detailed description of Parab </p>

O.E.C 4.2	Practical	Tagore school of Dance / Santal Dance of Bengal	5	50	Tagore school of Dance <ol style="list-style-type: none"> 1. Prem parjay 2. Puja parjay 3. Prakriti parjay 4. Swadesh parjay Santal Dance of Bengal <ol style="list-style-type: none"> 1. Dong 2. Lagre 3. Parab
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