

**Rabindra Bharati University**  
**Department of Dance**  
**Under Graduation Syllabus**

**1<sup>st</sup> Semester**

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
C.C. 1.1	Theory	History of Indian Dance	4	50	<ol style="list-style-type: none"> <li>Ancient – <ol style="list-style-type: none"> <li>Evolution of dance from primitive age to modern period</li> <li>Vedic age</li> </ol> </li> <li>Medieval – <ol style="list-style-type: none"> <li>The middle Ages</li> <li>Medieval architectural sculpture.</li> <li>Influence of different religions.</li> </ol> </li> <li>Modern – <ol style="list-style-type: none"> <li>Life History of Rabindranath Tagore, Uday Shankar, Guru Saday Dutta, Rukmini Devi Arundale</li> <li>The institutions: Rabindra Bharati, Shantiniketan, Kalakshetra, Kalamandalam, Jawaharlal Nehru Manipuri Dance Academy and Kathak Kendra in Delhi</li> </ol> </li> </ol>
C.C. 1.2	Practical	Yoga and Yoga Dance	8	50	<ol style="list-style-type: none"> <li>Work out – Bhumisanchar, Bhumiutplavana, Akasha Utplavana , Parswa Sancher, Sanmukha Sancher.</li> <li>Asanas – Padmasana, Tarakasana, Bajrasana, Padahastasana, Gamukhasana, Makarasana, Padahastasana, Pawanmuktasana.</li> <li>Basic Knowledge of Pranayama (Controlling the breath) Purak, Rechak, Kumvak. (Benefits and Process for all Pranayama)</li> <li>Implementation of yoga in Dance (Bharatnatyam, Kathak, Kathakali, Kuchipudi, Odissi, Rabindra Nritya.</li> </ol>

					5. History of Indian ancient yoga. 6. Relation between Dance and Yoga. 7. Maharshi Patanjali (Biography)
<b>GE 1.1</b>	<b>Theory</b>	<b>History of Indian Dance</b>	<b>4</b>	<b>100</b>	1. History of Kathak Dance 2. History of Bharatanatyam Dance 3. History of Kuchipudi Dance 4. History of Kathakali Dance 5. History of Odissi Dance 6. History of Manipuri Dance 7. Rabindranath Tagore 8. Uday Shankar 9. Gurusaday Dutta 10. Vallathol 11. Bindadin Maharaj 12. Minakshi Sundaram Pillai 13. Madam Meneka 14. Devdasi 15. Dance of Vedic Age 16. Dance of Epic Ramayana/ Dance of Epic Mahabharata

## 2<sup>nd</sup> Semester

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
<b>C.C. 2.1</b>	<b>Theory</b>	<b>Natyashastra</b>	<b>4</b>	<b>50</b>	1. Description of a theatre. 2. Offering Puja to a stage (Purva Ranga). 3. Psychological States (Bhava) and Sentiments (Rasa). 4. Hand gestures of the Single hand and Combined hand. 5. Production style (Vritti) and Local Usages (Pravritti). 6. Gestures and their uses – Head, Eye, Neck. 7. Gestures of the limbs – Chest, Sides, Belly, Waist, Thigh, etc.

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
C.C. 2.2	Practical	Natyashastra	8	50	<ol style="list-style-type: none"> <li>1. Three types of Angikavinaya</li> <li>2. Movements of head and neck</li> <li>3. Single hand gestures, Conjugant Hand gestures</li> <li>4. Nritya Hastas, Arm Movements</li> <li>5. Movements of Chest, Sides, Belly, Waist, Thigh, Foot</li> </ol>
C.C. 2.2	Practical	Tagore School of Dance	4	50	<ol style="list-style-type: none"> <li>1. Three types of Angikavinaya</li> <li>2. Movements of head And neck</li> <li>3. Single hand gestures, Conjugant Hand gestures</li> <li>4. Nritya Hastas, Arm Movements</li> <li>5. Movements of Chest, Sides, Belly, Waist, Thigh, Foot</li> </ol>

