



Visva-Bharati, Sangit-Bhavana  
Department of Rabindra Sangit, Dance & Drama  
CURRICULUM FOR UNDERGRADUATE COURSE  
CHOICE BASED CREDIT SYSTEM

<b>COURSE CODE: BMS</b>	<b>DURATION: 3 YEARS</b>	<b>COURSE CODE NO: 41</b>	<b>SIX SEMESTER</b>
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Sl.No	Course	Semester	Credit	Marks	Full Marks
1.	<u>Core Course - CC</u> 14 Courses  08 Courses Practical 06 Courses Theoretical	I-IV	14X6=84	14X75	1050
2.	<u>Discipline Specific Elective - DSE</u> 04 Courses  03 Courses Practical 01 Courses Theoretical	V-VI	4X6=24	4X75	300
3.	<u>Generic Elective Course – GEC</u> 04 Course  03 Courses Practical 01 Courses Theoretical	I-IV	4X6=24	4X75	300
4.	<u>Skill Enhancement Compulsory Course – SECC</u>  02 Courses Theoretical	III-IV	2X2=4	2X25	50
5.	<u>Ability Enhancement Compulsory Course – AECC</u>  02 Courses Theoretical	I-II	2X2=4	2X25	50
6.	<u>Tagore Studies - TS (Foundation Course)</u>  02 Courses Theoretical	I-II	4X2=8	2X50	100
Total	Courses 28	Semester IV	Credits 148	Marks 1850	

CHOICE BASED CREDIT SYSTEM  
B.MUS (HONS)  
COURSE AND MARKS DISTRIBUTION STRUCTURE

SEM	CC		DSE		GEC		SECC	AEC C	TS	TOTAL
	PRA C	THE O	PRA C	THE O	PRA C	THE O	THE O	THE O	THE O	
I	75	75	-	-	75	-	-	25	50	300
II	75	75	-	-	75	-	-	25	50	300
III	150	75	-	-	75	-	25	-	-	325
IV	150	75	-	-	-	75	25	-	-	325
V	75	75	150	-	-	-	-	-	-	300
VI	75	75	75	75	-	-	-	-	-	300
TOTAL	600	450	225	75	225	75	50	50	100	1850

CHOICE BASED CREDIT SYSTEM  
B.MUS (HONS)  
OUTLINE OF THE COURSE STRUCTURE

COURSE CODE	COURSE TYPE	CREDITS	MARKS	HOURS PER WEEK
<b>SEMESTER-I</b>				
CC-1	PRACTICAL	6	75	12
CC-2	THEORETICAL	6	75	6
GEC-1	PRACTICAL	6	75	12
AECC-1	THEORETICAL	2	25	2
TS-1	THEORETICAL	4	50	4
<b>SEMESTER-II</b>				
CC-3	PRACTICAL	6	75	12
CC-4	THEORETICAL	6	75	6
GEC-2	PRACTICAL	6	75	12
AECC-2	THEORETICAL	2	25	2
TS-2	THEORETICAL	4	50	4
<b>SEMESTER-III</b>				
CC-5	PRACTICAL	6	75	12
CC-6	PRACTICAL	6	75	12
CC-7	THEORETICAL	6	75	6
GEC-3	PRACTICAL	6	75	12
SECC-1	THEORETICAL	2	25	2
<b>SEMESTER-IV</b>				
CC-8	PRACTICAL	6	75	12
CC-9	PRACTICAL	6	75	12
CC-10	THEORETICAL	6	75	6
GEC-4	THEORETICAL	6	75	12
SECC-2	THEORETICAL	2	25	2
<b>SEMESTER-V</b>				
CC-11	PRACTICAL	6	75	12
CC-12	THEORETICAL	6	75	6
DSE-1	PRACTICAL	6	75	12
DSE-2	PRACTICAL	6	75	12
<b>SEMESTER-VI</b>				
CC-13	PRACTICAL	6	75	12
CC-14	THEORETICAL	6	75	6
DSE-3	PRACTICAL	6	75	12
DSE-4	THEORETICAL	6	75	12

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CURRICULAM FOR UNDERGRADUATE COURSES

UNDER

CHOICE BASED CREDIT SYSTEM

SUBJECT- RABINDRA SANGIT

B.MUS. SEM- 1

TOTAL CREDIT-24

CC-1 (Prac.)

Credits- 6

Marks- 60+15=75

- a. Selected 15 songs from different *Paryay*.

Course Objective- Pupils learn 15 songs from different *Paryay*.

Learning outcome- Pupils get idea how to sing different types of Rabindra Sangit.

CC-2 (Theory)

Credits- 6

Marks- 60+15=75

- a. The musical environment of Thakurbari.

- b. Introduction to the music masters of Rabindranath.

- c. Knowledge of the ragas and talas referred in the practical classes.

- d. Details about Rabindrik talas.

Course Objective-students get theoretical idea about the musical environment of Thakurbari, music masters of Rabindranath Tagore, also learn the ragas and talas referred in the practical classes.

Learning outcome-in this paper students gain knowledge about the musical environment of Thakurbari, music masters of Rabindranath Tagore, also they can sing the ragas and show the theka of talas referred in the practical classes.

AECC-1 ENG/EVS

CREDITS-2

MARKS-25

GEC-1 (Prac)

CREDITS-6

MARKS-75

- a. Learning of Ashrama Sangit.

- b. Five songs of functions and festivals of Visva-Bharati.

Course Objective-In this paper students learn the Ashrama Sangit, and five songs which is sung in Visva-Bharati in various functions and festivals.

Learning outcome-Students can able to sing the Ashrama Sangit, and get learned the songs which is sung in Visva-Bharati in various functions and festivals.

CC-3(Prac.)                      Credit 6                      Marks-60+15=75

- a. Ten selected songs of functions and festivals of Visva-Bharati.

Course Objective- In this paper students learn ten songs which is sung in Visva-Bharati in various functions and festivals.

Learning outcome- Students get learned the songs which is sung in Visva-Bharati in various functions and festivals.

CC-4(Prac.)                      Credit 6                      Marks-60+15=75

- a. The influence of Bengali music on the early life of Rabindranath with special reference to the phase as prevalent in that period.

- b. Introduction to Brahmacharya Ashrama.

- c. Details of the functions and festivals of Visva-Bharati.

Course Objective-Students get the knowledge about the history of the influence of Bengali music on the early life of Rabindranath, introduction of Brahmacharya Ashrama. Along with this they get know the description of the functions and festivals of Visva-Bharati.

Learning outcome-Being the students of Rabindra Sangit, they come to know the influence of Bengali music on the early life of Rabindranath, introduction of Brahmacharya Ashrama. Along with this they get know the description of the functions and festivals of Visva-Bharati.

AECC-2 ENG/EVS                      CREDITS-2                      MARKS-25

GEC-2 (Prac)                      CREDITS-6                      MARKS-60+15=75

- a. Songs and talas to be learnt of 2 songs from each season.

Course Objective-Pupils learn 2 songs from each seasons.

Learning outcome-Pupils can able to sing two songs from each season.

CC-5 (Prac.)

Credit-6

Marks 60+15=75

- a. Selected ten Brahma Sangit (other than Rabindranath).
- b. Six songs based on Rabindrik talas.

Course Objective-Pupil learn 10 Brahma Sangit excluding Rabindranath.

Six Rabindra Sangit set in various Rabindrik talas.

Learning outcome-Pupil get idea and able to sing various Brahma Sangit excluding Rabindranath. They also know the applicability of Rabindrik talas in Rabindra Sangit.

CC-6 (Prac.)

Credit-6

Marks 60+15=75

- a. Selected portion of Gitinatyas.
- b. Selected portion of Nrityanatyas.

Course Objective- Students learn the selected portion of Gitinatyas and Nrityanatyas.

Learning outcome-Students are able to sing a portion of Gitinatyas and Nrityanatyas.

CC-7 (Theory)

Credit-6

Marks 60+15=75

Rabindrasangit (Theory) Details of Brahasamaj and Brahma Sangit.

- a. History of Gitinatyas and Nrityanatyas of Rabindranath.
- b. Influence of the folk, Western and 19<sup>th</sup> century Bengali songs on Rabindranath's musical composition.
- c. Knowledge of the ragas and talas referred in the practical classes.

Course objective- Students are being taught about the history of Brahma Samaj and Brahma Sangit, the history of Gitinatyas and Nrityanatyas created by Rabindranath Tagore. Influence of the folk tune, Western tune along with 19<sup>th</sup> century Bengali songs on Tagore's musical composition.

Learning outcome-Students get knowledge about the history of Brahma Samaj, Brahma Sangit, the history of Gitinatyas and Nrityanatyas created by Rabindranath Tagore. They also know about the influence of folk tune, Western tune along with 19<sup>th</sup> century Bengali songs on Tagore's musical composition.

GEC-3(Prac.)

Credits-6

Marks 60+15=75

- a. Songs of different important talas of Rabindranath.

Course Objective-Students get knowledge of important talas created by Rabindranath set with different songs.

Learning outcome-Students are able to perform various Rabindra Sangit set with different types of important talas created by Rabindranath.



B.MUS. SEM IV

TOTAL CREDIT 28

TOTAL MARKS-450

CC-8 (Prac.)

Credits-6

Marks 60+15=75

- a. Selected songs from Baulanga.
- b. Selected songs from Kirtananga.
- c. Selected songs from Tappanga.
- d. Selected original Bengali Tappa.

Course objective- Pupils learn Selected songs of Baulanga, Kirtananga, Tappanga and original Bengali Tappa.

Learning outcome-Students get practical knowledge about various tunes and types of Rabindra Sangit, i.e. Baulanga, Kirtananga, Tappanga. Along with these they are able to sing the original Bengali Tappa.

CC-9 (Prac.)

Credits-6

Marks 60+15=75

- a. Selected songs of Prayaschitta, Achalayatan, falguni, TasherDesh.

Course objective- Students learn various songs from Tagore-dramas, i.e. Prayaschitta, Achalayatan, falguni, TasherDesh.

Learning outcome- Students are able to know the dramatic scenes from Prayaschitta, Achalayatan, falguni, TasherDesh, along with various songs set in different situations of drama.

CC-10 (theory)

Credits-6

Marks 60+15=75

#### Part-A, GENERAL AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-  
I.PrabasjibanChoudhuri, Saundaryadarshan,  
II.Sitansu Roy, Saundaryadarshan: PrathomikParichay

For Students offering English Medium: Reference English Texts:-  
I. Aldrich: Philosophy of Art  
II.Sitansu Roy: Studies in Music Aesthetics

#### Part-B, TAGORIEN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts: -

I.Rabindranath Tagore, SahiterPathe  
a.Utsarga [Dedication]  
b.Vastava [Real]  
c.Tathya - O –Satya [Fact and Truth]

II. Rabindranath Tagore, Sahitya

- a.Saundaryabodha [The sence of Beauty]
- b.Saundarya – O – sahitya [Beauty and Leterature]

III. Rabindranath Tagore, Sangeet Chinta

- a.Sangeet – O – Bhava [Music and feeling]
- b.Sangeet – O – Kavita [Music and Poetry]
- c.Sangeeter Mukti [ Emancipation of Music]

For Students offering English Medium: Reference English Texts:-

I.Rabindranath Tagore on Art and Aesthetics, Edited By P.Neogy (5 - Selected pieces)

GEC-4 (theory)

Credits-6

Marks 60+15=75

Part 1- General theory. Marks 40

Musical environment of Thakurbari.

