



Visva-Bharati, Sangit-Bhavana  
Department of Rabindra Sangit, Dance & Drama  
CURRICULUM FOR POSTGRADUATE COURSE

<b>COURSE CODE:</b> <b>MMS</b>	<b>DURATION:</b> <b>2 YEARS</b>	<b>COURSE CODE</b> <b>NO: 42</b>	<b>FOUR SEMESTER</b>
-----------------------------------	------------------------------------	-------------------------------------	----------------------

Sl.No	Course	Semester	Credit	Marks	Full Marks
1.	16 Courses 10 Courses Practical 06 Courses Theoretical	I-IV	16X4=64	16X50	800
Total	Courses 16	Semester IV	Credits 64	Marks 800	

OUTLINE OF THE COURSE STRUCTURE

1<sup>st</sup> Semester 200 Marks

Course	Marks	Credits
Course-I (Practical)	40+10=50	4
Course-II (Practical)	40+10=50	4
Course-III (Practical)	40+10=50	4
Course-IV (Theoretical)	40+10=50	4

2<sup>nd</sup> Semester 200 Marks

Course	Marks	Credits
Course-V (Practical)	40+10=50	4
Course-VI (Practical)	40+10=50	4
Course-VII (Practical)	40+10=50	4
Course-VIII (Theoretical)	40+10=50	4

3<sup>rd</sup> Semester 200 Marks

Course	Marks	Credits
Course-IX (Practical)	40+10=50	4
Course-X (Practical)	40+10=50	4
Course-XI (Theoretical)	40+10=50	4
Course-XII (Theoretical)	40+10=50	4

4<sup>th</sup> Semester 200 Marks

Course	Marks	Credits
Course-XIII (Practical)	40+10=50	4
Course-XIV (Practical)	40+10=50	4
Course-XV (Theoretical)	40+10=50	4
Course-XVI (Theoretical)	40+10=50	4

## INDEX

Sl.No.	SUBJECT	Subject Code	Page No.
1.	Rabindra Sangit	425	03 to 07
2.	Manipuri Dance	426	08 to 17
3.	Kathakali Dance	427	18 to 24
4.	Rabindra Nritya	429	25 to 29
5.	Drama & Theatre Arts	428	30 to 50

M.MUS. SYLLABUS

SUBJECT: RABINDRASANGIT

1<sup>st</sup> Semester. 200 marks

Course I (Prac.)                      Marks 40+10=50                      Credit 6

Ten selected Tagore songs of Dhrupad & Dhamar style.

Course objective: Pupils are taught ten selected Tagore songs based on Dhrupad & Dhamar style.

Learning outcome: Pupils able to sing Tagore songs based on Dhrupad & Dhamar style with proper percussion set on particular Dhrupadanga talas.

Course II (Prac.)                      Marks 40+10=50                      Credit 6

Five selected songs of Dhrupad style composed by other member of Tagore family.

Five old Bengali songs.

Course objective: Students learn five Dhrupad style songs composed by other member of Tagore family. They also learn five old Bengali songs.

Learning objective: learning this course students able to sing other Dhrupad style of Bengali songs which was composed the members of Tagore family.

They also sing old Bengali songs of other famous Bengali composer.

Course III (Prac.)                      Marks 40+10=50                      Credit 6

Original Kirtan of Bengal.

Five selected Tagore songs of Kirtan style.

Course objective: Pupils are being taught the original Kirtan which was an age old music of Bengal.

Learning outcome: Learning this paper, pupils can able to sing the original Kirtans with proper percussion set on proper talas.

Course IV (Theory)                      Marks 40+10=50                      Credit 6

Acoustics of Music

2<sup>nd</sup> Semester. 200 marks

Course V (Prac.)

Marks 40+10=50

Credit 6

Five selected Tagore songs of Baul style.

Five Bengali folk songs (Baul& other style).

Course objective: In this course students learn five selected Tagore songs of Baul style, which is called *BaulangaRabindrsangit*. They also learn original Baul& other folk songs of Bengal.

Learning outcome: Completing this course students are able to sing *BaulangaRabindrsangit*. They also sing the original Baul& other folk songs of Bengal with another singing style.

Course VI (Prac.)

Marks 40+10=50

Credit 6

Five songs selected from- Tagore's lyrical compositions, tuned after other provincial songs and compositions having impact of "Western Music" and five songs of Atulprasad, Najrul, Dwijendralal, Rajanikanta.

Course objective: In this course pupils are being taught Rabindranath's lyrical compositions, some provincial songs which Tagore heard from various states, another bunch of songs which are influenced by Western tune. Moreover, another five songs of Atulprasad, Najrul, Dwijendralal, Rajanikanta.

Learning outcome: Learning this course, pupils are able to sing various types of Tagore songs such as Rabindranath's lyrical compositions, some provincial songs which Tagore heard from various states, another bunch of songs which are influenced by Western tune. Moreover, another five songs of famous Bengali musicians.

Course VII (Prac.)

Marks 40+10=50

Credit 6

Ten selected Tagore songs of Kheyal and Tappa style.

Course objective: Ten selected Tagore songs of Kheyal and Tappa style is being taught, namely *Kheyalanga&Tappanga*.

Learning objective: Students can able to sing *Kheyalanga&TappangaRabindrasangit* with proper *gayaki* and *tala*.

Course VIII (Theory)

Marks 40+10=50

Credit 6

Influence of Hindustani Classical Music on Tagore and his songs. A detailed study.

Course objective: Students are being taught how Rabindranath was deeply involved with Hindustani Classical Music from his childhood, which is seen in his songs and other writings.

Learning objective: Studying this course, students can able to know the view of Rabindranath about Hindustani Classical Music, which is seen in his songs and other writings.

3<sup>rd</sup> Semester. 200 marks

Course IX (Prac.)

Marks 40+10=50

Credit 6

Ten selected songs from Tagore's later composition representing his individual characteristics.

Course objective: In this paper pupils learn ten selected songs from Tagore's later composition, various characteristics are seen in there.

Learning objective: Learning this course, pupils will reach in the deep of Tagore's thought, congregational essence, through his songs.

Course X (Prac.)

Marks 40+10=50

Credit 6

Five original Hindustani compositions, taken as model by Tagore, as well as the corresponding Tagore songs. A general knowledge of the ragas of those songs.

Course objective: Students will learn selected Hindustani compositions which was taken as models by Rabindranath, as well as the corresponding Tagore songs, they get a general knowledge of the ragas of those songs.

Learning objective: Students can perform original Hindustani compositions with proper Alap, Vistar and Tanas, and the corresponding Tagore songs, moreover they can expand their knowledge knowing the ragas of those songs.

Course XI (Theory)

Marks 40+10=50

Credit 6

Selected pieces from Tagore's songs and poems: their literary and aesthetic value.

Course objective: Studying this course, students learn about Tagore's philosophy of art, life etc through his songs and poetry.

Learning objective: After studying this course, students will reach to Tagore's world of philosophy, they can feel the literary and aesthetic value of Tagore's songs and poetry.

Course XII (Theory)

Marks 40+10=50

Credit 6

Tagore's Lectures and Essays on music as compiled in Sangit-Chinta.

Course objective: Students can get the various idea and thoughts of Tagore on music through his book Sangit-Chinta.

Learning objective: Same as above, students can touch the world of Tagore's thought about music, what he expressed in his compilation Sangit-Chinta.

4<sup>th</sup> Semester. 200 marks

Course XIII (Prac.)                      Marks 40+10=50                      Credit 6

Any one Nritya Natya or GitiNatya.

Course XIV (Prac.)                      Marks 40+10=50                      Credit 6

Notation –reading (Akarmatrik).

Course XV (Theory)                      Marks 40+10=50                      Credit 6

Tagore's Giti Natyas and Nritya Natyas.

Course XVI (Theory)                      Marks 40+10=50                      Credit 6

Tagore's letters and discussions on music and compiled in his Sangit-Chinta.

**Reference Books :**

- i) Sangit Chinta by Rabindranath Tagore
- ii) Shyamali by Rabindranath Tagore
- iii) Punoscho by Rabindranath Tagore
- iv) Katha O Kahini by Rabindranath Tagore
- v) SeshSoptok by Rabindranath Tagore
- vi) Bangalir Rag Sangit Charcha by Dilip Mukhopadhyay
- vii) SobdoBijnan by Dr. Samir Kr. Ghosh
- viii) Soundarya Darshan (PrathomikPorichoi) by Sitangshu Roy
- ix) Sangit Chintay Rabindranath by Sitangshu Roy
- x) BanglarKabya Sangit O Rabindra Sangit by Arun Kumar Basu

## M.MUS. SYLLABUS

### SUBJECT: MANIPURI DANCE

#### SEMESTER – I

PRACTICAL COURSE –I Credit -4

F.M.50 (40+10)

(Course objective:- The aims of the course is to provide the knowledge of composition of masculine style.

Learning outcome: In this course composition on different rhythms is imparted .Students will be expected many dance items.)

- a) NritaPrabandha Dance Composition
- b) Learning of Punglons, Songs of the dance items.

PRACTICAL COURSE – II Credit - 4

F.M.50 (40+10)

(Courseobjective:- The aims of the course is to provide the knowledge of Pre – Vaisnavite and Post-Vaisnavitedance composition.

Learning outcome: Dances of Pre – Vaisnavite and Vaisnavite are imparted in this course. Students are groomed with different form of dance items)

- a) Maibi LaichingJagoi(Lai-Haraoba)
- b) Krishna Roop “Ye-SakhiMohana.....”
- c) Learning of Punglons , Songs of the dance items.

PRACTICAL COURSE – III Credit- 4

F.M. 50 (40+10)

(Course objective:- The aims of the course is to provide the knowledge ofthe series of masculine movement on different rhythms.

Learning outcome: The series of masculine dance movements is imparted in this major course and students get enhance their knowledge. )

- a) GosthaBrindavanBhangi Pareng
- b) Learning of Talas ,Punglons and Songs of the item.



(Course objective:- The aims of this course is to provide Theoretical aesthetics knowledge of Tagore Dance & Vaisnab literature in the context of Manipuri Dance.

Learning outcome: Students are expected of learning Vaisnab and relevant literature in this major theory course.)

a) Tagore, Nandan Totto & its effect on dance.

b) The Influence of classical and folk dances on Rabindra Nritya at Santiniketan.

c) Tagore's concept regarding composition for stage decoration, lighting, set designing make up and costume.

d) Details knowledge about five major Raas in Vaisnab Literature with Navavidha Bhakti (9 different bhaktis) 64 Rasas in Vaisnab Literature.

e) Short Notes: Champra Khaibi, Khujeng Leibi, Chakra Leibi, Lashing Kappi, Lengban Paibi, Longlei, Uplei, Maphei Chatpi, and knowledge of Narrative Arts of Manipur, Khongjom Parvaeshei (Ballad Song) Pena Eshei, Lairik Haiba, Lairik Thiba, recitation on Holy Books, Khulang Eshei, Goura Lila, Sumang Lila, Raseswori Pala.