### 3<sup>rd</sup> Semester

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
C.C. 3.1	Theory	Folk Dance	4	50	<ol style="list-style-type: none"> <li>1. Ethnology of Bengali race – Folk and Folk culture.</li> <li>2. Rituals and festivals of Bengal.</li> <li>3. Short notes: Raibenshe, Jari, Sari, Gajan, Baul, Jhumur, Bou Nach.</li> <li>4. Origin and development of Chhow dance.</li> <li>5. Comparative study of Tribal, Folk and Classical dances of India.</li> <li>6. Martial dance of Bengal</li> </ol>
C.C. 3.2	Practical	Folk Dance	8	50	<ol style="list-style-type: none"> <li>1. Sari</li> <li>2. Baul</li> <li>3. Megh Kannya Brato</li> <li>4. Nabanna ( Dhan Kati, Dhan Bhani)</li> <li>5. Dhaki Nritya</li> <li>6. Dhamail</li> <li>7. U.P. ( Holi)</li> </ol>
C.C. 3.3	Practical	Martial Dance	8	50	<ol style="list-style-type: none"> <li>1. Dhali</li> </ol>

					2. Raibenshe 3. Chow 4. Hunting dance 5. Sword Dance
<b>S.E.C. 3.1</b>		<b>N.S.S./Yoga</b>	<b>4</b>	<b>50</b>	1. Concept of Yoga 2. Different types of Yoga 3. Ashtanga Yoga 4. Application of Yoga ( Benefits and Pre-cautions) 5. Relation between Yoga and Nritya 6. Breathing Exercises 7. Sukshmavyayama 8. Asanas – <ul style="list-style-type: none"> <li>a) Standing Asanas - Vrikshasana, Ardhakati Chakrasana, Ardha Chakrasana</li> <li>b) Sitting Asanas - Padmasana, Vakrasana, Vajrasana, Mandukasana</li> <li>c) Prone Asanas - Bhujangasana, Salabhasana</li> <li>d) Supine Asanas - Pavanmuktasana, Setubandhasana, Uttan Padasana</li> </ul>
<b>G.E. 3.1</b>	<b>Practical</b>	<b>Folk Dance of Bengal</b>	<b>4</b>	<b>100</b>	1. Jhumur Dance 2. Tusu Dance 3. Baul Dance

#### 4<sup>th</sup> Semester

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
<b>C.C. 4.1</b>	<b>Theory</b>	<b>Tagore School of Dance</b>	<b>4</b>	<b>50</b>	1. Definition of Tagore's School of Dance 2. Amalgamation of different classical and other Dances 3. Stage Decoration, Costume and Make <b>up</b> 4. Short sketches on any three characters from Tagore's Dance Drama

					5. (Uttiya, Andhamuni, Ma of Prakriti etc.)
<b>C.C. 4.2</b>	<b>Practical</b>	<b>Tagore School of Dance</b>	<b>8</b>	<b>50</b>	Dance on the below songs- 1. Prem Parjay 2. Puja Parjay 3. Prakriti Parjay 4. Swadesh Parjay
<b>C.C. 4.3</b>	<b>Practical</b>	<b>Abhinaya</b>	<b>8</b>	<b>50</b>	1. Bhava and Rasa 2. Presentation of some specific moments, applying different emotions and sentiments
<b>S.E.C. 4.1</b>	<b>Theory</b>	<b>N.S.S./ Yoga</b>	<b>4</b>	<b>50</b>	1. Definition and Basis of Yoga 2. Streams of Yoga 3. Ashtanga Yoga 4. Vedas and Upanishada 5. Application of Yoga ( Benefits and Pre-cautions) 6. Relation between Yoga and Nritya 7. Anatomy & Physiology as per Yoga 8. Breathing Exercises 9. Sukshnavyayama ( Hand, Neck, Shoulder, Knees, Leg ) 10. ASANAS – a) Standing Asanas- Padahasthasana, Trikonasana, Parsva Konasana, b) Sitting Asanas - Bhadrasana, Gaumukhasana, Ustrasana, Sasankasana c) Prone Asanas - Dhanurasana, Bhujangasana, Naukasana d) Supine Asanas - Markatasana, Sarvangasana, Halasana
<b>G.E. 4.1</b>	<b>Practical</b>	<b>Contemporary</b>	<b>4</b>	<b>100</b>	1. Basic exercise with Rhythm 2. Floor movements 3. Passing Movements 4. One Composition with Song.