Importance of functions and festivals of Santiniketan.

Evolution of Music, Drama and Dance in Santiniketan.

History of Sangit Bhavana.

Course objective- In this paper students get a theoretical idea about musical environment of Thakurbari, importance of functions and festivals of Santiniketan, evolution of Music, Drama and Dance in Santiniketan.history of Sangit Bhavana.

Learning outcome-Students get a theoretical idea about musical environment of Thakurbari, importance of functions and festivals of Santiniketan, evolution of Music, Drama and Dance in Santiniketan, history of their institute, that is Sangit Bhavana.

Part 2- subject

Marks-60

Introduction to the music masters of Rabindranath.

Influence of Western Music, Folk, Classical and other songs in Rabindra Sangit.

Characteristics of Rabindra Sangit.

Course objective- Pupils get the details about the music masters of Rabindranath Tagore.

How Tagore created his songs which was influenced by Western Music, Folk, Classical Music, and the characteristics of Rabindra Sangit.

Learning objective-Pupils learn the details about the music masters of Rabindranath Tagore, they can study the tonal compositions of Western Music, Folk, Classical and other songs in Rabindra Sangit, and the characteristics of Rabindra Sangit.

CC-11 (Prac.)

Credits-6

Marks 60+15=75

- a. Selected songs from Gitanjali.
- b. Selected songs from Gitali.
- c. Selected songs from Gitimalya.

Course objective-Pupils learn selected songs which are poetry also, i.e. Gitanjali, Gitali, Gitimalya.

Learning outcome-student can able to sing those songs which are Tagore's poetry also.

CC-12 (Theory)

Credits-6

Marks 60+15=75

- a. Originality and characteristics of Rabindrasangit.
- b. Details of the history of writing Gitanjali, Gitali, Gitimalya.

Course objective- Students get theoretical knowledge about various characteristics of Rabindrasangit. They study the history of writing Gitanjali, Gitali, Gitimalya.

Learning outcome- Students learn what is the tonal and lyrical characteristics of Rabindrasangit which leads to Tagore's musical philosophy.

DSEC-1 (Prac.)

Credits-6

Marks 60+15=75

A. Esraj

- a. Basic bow technique of Esraj.
- b. Alankar based on talas.
- c. Basic techniques- Meend, Krintan, Kan, Gamak, Ghasit etc.
- d. Two swaramalikas from rags like- Yaman, Bhairav, Khamaj, Bhupali.

Course objective- In this paper students learn the basic style of playing esraj, how to hold bow, playing Alankars set in various talas. Few basic techniques like Meend, Krintan, Kan, Gamak, Ghasit etc. Learn to play two swaramaliks from ragas like Yaman, Bhairav, Khamaj, Bhupali.

Learning outcome- Student get idea how to hold the bow and play esraj, using alankar set in various talas, they will play swaramalika of specific ragas also.

B. Kirtan

- a. The songs of praying (Prarthana)
- b. Gaurchandrika
- c. The songs of Naukabilas/Danparva

Course objective- In this practical course pupils learn Kirtanas which contain the parts like Prarthana, Gaurchandrika, Naukabilas/Danparva.  
Learning outcome-learning this paper, students can able to sings different parts of a kirtanas set in various kirtananga talas using khol.

- C. Songs of Rabindranatya
  - a. Songs and acting of  
Balmiki Pratibha  
Kalmrigaya  
MayarKhela

Course objective- Pupils learn songs along with acting of the following Song Dramas- Balmiki Pratibha, Kalmrigaya, MayarKhela

Learning outcome-Pupils are able to perform music drama completely, as they learn the songs and acting also.

- D. Bengali songs contemporary to Rabindranath.
  - a. Songs of Atulprasad.

Course objective- Students learn songs of Atulprasad.

Learning outcome- Students are able to perform other Bengali songs, which leads another styles of singing.

DSEC-2 (Prac.)

Credits-6

Marks 60+15=75

A. Esraj

- a. Murchhana and Jhala of different types.
- b. Rezakhani Gat with Toda and Jhala of at least three ragas- Yaman, Bhairav, Kafi, Khamaj, Jaunpuri.

Course objective- In this paper students learn to play different types of Murchhana and Jhala, RezakhaniGatwith Toda and Jhala of at least three ragas - Yaman, Bhairav, Kafi, Khamaj, Jaunpuri.

Learning outcome- Students get idea how to play different types of Murchhanas and Jhalas, they can able to play the Rezakhani Gat.

B. Kirtan

- a. The songs of Purvaraga.
- b. The songs of Maan.
- c. The songs of Raas/Dwipraharik Milan.

Course objective- In this practical course pupils learn Kirtanas which contain the parts like Purvaraga, Maan, Dwipraharik Milan.

Learning outcome-learning this paper, students can able to sings different parts of a kirtanas set in various kirtananga talas using khol.

C. Songs of Rabindranatya

a. Selected songs from dramas of Rabindranath.

b. Selected songs from Ritunatya

Basanta

Shrabangatha

Seshbarshan

Barshamangal

Course objective- Pupils learn songs of Dramas and seasonal dramas- Basanta, Shrabangatha, Seshbarshan, Barshamangal

Learning outcome-Pupils are able perform songs from various dramas along with acting completely, as they learn the acting previously.

D. Bengali songs contemporary to Rabindranath

a. Songs of Rajanikanta

b. Najrulgiti

Course objective- Students learn songs of Rajanikanta and Najrul.

Learning outcome- Students are able to perform other Bengali songs, i.e. Rajanikanta and Najrul, which leads another styles of singing.

B.MUS. SEM VI                      TOTAL CREDIT 24                      TOTAL MARKS-300

CC-13 (Prac.)                      Credits-6                      Marks 60+15=75

- a. Selected original Hindustani Compositions taken as models by Rabindranath.

Course objective-Students will learn selected Hindustani compositions which was taken as models by Rabindranath.

Learning outcome-Students can perform original Hindustani compositions with proper Alap, Vistar and Tanas.

CC-14 (Theory)                      Credits-6                      Marks 60+15=75

- a. Notation system of Rabindrasangit (origin and development of the notation system in Bengali)  
b. Rabindranth's writings on Music-  
SahityerPathey  
Sangitchinta  
Letters (Chithipatra)

Course objective-Pupils know the history of origin and development of notation system in Bengal.

Learning outcome-Pupils need to follow the notation system. It is also important to know the history of the notation system in Bengal.

DSEC-3 (Prac.)                      Credits-6                      Marks 60+15=75

A. Esraj

- a. Ability to recite the thekas in Barabar, Dwigun, Chaugunlaya from the following talas- Trital, Jhaptal, Ektal, Dadra, Kaharba.  
b. One Masitkhani and two Rezakhani gat with complete Baj of the following ragas- Vrindavani Sarang, Jaunpuri, Bihag, Bageshree

Course objective- In this paper students learn to play thekas in Barabar, Dwigun, Chaugunlaya from the following talas- Trital, Jhaptal, Ektal, Dadra, Kaharba.

Learning outcome- Students get idea how to play different types of thekas set in various laya.

B. Kirtana

- a. The songs of Parva (Hari and Jhulan)  
b. Mathur Biraha  
c. Anurag (Rup, Akshep etc.)

Course objective- In this practical course pupils learn Kirtanas which contain the parts like Parva, Mathur Biraha, Anurag.

Learning outcome-learning this paper, students can able to sings different parts of a kirtanas set in various kirtananga talas using khol.

### C. Songs of Rabindranatya

#### a. Songs and recitations from Nrityanatya-

Shapmochan

Chitrangada

Course objective- In this course pupils learn the songs and recitations from Shapmochan and Chitrangada.

Learning outcome- Pupils can perform songs of the dramas following any character.

#### D. Bengali songs contemporary to Rabindranath

Songs of Dwijendralal Roy and Dilip Kumar Roy.

Course objective- Students learn songs of Dwijendralal Roy and Dilip Kumar Roy.

Learning outcome- Students are able to perform other Bengali songs, i.e. Dwijendralal Roy and Dilip Kumar Roy, which leads another styles of singing.

DSEC-4 (Theory)

Credits-6

Marks 60+15=75

#### A. Esraj

##### a. Different parts of Esraj with diagram

##### b. Definition of the following musical terms- Sangit, Nada, Shruti, Swara, Saptak, Thata, Raga, Aroha, Aboroha, Vadi, Samvadi, Anuvadi, Tala, Matra, Laya, Sam, Pakad.

##### c. Detail theoretical knowledge of the following ragas- Yaman, Bhairav, Kafi, Khamaj, Bhupali, Behag, Bhairavi.

##### d. Rabindrasangit and Esraj.

Course objective- In this paper students get knowledge about Esraj with diagram. Then they learn detailed theoretical knowledge of musical terms such as Sangit, Nada, Shruti, Swara, Saptak, Thata, Raga, Aroha, Aboroha, Vadi, Samvadi, Anuvadi, Tala, Matra, Laya, Sam, Pakad. Detail knowledge of following ragas- Yaman, Bhairav, Kafi, Khamaj, Bhupali, Behag, Bhairavi. They get the idea that how an Esraj can collaborate with Rabindrasangit.

Learning outcome- completing this course pupils get deep knowledge about Esraj with diagram. Then they learn detailed theoretical knowledge of musical terms such as Sangit, Nada, Shruti, Swara, Saptak, Thata, Raga, Aroha, Aboroha, Vadi, Samvadi, Anuvadi, Tala, Matra, Laya, Sam, Pakad which they can apply it on Esraj. When they get knowledge of following ragas- Yaman, Bhairav, Kafi, Khamaj, Bhupali, Behag, Bhairavi, they can

play these on Esraj. Furthermore, they can play the tunes of Rabindrasangit.

#### B. Kirtana

- a. History of Kirtana in Bengal.
- b. Types of Kirtana.
- c. Influence of Kirtana on Rabindrasangit.
- d. Life sketches of famous padakarta and kirtaniyas.
- e. Introduction to the songs learnt in the syllabus.

Course objective- In this theoretical course pupils get learnt details history of Kirtan in Bengal, various types of Kirtanas, how Rabindranath influenced by the tune of Kirtana, life sketches of famous padakarta and kirtaniyas, introduction to the songs which learnt in the syllabus.

Learning outcome- completing this course, students know the history and different types of Kirtan, which is age old music in Bengal. They can expand their knowledge how this Kirtana invaded in Rabindrasangit. Besides these, pupils will know the life sketches of famous padakarta and kirtaniyas, and introduction to the songs which learnt in the syllabus.

#### C. Songs of Rabindranatya

- a. Evolution of Rabindranath's writings from Gitinatya to Nrityanatya.
- b. Characteristics of the Drama and Dance Drama songs.
- c. Details of the stories and characters of Tagore Drama.

Course objective- In this course, pupils know about the evolution of Nrityanatya, how those were created from Gitinatya, various background and characteristic of the songs contains in Drama and Dance Drama, they need to also know the storyline and characters of Tagore Dramas.