## SEMESTER –II

PRACTICAL COURSE – V Credits -4

F.M.50 (40+10)

(Course objective: - The aims of this course is to provide the knowledge of dance composition on different tunes and rhythms .

Learning outcome: The ancient folk dances of Manipur and compositions on different rhythms and music of Manipur are the major course in this semester)

- a) Taanum
- b) Mapop Jagoi of Maha Raash, Tintaal, Bhusna Mel, Tanchap and Chali.
- c) Ougrin Hangel, Thabal Chongbi, Learning of Punglon and Songs of the dance items.

PRACTICAL COURSE – VI

Credits -4

F.M.50 (40+10)

(Course objective:- The aims of this course is to provide the knowledge of feminine dance series in different Taalas.

Learning outcome: The most important series of feminine movements are the major point of this course and the musical portions are also imparted)

- a) Khurumba Bhangi Pareng
- b) Charitaal , Krishna anterdhyan of Maharaash
- c) Learning of Punglons, Songs of the item.

PRACTICAL COURSE – VI

Credits -4

F.M.50 (40+10)

(Course objective:- The aims of this course is to provide the knowledge of dance composition on masculine movement.

Learning outcome: In this course the compositions dance items of Krishna's on unique Talas of Manipuri repertoire will be imparted)

- a) Krishna Nartan
- b) Khuji Khongji ... upto Jalakelli of Maharaash
- c) Learning of Punglons, Songs of the item

THEORY COURSE – VIII

Credits -4

F.M.50 (40+10)

(Course objective:- The aims of this course is to provide Theoretical knowledge of Indian dance history, culture & civilization and study on Biography of the eminent dance Gurus and dancers personalities of Indian Classical Dance .

Learning outcome: In the theoretical portion knowledge of eight classical dances of India are introduced and History of Indian Dances part -I and Biography of the eminent dance Gurus and personalities of Indian Classical dance are imparted)

- a) History of Indian Dance Part – I
- b) General introduction to eight classical dance styles classical India.
- c) General introduction of Indian dance drama both folk and classical
- d) General introduction tribal and folk dances of India .Interrelationship with other plastic arts, e.g. Sculpture, Iconography and Painting in their ancient Indian tradition.
- e) Explanation the term Culture and Civilization emphasizing their relevance to India.
- f) Seven established dance type in term of origin, history and development thereto; other well established dance tradition like Chhau and others. The influence of martial arts on the regional dance forms.
- g) Study on Biography of the eminent dance Gurus and dancers personalities of Indian Classical Dance and Modern Dance .

### SEMESTER –III

PRACTICAL COURSE – IX                      Credits -4              F.M.50 (40+10)

(Course objective:- The aims of the course is to provide the knowledge of Pre – Vaisnavite and Vaisnavitedance composition.

Learning outcome: Dances of Pre – Vaisnavite and Vaisnavite are imparted in this course. Students are groomed with different form of dance items)

- a) KhambaThoibi Dance of Lai-Haraoba
- b) Radha Abhisar
- c) Learning of Punglons and songs of the Dance items.
- d) Demonstrations

PRACTICAL COURSE – X                      Credits -6                      F.M.50 (40+10)

(Course objective:- The aims of the course is to provide the knowledge of composition on Gita Govinda.

Learning outcome: The most important feminine movements are the major point of this course and the musical portions are also imparted)

- a) ‘KanuKalindi’- Dance composition
- b) Sri Krishna Vandana ‘Sita Kamala.....’ from Gita Govinda.
- c) Learning of Punglons and Dance composition on different Taals
- d) Demonstrations

THEORY COURSE – XI                      Credits -4                      F.M.50 (40+10)

(Course objective:- The aims of this course is to provide Theoretical knowledge of Indian dance history, Natyashastra , Vedas & other major Indian epic and study on Indian modern dance and western ballet.

Learning outcome: In the theoretical portion knowledge of Indian major epic and History of Indian Dances part -II and Indian modern dance are imparted. )

- a) History of Indian Dance part-II
- b) Ancient age: - Through Knowledge of Bharata’s Natyashastra and its relevance to an influence on Indian Classical Dance.

- c) Prehistoric age/Vedic age (Reek, Sham, Yajur, Atharva Vedas.)
- d) Pouranicage:- Cultural History of India, Knowledge of major epics like Ramayana, Mahabharata, Shilappadikaram in terms of their content, characters and relevance to Indian Theatrical practice, an acquaintance with Indian mythology.
- e) Discuss in details Krishna's role in the epic Mahabharata.
- f) Modern age:-

East meets West in Uday Shankar's Dance Creations. Give your comments. History and development of Western Ballet. Contemporary modern dance in India. Well-known Indian Innovators and choreographers.

- g) Traditional Dance Drama training and its relevance today's dance education at academic level and its need in contemporary Indian Society.
- h) M.A Students required a Dance project in consultation with class teacher selecting a subject regarding Dance (at least 10 pages both of 2<sup>nd</sup> and 4<sup>th</sup> semester. )

THEORY COURSE –XII

Credits -6

F.M.50 (40+10)

(Course objective:- The aims of this course is to provide Theoretical knowledge of ancient religion of Manipur and information about dance culture of Java-Bali & others Asian countries.

Learning outcome: In the theoretical portion students are expected to gain the knowledge of ancient religion & socio culture of Manipur and information about dance culture of Java-Bali & others Asian countries are imparted. )

- a) The religious ( MeiteiDharma and Meitei Vaisnav Dharma, Ramanandi Dharma, GouriyaVaisnav Dharma) aspect on Manipuri Dance. Discussion About the Dance on various religious festivals related with the Vaisnav Sastras.
- b)Name and describe the costumes used in Rasa Lila and Lai-Haraoba dance and other three Dance form.
- C)Influence of dances of Java and Bali on Rabindra Nritya at Santiniketan.
- d) Rasa sutra of Bharata and its exposition and elaboration by various commentators, is Bhatta Lollata, shrishankuka, Bhatta Nayaka and Abhinavgupta. Rasa and its constituent element, Vis Sthayi Bhava, Vyabhichari and Sattvika Bhava, and their Vibhava and Anubhava. DhavaniSiddhanta of Anandavardhanacharya.

## SEMESTER –IV

### PRACTICAL COURSE – XIII

Credits -4 F.M.50 (40+10)

(Course objective:- The aims of the course is to provide the knowledge of composition on Gita Govinda.

Learning outcome: The most important masculine movements are the major point of this course and the musical portions are also imparted)

- a) Dasavatar (composition from Gita Govinda)
- b) Learning of Punglons, songs of the Dance composition on different Taals
- c) Lecture Demonstrations (Self Composition on any story on different Taalas)

### PRACTICAL COURSE – XIV

Credits -4 F.M.50 (40+10)

(Course objective:- The aims of the course is to provide the knowledge of composition on Gita Govinda and BasantaRaas

Learning outcome: In this major course student are expected to have knowledge of full form of Raaslila of Manipur )

- a) Basanta Ras Aber Khela
- b) Khandita Nayika of Gita Govinda
- c) Compositions of Dance on Different Taals
- d) Lecture Demonstrations

### THEORY COURSE – XV

Credits -4

F.M.50 (40+10)

(Course objective:- The aims of this course is to provide Theoretical knowledge of Dances of Pre – Vaisnavite and Vaisnavite in the context of Manipuri Dance and Knowledge of the Tala system and music knowledge used in Manipuri Dance.

Learning outcome: Students are expected of learning Vaisnaband pre-Vaisnab relevance literature& Tala system and music knowledge of Manipuri Dance in this major theory course.)

- a) Origin, History, Classifications and development of Lai-haraoba festival of Manipur, and with its dance costume and instrument.

- b) Knowledge of the Tala system and music knowledge used in Manipuri Dance, transcribing tala-lipis(Notation of tala with matra, tali , khali with singing) as per syllabus with song.
- c) Manipuri Dance is too much helpful for composition of ‘Rabindra Sangeet’-a brief discussion. Explain Dance education at Santiniketan.

THEORY COURSE – XVI

Credits -4

F.M.50 (40+10)

(Course objective:- The aims of this course is to provide Theoretical knowledge of Indian Sculpture, Painting, Architecture and study on a part of Natyashastra .

Learning outcome: Students are expected of learning about Natyashastra& relation of Indian Dances with Sculpture, Painting, and Architecture in this major theory course.)

- a) Relation of Indian Dances with Sculpture, Painting, Architecture. Trace the History of dance from the ancient to modern times from data available from Sculpture, Literature and Music.
- b) Studies on the four Abhinayas, four Vrittis, four Pravrittis and two Dharmis. Study of the NrittaKaranas of Natyashastra and their importance. Detail study of Nayika Bheda and all the classification thereof.

DashaRupaka of Dhananjay, Abhinayadarpana of Nandakeswora, Bhavprakashna of Shardatanaya and Natyadarpana of Ramachandra- Gunachandra.

## Reference Books

1. Raas Purnima – Th. Babu Singh - Manipuri
2. Aspects of Indian Culture – Prof.E. Nilakanta Singh English
3. Fragments of Manipuri Culture – Prof. E. Nilakanta Singh English
4. Natya Sastra – Manmohan Ghosh English
5. The Mirror of Gesture A.K. Coomarswami English
6. Abhinya Darpan – Manmohan Ghosh English
7. Abhinya Darpan – D.N. Swaminathan Iyer English
8. The Dance of India – Fanbian Dowers English
9. Dance of India – Projesh Banerjee English
10. The Art of Hindu Dance –ManjulikaBhaduri English
11. Indian Dance – Sreenivas Iyengar English
12. Dance of India – G. Venkata Chalam English
13. Folk Dance of India
14. PrachinVharoterNatyakala – Manmohan Ghosh Bengali
15. Bharater Nritya Kala – Gayatri Chattopadhyay Bengali
16. Nritya – Prativa Devi Bengali
17. Pryagi Nritya O Natya – Shantideb Ghosh Bengali
18. Rabindra Sangeet (Geeti natya O Nritya Naya, Bengali
19. SantiniketanerNrityadhara) NrityanaterObhinayay Bengali
20. Shantideb Ghosh Bengali
21. The Dance of India – Enakshi Bhavani English
22. Nritya Shiksha – Prahlad Das Bengali
23. Manipuri Dance – Bipin Singh & Nayana Javeri English
24. Manipuri Dances – Kulabidhu Singh English
25. Meitei Chali – M.Amubi Singh English
26. Introduction of Manipuri Dance – Atombapu Sharma English
27. ManipurigiSanaton Dharma – Atombapu Sharma English