## 5th Semester

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
<b>C.C 5.1</b>	Theory	<b>Aesthetics</b>	4	50	<ol style="list-style-type: none"> <li>1. Definition of Aesthetics.</li> <li>2. Aesthetical view of Rabindranath Tagore.</li> <li>3. Definition of Art and its purpose.</li> <li>4. Comparison between Art and Craft.</li> <li>5. Leelabad of Abanindranath Tagore.</li> <li>6. Short notes on Idealism, Realism, Art &amp; Imagination, Art &amp; utility.</li> </ol>
<b>C.C. 5.2</b>	Practical	<b>Creative</b>	8	50	<ol style="list-style-type: none"> <li>1. Circle with rhythm on 8 beats ,</li> <li>2. Lining with rhythm on 7 beats.</li> <li>3. One dance in a Bengali Adhunik song</li> <li>4. One dance in bengali patriotic song</li> <li>5. Dance composition on a Bengali Poem</li> <li>6. Making Alphabet with Body movements in rhythm</li> <li>7. Own Composition with given music</li> <li>8. Dance with props – Sword Dance</li> </ol>
<b>D.S.E. 5.1.1</b>	Practical	<b>Optional Paper</b>	4	25	<p><b>Bharatanatyam</b></p> <ol style="list-style-type: none"> <li>1. Basic Adavus .</li> <li>2. Basic knowledge of Bharatanatyam -( Hasta Mudras , Hasta Bhedas , Basic Talam 5 jatis )</li> <li>3. Korvai Practice</li> </ol> <p><b>Kathak</b></p> <ol style="list-style-type: none"> <li>1. Jhaptal – Different rhythmic arrangement ( Layakaari), Tukra, Tora, Tehai, Paran, Lari</li> <li>2. Bhajan</li> </ol> <p><b>Odissi</b></p> <ol style="list-style-type: none"> <li>1. Steppings – Chouka, Tribhangi</li> <li>2. Head Movements, Neck Movements, Eye Movements</li> <li>3. Hand Gestures</li> </ol>

					4. Viniyoga of Pataka Hasta 5. Talas of the items which has been taught <b>Kuchipudi</b> 1. Basic steps 2. Jatis <b>Manipuri</b> 1. Radha-avisar (Basanta Raas) 2. Bal Krishna-nartan <b>Kathakali</b> 1. Mudras---Basic 2. Sari Dance <b>Rabindranritya</b> 1. Dance on Tagore Songs - based on freedom movement 2. Taal – Sasti, Rupakra, Jhampak 3. Taalas of the items which has been taught
<b>D.S.E. 5.1.2.</b>	Practical	<b>Make up</b>	4	25	1. Primary colour, Secondary colour 2. Foundation making, Skin tone making 3. Juvenile Makeup 4. Correction Makeup
<b>D.S.E. 5.2</b>	Practical	<b>Optional Paper</b>	8	50	<b>Bharatnatyam</b> 1. Allaripu , 2. Ganesha Stuti / Jatiswaram 3. Puspanjali / Mallari 4. Swarajati , ect ( All Details regarding this items ) <b>Kathak</b> 1. Vandana – Guru/Surya Pranam 2. Teentaal – That, Amad, Tukra, Tora, Tehai, Paran, Lari <b>Odissi</b> 1. Mangalacharan – Ganesh/ Saraswati Vandana 2. Pallavi – Basant/ Kharaharapriya/ Mohona 3. Botu 4. Abhinaya- Banamali Das/ Jayadeva

					<p><b>Kuchipudi</b></p> <ol style="list-style-type: none"> <li>1. Puja (Opening dance)</li> <li>2. Jatiswaram</li> <li>3. Krishna shabdam</li> </ol> <p><b>Manipuri</b></p> <ol style="list-style-type: none"> <li>1. Padaveda</li> <li>2. Chari (Rasantika &amp; Samapluta)</li> <li>3. Hastaveda</li> <li>4. Nrityahastakriya</li> <li>5. Upabishtha</li> <li>6. Bhramari</li> <li>7. Chali (Lasya &amp; Tandav) [Main Basic Steps]</li> </ol> <p><b>Kathakali</b></p> <ol style="list-style-type: none"> <li>1. Basic Steps</li> <li>2. Kalasams</li> <li>3. Chuzhippu ( Body Movements)</li> </ol> <p><b>Rabindranritya</b></p> <p>Dance on any 5 seasonal ( Prakriti) Rabindra Sangeet – Grisma / Barsha / Sharat / Hemanta / Shit / Vasanta</p>
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## 6<sup>th</sup> Semester