Learning outcome- Pupils extend the knowledge about another part of Tagore's creativity, i.e. Gitinatya, Nrityanatya, and various Dramas, study of the characters, storylines, evolution from Gitinatya to Nrityanatya, characteristics of songs which contain in Tagore's Drama.

#### D. Bengali songs contemporary to Rabindranath

- a. History and evolution of Bengali songs contemporary to Rabindranath.
- b. Life sketch of famous personalities.

Course objective-in this course history and evolution of Bengali songs will be taught which is contemporary to Rabindranath, along with life sketches of famous musical personalities of that period.

Learning outcome-Students get learnt about the history and evolution of another types of Bengali songs which was



contemporary to Rabindranath and life sketches of famous personalities of that period.

*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

## PROPOSED SCHEME FOR CBCS IN THE DEPARTMENT OF RSDD

### Manipuri Dance

#### Semester –1

1. Core Course-CC1 (Practical)                      Credit-6                      Marks 60 + 15= 75

(Course Objective: This course aims to provide the students with the introduction to Manipuri dancing.

The Learning Outcome: - Physical exercises would prepare the body for this classical dance form and the rest will impart the basic training on rhythm and also dance with cymbal)

- a) Physical Exercises and exercises with rhythm
- b) ChaliPareng from number 1 to 15
- c) MandilaCholom
- d) Talas and Bols to be learnt by heart

2. Core Course- CC2 (Theory)                      Credit-6                      Marks 60 + 15= 75

(Course Objective: The course aims to provide the students knowledge of different dances of India and introduction to Manipuri dance.

The Learning Outcome- This is a theoretical course where the idea of different classical and folk dances of India is imparted. Also an introduction to the different kinds of Manipuri dance is attempted)

- a. Introduction to the dances of India:
  - Folk dances of different states
  - Classical dances of India

#### Introduction to dances of Manipur

- Lai-Haraoba
- Raslila
- Sankirtana
- Festival dances

b. Dance Practice in Santiniketan

3. Ability Enhancement Compulsory Course-AECC-1Credit-2 Marks 40 + 10= 50

English/MIL

4. Generic Elective GEC- 1 (Practical) Credit-6

Marks 60 + 15= 75

(Course Objective: This course is an elective one and hence is aimed at training the students in very basics of Manipuri steps and dancing the basic rhythm.

The Learning Outcome: - After getting basic foundation knowledge by students, an enjoyable folk dance of Manipur is also included to make the class enjoyable.)

a. Basic Steps of Manipuri Dance

b. ChaliPareng 1-10

c. Punglon (Bols) to be learnt

d. MandilaCholom

e. ThabalChongba

5. Tagore Studies

Credit-4

## Semester 2

1. Core Course- CC3 (Practical)                      Credit- 6                      Marks 60 + 15= 75

(Course Objective: The second stage of the basic foundation with a bit advanced practical learning along with the rhythmic patterns of Manipuri Talas is provided in this course.

The Learning Outcome. One Radha's dance on a song and learning by heart the song and rhythm would give the students idea of Manipuri song and rhythm)

- a. ChaliPareng from 16 to 27 along with Tanchap, MenkupPunglonJagoi
- b. RadhaAbhisar from any one Manipuri Raslila
- c. Tal, Punglon and Songs to be learnt by heart

1. Core Course- CC4 (Theory)                      Credit- 6                      Marks 60 + 15= 75

(Course Objective: This theory course makes the students aware of the dances in ancient literature and Epics in India.

The Learning Outcome- This will be valuable for overall understanding of dance history in India and Manipur.)

- a. The ancient period of Dance in India
    - Dance in Vedas
    - Dance in the Epics- Ramayana and Mahabharata
    - Dance in HarivamsaPurana
  - b. History of Lai-Haraoba
    - The Umang-Lais
    - Maibis
    - Pakhangba
    - Jagoi-s
    - KhambaThoibi
    - Pena Eshei and Pena Pala
  - c. History of Raslila in Manipur from Maharas to Diva Ras. Contributions of RajarshiBhagyachandra, Maharaja Gambhir Singh, Maharaja Chandrakirti, Maharaja Churachand. History of Udukhal Lila and Gostha Lila Sansenba.
  - d. Manipuri Dance in Santiniketan
3. Ability Enhancement Compulsory Course-AECC-1Credit-2    Marks 40 + 10= 50

EVS

4. Generic Elective GE- 2 (Practical) Credit-6 Marks 60 + 15= 75

(Course Objective: To provide some rhythmic compositions as practical lessons along with simple dances on songs.

The Learning Outcome- By learning these, the students get an idea of the two styles- the masculine and the feminine- of Manipuri)

- a. Tan chapPunglonJagoi- 4 bols
- b. MenkupPunglonJagoi- 4 Bols
- c. NacheBalaNandadulal- dance composition of child Krishna from Gostha Lila
- d. One Lashya composition

### Semester 3

1. Core Course- CC5 (Practical)                      Credit-6                      Marks 60 + 15= 75

(Course Objective: This course aims to provide the students with the introduction to Series of feminine dance movements the one of the core dances of Rasalila of Manipuri dancing.

The Learning Outcome- This will impart the knowledge of basic movements of Raslila dancing.)

- a.      BhangiParengAchouba
- b.      One Dance composition on any Manipuri Raas song.
- c.      Tal, Songs, Punglons to be learnt by heart

1. Core Course- CC6 (Practical)                      Credit-6                      Marks 60 + 15= 75

(Course Objective: This course aims to provide the students the knowledgeofthepractical course of the Pre-Vaishnavite movement patterns of Manipur.

The Learning Outcome-. The students are expected to memorize and develop this style with practice.)

- a.      A dance composition on Tanchapbol from any Manipuri Raas
- b.      Lai Haraoba- LeimaJagoi
- c.      Tal, Songs, Punglon to be learnt by heart

1.      Core Course- CC-7 (Theory)                      Credit-6                      Marks 60 + 15= 75

(Course Objective: To provide the knowledge of the ancient texts of Dance and text of dramaturgy.

The Learning Outcome- This theory course gives introduction to the ancient texts of Dance and expects the students to gain knowledge on Authors, types of movements, costumes, stage etc. as elaborated in the ancient text of dramaturgy)

- a.      Introduction to the Natyashastra (Part I)
  - Date and authorship of the Natyashastra
  - Origin of Natya, Pancham Veda
- b.      Introduction to the Natyashastra (Part II)
  - Purvaranga
  - Rangamancha
  - Tandavalakshana

c. Introduction to the Natyashastra (Part III)

• The four Abhinayas in the Natyashastra

a. History of Classical Dances (Part I)

The South Indian Dance forms- Bharatnatyam, Kathakali, Mohiniattam and Kuchipudi

d. Concept of Nataraja

1. Skill Enhancement Courses (SEC)- 1                      Credit-2                      Marks 15 + 10= 25

2. Generic Elective GE- 3 (Practical)                      Credit-6                      Marks 60 + 15= 75

(Course Objective: To provide the basic practical knowledge of Pre- Vaisnavide and post - Viasnavide dances.

The Learning Outcome- The students are expected to learn and gain knowledge on the two kinds of movement repertoire of Manipur- the Pre-Vaishnavite and the Post-Vaishnavite)

a. A composition from Laiharaoba

b. A composition on any song of Rasalila

c. KartalCholom

d. All songs and bols to be learnt

SECC-1    CREDITS-2.    MARKS 20+5=25

OPTIONAL

Yoga.

SECC– 1 (Theory)

CREDITS-2

MARKS

20+05=25

- a. History of Yoga.
- b. Yoga darsan
- c. Mordern development of Yoga.
- d. Yoga and Music.

Tabla

Sem - III

SECC– 1 (Practical)

CREDITS-2

MARKS

20+05=25

- a. Ability to play principal varnas of Tabla with proper fingering.
- b. Knowledge of playing Dadra, Kaharwa and Teental (Theka only).
- c. Ability to recite the above mentioned talas with claping in hands.
- d. Knowledge of simple compositions like Kayeda (2) and Theka (2).

Kathakali Costume and Make-up

Sem - III

SECC– 1 (Theoretical)  
20+05=25

CREDITS-2

MARKS

- a. Pacha-character Costume and Make-up design.
- b. Kathi-character Costume and Make-up design.
- c. Pacha-character Costume and Make-up detail study.
- d. Kathi-character Costume and Make-up detail study.



Semester 4

1. Core Course- CC-8 (Practical)                      Credit-6                      Marks 60 + 15= 75

(Course Objective: The aims of this course are to provide the students idea of the series of masculine movements.

The Learning Outcome- The students are expected to experience the masculine form of movements in Gostha Lila and Raslila)

- a.      GosthaBhangiPareng
- b.      KartalCholom
- c.      Tal, Songs, Punglon to be learnt by heart

2. Core Course- CC--9 (Practical)                      Credit-6                      Marks 60 + 15= 75

(Course Objective: To provide more feminine dance compositions to the students.

The Learning Outcome- The students are expected to experience the feminine dances composition form of movements in Raslila)

- a.      RadhaNartan from any one of the Manipuri Raslila
- b.      Tal, Songs, Punglon to be learnt by heart

3.      Core Course- CC10 (Theory)                      Credit- 6                      Marks 60 + 15= 75

Part-A, GENERAL AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-

- I.PrabasjibanChoudhuri, Saundaryadarshan,
- II.Sitansu Roy, Saundaryadarshan: PrathomikParichay

For Students offering English Medium: Reference English Texts:-

- I. Aldrich: Philosophy of Art
- II.Sitansu Roy: Studies in Music Aesthetics

Part-B, TAGORIEN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts: -

- I.Rabindranath Tagore, SahiterPathe
  - a.Utsarga [Dedication]
  - b.Vastava [Real]
  - c.Tathya - O –Satya [Fact and Truth]

- II. Rabindranath Tagore, Sahitya



- c. Knowledge of accompaniment with songs in following talas: - Teental, Dadra, Kaharwa.
- d. Playing Dwigun&Chogun in following Talas: - Teental, Ektal.

Kathakali Costume and Make-up

Sem - IV

SECC– 2 (Theoretical)

20+05=25

CREDITS-2

MARKS

- a. Tadi-character Costume and Make-up design
- b. Minukku-character Costume and Make-up design
- c. Tadi-character Costume and Make-up detail study.
- d. Minukku-character Costume and Make-up detail study.

Semester 5 (Total Credits 24 Marks 400)

1. Core Course- CC-11 (Practical) Credit-6 Marks 60 + 15= 75

(Course Objective: To provide of the dance series of feminine movements of Raslila are the major premise in this course.

The Learning Outcome- Students are groomed to perform the advanced stances and graceful movements)

- a. GopiBrindavanBhangiPareng
- b. Tal, Songs, Punglon to be learnt by heart

2. Core Course- CC-12 (Theory) Credit- 6 Marks 60 + 15= 75

(Course Objective: This courses aims to provide the idea of the medieval period of Indian dances and how the classical dances of India evolved.