28. Religion & Culture of Manipuri – Dr. Kriti Singh		English
29. Abhinay Darpan – Ashok Shastri		Bengali
30. RabindranatherGitinatya O Nritya Natya – Pronoy Kundu		Bengali
31. Manipuri Nritya – T.Nadia Singh		Bengali
32. Sastriya Manipuri Nartan – Darshana Jhavei&Kalavati Devi		Bengali
33. JibanerDhrubatara – Shantideb Ghosh		Bengali
34. Nritya Darpan – Gayatri Chottopadhyay		Bengali
35. NrityaPran – Gayatri Chottopadhyay		Bengali
36. Nritya Nritya Natto – Snigdha Pal		Bengali
37. ShilpoTatto – Sudhir Nandi		Bengali
38. PunglonBhangeeParengMangagi – YaikhomHemanta Kumar		Bengali
39. Manipuri Adibasi Nritto o Thang-Ta, Dr. Sumit Basu	--	Bengali
40. Manipuri Lai-Haroba Nritto, Dr. Sumit Basu	--	Bengali
41. Manipuri Mandap Sanskriti, Prof. K.Sunita Devi	--	Bengali

## Preamble

### Kathakali Dance: Goals, Course objectives and Learning out comes:

#### GOALS:

- 1) To engage students in the combined process of Classical dance and theatre practice and performances throughout the course.
- 2) To strengthen students' creative skills in live performance through the study of skills and technique with traditional methodologies.
- 3) To engage critical studies, histories and histrionics of dance with rigorous and intensive traditional training along with frequent performances.
- 4) To create unique, challenging and diverse live performance and share them with our community.
- 5) Strengthening the capability to explain Kathakali dance logically with thorough theoretical training with the base of Sanskrit texts on acting like Natyasastra, Abhinayadarpana and so on.

#### COURSE OBJECTIVES:

To achieve these goals, students will:

Study and practice methodologies for translate the written text into live performance with perfection. Read, analyze and write about Indian classical dance especially Kathakali and critical theoretical evaluation of practical sessions. Study the fundamentals of classical Kathakali acting, make-up, design, and theater technologies and audience responses. Learn the terminology and practice methods of traditional Kathakali and analysis evaluation of live performance. Participate in the rehearsal and performance process, and learn the relationships and responsibilities of all collaborators; develop professional habits. Identify areas of specific interest and explore into advanced study of those fields. Demonstrate a nuance understanding of collaboration in the creative process through leadership, participation and reflection. Develop a multi-layered physicality through training in dance techniques. Apply a variety of value systems, aesthetics, and approaches to performing. Learn the language and practice methods of Kathakali with theoretical evaluation. Integrate an understanding of cultural context into creative and scholarly research. Conduct Lecture-cum-demonstrations with theoretical frame work in a clear and convincing academic level and develop aptitude in writing in the field of Kathakali dance. Encourage wide-ranging community build up through dance and spread awareness in the society.

#### LEARNING OUTCOMES:

Through courses and involvement in production, students will learn the values and methods of artistic collaboration. They will be prepared to enter the professional world of the performing arts, or to pursue graduate study in Kathakali dance, or other fields in the humankind. They will be equipped for a wide variety of careers—such as professional performers, writers, or teaching—that require collaborative effort, with self-confidence and respect, imagination, and a broad background in Indian classical dance and related skills.

CURRICULUM FOR POSTGRADUATE COURSE  
DEPARTMENT OF RABINDRA SANGIT, DANCE & DRAMA

SUBJECT- KATHAKALI DANCE

Semester-1

Credit-4

Marks-40+10=50

Course-I (Practical)

- Selected padams and theatrical techniques from Lavanasuravadam story.
  1. Ninpadambhoruham
  2. Anupamagananakum...Attam
  3. Agrajaveera.....Hantabalaka
  4. Kutirayepidichukettal

Course-II (Practical)

- Selected padams and theatrical techniques from Utaraswayamvaram story.
  1. Sasimukhi
  2. Kekayabhupati
  3. Valabhasrunu
  4. Tariltenmozhi

Course-III (Practical)

- Selected padams and theatrical techniques from Dakshayagam story.
  1. Kanninakkanandam
  2. Ananta Janmarjith
  3. Valareputrimar
  4. Ariyate Mama Putriye

Course-IV (Theoretical)

- Stage conventions and auditory aesthetics in Kathakali is been analysed. Understanding the Kutiyattam and Krishnanattam.
  1. Stage conventions of Kathakali
  2. Auditory aesthetics of Kathakali
  3. Kutiyattam
  4. Krishnanattam

## Course-V (Practical)

- Selected padams and theatrical techniques from Duryodanavadam and Santanagopalam stories.
  1. Paripahimam
  2. Parshati Mama...Attam
  3. Srimansakhe
  4. Nathabhaval..Attam

## Course-VI (Practical)

- Selected padams and theatrical techniques from Utaraswayamvaram story.
  1. AravindaMizhi
  2. Veera Veerata
  3. Gopalakanmare
  4. Terukuttikettal

## Course-VII (Practical)

- Selected padams and theatrical techniques from Subhadraharanam and Narakasuravadam stories.
  1. Kutra Vada, Kutravada
  2. Rajavaneti
  3. Sabdavarnana
  4. Patappurappadu

## Course-VIII (Theoretical)

- The analysis and the examination of Natyasastra in brief with understanding the Vibhava, Anubhava and Rasa.
  1. Natyasastra
  2. Meanings and Definitions of Rasa
  3. The theory of Rasa
  4. Bhav
  5. Vibhav

## Course-IX (Practical)

- Selected padams and theatrical techniques from Pootanamoksham, Nlucharitam and Utaraswayamvaram stories.
  1. Ampadigunam
  2. SukumaraNandakumara
  3. Samyamakanorudyanam
  4. SundaraSrunukanta

## Course-X (Practical)

- Selected padams and theatrical techniques from Kirmeeravadham story.
  1. Jaya RuchiraKanakadri
  2. Pundareeka Nayana
  3. Kashtamaho
  4. Kondal Varna Pazhute

## Course-XI (Theoretical)

- Examining the concept of Anubhava, Vyahicharibhava, Samyoga and Sthayeebhava
  1. Anubhava
  2. Vyabhicharibhava
  3. Samyog
  4. Sthayeebhava

## Course-XII (Theoretical)

- Analysing the process of Rasanishpathi and knowing other aestheticians other than Bharatamuni.
  1. Rasnishpathi
  2. The process of Rasabhinaya
  3. Rasa as an aesthetical experience
  4. Aestheticians other than Bharatamuni
  5. Abhinavagupta

## Course-XIII (Practical)

- Selected padams and theatrical techniques from Nivatakavachakalakeyavadam story.
  1. MataleNishamaya
  2. BhavatiyaNiyogam
  3. Vijaya Vijayi Bhava
  4. VijayanahamIta.

## Course-XIV (Practical)

- Selected padams from Kalyanasougandhikam story and a theatrical technique.
  1. Shastratham....Shauryaguna.....Attam
  2. PanchalarajaTanaye
  3. AjagaraKabalitam
  4. Manprasavam

## Course-XV (Theoretical)

- Analysing the process of Katharsis, Sahrudaya. General review of Abhinayadarpanam and deviations of Kathakali from Natyasastra.
  1. Katharsis and theory of Rasa
  2. The Sahrudaya
  3. Abhinayadarpana
  4. Deviations of Kathakali from Natyasastra

## Course-XVI (Theoretical)

- Analysing the reformation and renaissance of Kathakali. Knowing the legendary Kathakali story writers.
  1. Reforms of Kathakali
  2. Kottayam Thampuran
  3. Kaplingad Reforms
  4. Nalacharitam, UnnayiWarrier
  5. IrayimmanThampi
  6. Setbacks and Renaissance of Kathakali

References for Theory in Kathakali Dance  
M. Mus. Course.

1. THE NATYASASTRA – M.P. Ghosh,  
Pub: Royal Asiatic Society of Bengal, Calcutta – 1950.
2. INTRODUCTION TO BHARATA'S NATYASASTRA - AdyaRangacharya,  
Pub: Popular Prakasham, Calcutta – 1958.
3. KATHKALI – The dance - theatre - Kala:GovindanKutty,  
Pub: The Asiatic Society, Calcutta – 1998.
4. INDIAN CLASSICAL DANCE ART - Sunil Kotari,  
Pub: Marg Publishers, Bombay – 1979.
5. INDIAN CLASSICAL DANCE - KapilaVatsyayan,  
Pub: Director of Pub. Dept. – 1974.
6. A GUIDE TO KATHAKALI - David Bolland,  
Pub: National book trust, Delhi – 1980.
7. THE KATHAKALI COMPEX - Zerilli Philip,  
Pub: Abhinav Publications, Delhi – 1984.
8. KATHKALI ENCYCLOPAEDIA - A.KrishnaKaimal,  
Pub: National Book stalls – Kottayam – 1986.
9. KATHAKALI PLAYS - Agatha Jain Pillar,  
Pub: D.C. Books – Kottayam – 1993.
10. KATHAKALI - K. Bharatalyyer,  
Pub: luzac and company – London – 1965.
11. THE OTHER MIND - Beryl De Zoete,  
Pub: Victor Gollance – London – 1965.
12. TRADITIONS ORF INDIAN FOLK ARTS - KapilaVatsyayan,  
Pub: Clarion Books new Delhi – 1978.
13. NATYA SASTRA - K.P.N. Pisharodi,  
Pub: D.C. Books – Kottayam – 1983.
14. ABHINAYA DARPAN -Translation - Manmohan Ghosh  
Metropolitan Printing House – Calcutta – 1934.
15. PHILOSOPHY OF AESTHETICS - M.P. Patwardhan,  
Pub: Central Research Institute – Pune – 1969.
16. THE THEATRE UNIVERSE - Pramod Kale,  
Pub: popular Prkasham – Bombay – 1974.

17. IMITATION IN INDIAN AESTHETICS - A.C. Sukla,  
Pub: Rupa and company – 1977.
18. THE DANCES OF INDIA - Reginald & Massy,  
Pub: Tri color Books – Great Briton – 1989.
19. AESTHETIC MEANING - RekhaJhanji,  
Pub: Ajanta publication – Bombay – 1980.
20. TRADITIONS INDIANS OF INDIAN FOLK ART – KapilaVatsyayan,  
Pub: Clarion Books – New Delhi – 1982.
21. KATHAKALI - G.R. Pillai.  
Pub: Travancore University Series – 1957.
-



M.Mus Syllabus  
RABINDRANRITYA  
(Total Marks 800. Practical 500 and Theory 300)

Semester I

Course I (Practical) 40+10=50

Objective: This course takes into account the training given in the graduate courses and hence provides the advance training in different characters of dance dramas and other productions.

Chandalika has a special stress in this.

Learning Outcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for these characters.