Course	Course Type	Subject	Credit Hours	Marks	Syllabus
C.C. 6.1	Theory	Ballet	4	50	<ol style="list-style-type: none"> <li>History of Ballet Dance</li> <li>Russian Ballet</li> <li>Romantic Ballet</li> <li>Swan Lake</li> <li>Michael Fokine</li> <li>Sergei Diaghilev</li> <li>Anna Pavlova</li> </ol>
C.C. 6.2	Practical	Optional Paper - Stage Demonstration	8	50	<p><b>Bharatnatyam</b></p> <ol style="list-style-type: none"> <li>Allaripu</li> <li>Ganesha Stuti / Jatiswaram</li> <li>Puspanjali / Mallari</li> <li>Swarajati , ect ( All Details regarding this items ) .</li> <li>Natanamadinar / Natesha Kwthuvam</li> <li>Dashaprana</li> <li>Vernam</li> <li>Tillana</li> </ol> <p><b>Kathak</b></p> <ol style="list-style-type: none"> <li>Vandana – Guru/Surya Pranam/ Krisna</li> <li>Teentaal / Jhaptaal / Ektaal – That, Amad, Tukra, Tora, Tehai, Paran, Lari</li> <li>Bhajan/ Thumri</li> </ol> <p><b>Odissi</b></p> <ol style="list-style-type: none"> <li>Mangalacharan – Ganesh/ Saraswati / Vishnu / Shiva Vandana</li> <li>Pallavi – Basant/ Kharaharapriya/ Mohona/ Saveri / Aaravi</li> <li>Botu</li> <li>Abhinaya- Banamali Das/ Jayadeva / Gopalakrishna</li> <li>Moksha ( Small)</li> </ol> <p><b>Kuchipudi</b></p>

					<ol style="list-style-type: none"> <li>1. Puja (Opening dance)</li> <li>2. Jatiswaram</li> <li>3. Krishna shabdam</li> <li>4. Kirtanam- Brindavan Leelaye/ Ananda Tandavam</li> <li>5. Kaluvaitiwa (Kirtanam)</li> </ol> <p><b>Manipuri</b></p> <ol style="list-style-type: none"> <li>1. Krishna-avisar/Radha-avisar</li> <li>2. Krishna-nartan/Radha-nartan</li> </ol> <p><b>Kathakali</b></p> <ol style="list-style-type: none"> <li>1. Sari Dance</li> <li>2. Kalasams</li> <li>3. Thodayam</li> <li>4. Purappadu</li> <li>5. Padams(2)</li> </ol> <p><b>Rabindranritya</b></p> <ol style="list-style-type: none"> <li>1. Part of Dance Drama from Chandaliika / Bhanu Sinher Padabali</li> <li>2. Dance on any seasonal (Prakriti) Rabindra Sangeet</li> <li>3. Any two dances from Puja Parjaye</li> </ol>
<b>D.S.E. 6.1</b>	Practical	<b>Optional paper</b>	8	50	<p><b>Bharatnatyam</b></p> <ol style="list-style-type: none"> <li>1. Natanamadinar / Natesha Kwthuvam</li> <li>2. Dashaprana</li> <li>3. Tillana ect ( All Details regarding this items )</li> <li>4. Introduction of Varnam with Trikalajathi</li> </ol> <p><b>Kathak</b></p> <ol style="list-style-type: none"> <li>1. Ektaal (12 beats) – Layakaari, That, Amad, Tukra, Tora, Tehai, Paran, Lari</li> <li>2. Thumri</li> </ol> <p><b>Odissi</b></p> <ol style="list-style-type: none"> <li>1. Mangalacharan – Vishnu / Shiva</li> <li>2. Pallavi – Saveri / Aaravi</li> <li>3. Abhinaya – Gopalkrishna / Jayadeva</li> <li>4. Moksha (Small)</li> </ol>