The Learning Outcome- Students are expected to gain knowledge on the other classical dances in the context of the Manipuri dance)

- a. History of Classical Dances (Part II)
  - Kathak
  - Odissi
  - Satriya
- b. Contribution of the Devadasis in Indian Dance
- c. Details of the dances of Rasalila
  - The series of Raslilas
  - Importance and history of BhangiPareng and ChaliPareng
  - Importance of Abhisara, Nartans in Raslila

3. Discipline Specific Elective (DSE)- 1 (Practical) Credit-6 Marks 60 + 15= 75

(Course Objective:To give special knowledge of Manipuri Music from exposure to one of these.

The learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

- a. Music of Manipuri Dance
  - Lai HaraobaIshei
  - Pena
- b. Costumes and Makeup of Manipuri Dance

- Make-up of Lai Haraoba
  - Costumes of Lai Haraoba
  - c. Rabindranritya- to be composed on Manipuri Dance
  - BhanusingherPadavali
  - Dance of Nati
  - Dances on Festival Songs
4. Discipline Specific Elective (DSE)- 2 (Practical) Credit- 6 Marks 60 + 15= 75

(Course Objective: To give special knowledge of Manipuri Music from exposure to one of these.)

The learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

- a. Music of Manipuri Dance
  - RaslilaEshei
- b. Costumes and Makeup of Manipuri Dance
  - Make-up of Raslila- the face make-up, Tilak
  - Costumes of Raslila
- c. Rabindranritya- to be composed on Manipuri Dance
  - Portion of a Dance Drama- Chitrangada Part I. Enactment of characters of the play like Arjun, Chitrangada, Sakhis, Madan

## Semester 6

1. Core Course- CC-13 (Practical)                      Credit- 6                      Marks 60 + 15= 75

(Course Objective: Providing of two masculine dance compositions to the students is the main aims of the Course.

The Learning Outcome- After learning of two dance compositions of Krishna from two Raslilas in this course. Students are groomed to perform the advanced stances of the varieties masculine movements)

- a. Krishna Abhisar from Basantaraas
- b. Krishna Tandava from Nityaraas
- c. Tal, Songs andPunglons to be learnt by heart

2. Core Course- CC-14 (Theory)                      Credit-6                      Marks 60 + 15= 75

(Course Objective: Providing of the idea the theory of the texts of medieval period of Indian dances and modern period artists to the students is the main aims of the Course.

The Learning Outcome- Students are expected to gain knowledge on the other classical dances in the context of the Manipuri dance)

- a. Introduction to Abhinaya Darpanam and Sangit Ratnakara
- b. Modern Period of Indian Dance
  - Contributions of Rukmini Devi, Madam Menoka,
  - Contributions of three Legend Gurus of Manipuri dance (Guru MeisnamAmubi Singh, Guru HaobamAtomba Singh, Guru TakhenchangbamAmudon Sharma and other Classical Dancers on Stage
  - Contributions of Udayshankar and Rabindranath
- c. Terms like Rasdhari, Sutradhari, KartalCholom, PungCholom, KhubakEshei, MandilaCholom, Holipala, Natamandap, Rasmandap, Rasesworipala, Gourlila
- d. Costumes and Instruments of Manipur

1. Discipline Specific Elective (DSE)- 3 (Practical) Credit-6 Marks 60 + 15= 75

(Course Objective:To give special knowledge of Manipuri Music from exposure to one of these.

The learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

- a. Music of Manipuri Dance

- NataSankirtanaEshei
- b. Costumes and Makeup of Manipuri Dance
- e. Make-up of NataSankirtana- the face make-up, Tilak
- f. Costumes of NataSankirtana
- c. Rabindranritya- to be composed on Manipuri Dance
- g. Portion of a Dance Drama- Chitragada Part II. Enactment of characters of the play like Arjun, Chitragada, Sakhis, Madan, Grambasi

Discipline Specific Elective (DSE)- 4 (Theory) Credit-6

Marks 60 + 15= 75

(Course Objective: To give special theoretical knowledge of Manipuri Music from exposure to one of these.

The learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

- a. Music of Manipuri Dance
  - History and Development of Eshei in Manipur
  - The Gurus of NataSankirtana, Rasalila, Laiharaoba
  - Writing of Notation for Punglon and Eshei
- b. Costumes and Makeup of Manipuri Dance
- h. History and Development of Make-up of Manipuri dances from Lai Haraoba to Post Vaishnava dances- the face make-up, Tilak
- i. History and Development of Costumes of Lai-Haraoba, Rasalila and NataSankirtana
- c. Rabindranritya
- j. History and development of Rabindranritya
- k. Importance and role of Manipuri Dance in the history of Rabindranritya
- l. The Contribution of Manipuri Gurus in Rabindranritya
- m. Rabindranath's aesthetics and Dance

Reference Books:

Sl.No.	Name of the Book –	Author	---	Language
1.	RaasPurnima –	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.	NatyaSastra –	Manmohan Singh –		English
5.	The Mirror of Gesture	A.K. Coomarswami –		English
6.	AbhinyaDarpan –	Manmohan Singh –		English
7.	AbhinyaDarpan –	D.N. SwaminathanIyer –		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 –	SreenivasIyengar –		English
12.	Dance of India –	G. VenkataChalam –		English
13.	Folk Dance of India –			
14.	PrachinVharoterNatyakala –	ManmohanGhosh –		Bengali
15.	BharaterNritya Kala –	GayatriChattopadhyay –		Bengali
16.	Nrittya –	Pratima Devi –		Bengali
17.	PryagiNritya O Natya –	ShantidebGhosh –		Bengali
18.	RabindraSangeet (GeetiNatya O NrityaNatya, SantiniketanerNrityadhara) Nrityanatyerobhinayay –	ShantidebGhosh –		Bengali
19.	The Dance of India –	EnakshiBhavani –		English
20.	NrityaShiksha –	Prahlad Das –		Bengali
21.	Manipuri Dance –	Bipin Singh &NayanaJaveri –		English
22.	Manipuri Dances –	Kulabidhu Singh –		English
23.	Meitei Chali –	M.Amubi Singh –		Manipuri
24.	Introduction of Manipuri Dance –	Atombapu Sharma –		English
25.	Manipuri Sanaton Dharma –	Atombapu Sharma –		English
26.	Religion of Culture of Manipur –	Dr. Kriti Singh –		English
27.	AbhinayDarpan –	Ashok Shastri –		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 backgrounding Indian classical dance and related skills.

CURRICULUM FOR UNDERGRADUATE COURSE  
UNDER  
CHOICE BASED CREDIT SYSTEM

DEPARTMENT OF RABINDRA SANGIT, DANCE & DRAMA

SUBJECT- KATHAKALI DANCE

B.Mus.SEM-I (TOTAL CREDIT-24) TOTAL MARKS – 300

1. CC-1 (PRACTICAL) CREDITS-6. MARKS 60+15=75

Course Objectives:

- a. Meyyurappadavu structuralizes the basic body movements.
- b. Trough chuzhippukal and kalusadhakam, the maintenance of stamina and flexibility.
- c. Basic knowledge of Kathakali tala system.
- d. Basic gesture language system of Kathakali

Learning Out-comes:

- a. Through Meyyurappadavu the preparation and the control over of body will be attained with regular practice.
- b. Stamina and Flexibility maintenance of Angika will be obtained through Kalusadhakam and chuzhippukal.
- c. Understanding the rhythmic system of dance pedagogy through Kathakali tala-krama.
- d. The non-verbal gesticulation will help the students for theatrical onstage communication through basic mudra knowledge and further studies.

- a. Meyyurappadavu.
- b. Kalusadhakam.
- c. Chuzhippukal.
- d. Study of all Kathakali Talas.
- e. Basic Mudras.

2. CC-2 (THEORY) CREDITS-6. MARKS 60+15=75

Course Objectives:

- a. Kathakali origin and the development process.
- b. The influence of the Keralian classical performing artforms in Kathakali.
- c. The influence of the Keralian folk performing artforms in Kathakali.
- d. The impression of the Keralian the martial form; Kalarippayattu to Kathakali

Learning Out-comes:

- a. Understanding the origin and development history of a Kathakali, which will bring a serious approach to the subject.

- b. Through the influence of the Keralian classical forms, Kathakali communication methods will be analyzed. The shaping influence will help the students for the practice and the future self-stylization in the form.
- c. Through the influence of the Keralian folk forms, Kathakali communication methods will be analyzed. The shaping influence will help the students for the practice and the future self-stylization in the form.
- d. The impression of Kalarippayattu in Kathakali will encourage the students for the maintenance of the physical fitness through the Meyurappadavu.

- a. Origin and development of Kathakali.
- b. Earlier Classical influences of Kathakali.
  - i. Kutiyattam.
  - ii. Krishnanattam.
- c. Folk influences of Kathakali.
- d. Martial impression in Kathakali

3. AECC-1 ENGLISH/EVS	CREDITS-2.	MARKS 20+5=25
4. TS-1	CREDITS-4	MARKS 40+10=50

5. GEC-1 (PRACTICAL)	CREDITS-6.	MARKS 60+15=75
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Course Objectives:

- a. Trough chuzhippukal and kalusadhakam, the maintenance of stamina and flexibility.
- b. Basic knowledge of Kathakali tala system.
- c. Basic gesture language system of Kathakali

Learning Out-comes:

- a. Stamina and Flexibility maintenance of Angika will be obtained through Kalusadhakam and chuzhippukal.
- b. Understanding the rhythmic system of dance pedagogy through Kathakali tala-krama.
- c. The non-verbal gesticulation will help the students for theatrical onstage communication through basic mudra knowledge and further studies.

- a. Kalusadhakam.
- b. Chuzhippukal.
- c. Study of all Kathakali Thalass.
- b. Basic Mudra.

## 1. CC-3 (PRACTICAL) CREDITS-6. MARKS 60+15=75

## Course Objectives:

- a. Todayam an essential preliminary item of Kathakali.
- b. Vattamvechukalasham, dance piece in between the Padam.
- c. Sari is a female character dance pattern.
- d. Ashtakalasham is a dance pattern used for enjoyment of character.
- e. Navarasangal are Facial expressions.

## Learning Out-comes:

- a. Todayam makes the practitioner ready for the tala patterns and coordination of different foot works for the forth coming Kathakali framework.
- b. Vattamvechukalasham is a necessary dance pattern applied in between the Padam-s of Kathakali repertoire.
- c. Sari is a Lasya bhava dance pattern, which is been practiced for Lasya enlightenment.
- d. Ashtakalasham is a difficult dance pattern composition. Learned for the better understanding of Tala and complicated rhythmic foot works/composition of Kathakali dance pedagogy.
- e. Navarasangal are been practiced for better emotive facial structure; used as stylized mode of presentation in Kathakali.

- a. Thodayam
- b. VattamvechuKalashamChempata Tal.
- c. Sari.
- d. Ashtakalasham.
- e. Navarasangal.

## 2. CC-4 (THEORY) CREDITS-6. MARKS 60+15=75

## Course Objectives:

- a. The basic theatre concept of Kathakali.
- b. Kathakali literature.
- c. Analysis of Kathakali music.
- d. The description of character division of Kathakali.
- e. Refusal methods in Kathakali.

## Learning Out-comes:

- a. Th theatrical concept of Kathakali is been perceived through this paper.
- b. The structure of Kathakali script is been explained through the review of Manipravala literature.
- c. Analysis of Kathakali vocal and instrumental music is been understood in 'Music and Instrument of Kathakali'.
- d. Diverse costume and make-up characterization of Kathakali is been understood in 'character divisions of Kathakali'.
- e. The refusal methods from Natyasastra in Kathakali is been analyzed.