1. Chandalika- Part I Compositions of Maa and Prakriti and other characters like Doiwala, Churiwala. Group compositions
2. Compositions of Bhanusingher Padavali
3. Compositions on Namohemamoham (Natir Puja), Chitrangada-2, Kamalika, Haratani
4. Compositions on other songs in *lasya* style

Course II (Practical) 40+10=50

Objective: This course takes into account the training given in the graduate courses and hence provides the advance training in different characters of dance dramas and other productions.

Shyama has a special stress in this.

Learning Outcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for these characters.

1. Shyama- Part I. Compositions of the characters and group compositions
2. Compositions in *tandavatechniques* like Pinaketelagetankar, Pralaya Nachana
3. Compositions of characters like Arjun, Madan, Kotal, Bajrasen
4. Compositions on NatarajRiturangashala

Course III (Practical) 40+10=50

Objective: This course takes into account the training given in the graduate courses and hence provides the advance training in different characters of dramas and other productions. The dramas preceding dance dramas have a special stress in this.

Learning Outcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for these characters.

1. Acting of Dramas- Balmiki Pratibha, Kalmrigaya.
2. From Sharadotsava (1908) to Natir Puja (1925)

Course IV (Theory) 40+10=50

Objective: This course gives an idea of the contents of the *Natyashastra*.

Learning Outcome: The students will be proficient with the concept of ancient *Natya* and its implications in modern theatre productions.

1. The Natyashastra- idea of the chapters and their contents. Importance of Nritt, Nritya and Natya.
2. The Abhinaya Darpanam, Sangitratnakara
3. The theory of Rasa: Lollata, Shankuka, Nayaka, Abhinavagupta
4. Dance in Literature, Sculptures and Paintings
5. The Sanskrit Literature and Dance- Kalidasa, Bhasa, Bhavabhuti and others.

## Semester II

Course V (Practical) 40+10=50

Objective: In this course Chandalika has a special stress in this.

LearningOutcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for Chandalika characters.

1. Chandalika- Part II. Compositions of Maa and Prakriti and Group compositions.

Course VI (Practical) 40+10=50

Objective: In this course Shyama has a special stress in this.

LearningOutcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for Shyama characters.

1. Shyama- Part II. Compositions of the characters and group compositions.

Course VII (Practical) 40+10=50

Objective: This course takes into account training in different characters of dramas and other productions.

LearningOutcome: The students are expected to gain knowledge on the abhinaya aspect of all the characters along with the typical movement repertoire for these characters.

1. Acting in Dramas: Shapmochan (1931), Shyama (1939). Characters from TasherDesh and other relevant dramas.

Course VIII (Theory) 40+10=50

1. Aesthetics of Rabindranath Tagore, Abanindranath and Nandalal
2. Introduction to Western Aesthetics
3. Writings of Tagore on Dance.

### Semester III

#### Course IX (Practical) 40+10= 50

Objective: This course aims to impart training in different classical dance techniques like the rhythm and time cycles, the gestures of hand and body so that they can be applied to Rabindranritya.

LearningOutcome: Students are expected to learn the techniques to apply on their own compositions. This will be helpful for them to choreograph in future for being a professional choreographer.

1. Festival dances and their presentations.
2. Dances on various Talas- Rabindrik and other major rhythms.
3. Application of Hastas in Rabindranritya

#### Course X (Practical) 40+10=50

Objective: This course aims to impart training in compositions of dance. Also improvisations are encouraged.

LearningOutcome: This course will help the students to become independent choreographers with understanding of the subject. Thus this would make them teach and produce stage presentations.

1. Own solo compositions on a list of songs provided by teacher.
2. Improvisations.

#### Course XI (Theory) 40+10=50

Objective: This theory course gives an idea of what was happening in the rest of India when Tagore was working in Santniketan.

LearningOutcome: The students will gain an overall knowledge of the dances in India.

1. Dances of India- Folk, Traditional and Classical. Concept of Nataraj.
2. Modern Dance in India- Udayshankar and Rabindranath.
3. Dance and dancers post-independence.
4. Contemporary dance in India.

#### Course XII (Theory) 40+10=50

Objective: This theory course gives an idea of Tagore's idea of beauty in his dramas and dance dramas.

LearningOutcome: The students will gain an overall knowledge of the aesthetic theory of Tagore. This will help them to become critics and work as reviewers in newspapers and other channels.

1. Critical Appreciation of Rabindranath Tagore's Dramas, Gitinatya-s (Song Dramas), Ritunatyas (Season Dramas), Nritya Natya-s (Dance Dramas).

## Semester IV

### Course XIII (Practical) 40+10=50

Objective: This course aims to impart training in compositions of dance dramas. Also improvisations are encouraged.

LearningOutcome: This course will help the students to become independent choreographers with understanding of the subject. Thus this would make them teach and produce stage presentations.

1. Rabindranath Tagore's Dance Dramas. General understanding of the compositions and presentations of all the characters of the Dance Dramas.

### Course XIV (Practical) 40+10=50

Objective: This course aims to impart training in compositions of dance. Also improvisations are encouraged.

LearningOutcome: This course will help the students to become independent directors with understanding of the subject. Thus this would make them teach and produce stage presentations..

1. Production Design: Concept of Stage, Lights, Sets- drawing and designing leading to presentation of an excerpt of a Tagore's drama/Dance Drama on stage.

### Course XV (Theory) 40+10=50

Objective: This theoretical course aims to give ideas of foreign dances to the students.

LearningOutcomes: This course will help the students to equip themselves for getting ideas of the foreign dances and help them to relate to the concept of Tagore.

1. Introduction to the foreign dances- Ballet, Modern, Asian dances, South Asian Dances- Indonesia (Java, Bali), Malayasia, Cambodia, Burma etc.
2. Tagore's writings on dances of Java, Bali, Japan etc.

### Course XVI (Theory) 40+10=50

Objective: To learn research methodology to write academically on Dance concept of Tagore.

LearningOutcomes: The students are expected to get the experience of writing academic essays on Rabindranritya.

Dissertation to be submitted.

# SYLLABUS FOR M.MUS IN DRAMA AND THEATRE ATRS

( 2 YEARS COURSE )

Department of RSDD, Sangit-Bhavana, Visva-Bharati, Santiniketan.

---

Total Marks :

i) Theoretical papers –300 Marks

ii) Practical papers – 500 Marks

---

Total = 800 Marks

---

## PROPOSED AREAS OF STUDIES IN THEORY AND PRACTICAL PAPERS

### 1<sup>st</sup> Semester : 200 Marks

*Course – I (Practical) :*

Full Marks: 50(40+10)

#### **Voice and Elocution**

*Course – II (Practical) :*

Full Marks: 50(40+10)

#### **Body Preparation, Yoga, Mime, and Pantomime, Expression and Emotion, Improvisation.**

*Course – III (Practical)*

Full Marks: 50(40+10)

#### **Acting (Verse) with character analysis. ( To be submitted )**

*Course – IV (Theoretical)*

Full Marks: 50(40+10)

#### **History of Oriental Theatre (Ancient Indian Theatre, Noh-Kabuki etc.), And Western Theatre (up to Renaissance), with reference to stage and Drama**

### 2<sup>nd</sup> Semester: 200 Marks

*Course – V (Practical)*

Full Marks: 50(40+10)

#### **Acting (Tagore`s Plays) with character analysis. (To be submitted)**

*Course – VI (Practical)*

Full Marks: 50(40+10)

#### **Acting (Other than Tagore`s plays) with character analysis. (To be submitted)**

*Course – VII (Practical)*

Full Marks: 50(40+10)

#### **Make-up & Costume Design**

*Course – VIII( Theoretical)*

Full Marks: 50(40+10)

#### **Aesthetics, Theory of Indian and Western Drama & Dramaturgy.**

**3<sup>rd</sup> Semester : 200 Marks**

Course – IX (Practical)

Full Marks: 50(40+10)

**Stage- Lighting and Sound.**

Course – X (Practical)

Full Marks: 50(40+10)

**Scenography (Set-Design and Painting).**

Course – XI (Theoretical)

Full Marks: 50(40+10)

**History of Bengali theatre, Traditional and Folk Theatre, Regional Theatre, and Western Theatre (Post-Renaissance).**

Course – XII (Theoretical)

Full Marks: 50(40+10)

**Tagore`s Theatre.**

**4<sup>th</sup> Semester : 200 Marks**

Course – XIII (Practical)

Full Marks: 50(40+10)

**Direction.**

Course – XIV (Practical)

Full Marks: 50(40+10)

**Dissertation and Practical Field-work.**

Course – XV (Theoretical)

Full Marks: 50(40+10)

**Theory of Acting & Theory of Direction.**

Course – XVI (Theoretical)

Full Marks: 50(40+10)

**Play-Analysis and Criticism.(Tagore and other than Tagore`s Plays)**

**SYLLABUS FOR M.MUS IN DRAMA AND THEATRE ATRS**  
**Department of RSDD, Sangit-Bhavana, Visva-Bharati, Santiniketan.**

---

Duration of Course : 2 (Two) Years

---

---

**1<sup>st</sup> Semester: 200 Marks**

**Course – I (Practical) :**

Full Marks: 50(40+10)

- N.B. ( This half paper divided into two part)

**Voice and Elocution :**

1. **Part-I: VOICE : 25(20+5) Marks**

- a) Fundamental of voice production and speech mechanism ; requirements of stage voice ; volume, pitch and tone ; speech , defects and their corrective measures etc.
- b) Breathing exercises ; Enunciation and pronunciation ; Voice registration ; Tonal variation ;Resonance ;Volume and pitch , noise , musical voice , Whispering , Weeping , Crying , Laughing etc.

**Sub-text :Using all the above elements in the given speech**

*( Pieces to be selected by the Dept. from time to time ).*

2. **Part- II : ELOCUTION : ( Sight-reading and Recitation) =25 (20+5) Marks**

- a) **Sight-reading** : Pronunciation of Vowel and Consonants, Pace, Rhythm , Dialect, Verse and Non-verse etc.
- b) **Recitation (Piece to be memorized) :**  
Pronunciation of Vowel and Consonants ; Accent, Pause Rhythm, Prosody-  
Syllable, Matra, Prava, Chhanda etc.