					<p><b>Kuchipudi</b></p> <ol style="list-style-type: none"> <li>1. Kirtanam- Brindavan Leelaye/ Ananda Tandavam</li> <li>2. Kaluvaitiwa (Kirtanam)</li> </ol> <p><b>Manipuri</b></p> <ol style="list-style-type: none"> <li>1. Chali (Lasya &amp; Tandava) [two alankars of each]</li> <li>2. Krishna-avisar (Basanta Raas)</li> <li>3. Krishna-Balaram nartan</li> <li>4. Mandira nartan (Festival dance)</li> </ol> <p><b>Kathakali</b></p> <ol style="list-style-type: none"> <li>1. Different Kalashams</li> <li>2. Thodayam</li> <li>3. Purappadu</li> <li>4. Revision of Steps &amp; Mudras</li> <li>5. Mudra Viniyaga</li> <li>6. Padams(2)</li> </ol> <p>(one male &amp; one female character)</p> <p><b>Rabindranritya</b></p> <ol style="list-style-type: none"> <li>1. Any two dances from Puja Parjaye</li> <li>2. Part of the Dance Drama from Chandalika/ Bhanusingher Padabali</li> </ol>
<b>D.S.E. 6.2</b>	Theory	<b>Optional Paper</b>	4	50	<p><b>Bharatnatyam</b></p> <ol style="list-style-type: none"> <li>1. Origin and development of Bharatnatyam Dance</li> <li>2. The repertoire of Bharata Natyam</li> <li>3. Aharya Abhinaya of Bharata Natyam</li> <li>4. Contribution of eminent gurus and the role of Rukmini Devi and BalaSaraswati in the development of Bharata Natyam</li> <li>5. Comparative study with other classical dance</li> <li>6. The definition and classification of “Adhavu”</li> <li>7. Hand gestures used in Bharata Natyam</li> <li>8. Bharata Natyam and Abhinaya Darpan</li> </ol>

					<p><b>Kathak</b></p> <ol style="list-style-type: none"> <li>1. Historical development of Kathak dance</li> <li>2. Religion in Kathak dance</li> <li>3. Different Gharanas in Kathak dance</li> <li>4. Short Notes - Madam Menoka, Sitara Devi, Rohini</li> <li>5. Bhate, Achhan Maharaj</li> <li>6. Definition on- Tali, Khali, Sam, Tukra, Toda etc.</li> </ol> <p><b>Odissi</b></p> <ol style="list-style-type: none"> <li>1. The origin and development of Odissi dance</li> <li>2. Contribution of maharis and Gatipuas</li> <li>3. Inscriptions</li> <li>4. The influence of Geet Govinda in Odissi dance</li> <li>5. The contribution of the Gurus</li> <li>6. Periodical form of Odissi Dance</li> </ol> <p><b>Kuchipudi</b></p> <ol style="list-style-type: none"> <li>1. Origin of Kuchipudi</li> <li>2. Siddhrendra Yogi</li> <li>3. Bhama Kalapam</li> <li>4. Golla Kalapam</li> <li>5. Bhakta Khetraghna</li> <li>6. Tirtha Narayan Yati</li> </ol> <p><b>Short notes</b></p> <ol style="list-style-type: none"> <li>1. Muvyagopal Padam</li> <li>2. Krishnaleela Tarangini</li> <li>3. Shivila</li> <li>4. Jata bharatam</li> </ol> <p><b>Manipuri</b></p> <ol style="list-style-type: none"> <li>1. Religion &amp; culture</li> <li>2. History</li> <li>3. Laiharaoba</li> <li>4. Raasleela</li> <li>5. Costumes</li> </ol>
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					<p>6. Festival dance</p> <p>7. Manipuri dance style</p> <p><b>Kathakali</b></p> <ol style="list-style-type: none"> <li>Origin &amp; Development of Kathakali             <ol style="list-style-type: none"> <li>early dance forms of Kerala</li> <li>Krishnanattam &amp; Ramnattam</li> </ol> </li> <li>Contribution of Kottayam Raja and others</li> <li>Make up and Costume in Kathakali</li> <li>Twenty four basic hand gestures—Samyukta &amp; Assamyukta and their uses, according to <b>Hastalakshana Deepika</b></li> <li>Navarasa and their Sthayi bhavas.</li> <li>A study of Mohiniattam—the form and its relevance to Kathakali</li> <li>Comparative study of Kathakali with other Classical Dance forms of India</li> </ol> <p><b>Rabindranritya</b></p> <ol style="list-style-type: none"> <li>History and development of Rabindranritya from Geetinatya to Nrityanatya</li> <li>Story and characters of Dance Drama – Chitrangada, Chandaliika, Shayma.</li> <li>Stage Decoration, Costume and Makeup of Rabindranritya</li> <li>Taal created by Rabindranath Tagore and its importance</li> </ol>
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