- a. Kathakali, the Environment theatre.
- b. Literature of Kathakali.
- c. Music & Instruments of Kathakali.
- d. Character divisions of Kathakali.
- b. Decline of Kathakali.

3. AECC-2 ENGLISH/EVS      CREDITS-2.      MARKS 20+5=25  
 4. TS-2      CREDITS-4      MARKS 40+10=50

5. GEC-2 (PRACTICAL)      CREDITS-6.      MARKS 60+15=75

Course Objectives:

- a. Sari is a female character dance pattern.
- b. Kummi is also a Lasya dance pattern.
- c. Structure of Kathakali mudra communication.
- d. Vattamvechukalasam dance piece in between the Padam.

Learning Out-comes:

- a. Sari is a Lasya bhava dance pattern, which is been practiced for Lasya enlightenment.
- b. Kummi is also a Lasya bhava dance pattern is been practiced for Lasya enlightenment.
- c. Structure of non-verbal communication is been enlightened through 'creation of communication in Kathakali mudras.
- d. Vattamvechukalasam is a necessary dance pattern applied in between the Padam-s of Kathakali repertoire.

- a. Sari.
- b. Kummi.
- c. Creation of words, sentences and communication through Kathakali mudras.
- b. VattamvechuKalasham – Chempata.

## 1. CC-5 (PRACTICAL) CREDITS-6. MARKS 60+15=75

Course Objectives:

- a. Important composition of Kathakali repertoire.
- b. Kummi is a Lasya dance pattern.
- c. A plot from Uttaraswayamvara-story.

Learning Out-comes:

- a. An item coordinated in dance structure where the student excels the experience of Kathakali's physical manifestation.
- b. Kummi is a Lasya bhava dance pattern is been practiced for Lasya enlightenment.

- a. Purappadu.
- b. Kummi.
- c. Jaya jayanagaketana...
- d. Medinipalaa...
- e. Saravedhiaya... Ennalviratante... (attam)

## 2. CC-6(PRACTICAL) CREDITS-6. MARKS 60+15=75

Course Objectives:

Selected parts from a plot in Bakavadam story.

- a. Sadaramayi...
- b. Marutanandana...(attam)
- c. Dwijavaramoule...
- d. Shakatamitallo...(attam)
- b. Nishacharendravada...

## 3. CC-7 (THEORY) CREDITS-6. MARKS 60+15=75

Course Objectives:

- a. Renaissance of Kathakali.
- b. General survey of Natyasastra.
- c. Nritta, Nritya, Natya, Natyadharmi concept.

Learning Out-comes:

- a. Analyzing the reformation of Kathakali from various dimensions.
- b. A general understanding of Natyasastra.
- c. Understanding the Nritta, Nritya, Natya, Natyadharmi concept related to performing arts.

- a. Kalamandalam and the renaissance Kathakali.
- b. Natyasastra, a general survey.
- c. Nrit(h)a.
- d. Nrit(h)ya.
- e. Natya.
- f. Natyadharmi.

## SECC-1

## CREDITS-2.

## MARKS 20+5=25

OPTIONAL  
Yoga.

SECC– 1 (Theory) CREDITS-2 MARKS  
20+05=25

- e. History of Yoga.
- f. Yoga darsan
- g. Mordern development of Yoga.
- h. Yoga and Music.

Tabla

Sem - III  
SECC– 1 (Practical) CREDITS-2 MARKS  
20+05=25

- e. Ability to play principal varnas of Tabla with proper fingering.
- f. Knowledge of playing Dadra, Kaharwa and Teental (Theka only).
- g. Ability to recite the above mentioned talas with claping in hands.
- h. Knowledge of simple compositions like Kayeda (2) and Theka (2).

Kathakali Costume and Make-up

Sem - III  
SECC– 1 (Theoretical) CREDITS-2 MARKS  
20+05=25

- e. Pacha-character Costume and Make-up design.
- f. Kathi-character Costume and Make-up design.
- g. Pacha-character Costume and Make-up detail study.
- h. Kathi-character Costume and Make-up detail study.

4. GEC-3 (PRACTICAL) CREDITS-6. MARKS  
60+15=75

Course Objectives:

- a. Todayam an essential preliminary item of Kathakali.
- b. Vattamvechukalasam, dance piece in between the Padam.
- c. Ashtakalasham is a dance pattern used for enjoyment of character.
- d. Presenting the Garden.

Learning Out-comes:

- a. Todayam makes the practitioner ready for the tala patterns and coordination of different foot works for the forth coming Kathakali framework.
- b. Vattamvechukalasam is a necessary dance pattern applied in between the Padam-s of Kathakali repertoire.
- c. Ashtakalasham is a difficult dance pattern composition. Learned for the better understanding of Tala and complicated rhythmic foot works/composition of Kathakali dance pedagogy.
- d. Describing the Garden through the gesture language of Kathakali.

- a. Thodayam.
- b. VattamvechuKalasham in Chempata and ChempaTalam.
- c. Ashtakalasham.
- d. Udyanavarnana.



1. CC-8 (PRACTICAL) CREDITS-6. MARKS 60+15=75

Course Objectives:

Selected parts from the plot of NalacharitamOnnamDivasam.

- a. Sakhimare...
- b. Pokapoonkavil...
- c. Chaladalilchankaram...minnal...
- d. Kandaletrayum...
- b. Anganamarmoulimale...

2. CC-9(PRACTICAL) CREDITS-6. MARKS 60+15=75

Course Objectives:

Selected parts from the plot of Kalyanasougandikam.

- a. Enkanava...
- b. Manchelmizhi...
- c. Vanavarnana...
- d. Attam...Arihavaru...
- b. Vazhilninupoka... (attam)

3. CC-10 CREDITS-6 MARKS 60+15=75

Part-A, GENERAL AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-

I.PrabasjibanChoudhuri, Saundaryadarshan,

II.Sitansu Roy, Saundaryadarshan: PrathomikParichay

For Students offering English Medium: Reference English Texts:-

I. Aldrich: Philosophy of Art

II.Sitansu Roy: Studies in Music Aesthetics

Part-B, TAGORIEN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts: -

I.Rabindranath Tagore, SahiterPathe

a.Utsarga [Dedication]

b.Vastava [Real]

c.Tathya - O –Satya [Fact and Truth]

II. Rabindranath Tagore, Sahitya

a.Saundaryabodha [The sence of Beauty]

b.Saundarya – O – sahitya [Beauty and Leterature]

III. Rabindranath Tagore, Sangeet Chinta

- a.Sangeet – O – Bhava [Music and feeling]
- b.Sangeet – O – Kavita [Music and Poetry]
- c.Sangeeter Mukti [ Emancipation of Music]

For Students offering English Medium: Reference English Texts:-  
I.Rabindranath Tagore on Art and Aesthetics, Edited By P.Neogy (5 -  
 Selected pieces)

4. SECC-2	CREDITS-2.	MARKS 20+5=25	
5. GEC-4 (THEORY) 60+15=75	CREDITS-6.	MARKS	MARKS

Course Objectives:

- a. Keralian dance history.
- b. Traditional Kathakali performance.
- c. Instruments of Kathakali.
- d. Characters played in Kathakali.
- e. The Abhinaya.

Learning Out-comes:

- a. Dance history of Kerala is been introduced to the students.
- b. The Traditional aspects of the Kathakali performance is been explained.
- c. The importance of the instruments played in Kathakali is been explained.
- d. Diverse Characters/Roles played in Kathakali is been explained.
- e. The explanations of abhinaya is ben analyzed.

- a. Dance history of Kerala.
- b. Traditional Kathakali performance of Kerala.
- c. Background Instruments of Kathakali.
- d. Character divisions of Kathakali.
- b. Abhinaya – a general study.

SECC-2	CREDITS-2.	MARKS 20+5=25
OPTIONAL Yoga.		

Sem – IV		
SECC– 2 (Theory)	CREDITS-2	MARKS
20+05=25		
e. Ayurveda and Yoga.		
f. Yogic diet.		
g. Yoga therapy.		
h. Yoga and Dance.		

Tabla

Sem - IV

SECC– 2 (Practical)  
20+05=25

CREDITS-2

MARKS

- e. Ability to play Teental (VilambitTheka), Rupak and only Theka of all talas (6) introduced by Rabindranath Tagore.
- f. Two Kayda in Teental.  
Two Theka in Teental.  
One Laggi in Dadra & Kaharwa respectively.
- g. Knowledge of accompaniment with songs in following talas: - Teental, Dadra, Kaharwa.
- h. Playing Dwigun & Chogun in following Talas: - Teental, Ektal.

#### Kathakali Costume and Make-up

Sem - IV

SECC– 2 (Theoretical)  
20+05=25

CREDITS-2

MARKS

- e. Tadi-character Costume and Make-up design
- f. Minukku-character Costume and Make-up design
- g. Tadi-character Costume and Make-up detail study.
- h. Minukku-character Costume and Make-up detail study.

1. CC-11 (PRACTICAL) CREDITS-6. MARKS 60+15=75  
 Course Objectives:  
 Selected parts from the plot of Kirmeeravadham.
- Nallarkulam...
  - Drupada...
  - Kandalathimodam...
  - Mukharatebrisham....
  - Pettanagu...
2. CC-12 (THEORY) CREDITS-6. MARKS 60+15=75  
 Course Objectives:  
 a. The terms Lokadharmi, Tandava, Lasya.  
 b. The Abhinaya.  
 Learning Out-comes:  
 a. The concept of Lokadharmi, Tandava, Lasya is been explained in details.  
 b. The explanations of abhinaya is ben analyzed and explained in Kathakali.
- Lokadharmi.
  - Tandav.
  - Lasya.
  - Abhinaya.
  - Abhinaya in Kathakali.
3. DSE-1 (PRACTICAL) CREDITS-6. MARKS 60+15=75  
 A. CHUTTY AND MAKE-UP (Optional)  
 Course Objectives: Pacha Character through make-up.  
 Sathwikam- Pacha.
- Sketch on paper.
  - Facial Make-up
  - Chutti on Clay pot.
- B. KATHAKALI SANGEETAM& RHYTHM (Optional)  
 Course Objectives: Basics of Vocal music in Kathakali.
- Basic swara-s of relevant Raga.
  - VandanaSlokam- 2
  - Sari
  - Kummi
- C. CHENDA (OPTIONAL).  
 Course Objectives: Basics of Chenda (Instrumental music).
- Ganapatikkai- Preliminary practice.
  - TAKKITTA – Kai Sadhakam (hand and wrist exercise).
  - THARIKITA - Kai Sadhakam(hand and wrist exercise).

- d. Sequential rhythmic cycle of Chenda hand practices.

D. MADDALAM (OPTIONAL).

Course Objectives: Basics of Maddalam (Instrumental music).

- a. Ganapatikkai- Preliminary practice.
- b. TATHITOMNAM –Patakai(hand exercise).
- c. TAKINAKITATAK... - Patakai (hand exercise).
- d. Sequential rhythmic cycle of Maddalam hand practices.