**Sub-text :Using all the above elements in the given speech**

*( Pieces to be selected by the Dept. from time to time ).*

**\*\* Reference Text-books for Elocution :**

a) **For Sight-reading –**

- i) Abhinjan Shakuntalam == Kalidasa
- ii) Rajsingha == Bankim Chandra Chattopadhyay
- iii) Prachin Sahitya == Rabindra Nath Tagore
- iv) Char-Adhyay == Rabindra Nath Tagore
- v) Chandragupta == D. L. Roy
- vi) Devigarjan == Bijan Bhattacharya
- vii) Chand Baniker Pala == Sambhu Mitra

b) **For Recitation –**

- i) Meghnadbadh Kabya (Canto VI) == Madhusudan Dutta



- ii) Chitra, Kahini == Rabindranath Tagore  
iii) Jibanananda Dasher Shrestha Kabita == Jibanananda Dash

**\*\* N. B. : Each student is required to present the passages , pieces and others item of voice and elocution which will be provided by the dept.**

### **Objective**

Master degree students are already prepared with their voice but there are newly admitted students from various places and schooling, here we give one tuned-voice with expressions and emotions. For elocution we select classical text for improvement of technical voice throwing with perfections.

### **Outcome**

Students are now being perfect to any type of textual pronunciation and play reading.

---

## **Course – II (Practical) :**

Full Marks: 50(40+10)

**Body Preparation, Yoga, Mime, and Pantomime, Expression and Emotion, Improvisation.**

**\*N. B.(This half paper divided into two part).**

**Part-I : Body Preparation, Yoga and Mime = 25 (20+5) Marks**

**Body Preparation and Yoga:** Knowledge about Human Anatomy and Physiology , Physical Exercises (with and without Music), Movement, Relaxation, Movement of Limbs, Harmonic Pause, Dancing, Yogasana.

**Mime:** Physical training for Mime ; Relaxation ; Facial expression ; Excursuses of eye-ball ; Sketch-built-up ; Creation of illusion ; Musical science, Mime and imitation , Mime and observation, Mime and Theatre, Mime and Dance, Mime as a special form of entertainment, Mime and Mimicry etc.

**Part-II : Expression and Emotion, Improvisation.= 25 (20+5) Marks**

**Expression and Emotion :** Knowledge of face-muscles ; Mukhaja, Sharira, Chestakrita, Bhava, Asta-Satwik Bhava ; Rasa and total Expression ; Exercises of Eyelid, Eye-brow, Eye-ball, Chine ; Gesture of Head, Neck, Hand etc.

Defination of Emotion ; Oriental and Western ; Emotion and its nature, Classification of emotion – primary and its psychological characteristic blended ; Derived ; Sentiment – its types, object, person, collective, abstract, self ; Stimulus response bond, Reflex and instinct, Nature of feeling, Sensation and feeling, Mood, Temperament, Disposition, Passion, Emotion and bodily expression etc.

**Improvisation :** Concentration exercises, Exercise of sense, Exercise for developing power of association, Exercise for improvisation; Details of – **Who are you/ the are you? Where are you? What are you? When are you? Why are you?** Improvisation with voice and without voice etc.

**\*\* N. B. :** *Each student is required to present items of Mime, and Pantomime, Yoga, Movement, Expression and improvisation etc. which will be provided by the Dept.*

### **Objective**

This course is a basic activity of theatre on stage. Fitness and fairness of stylized body movements are the art of physical expression and also the art of living. Anybody can improvise the theatrical monotony through this learning and practice.

### **Outcome**

Students are being fit with flair-mind, their soul and gestures are also be prepared to play any 'Role' in theatre from the 'King' to a 'Beggar' 'Admin' to 'Servant'. They believe really in sense that they are not only artiste but also Theatre, Culture and Social workers.

---

## **Course – III( Practical )**

Full Marks: 50(40+10)

### **Acting (Verse) with character analysis. ( To be submitted) :**

With reference to Character–protagonist, Antagonist, Allied Agents, Pivotal character, Character-dimension, Will, Conflict, Growth, Dialogue, Song, Though, Rasa, Emotion and Acting etc.

Play prescribed :	<b>Visarjan</b>	= Rabindra Nath Tagore
	<b>Malini</b>	= Rabindra Nath Tagore
	<b>Billwamangal</b>	= Girish Chandra Ghosh
	<b>Naranarayan</b>	= Kshirod Prasad Vidyavinod
	<b>Pratham Partha</b>	= Buddhadev Basu
	<b>Chand Baniker Pala</b>	= Shambhu Mitra

**\*\* N. B. :** *Scene/ Pieces from Drama to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept.*

### **Practical's :**

- |    |                                    |            |
|----|------------------------------------|------------|
| a) | Performance in a short scene/piece | = 30 Marks |
| b) | Actor`s Note-Book                  | =10 Marks  |
|    | <b><u>Total = 40 Marks</u></b>     |            |

\*a) **Performance in a short scene/piece :** The students required to participate in a short scene/pieces of 10 to 15 minutes duration directed by himself/herself.

\*b) **Actor`s Note-Book :** Each student is required to submit an actor`s note-book, which should contain a detailed analysis of the roles he/she has played during the year. This should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

### **Objective**

---

**Acting is the combined course of voice and Physical activities/ Dramatic Expressions. Two types of literature mostly we get - that verse and non-verse for 'Acting Texts'. It is the practical course of verse-acting. Here we specially give attention to the characters with characteristics.**

**They make one Actor's Note Book where they analyses their thoughts, theme, theatre patterns.**

#### **Outcome**

**Students act their verse-acting with full of understanding of literature, character, impact of verse-acting and standardized theatre-patterns by analysis of serious-text. They can realize how characters upgrowing on stage from beginning to the end.**

---

### **Course – IV ( Theoretical )**

Full Marks: 50(40+10)

**History of Oriental Theatre (Ancient Indian Theatre, Noh-Kabuki etc.), and Western Theatre ( up to Renaissance), with reference to stage and Drama.**

#### **1. Oriental Theatre (Ancient India, Noh-Kabuki) :**

- i) a) Bhasa b) Kalidasa c) Bhavabhuti d) Sudraka e) Vishakha-Datta f) Rajshekhar  
g) Prahasana in Sanskrit Theatre etc.
- ii) Noh and Kabuki Theatre etc.

#### **2. Western Theatre (Up to Renaissance ) :**

Major trends in World Theatre : Classical and Neo-Classical period in terms of –

- a) Origin and developments (Passion play etc.)
- b) Performance elements
- c) Actor and his art
- d) Stage conventions
- e) Greek Drama (Aeschylus, Sophocles, Euripides, Aristophanes, Menander etc.)
- f) Roman Drama (Seneca, Plautus, Terence, etc.)
- g) Medieval age ( Miracle & Mystry plays , Morality plays, Liturgical plays ).
- h) Spanish ( Lope De Vega).
- i) Elizabethan period ( C. Marlowe , B. Jonson and W. Shakespeare).
- j) Comedia del`arte , Corneille, Racine and Moliere).

**Objective: The theatre-students should know the history and development of world-theatre (Oriental-Western). Because they should respect their own heritage and honor their tradition of the field. Then they can compare the contribution of their own present time.**

**Outcome:History helps a Theatre person to be confident to interact with other people. They can communicate the subject as a whole through a broad perspective. With that experience one can do experiments in theatre of his own way by form and newly contents.**

## 2<sup>nd</sup> Semester : 200 Marks

### Course – V (Practical) :

Full Marks: 50(40+10)

**Acting (Tagore`s Plays) with character analysis. (To be submitted) :**Scene/ Pieces from Drama to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept.

### Practical`s :

c) Performance in a short scene/piece = 30 Marks

d) Actor`s Note-Book = 10 Marks

**Total = 40 Marks**

\*a) **Performance in a short scene/piece :** The students required to participate in a short scene/pieces of 10 to 15 minutes duration directed by himself/herself.

\*b) **Actor`s Note-Book :** Each student is required to submit an actor`s note-book, which should contain a detailed analysis of the roles he/she has played during the year. This should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

### **Objective**

**Acting Tagore's play is an exceptional experience. It is an opportunity to work through the play as a composite art. We all know Rabindranath Tagore was a pioneer of Modern Indian Theatre, experimental theatre in Non-Proscenium manners. Beside others Tagore's plays are very applicable in Santiniketan's Nature.**

### **Outcome**

**All are understood this speciality of composite art, the liberty, concept and play as art for art sake.**

---

### Course – VI (Practical) :

Full Marks: 50(40+10)

**Acting (Other than Tagore`s plays) with character analysis. (To be submitted):** :Scene/ Pieces from Drama to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept.

### Practical`s :

e) Performance in a short scene/piece = 30 Marks

f) Actor`s Note-Book = 10 Marks

**Total = 40 Marks**

\*a) **Performance in a short scene/piece :** The students required to participate in a short scene/pieces of 10 to 15 minutes duration directed by himself/herself.

\*b) **Actor`s Note-Book** : Each student is required to submit an actor`s note-book, which should contain a detailed analysis of the roles he/she has played during the year. This should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

### **Objective**

**This Acting paper is also important because they may relate the dramas to their time and society. In fact, they can express their theatre-mind in any pattern.**

### **Outcome**

**Now we can see the students as an actor, as total-actor with expressional art and also of proper understanding. They can analyse and establish themselves as an actor.**

---

### **Course – VII (Practical) :**

Full Marks: 50(40+10)

*\*N. B. : This half paper divided into two parts -- I) Make-up II) Costume design*

### **Part-I : Make-up**

(20+5)= 25 Marks

- a) Basic knowledge of face anatomy and muscles .
- b) Basic technique of Make-up.
- c) Colour-work and Crape-work.
- d) Juvenile Make-up.
- e) Correction Make-up.
- f) Middle-age Make-up.
- g) Old-age Make-up.
- h) Realistic Make-up.
- i) Stylised Make-up.
- j) Knowledge of Plastic Make-up.
- k) Character Make-up.
- l) Mask-work and Mask like Make-up. Etc.

### **Part-II : Costume design**

(20+5)= 25 Marks

- a) Costume and its relationship with the play.
- b) Costume in a character.
- c) Costume and Actor`s movement.
  
- d) Knowledge of colour combination.
- e) Relation of colour costume with Set & Light.
- f) Sense of perfection in costume through exercises.
- g) Collection of drawing of various costume and ornaments from Indian villages, Archaeological monument, Sculptor etc.
- h) Play-production style and costume.
- i) Costume according to Bharata`s Natya Shastra.
- j) Special type of costume and ornaments for Tagore`s play.