E. RABINDRA NRITYA (OPTIONAL).

Course Objectives: Plots selected from Rabindra Nritya.

- a. “Chitrangada”... from 1<sup>st</sup> scene to transformation of Chitrangada.
- b. “Shyama” ....from beginning to the murder scene.
- c. “Chandalika”....from beginning to Jwaladan

4. DSE-2 (PRACTICAL) CREDITS-6. MARKS 60+15=75

A. CHUTTY AND MAKE-UP (Optional)

Course Objectives: Kathi Character through make-up.

Rajasam - Kathi

- a. Sketch on paper.
- b. Facial Make-up
- c. Chutti on Clay pot.

B. KATHAKALI SANGEETAM & RHYTHM (Optional)

Course Objectives: Selected padam-s been practiced in Kathakali vocal music.

- a. Sakhimare...
- b. Chaladalilchankaram...
- c. Enkanava...
- d. Manchelmizhi...

C. CHENDA (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been practiced in Chenda.

- a. Vaythari of Kalasams (chembada, chemba, tripura).
- b. Vaythari of vattam-vechu Kalasangal (padinjakalam).
- c. Vaythari of vattam-vechu Kalasangal (madyamkalam, druthakalam).
- d. Vaythari of Astakalasham.

D. MADDALAM (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been practiced in Maddalam.

- a. Vaythari of Todayam Kalasangal (mukhachalam to hariharavidinuta).
- b. Vaythari of Todayam Kalasangal (hariharavidinuta to jayapalagopala).
- c. Vaythari of Todayam Kalasangal (jayapalagopala to jenusrutashritamoule).
- d. Vaythari of Todayam Kalasangal (jenusrutashritamoule to jayajayapankaja).

E. RABINDRA NRITYA (OPTIONAL).

Course Objectives: Plots selected from Rabindra Nritya.

- a. “Chitrangada”.. from transformation scene to end.

b. "Shyma" ...from murder scene to end.  
c. "Chandalika"... from Jwaladan to end.  
B.Mus.SEM-VI (TOTAL CREDIT-24) TOTAL MARKS – 300

1. CC-13 (PRACTICAL) CREDITS-6. MARKS 60+15=75

Course Objectives:

Selected parts from the plot of Balivijayam.

- a. Jay JayRavana...
- b. NaradaMahamune...
- c. Ravanakelkani...
- d. Chithramaho...
- e. Bandhipatinu...Attam...

2. CC-14(THEORY) CREDITS-6. MARKS 60+15=75

Course Objectives:

- a. Relation of music and dance.
- b. The terms Angas, Upangas and Pratyangas.
- c. Hand gesture of Kathakali.
- d. Selected Kathakali stories

Learning Out-comes:

- a. The inseparable Relationship between dance and music is been verified.
- b. The concept of Angas, Upangas and Pratyangas is been explained.
- c. The gesticulation language is been explained.
- d. The selected Kathakali stories are been explained insequence.

- a. Relationship between Music and Dance.
- b. Angas, Upangas and Pratyangas.
- c. Mudras in Kathakali.
- d. Selected Kathakali stories:
  - i. UtharaSwatyamvaram.
  - ii. Dakshayagam.
  - iii. Balivijayam.
  - iv. KalyanaSaugandhikam.
  - v. Bakavadham.

3. DSE-3 (PRACTICAL) CREDITS-6. MARKS 60+15=75

A. CHUTTY AND MAKE-UP (Optional)

Course Objectives: Chuvannathadi Character through make-up.

Tamasam – ChuvannaThadi

- a. Sketch on paper.
- b. Facial Make-up
- c. Chutti on Clay pot.

B. KATHAKALI SANGEETAM& RHYTHM (Optional)

Course Objectives: Selected padam-s been practiced in Kathakali vocal music.

- a. Jaya jayanagaketana
- b. Saravedhiaya...
- c. Sadaramayi...

d. Marutanandana...

C. CHENDA (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been practiced in Chenda.

- a. Padinjakidatakadheemtam.
- b. Purapadu.
- c. KuttitaramTiranoku.
- d. Application of Chenda in Astakalasham.

D. MADDALAM (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been practiced in Maddalam.

- a. Padinjakidatakadheemtam.
- b. StriveshaKalasangal (madhyamakalam).
- c. StriveshaKalasangal (padinjakalam).
- d. Application of Maddalam in Keli-mukham.

E. RABINDRA NRITYA (OPTIONAL).

Course Objectives: Selected songs from Rabindra Nritya.

- a. BhanusingherPadavali
- b. Dance of Nati from Natir puja
- c. Dances on Festival Songs

4. DSE-4 (THEORY) CREDITS-6. MARKS 60+15=75

A. CHUTTY AND MAKE-UP (Optional)

Course Objectives: The character division, dress, ornaments and the make-up is been analyzed theoretically.

- a. Character divisions of Kathakali.
- b. Dress and ornaments of Kathakali.
- c. Aharya.
- d. Preparation of facial make-up of Kathakali.

B. KATHAKALI SANGEETAM& RHYTHM (Optional)

Course Objectives: Theoretical analysis of Kathakali sangeetam dance and instrumental music and rhythmic pattern. Influence of Carnatic Music in Kathakali Sangeetam is been analyzed.

- a. Kathakali Sangeetam.
- b. Music, Dance and instruments.
- c. Influence of Carnatic Music in Kathakali Sangeetam.
- d. Rhythmic patterns of Kathakali.

C. CHENDA (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been analyzed theoretically in Chenda.

- a. Thouryathrikam- The Music, Dance & Instruments.
- b. Tala in the Indian classical tradition.
- c. Tala- Pranas, Kaal, Marga, Kriya, Anga and Graha.
- d. Importance of Chenda in Kathakali.

D. MADDALAM (OPTIONAL).

Course Objectives: Selected Rhythmic patterns been analyzed theoretically in Maddalam.

- a. Divisions of Vadyas.
- b. Importance of Maddalam in Kathakali.
- b. Tala -In Carnatic Music and Kathakali
- c. Origin and development of Percussion instruments.

**E. RABINDRA NRITYA (OPTIONAL).**

Course Objectives: The history, important role of Kathakali and Rabindranath's aesthetics and dance is been analyzed theoretically.

- a. History and development of Raindranritya
- b. Importance and role of Kathakali Dance in the history of Rabindranritya
- c. The Contribution of Kathakali Gurus in Rabindranritya
- d. Rabindranath's aesthetics and Dance



References for Kathakali Dance Theory  
B. Mus. (Hons). {DSE, GE} 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,  
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7. THE KATHAKALI COMPEX - Zerilli Philip,  
Pub: Abhinav Publications, Delhi – 1984.
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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.
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## PROPOSED SCHEME FOR CBCS IN THE DEPARTMENT OF RSDD

### RABINDRA NRITYA

(Curriculum: Core)

#### Semester 1

Core Course- C1 (Practical) Credit-6 Marks 60+15=75

Learning Outcome- These courses aims at making the students acquainted with Manipuri and Kathakali and learn dances on Rabindrasangit as also participate in festivals. The students are expected to experience the festivals and dances of Santiniketan.

1. Various Movements on different Taals.
2. Manipuri- basic steps and Chali (both Tandava and Lasya)
3. Kathakali- Kalasams
4. Dances of Festivals of Santiniketan.

Core Course- C2 (Theory) Credit-6 Marks 60+15=75

Objectives and outcomes of Teaching/Learning - Along with the practical, the theory is designed to understand the history of dances in Santiniketan with a glimpse of ancient Indian Dances particularly Manipuri dances.

1. Introduction to Rabindranritya. Formation of Dance in Shantiniketan.
2. A brief history of Indian Dances (Ancient Period): Vedas, Epics, Puranas.
3. Introduction to different forms of Folk dances of Bengal.
4. History of Manipuri Dance

2. Ability Enhancement Compulsory Course-AECC-1 Credit-2 Marks 40 + 10= 50

English/MIL

3. Generic Elective GE- 1 (Practical) Credit-6 Marks 60 + 15= 75  
(The Learning Outcome- This course is an elective one and hence is aimed at training the students in very basics of Rabindranritya steps and dancing the basic rhythm. Enjoyable festival dances of Santiniketan are also included to make the class enjoyable.)
  - a. Basic Steps of Rabindranritya
  - b. Some dance compositions on rhythm
  - c. Dances on Rabindrasangit
  - d. Festival dances

4. Tagore Studies Credit-4

## Semester 2

Core Course- C3 (Practical) Credit-6 Marks 60+15=75

(Learning Outcome- The students are expected to master Manipuri techniques and apply them on Tagore's songs. Also learning the folk dances will enhance the skill.)

1. Various Movements on different Taals.
2. Manipuri dances on BhanusingherPadavali
3. Folk: Raibenshe, Kathi, Mandira
4. Dance compositions on Seasonal songs (Prakriti Parjay)

Core Course- C4 (Theory) Credit-4 Marks 60+15=75

Learning Outcome- The students are expected to get enriched with the history of Tagore dramas. Also the content, the contemporary relevance and performances are detailed as a theory course.

1. Stories and their relevance, Characters and performances of- Balmiki Pratibha, MayarKhela, Saradotsava, Prayaschitto, Raja, Shapmochan, TasherDesh, Chitragada
  2. Experiments on Tagore's dramatic performances- Saradotsava, Prayaschitto, Raja, Achalayatan, Dakghar, Phalguni
  3. Experiments of different occasional dance recitals in Shantiniketan- Dance compositions on selected nature-songs(Basanta, SeshBarshan, Nataraj) dance on poetical recitals (Jhulan). Dance composition on physical exercises (jujutsu), Ceremonial dances (barshamangal, brikshoropana), Natir Puja, Shapmochan, Shishutirtha, TasherDesh (as Drama)
3. Ability Enhancement Compulsory Course-AECC-1 Credit-2 Marks 40 + 10= 50

### EVS

4. Generic Elective GE- 2 (Practical) Credit-6 Marks 60 + 15= 75  
(The Learning Outcome- Some rhythmic compositions are taught as practical lessons along with simple dances on songs. By learning these students get an idea of Rabindranritya)
  - a. Dances on several popular songs
  - b. Learning of the Talas and the songs.

Semester 3

Core Course- C5 (Practical)                      Credit-8                      Marks 60+15=75

Learning Outcome- The students are expected to learn the rhythm of the songs learnt and dance on the rhythmic beats suiting the songs. The dances of different dramas and their relevance in the grasped in this course.)

1. Various movements on different Talas
2. Excerpts from Balmiki Pratibha, Kalmrigaya, Mayar-Khela
3. Dances on Rabindra Songs in Natir Puja, SeshBarshan, Basanta

Core Course- C6 (Practical)                      Credit-8                      Marks 60+15=75

(Learning Outcome- This course aims to train the students in the classical and folk dances thereby giving the students the experience of learning different forms for application in Rabindranritya.)

1. Manipuri- Chali and dances of Raslilas
2. Kathakali- Kalasam and basic mudras
3. Raibenshe and Dhali

Core Course- C7 (Theory)                      Credit-4                      Marks 60+15=75

(Learning Outcome- With this theory course, the students are expected to gain knowledge of the traditional acting of Indian dance and drama and also relate these with the Rabindranritya performance.)