### **Objective**

**One actor on stage can appear after wearing costumes, completing makeup. When you are playing one role/character you should be aware about standard, usage making, cost and impact of costumes. Makeup basically means the facial makeup of various ages and type of character.**

### **Outcome**

**We all know that make up-costumes are needful for the theatre so it is a professional opportunity to earn in future. So it is a technical course to learn and earn.**

---

**Course – VIII( Theoretical) :**

Full Marks: 50(40+10)

**Aesthetics, Theory of Indian and Western Dram, Dramaturgy : ( With special emphasis on Bharata and Aristotle)**

- 1. Aesthetics : (Indian & Western):** Nature of Art, Art & Craft ; Classification and characteristic of Art ; Concept of Rasa ; Art and Reality ; Art and Universality ; Art and Imagination ; Art and Intuition ; Art and expression ; Art and beauty ; Art and pleasure ; Art and unity ;Problems of the dramatic, ; Dramatic criticism ; Plot , Conflict, Character, Dialogue, Crisis, and Rasa ; With special emphasis on Rabindranath`s views etc.
- 2. Theory of Drama :** Definition of Epic, Novel and Drama ; Dramatist, Actor and Audience ; Elements of Drama ;Structure of Drama (Eastern and Western) ; Theory of Rasa ;Dramatic conventions ; Classification of Drama ; Classical, Romantic, Tragedy, Tragy-Comedy, Comedy, Realistic, Symbolic, Allegorical, Expressionistic, Epic, Absurd, Pouranic, Historical, Social, Musical, Melodrama, Geeti-Natya, and Nritya-Natya, Rabindra Nath Tagore`s own theory etc.
- 3. Ancient Indian Dramaturgy : Natyashastra & others :** a) Origin of Indian Drama b) Types of Drama ; Dasharupaka c) Elements of Natya , four types of Abhinaya , Dharmi , Vritti , Bhava, Rasa, Pancha-Sandhi, Pancha-Prakriti, Pancha-Abastha, Saranga etc.
- 4. Theory of Western Drama :** Aristotle, A. Nicolle etc.
- 5. Elements of Dramatic composition :** Premise, Theme, Plot, Division of action, Characterization, Dialogue, Song etc.

### **Objective**

**Aesthetics and Drama and Dramaturgy is one of the most relevant subjects, the texts are Bharata and Aristotle is the prior and ultimate concept of theatre.**

### **Outcome**

**Theatre reflects the society through an aesthetical approach. 'Natyashastra' and 'Poetics' are the foundation of Theatre - this paper is important for all theatre person to know Drama and Dramaturgy.**

## 3<sup>rd</sup> Semester : 200 Marks

**Course – IX (Practical) :**

Full Marks: 50(40+10)

***\*N. B. : This half paper divided into two parts -- I) Stage Lighting II) Sound and Background Music***

**Part-I : Stage Lighting :**

(20+5)= 25 Marks

- a) Origin and Development of Stage Lighting.
- b) Properties of lighting.
- c) Equipment's.
- d) Function of Stage Lighting—Illumination, Realistic effect, Plastic expression, Psychological expression,
- e) Art of Stage Lighting – Dominant, Secondary, Rim and fill in lighting.
- f) Aesthetic of Stage Lighting.
- g) Relationship of stage lighting with Costume, Make-up, and Set.
- h) Lighting the actor and stage.
- i) Designing lighting for different style of production.

**\*N.B.** Each student is required to submit a Note-Book (Including cue-sheet) on the different aspects of stage lighting including different kinds and type of lighting equipment and their functions. The item will be provided by the dept.

**Part-II : Sound and Background Music**

(20+5)= 25 Marks

- a) Basic knowledge on sound effects and background music.
- b) Knowledge of acoustics and sound production.
- c) Knowledge of sound recording and re-production, amplification system, record players, tape-recorder, sound control-board.
- d) Sound and special effect ( Life sound i.e. storm, rain, thunders, footstep, gun-shot, horse-hooves, etc. and recorded sound i.e. water effects, rain, thunder storm, crying baby, crowd, train, whistle , aeroplane, animals, city-life etc.).

**\*N.B.** The student is required to preparing and submit a Cue-sheet (with a recorded cassette according to Cue-sheet) The item will be provided by the Dept.

### **Objective**

**Now the basic-technical supports of theatre are light and sound. The Foreground and Background music and stage lightning is the most essential things if it is proscenium theatre or not, they should know light and sound.**

### **Outcome**

**This is the highest possibility to be a technical artist who will design the entire light scheme and sound so - people who are now decided not to perform on stage they can choose and practice to enter in the professional world.**

**Scenography (Set-Design and Painting). :**

**1. a) Theatre Architecture : Open and close performance spaces . :**

- i. Sanskrit theatre
- ii. Greek Theatre
- iii. Elizabethan Theatre
- iv. Noh and Kabuki theatre
- v. Chinese Theatre
- vi. Proscenium Theatre
- vii. Thrust
- viii. Theatre in-the-Round etc.
- ix. Set in Rabindra Nath`s plays as designed by Nandalal Bose & other artists of the period.

b) Requirements of various theatre and stage Geography.

**2. Stage Craft and process of designing scenery :**

- a) Sketch   b) Plan   c) Elevation   d) Model   e) Construction   f) Painting   g) Curtains
- h) Cyclorama and painted back drops etc.   i) Flats, Levels and Platforms, Stapes, Cut-outs etc.

**3. Scenic design :**

- a) Nature and functions of scenic design   b) Design and script  
c) Director`s inter-pretations and design   d) Use of the space by the director.

**4. Meior-trands in stage design :**

- a) A. appia   b) G. Craig   c) Meyerhold   d) Rabindra Nath Tagore etc.

**\*N.B.** Each student is required to submit a stage model and set-design (including ground-plan) according to specification. The items of set-design and stage-model will be provided by the Dept.

**Objective**

**Scenography**

**Set design and painting is needful for distribution of space. Space, time has to maintain in the planning of theatre. Also, it is a technical subject to Mark and usage the unity of theatre.**

**Outcome**

**Technical-subject, so it has also the possibility to make anybody the Set-designer.**



**History of Bengali theatre, Traditional and Folk Theatre, Regional Theatre, and Western Theatre (Post-Renaissance) . \* With reference to stage and drama.**

**1. Bengali Theatre :**

a) Origin and development

b) Historical backgrounds

c) With special reference to the contribution of – Lebedeff, Ram Narayan Tarkaratna, Madhusudan Dutta, Dinabandhu Mitra, Upendra Nath, Girish Chandra Ghosh, Amritalal, D.L.Ray, Kshirod Prasad Vidyavinod, Manmatha Ray, Sachin Sengupta, Bijan Bhattacharya, Tulshi Lahiri, Utpal Dutta, Badal Sarkar, Mukunda Dash, Moti Ray, Brojen Dey, Dhananjoy Bairagi, Shambhu Mitra, etc.

d) Origin and development of Bengali-Stage with special reference to : Bengali Theatre, Belgachhia Theatre, National & Great National Theatre, Star Theatre, Natya Mandir, Navanatya Mandir, Rangmahal, Minarva Theatre, Manmohan Theatre, Art Theatre, Classic Theatre, Sree Rangam Theatre, Biswarupa Theatre. Etc.

e) With special reference to the contribution of Amar Dutta, Sisir Bhaduri, Satu Sen, Ahindra Chowdhury, Ajitesh Bandyopadhyay etc.

**2. Traditional and Folk Theatre :**

With special reference to the following i.e. Chhou, Yatra, Gambhira, Yakshagana, Ramleela, Tamasha, Nautanki, Kudiattam etc.

**3. Regional Theatre ( other than Bengali Theatre) :**

a) With special reference to the following Region i.e. : Maharashtra, Gujrat, Hindi, Kerala, Manipur, Kannada etc.

b) With special reference to the contribution of the following i.e. Mohan Rakesh, Girish Karnad, Vijay Tendulkar, Dharamveer Bharti, etc.

**4. Western Theatre ( post renaissance ) : Special emphasis on Drama and Dramatist with reference to the following –**

i. a) Realism b) Naturalism c) Neo-Romanticism and Symbolism

d) Poetic Drama e) Expressionism f) Existentialism g) Epic Theatre

h) Absurd i) Grotosky and his Theatre etc.

ii) With special reference to the contribution of the following dramatist—

H. Ibsen, Chekov, M. Gorky, Emil Zola, M. Maeterlinck, G. Houpman, A. Strindberg,  
G.B. Show, J.M. Synge, Sean O`Cassy, T.S. Eliot, F.G. Lorca, L. Pirandello, G. Kaiser,  
E. Toller, E. Rice, Bertolt Brecht, J.P. Sastre, A. Camu, T. Williams, O. Neill, A. Miller,  
S. Beckett, E. Ionesco, E. Albec, etc.

### **Objective**

**History of our own Indian theatre. It is a pride that Bengali and Regional theatre is practiced. Beside to that - we already achieved the theatre - Now we have to create a further new.**

### **Outcome**

**A positive Idea evolved to the students that you want to be honest human being**

---

### **Course – XII ( Theoretical) :**

Full Marks: 50(40+10)

### **Tagore`s Theatre. ( Rabindra Nath Tagore`s Plays and Theatre) :**

- a) A brief outline of the background of Tagore`s Theatre.
- b) Dramatic activities of Tagore`s House. ( Pre- Rabindranath).
- c) Rabindranaths own initiative. Rabindranath Tagore and Tagore`s essays on his own plays.
- d) Play-production at Santiniketan and Jorasanko and Calcutta.
- e) Classifications of Tagore`s dramatic works.
- f) Style of Tagore`s production.
- g) Geeti-Natya and Nritya-Natya etc.

### **Texts :**

- |    |           |             |              |
|----|-----------|-------------|--------------|
| 1. | Play from | : Upto 1896 | --- One play |
| 2. | Play from | : 1997-1907 | --- One play |
| 3. | Play from | : 1908-1923 | --- One play |
| 4. | Play from | : 1924-1935 | --- One play |
| 5. | Play from | : 1936-1939 | --- One play |

**\*N.B. :** Texts are to be selected by the department from time to time / year to year.

### **Objective**

**Rabindranath Tagore's play and Theatre and his initiative was taken to the society. This should know by the students. How he developed plays (both in form and content). Because we believe that Tagore's concept or ideas in a text is art, aesthetics, philosophy.**

### **Outcome**

**It is better that they can follow how we describe a personality like Tagore. They know how would you brief one's life & works.**

## 4<sup>th</sup> Semester : 200 Marks

Course – XIII (Practical) :

Full Marks: 50(40+10)

**Direction :** ( With special reference to Acting, Music, Sound, Light, Set-design, Make-up and Costume ) :

Pieces/Short/Scene from Drama to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept. from time to time.

**Practical's :**

a) Directing a short scene/piece 25 Marks

b) Director`s Note-Book 15 Marks

**Total = 40 Marks**

**a) Directing a short-scene/piece :**

The student-director is required to direct the short-scene or pieces of 15 minutes to 30 minutes duration with the students from the Bhavana or others Bhavana of the University. The script will be provided by the Dept. or chosen by the student with the approval of the Dept.

**b) Director`s Note-Book :**

The student director is required to submit the Director`s Note-Book (production script) of the short-scene or pieces (with the prior acceptance of the Dept.) Directed by himself/herself and which he/she has visualized for production on in which he/she has participated in any capacity. This note-book should contain his/her interpretation of the play, the style of production and character analysis in addition to ground plan, property, and costume plan etc. along with the detail moves.

**Objective**

**This course the 'Direction' is very interesting in all aspects. What a student's work-standard reflects here lastly in the subject. Direction is possible if you know all of theatre arts.**

**Outcome**

**This is worked properly as they show the capacity to establish theatre idea.**

---

Course – XIV (Practical) :

Full Marks: 50(40+10)

**Dissertation and Practical Field-Work :**

Each student is required to submit a Dissertation-Paper on theatre of theatre-allied subject with detailed **technical** and **field-work** data. The area of the Dissertation-Paper will be selected by the Dept. or chosen by the student with approval of the Dept. The data for submitting Assignment-Paper shall however, be before the final Examination.

### **Objective**

**Dissertation after field-work is an essential production to them who will be firstly academic then actor. Anybody can know the basic Methodology in Master's Degree level for further Research and Publication works.**

### **Outcome**

#### **Experiences**

**Method of Representation any new subject to the academic world sometimes on stage also -- for any discussion or display.**

### **Course – XV (Theoretical):**

Full Marks: 50(40+10)

### **Theory of Acting & Theory of Direction :**

**Theory of Acting** : Defination of acting and Theatre – Actor-audience relation ; Acting as a Discipline – Creativity in Acting ; Actor and his Milieu ; Actor accomplishment – voice, elocution, control of body, Physical fitness ; Actor tusk-character, Actor`s internal action, Stage imagery , Memory recall, Thought, Feeling, Empathy and make believes ; Actor`s external action—Gesture, Posture, Expression, Speech, Voice, Tempo, Rhythm ; Actor`s triangle—Actor, Partner and audience ; Stage tusk—Environment , Situation, Atmosphere and acting ; Style of acting – Presentational, Re-presentational, Personality and character acting, Emotional and technical acting, Verse acting, Acting in Folk-Theatre ; Acting in tragedy and comedy ; Indian classical acting and Bharata (Natya-Shastra)—Angika, Vachika, Sattwika, Aharya, Acting in Jyetha, Madhyama, Adhama(Abar), Swapnabhinaya, Chitrabhinaya, Janantike, Atmogata, Aparvaritaka, Akashvachana, Parabhava and Mudra-Bhava-Abhibyakti etc. Greek classicaland Elezabethans acting ; Acting and D. Diderot, C. Coqueline, K. Stanislavsky and B. Brecht ; Acting emphasis on expression of Face, Eye, Lips, Voice, Level, Expression and speed, Movement in relation to camera and microphone, Emotion at director`s will etc.

**Theory of Direction** : Emergence of a Director ; Director as an interpretative artist ; Versatility in directing – Artist in all artist ; Fundamental elements of directing ; Production technique –( Eastern and Western)—Analysis and interpretation of the script, Phase of rehearsal , Directing the actors and actor group (Group and Ensemble acting) ; Direction in Folk-Theatre ; Co-ordination of Set, Light, Music, Sound, Costume and Make-up ; Vision and method of different directors ( with special referenceto Duke of Sexe-Meiningen , A. Antoine, K. Stanislavsky and Vaktangov, Gordon Craig, B. Brecht , David Belasco, J. Gielgud ; Bharata—Kakshavibhaga, Gativichar, Vritti, Loka-Dharmi and Natya-Dharmi, Pusta, Sunjiva, Angarachana, Alankarana, Varna, Var-O-Kal etc. Rabindra Nath Tagore, Girish Chandra Ghosh, Amarendra Nath Dutta, Setu Sen, Sisir Kumar Bhaduri, Ahindra Chowdhury, Badal Sarkar, Sambhu Mitra etc.

## Objective

Beyond the practice we should know the theory of Acting and Direction then it would be perfect - if we can combine the theory and practice both. It is actually the conclusion part of knowing theatre and express your own society, world and crisis.

## Outcome

Students are very happy with this learning and they have now the confidence that what they do on stage those are based upon theory and sometimes they achieve beyond the theory-lines and create another unity of art & aesthetics.

---

### Course – XVI (Theoretical):

Full Marks: 50(40+10)

### **Play-Analysis and Criticism.**(Tagore and other than Tagore`s Plays)

#### **Text :**

#### **\* From Tagore`s Plays :**

1. Play from : Upto 1896 --- One play
2. Play from : 1907-1907 --- One play
3. Play from : 1908-1923 --- One play
4. Play from : 1924-1935 --- One play
5. Play from : 1936-1939 --- One play

#### **\* From other than Tagore`s plays :**

1. Western Tragedy -- One play
2. Western Comedy -- One play
3. Indian Classical -- One play
4. Indian (19<sup>th</sup>& 20<sup>th</sup> Century) -- One play
5. Non-European -- One play

#### **\*From Bengali Plays :**

1. Girish Chandra Ghosh / D. L. Roy -- One play
2. Kshirod Prasad Vidyavinod / Dinabandhu Mitra -- One play
3. Bijan Bhattacharya / Sambhu Mitra -- One play
4. Badal Sarka / Mohit Chattotadhyay -- One play
5. Utpal Dutta / Manoj Mitra -- One play

**\*N.B.** Text are to be selected from above by the Department from time to time / year to year.

**Objective:** Play analysis and theatre criticism is most relevant -- here we analyse the text, literature and the character's psychology and the time or age of text. Then we can act this text with full of understanding.

**Outcome:** Those students who are the critics -- actually find theatre of their mind and schooling. But critic is neutral, balanced, responsible to maintain the ethics and aesthetics both.

They are now Educated, Well-mannered, Positive, Disciplined and Successful when they can do critical appreciation truly.

( Reference Books in Bengali )

**গ্রন্থ-সূচী :**

- ১। ভরত, 'নাট্যশাস্ত্র'
- ২। সাগর নন্দী, 'নাটক লক্ষণ রত্ন-কাষ'
- ৩। বিশ্বনাথ কবিরাজ, 'সাহিত্য দর্পণ'
- ৪। নন্দী -কশর, 'অভিনয় দর্পণ'
- ৫। ধনঞ্জয়, 'দশরূপক'
- ৬। ড. রমারঞ্জন মুখোপাধ্যায়, 'রস-সমীক্ষা'
- ৭। ড. সাধন কুমার ভট্টাচার্য, 'এরিস্টটলের পোয়েটিক্স ও সাহিত্যতত্ত্ব'
- ৮। ড. সাধন কুমার ভট্টাচার্য, 'নাটক ও নাটকীয়ত্ব'
- ৯। ড. সাধন কুমার ভট্টাচার্য, 'নাট্যতত্ত্ব মীমাংসা'
- ১০। ড. সাধন কুমার ভট্টাচার্য, 'নাট্য সাহি-ত্যর আ-লাচনা ও নাটক বিচার'
- ১১। ড. সাধন কুমার ভট্টাচার্য, 'নাট-কর রূপ রীতি ও প্র-য়োগ'
- ১২। অবন্তী কুমার সান্যাল, 'প্রাচীন নাট্য প্রসঙ্গ'
- ১৩। দ্বি-জন্দ্রলাল রায়, 'কালিদাস ও ভবভূতি'
- ১৪। শিব মু-খাপাধ্যায়, 'পশ্চি-মর নাটক- থস্পিস -থ-ক গ্যারিক'
- ১৫। রুদ্র প্রসাদ সেনগুপ্ত, 'পশ্চিমের নাটক - ইব-সন -থ-ক অলিবি'
- ১৬। জীবন ব-ন্দ্যাপাধ্যায়, 'আধুনিক বিশ্বনাট্য প্রতিভা'
- ১৭। ড. সুকুমার -সন, 'নট-নাট্য-নাটক'
- ১৮। সচ্চিদানন্দ মু-খাপাধ্যায়, 'ভারতীয় নাট্য-বদ ও বাংলা নাটক'
- ১৯। -দ-বন্দ্রনাথ বসু, 'শকুন্তলায় নাট্যকলা'
- ২০। ড. বিমলচন্দ্র মু-খাপাধ্যায়, 'সংস্কৃত সাহি-ত্যর রূপ-রখা'
- ২১। ড. গীতা সেনগুপ্ত, 'বিশ্ব রঙ্গালয় ও নাটক'
- ২২। কুমার রায়, 'তিলোত্তমা শিল্প'
- ২৩। শম্ভু মিত্র, 'কাকে বলে নাট্যকলা'
- ২৪। শম্ভু মিত্র, 'প্রসঙ্গ নাট্য'
- ২৫। শম্ভু মিত্র, 'সন্মার্গ সম্পর্ষা'
- ২৬। শাওলী মিত্র, 'দিদৃক্ষা'
- ২৭। উৎপল দত্ত, 'চায়ের ধোঁয়া'
- ২৮। মনোজ মিত্র, 'অলীক সু-নাট্য রঙ্গে'
- ২৯। হেমেন্দ্রনাথ দাশগুপ্ত, 'ভারতীয় নাট্যমঞ্চ'
- ৩০। ম-না-মাহন -ঘাষ, 'প্রাচীন ভার-তর নাট্যকলা'
- ৩১। ড. বিষ্ণু বসু, 'বাংলা নাট্যরীতি : বিকাশ ও বৈচিত্র্য'
- ৩২। ড. বিষ্ণু বসু, 'বাবু থি-য়টার'
- ৩৩। ড. অজিত কুমার -ঘাষ, 'বাংলা নাট-কর ইতিহাস'
- ৩৪। ড. আশু-তাষ ভট্টাচার্য, 'বাংলা নাট্যসাহি-ত্যর ইতিহাস'
- ৩৫। ড. গৌরীশঙ্কর ভট্টাচার্য, 'বাংলা -লাকনাট্য সমীক্ষা'
- ৩৬। ব্রজেন্দ্রনাথ বন্দ্যোপাধ্যায়, 'বঙ্গীয় নাট্যশালার ইতিহাস'
- ৩৭। কালীশ মু-খাপাধ্যায়, 'বাংলা নাট্যশালার ইতিহাস'
- ৩৮। ধনঞ্জয় মুখোপাধ্যায়, 'বঙ্গীয় নাট্যশালা'
- ৩৯। শিশির বসু, 'একশ বছ-রর বাংলা থি-য়টার'
- ৪০। সূত্রধর, 'অথ-নট-ঘটিত'