1. History of Indian Traditional Dances
2. History of Indian Classical Dances.
3. The specialties of Rabindranritya- angika, vacika, aharya, satvika- relating to the tradition of our country. The place of his dance vision in the world.
4. Rabindrik Talas in the light of North Indian and South Indian Talas.

SECC-1    CREDITS-2.                      MARKS 20+5=25

OPTIONAL

Yoga.

SECC– 1 (Theory)	CREDITS-2	MARKS
20+05=25		
i. History of Yoga.		
j. Yoga darsan		
k. Mordern development of Yoga.		
l. Yoga and Music.		

Tabla

Sem - III	CREDITS-2	MARKS
SECC– 1 (Practical)		
20+05=25		

- i. Ability to play principal varnas of Tabla with proper fingering.
- j. Knowledge of playing Dadra, Kaharwa and Teental (Theka only).
- k. Ability to recite the above mentioned talas with clapping in hands.
- l. Knowledge of simple compositions like Kayeda (2) and Theka (2).

#### Kathakali Costume and Make-up

Sem - III

SECC- 1 (Theoretical)

CREDITS-2

MARKS

20+05=25

- i. Pacha-character Costume and Make-up design.
- j. Kathi-character Costume and Make-up design.
- k. Pacha-character Costume and Make-up detail study.
- l. Kathi-character Costume and Make-up detail study.

Generic Elective GE- 3 (Practical) Credit-6

Marks 60 + 15= 75

(The Learning Outcome- The students are expected to learn and gain knowledge on the advanced items of Rabindranritya)

- a. Dances on several songs of dance dramas
- b. Learning of the Talas and the songs.

Semester 4

Core Course- C8 (Practical)

Credit-6

Marks 60+15=75

(Learning Outcome- This course aims to train the students in the classical and folk dances thereby giving the students the experience of learning different forms for application in Rabindranritya. Some compositions based on these classical dances give the idea of composition in drama)

1. Manipuri- Songs based on Abhinaya
2. Kathakali- Purappad and Sari
3. Rabindranritya on NatarajRiturangashala (with recitations and songs)

Core Course- C9 (Practical)

Credit-6

Marks 60+15=75

Learning Outcome- The students are trained in the Dramas of Tagore, wherein the evolution of the dance is explained. The students are expected to experience Tagore's dramas through dance and dialogues)

1. Excerpts of TasherDesh (as Drama)
2. Excerpts of Chandalika (as Drama)
3. Excerpts of Shapmochan.

Core Course- C10 (Theory)

Credit-4

Marks 60+15=75

#### Part-A, GENERAL AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-

- I.PrabasjibanChoudhuri, Saundaryadarshan,
- II.Sitansu Roy, Saundaryadarshan: PrathomikParichay

For Students offering English Medium: Reference English Texts:-

- I. Aldrich: Philosophy of Art
- II.Sitansu Roy: Studies in Music Aesthetics

#### Part-B, TAGORIEN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts: -

I.Rabindranath Tagore, SahiterPathe

- a.Utsarga [Dedication]
- b.Vastava [Real]
- c.Tathya - O –Satya [Fact and Truth]

II. Rabindranath Tagore, Sahitya

- a.Saundaryabodha [The sence of Beauty]
- b.Saundarya – O – sahitya [Beauty and Leterature]

III. Rabindranath Tagore, Sangeet Chinta

- a.Sangeet – O – Bhava [Music and feeling]
- b.Sangeet – O – Kavita [Music and Poetry]
- c.Sangeeter Mukti [ Emancipation of Music]

For Students offering English Medium: Reference English Texts:-I.Rabindranath Tagore on Art and Aesthetics, Edited By P.Neogy (5 - Selected pieces)

Semester 5 (Total Credits 12 Marks 200)

Core Course- C11 (Practical)

Credit-6

Marks 60+15=75

(Learning Outcome- The students will be able to grasp the dance compositions of dance dramas and experience the theme and its relevance in Rabindranritya.)

1. Dance compositions on Adachoutal, Choutal, Jhaptal, Teora etc.
2. Dance Drama Chitrangada.
3. Traditional compositions of bols and instrumental music of various moods, expressions and situational descriptions like transformation of Chitrangada, Hunting in Chitrangada, pulling out water from well in Chandalika, Entries and Exits in different Dance Dramas etc. Use of Props.

Core Course- C12 (Theory)

Credit-4

Marks 60+15=75

(Learning Outcome- This theory course gives an insight to Tagore's idion and concept of dance through different important Readers.)

1. Reader - Nritya: Pratima Devi
2. Tagore's literature related to performances of Dance and Drama
3. Tagore's aesthetics and Dance.
4. History of Costume, make-up and Set design in Shantiniketan
5. Personalities contributing to Rabindranritya- like Pratima Devi, Shantidev Ghosh and so on.
6. History of Stage- from Natyashastra to Shantiniketan

1. Discipline Specific Elective (DSE)- 1 (Practical) Credit-6 Marks 60+15=75

(Learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

a. Manipuri Dance

- Laiharaoba dances- MaibiJagoi, Thabanchongba
- Raslila dances- Krishna Abhisara, RadahAbhisara, Krishna Nartan, Radha Nartan, Jugal Nartan
- Dances on Tala Chali
- Movements like longlei, uplei, athaba, akhaiba, champrahekpi, champrakhaibi and others

b. Kathakalii Dance

- Kalasam
- Purappad

c. Rabindranatya

- The Gitinatyas- Balmiki Pratibha, Kalmrigaya, MayarKhela, The songs of Tagore drama/songs of introduction
- The songs for stage and acting- Gitabhinaya
- The accompaniment of instruments: An excerpt of a Gitinaty



- The idea and application of Stage Decorfor characters like Dhananjaya, Thakurda, Surangama

a. Discipline Specific Elective (DSE)- 2 (Practical) Credit-6 Marks 60+15=75  
Learning Outcome- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

a. Manipuri Dance

- One abhinaya dance
- Dances on Tanchap, Menkup and other talas

b. Kathakalii Dance

- Kalasam
- Purappad

c. Rabindranatya

1. Excerpt from the dramas- Bisarjan, Hasyakoutuk, Dakghar, Phalguni, Sharodotsav, Raktakarabi, Natir Puja, Chandralika, Shishutirtha, TasherDesh, Raja-Arupratan- Shapmochan
2. Light design for stage

SECC-2

CREDITS-2.

MARKS 20+5=25

OPTIONAL

Yoga.

Sem – IV

SECC– 2 (Theory)

CREDITS-2

MARKS

20+05=25

- i. Ayurveda and Yoga.
- j. Yogic diet.
- k. Yoga therapy.
- l. Yoga and Dance.

Tabla

Sem - IV

SECC– 2 (Practical)

CREDITS-2

MARKS

20+05=25

- i. Ability to play Teental (VilambitTheka), Rupak and only Theka of all talas (6) introduced by Rabindranath Tagore.
- j. Two Kayda in Teental.  
Two Theka in Teental.  
One Laggi in Dadra & Kaharwa respectively.

- k. Knowledge of accompaniment with songs in following talas: - Teental, Dadra, Kaharwa.
- l. Playing Dwigun&Chogun in following Talas: - Teental, Ektal.

#### Kathakali Costume and Make-up

Sem - IV

SECC- 2 (Theoretical)

20+05=25

CREDITS-2

MARKS

- i. Tadi-character Costume and Make-up design
- j. Minukku-character Costume and Make-up design
- k. Tadi-character Costume and Make-up detail study.
- l. Minukku-character Costume and Make-up detail study.

Semester 6

Core Course- C13 (Practical)

Credit-8

Marks 60+15=75

(Learning Outcome- The students learn the concept of costume and ornaments of Santiniketan as used in Rabindranritya.)

1. Making of costumes and adornment of flowers and leaves in Rabindranritya.
2. Solo Stage Demonstration on Rabindrasangit and Dance Dramas.

Core Course- C14 (Theory)

Credit-8

Marks 60+15=75

Learning Outcome- This theory course gives an idea of the texts of dance and the modern period and great personalities of dance. The students will be able to relate the contribution of Tagore in dance with respect o the Indian context.)

- a. Introduction to Abhinaya Darpanam and Sangit Ratnakara
- b. Modern Period of Indian Dance
  - Contributions of Rukmini Devi, Madam Menoka, Guru Amubi Singh, Guru Bipin Singh and other Classical Dancers on Stage
  - Contributions of Udayshankar and Rabindranath

1. Discipline Specific Elective (DSE)- 3 (Practical) Credit-6 Marks 60+15=75  
(Learning Outcomes- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

- a. Manipuri Dance
  - Prabandha dance
  - Dances on different talas
- b. Kathakalii Dance
  - Kalasam
  - Purappad

- c. Rabindranatya
  - The dance dramas of Rabindranath: Excerpts from Chitrangada, Chandalika, Shyama
  - Make up and Costumes
  - Theatre Criticism

2. Discipline Specific Elective (DSE)- 4 (Theory) Credit-4 Marks 60+15=75  
(Learning Outcomes- These are elective options among which only one should be taken and the students are expected to gain special knowledge from exposure to one of these.)

- a. Manipuri Dance
  - History of Manipuri Dance- the Rajas and their contributions
  - The different kinds of Manipuri Dance- Raslila, Sankirtana, Jagoi
  - The techniques of the different dances

- Festivals of Manipur
  - The Talas of Manipuri Dance
- b. Kathakalii Dance
- History of Kathakali dances
  - The techniques and the other regional dances of Kerala
  - Comparison with other dances of South India
- c. Rabindranatya
- I. Rabindranatok (The dramas of Tagore)
    - The text
    - Acting
    - Application
    - Pedagogy
    - Relevance
  - II. Rabindranatok (The dramas of Tagore)
    - The types
    - The specialities
    - Suitability of Acting
    - Production
  - III. Rabindranatok (The dramas of Tagore)
    - In Translation
    - In Films

Proposed Marks Division for 3 Years B.Mus. Honours Course  
(ChoiceBased Credit System).

Dept.: Rabindra–Sangit,Dance&Drama,Sangit–Bhavana,V.B.

Subject : Drama and Theatre Arts.

FOR CORECOURSE.

Total Credit Points : 84Credits

Total Marks of the Course : 1050

➤ 20% Marks will be treated as Internal Assessment in each Course.

- Semester : I = 150 Marks

Course Numbers	Marks	Credit Point
CC – 1 (Practical)	60 + 15 = 75	6
C C– 2 (Theoretical)	60 + 15 = 75	6

Total = 12

- Semester : II = 150 Marks

Course Numbers	Marks	Credit Point
CC–3 (Practical)	60 + 15 = 75	6
CC – 4 (Theoretical)	60 + 15 = 75	6

Total = 12

- Semester : III = 225 Marks

Course Numbers	Marks	Credit Point
CC – 5 (Practical)	60 + 15 = 75	6
CC – 6 (Practical)	60 + 15 = 75	6
CC –7 (Theoretical)	60 + 15 = 75	6

Total = 18

- Semester : IV = 225 Marks

Course Numbers	Marks	Credit Point
CC –8 (Practical)	60 + 15 = 75	6
CC – 9 (Practical)	60 + 15 = 75	6
CC –10 (Theoretical)	60 + 15 = 75	6

Total = 18

- Semester : V = 150 Marks

Course Numbers	Marks	Credit Point
CC – 11 (Practical)	60 + 15 = 75	6
CC – 12 (Theoretical)	60 + 15 = 75	6

Total = 12

- Semester : VI = 150 Marks

Course Numbers	Marks	Credit Point
CC – 13 (Practical)	60 + 15 = 75	6
CC –14 (Theoretical)	60 + 15 = 75	6

Total = 12

SYLLABUS FOR B. MUS. HONOURS CHOICE BASED CREDIT SYSTEM.  
(3 YEARS COURSE)

Subject: Drama and Theatre Arts.