- ৪১। অপরেশ চন্দ্র মুখোপাধ্যায়, ‘রঙ্গালয়ে ত্রিশ বছর’
- ৪২। অহীন্দ্র -চৌধুরী, ‘নি-জ-র হারা-য় খুঁজি’
- ৪৩। অহীন্দ্র -চৌধুরী, ‘বাঙালীর নাট্যচর্চা’
- ৪৪। রমাপতি দত্ত, ‘রঙ্গালয়ে অমরেন্দ্রনাথ’
- ৪৫। হ-মন্দ্র কুমার রায়, ‘বাংলা রঙ্গালয় ও শিশির কুমার’
- ৪৬। শঙ্কর ভট্টাচার্য, ‘কলকাতার থি-য়টার’
- ৪৭। শঙ্কর ভট্টাচার্য, ‘নাট্যাচার্য শিশির কুমার’
- ৪৮। দেবেন্দ্রনারায়ণ গুপ্ত, ‘একশ বছরের নাট্য প্রসঙ্গ’
- ৪৯। দেবেন্দ্রনারায়ণ গুপ্ত, ‘বাংলার নটনটী’
- ৫০। সুনীল দত্ত, ‘নাট্য আন্দোলনে ত্রিশ বছর’
- ৫১। সতু -সন, ‘আত্মস্মৃতি ও অন্যান্য প্রসঙ্গ’
- ৫২। বি-নাদিনী দাসী, ‘আমার কথা ও অন্যান্য রচনা’
- ৫৩। ড. বিভূতি মুখোপাধ্যায়, ‘অভিনয়, প্র-যাজনা ও পরিচালনা’
- ৫৪। ড. সাধন কুমার ভট্টাচার্য, ‘নাটক প্র-যাজনা ও পরিচালনা’
- ৫৫। ড. প্রকাশ নন্দী, ‘নাটক পরিচালনা’
- ৫৬। ড. প্রকাশ নন্দী, ‘নাটক অভিনয়’
- ৫৭। ভূ-পনন্দ্রনাথ বন্দ্যোপাধ্যায়, ‘অভিনয় শিক্ষা’
- ৫৮। ফনিভূষণ বিদ্যাভি-নাদ, ‘অভিনয় শিক্ষা’
- ৫৯। অন্জন দাশগুপ্ত, ‘অভিনয় শিল্প : সংলাপ ও কণ্ঠস্বর’
- ৬০। অন্জন দাশগুপ্ত, ‘দেহের ভাষা’
- ৬১। শ্যামমোহন চক্রবর্তী, ‘প্যান্টেমাইম ও প্রয়োগ বিধি’
- ৬২। নী-রন্দ্রনাথ চক্রবর্তী, ‘কবিতার ক্লাস’
- ৬৩। গৌর শঙ্কর ভট্টাচার্য, ‘স্বর ও বাকরীতি’
- ৬৪। ড. রঞ্জিত কুমার মুখোপাধ্যায়, ‘ছন্দ রস ও অলঙ্কার’
- ৬৫। রঞ্জিত কুমার মিত্র, ‘অঙ্গ রচনার রূপ-রীতি ও প্রয়োগ’, ‘অঙ্গরচনা কলা’
- ৬৬। ড. রঞ্জিত কুমার মিত্র, ‘থিয়েটারে দৃশ্যের বিকাশ ও সমীক্ষা’
- ৬৭। কৌশিক সান্যাল, ‘রঙ্গমঞ্চ স্থাপত্য’
- ৬৮। ড. পবিত্র সরকার, ‘নাট্যমঞ্চ নাট্যরূপ’
- ৬৯। অমর -ঘাষ, ‘পট-দ্বীপ-ধ্বনি’
- ৭০। রবীন্দ্রনাথ ঠাকুর, ‘রঙ্গমঞ্চ’(বিচিত্র প্রবন্ধ)
- ৭১। উ-পন্দ্রনাথ ভট্টাচার্য, ‘রবীন্দ্রনাট্য পরিক্রমা’
- ৭২। অশোক সেন, ‘রবীন্দ্র নাট্য পরিক্রমা’
- ৭৩। প্রমথনাথ বিশি, ‘রবীন্দ্র নাট্য প্রবাহ’
- ৭৪। কনক বন্দ্যোপাধ্যায়, ‘রবীন্দ্রনাথের তত্ত্ব নাটক’
- ৭৫। কুমার রায়, ‘নাট্য ভবিতব্য ও রবীন্দ্রনাথ’
- ৭৬। শম্ভু মিত্র, ‘প্রসঙ্গ রক্তকরবী’
- ৭৭। বিষু বসু ‘রবীন্দ্রনাথ-থি-য়টার’
- ৭৮। শেখর সমাদ্দার, ‘রবীন্দ্রনাথ ও আধুনিক নাটক’
- ৭৯। শেখর সমাদ্দার, ‘নাট্যমুক্তি ও রবীন্দ্রনাথ’
- ৮০। আলো সরকার, ‘রবীন্দ্রনাট্য প্রসঙ্গ : সাংকেতিক প্রয়োগ’
- ৮১। শংখ ঘোষ, ‘কালের যাত্রা ও রবীন্দ্র নাটক’
- ৮২। রুদ্রপ্রসাদ চক্রবর্তী, ‘রঙ্গমঞ্চ ও রবীন্দ্রনাথ’
- ৮৩। ‘রক্তকরবী’ : পাণ্ডুলিপি সম্বলিত সংস্করণ(বিশ্বভারতী)

- ৮৪। হ-মন্দ্র কুমার রায়, ‘সোখিন নাট্যকলায় রবীন্দ্রনাথ’  
 ৮৫। অনন্তী কুমার সান্যাল, ‘কবির অভিনয়’  
 ৮৬। অজিত কুমার -ঘাষ, ‘ঠাকুর বাড়ীর অভিনয়’  
 ৮৭। প্রভাত গুপ্ত, ‘নাট্যকলা ও রবীন্দ্রনাথ’  
 ৮৮। হরীন্দ্রনাথ দত্ত, ‘রবীন্দ্রনাথ ও সাধারণ রঙ্গালয়’  
 ৮৯। প্রণয় কুমার কুডু, ‘রবীন্দ্রনাথ-থর গীতিনাট্য ও নৃত্যনাট্য’

### **REF. BOOK LIST : ENGLISH**

01. Ingram Bywater, ‘Aristotle : On the Art of Poetry’
02. Dr. S. K. Nandi, ‘An Enquiry into the Nature and Function of Art’
03. A. Nicoll, ‘The Theatre and Dramatic Theory’
04. M. Boulton, ‘The Anatomy of Drama’
05. T. A. Reyolds, ‘The Anatomy of Drama’
06. J. B. Priestley, ‘The Art of the Dramatist’
07. F. Gustav, ‘Technique of the Drama’
08. P. F. D. Tennant, ‘Ibsen`s Dramatic Technique’
09. H. D. F. Kitto, ‘Greek Tragedy’
10. A. C. Bradley, ‘Shakespearean Tragedy’
11. J. L. Styan, ‘The Elements of Drama’
12. W. T. Price, ‘The Analysis of Play Constructions a Dramatic Principals’
13. L. Egri, ‘The Art of Dramatic’
14. J. Gasnet, ‘Masters of the Drama’
15. B. Gascigne, ‘Twentieth Century Drama’
16. A. Nicoll, ‘World Drama’, ‘Theatre and Stage’ (2 Vol. 8 )
17. E. Bentley, (Essay) ‘From Bentley on Theatre’
18. Fredly and Revees, ‘History of the Theatre’
19. J. Gasner, ‘Theatre in our times’
20. W. K. Fergusson, ‘Idea of the Theatre’
21. K. Tynan,(Essay) ‘From Tynan on Theatre’
22. A. Nicoll, ‘Development of the Theatre’
23. C. Stanislavsky, ‘The Art of the Theatre’
24. Macgwan a Melnitz, ‘The Living Tsage’
25. Badal Sarkar, ‘The Third Theatre’
26. J. Willett (Ed.), ‘Theatre of B. Brecht’
27. G. Eraig, ‘The Art of Theatre’
28. J. Dolman, ‘The Art of Play Production’
29. Gassner, ‘Producing the Play’
30. A. Dean & L. Carra, ‘Fundamentals of the Directing’
31. T. Coley & H. Chinoy, ‘Directors on Directing’
32. G. Brown & Garwood, ‘General Principals of play Direction’
33. J. Gielgud, ‘Stage Direction’
34. Percy Brown, ‘Indian Architecture (Vol.-2)
35. H. D. Steward, ‘Stage Craft’
36. J. L. Styan, ‘Drama Stage and Audience’
37. A. S. Gillette, ‘Stage Scenery- Its Constructions and Rigging’
38. Eric Bentley (Ed.), ‘The Theory of Modern Stage’
39. Fredarick Benthon, ‘The Art of Stage Lighting’
40. R. G. Williams, ‘The Techniques of Stage Lighting’



41. F. Napier, *Noises off: A Hand Book of Sound Effect*
42. B. M. Harold, *Researched in Sound in the Theatre*
43. G. S. Churye, *Indian Costume*
44. C. Bradley, *A Hostoty of World Costume*
45. B. E. Grimbell, *Costuming in a Play*
46. S. Strenkovsky, *The Art of Make-up*
47. R. Corson, *Stage Make-up*
48. C. Ladd Franking, *Colour & Colour Theories*
49. C. Stanislavsky, *My Life in Art*
50. C. Stanislavsky, *Building a Character*
51. C. Stanislavsky, *An Actor Prepares*
52. T. Coley & H. Chinoy, *Actor in Acting*
53. C. Coquelin, *The Art of the Actor*
54. F. A. Fowel Adams, *Gesture and Pantomimic Actions*
55. John Lowson, *Mime- The Theory & Practice of Expressive Gesture*
56. J. H. Williams, *Voice Production and Breathing*
57. A. Musgraxe Harner, *Movement, Voice & Speech*
58. Doughlas Stanley, *Your Voice*
59. C. Damein, *Expression of Emotion in Man and Animal*
60. A. A. Robac, *Psychology of Character*
61. A. Bain, *Emotion and Will*
62. F. G. Strickland, *Technique of Acting*
63. D. Diderot, *Paradox of the Acting*
64. W. Mc. Dougull, *An Outline of Psychology*
65. L. Bartal & N. Ne`cman, *Movement Awareness and Creativity*
66. J. Hodgson & F. Richards, *Improvisation*
67. Bharata (Tr. By M.M. Ghosh) ; *Natya Sastra*
68. Nandikesvara ( Etd. By M. M. Ghosh), *Abhinaya Darpana*
69. D. R. Mankad, *Ancient Indian Theatre*
70. Mulk Raj Anand, *The Indian Theatre*
71. A. B. Keith, *The Sanskrit Drama*
72. *Indian Drama* (Publication Division), Sangeet Nataka Issue on Indian Drama
73. H. H. Wilson, *On the Dramatic System of the Hindus*
74. M. L. Varadpand, *Tradition of Indian Theatre*
75. M. Tarlekar, *Studies in the Natya Sastra*
76. B. Bhattacharya, *Sanskrit Drama and Dramaturgy*
77. Dr. K. M. Verma, *Natya, Nritta and Nritya*
78. K. Raha, *The Bengali Theatre*
79. Sushil Kr. Mukhopadhyay, *History of Calcutta Theatre*

---

**\*N.B.** *The Texts and Ref. Books are to be selected by the Department from time to time / Year to year*