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FOR CORE COURSE.

\*\* N.B. : Total Credit Points : 84 Credits.

Total Marksof the Course : i) Practical Course / Papers : 600 Marks.

ii) Theoretical Course / Papers : 450Marks.

Total : 1050 Marks.

➤ 20% Marks will be treated as Internal Assessment in each Course.

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PROPOSED AREAS OF STUDIES TEORETICAL AND PRACTICAL COURSES / PAPERS.

1<sup>st</sup> Semester: Full Marks : 150 ( 120 + 30 ) ---> Credit Point : 12 Credits.

Course : CC – 1 (Practical) : Marks 75 (60 + 15) ---> Credit Point : 6 Credits.

- Voice and Elocution and Body Preparation, Mime, Emotion & Expression and Improvisation.

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

As pupil will be joining a fresh without any baggage of subject or discipline knowledge, so our objective is to start from the very basic and provide them basic practical input of theatre and movement. Here, they will be learning basic physical movements, mime and movement classes, voice culture exercises, emotion and expressions in practical course.

OUTCOME

Our students have got first-hand experience of basics of theatre through this practical course and now they are aware of his own body, movements, expressions, voice culture and improvisations. Though, these are basics but they are the backbone of theatre.

Course : CC –2(Theoretical) : Marks 75 (60+ 15) ---> Credit Point : 6 Credits.

- Theory of Drama & Dramaturgy(Oriental & Western) and Play Making & Script Writing.

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Our objective is to provide basic understanding of theoretical framework of the drama & theatre discipline. The learners will be getting orientation to theory of drama & dramaturgy, play making & script writing through the theoretical course.

OUTCOME

Our students have got the basic understanding of theatre through this theoretical course. We have covered various theoretical elements of drama & theatre art discipline and now they are prepared to take dive into sea of discipline specific knowledge.

2<sup>nd</sup> Semester : Full Marks : 150 ( 120+ 30 ) --->Credit Point : 12 Credits.

Course : CC – 3 (Practical) : Marks 75 (60 + 15) --->Credit Point : 6 Credits.

- Acting : Verse (Tagore and Non–Tagore) for Proscenium stage : with actor’s Note–book (20 marks).

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

After initiating pupil in the basics of practical and theoretical paradigm in the last semester, here, they are being offered specific courses and modules. In the very beginning they are being offered acting (verse) course in practical module as we need to make them aware of use of words & language and how much they are important for our communication. Verse and Poetry is the best tool to orient them for this purpose. Thus, Acting Verse (Tagore & Non–Tagore) course has been offered in this semester.

#### OUTCOME

By the end of this semester students have learned techniques of acting (verse) and become aware of the power of words and language we use through poetry and in daily life.

Course : CC –4 (Theoretical) : Marks 75 (60 + 15) --->Credit Point : 6 Credits.

- Play Analysis (Tagore and Non–Tagore Plays).

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

After initiating pupil in the basics of theoretical paradigm in the last semester, here, they are being offered specific courses and modules in theoretical framework. The second module is theoretical and our objective is to enhance the capability of the students to understand the elements and aspects of plays through play analysis. We provide the various tools and techniques provided by Bharata, Aristotle and other masters to the learners.

#### OUTCOME

They also have learned the elements and aspects of plays through the play analysis course, where they have learned through the views of various masters and stalwarts of theatre discipline. Now they are very much into the specific discipline knowledge.

3<sup>rd</sup> Semester : Full Marks : 225 ( 180 + 45 ) ---> Credit Point : 18 Credits.

Course : CC – 5 (Practical) : Marks 75 (60 + 15) --->Credit Point : 6 Credits.

- Acting : Non–Verse (Tagore and Non–Tagore) for Proscenium–stage : with actor’s Note-book (20 marks).

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

Acting Non-Verse (Tagore and Non-Tagore) is all about giving glimpses of the world theatre practice through various acting processes adopted and evolved by professionals for Proscenium Stage. Our objective through this course is to pass the techniques and understanding of non-verse acting to our pupils for proscenium stage which come into force in the 19<sup>th</sup>-20<sup>th</sup> century.

#### OUTCOME

Through this course they have learned various acting techniques, modules and methods which has been created by master like Stanislavski, Anthon Chekhov, Mykovasky, Grotovski and others in the late 19<sup>th</sup> and 20<sup>th</sup> century, specifically for proscenium stage.

Course : CC – 6 (Practical) : Marks 75 (60 + 15) ---> Credit Point : 6 Credits.

- Acting in Different Media ; for other than Proscenium–Stage(Tagore and Non–Tagore) : with actor’s Note–book (20 marks).

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

Our aim and objective through this course is to prepare our students for their professional careers with understanding, attitude and learning of techniques of acting for various other mediums than drama & theatre. This course has been introduced seeing the demand and interest of the students and the industry in which our students will be getting observed in future.



## OUTCOME

They are more equipped with techniques of acting in various mediums with this practical course which is going to help them in their future career as a performer. They have got exposed to the needs of creative industry and their acting potential through this professional training.

Course : CC –7 (Theoretical) : Marks 75 (60 + 15) ---> Credit Point : 6 Credits.

A. History and Development of World Theatre : with reference to stage and drama.

## OBJECTIVE & OUTCOME OF TEACHING/LEARNING

### OBJECTIVE

After initiating pupil in the basics of theoretical paradigm in the first two semesters, here, they are being offered specific courses and modules in theoretical framework. Through this course our students will be aware of the history and development of world theatre. World Theatre has a glorious history and knowing and understanding them provides another perspective to the students of this part of the world.

### OUTCOME

Through this course now our students are more envisioned about the various trends, patterns and developments happened in the history of world theatre. As, history and development of world theatre has a lot to do with development of overall stream of drama & theatre arts, thus it has further advanced the understanding of our students of the theatre world.

B. General Aesthetics (Theory)    Credit-4    Marks 40+10=50

4<sup>th</sup> Semester : Full Marks : 225 ( 180 + 45 ) ---> Credit Point : 18 Credits.

Course : CC –8 (Practical) : Marks 75 (60+15) ---> Credit Point : 6 Credits.

- Make-Up & Costume: with reference to drama and stage performance.

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

Make-Up & Costume plays very important role in theatre and play making. Thus, it is mandatory for all the performers to learn these as it is they who have to handle it on stage. But, for those who wish to make a career in Make-Up & Costume, this is really a great course as there is a lot of demand of these experts in the creative industry. Our objective is to provide a professional training in Make-Up & Costume to our students, so that they can also think about it as a career option.

#### OUTCOME

Our students have now equipped with one very essential skill related to not only drama & theatre arts but also creative industry. By learning it, they have learned the potential it has as a professional career option in future.

Course : CC –9 (Practical) : Marks 75 (60+15) ---> Credit Point : 6 Credits.

- Scenography (Set–design, painting & making) with reference to Drama and stage performance.

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

In the technical part and learning of theatre making Scenography course comprising set design and overall design of the production is very much significant. In west this is one of the most lucrative career option for the students of drama & theatre arts. We wish to provide first-hand experience of set design, model making and its application in the production through this course. Our aim is to provide professional training so that our students can choose it as a career option in future.

## OUTCOME

A well trained student can work as a Scenographer or a Production Designer/Manager in the field. Even if he is not opting it for a professional career even then first-hand experience and understanding of the same help them in any of their endeavor in theatre making.

Course : CC-10 (Theoretical) :Marks 75 (60+ 15) ---> Credit Point : 6 Credits.

### Part-A, GENERAL AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-

- I.PrabasjibanChoudhuri, Saundaryadarshan,
- II.Sitansu Roy, Saundaryadarshan: PrathomikParichay

For Students offering English Medium: Reference English Texts:-

- I. Aldrich: Philosophy of Art
- II.Sitansu Roy: Studies in Music Aesthetics

### Part-B, TAGORIEN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts: -

I.Rabindranath Tagore, SahiterPathe

- a.Utsarga [Dedication]
- b.Vastava [Real]
- c.Tathya - O –Satya [Fact and Truth]

II. Rabindranath Tagore, Sahitya

- a.Saundaryabodha [The sence of Beauty]
- b.Saundarya – O – sahitya [Beauty and Leterature]

III. Rabindranath Tagore, Sangeet Chinta

- a.Sangeet – O – Bhava [Music and feeling]
- b.Sangeet – O – Kavita [Music and Poetry]
- c.Sangeeter Mukti [ Emancipation of Music]

For Students offering English Medium: Reference English Texts:-

I.Rabindranath Tagore on Art and Aesthetics, Edited By P.Neogy (5 - Selected pieces)

5<sup>th</sup> Semester : Full Marks : 150 (120 + 30) ---> Credit Point : 12 Credits.

Course : CC – 11 (Practical) : Marks 75 (60+ 15) ---> Credit Point : 6 Credits.

- Script–Writing in Different Media.

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

Script writing and having an in depth knowledge of a play script is a vital part of the theatre training. Each and every one related to drama & theatre arts in any form has to deal with a script. It could be a written or an improvised script. Giving perspective about script writing or developing a play text through improvisations is in store here for young students. This could be very much helpful in their future.

#### OUTCOME

In any case script writing and developing a text into performance is needed to be understood well by students. It will help him a lot in his own theatre practice. One can also seek a professional career in playwriting or as a screen writer.

Course : CC – 12 (Theoretical) Marks 75 (60 + 15) ---> Grade Point : 6 Credits.

- History and Development of Bengali Theatre (other than Tagore–theatre) : with reference to Stage and drama.

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

Bengali Theatre has its own vast and elaborate history in ancient and modern Indian drama. It has contributed a lot in play making traditions of India and given birth to many-many masters in their own right. Our objective here, is to provide a detail picture of the contribution Bengali Theatre has made in the discipline.

#### OUTCOME

As, most of our students are from the Bengali background, this course plays the role of a stimulus for the students. They feel reliant and confident by knowing the contribution of their forefathers in theatre. It also help them in being in touch with their own heritage and lineage.

6<sup>th</sup>Semester : Full Marks : 150 (120 + 30) ---> Credit Point : 12 Credits.

Course : CC –13 (Practical) Marks 75 (60 + 15) ---> Credit Point : 6 Credits.

- Stage–Lighting and Sound & Background Music.

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

Light, Sound and background Music plays such a vital role in play making. Having a better understanding of its use in theatre making gives a clear direction to the young practitioners. Our objective is to make them learn it to use these in a professional manner.

#### OUTCOME

Students who learn stage lighting and Sound design can have a great and lucrative career not only in drama & theatre arts but also in the creative industries.

Course : CC –14(Theoretical) Marks 75 (60 + 15) ---> Credit Point : 6 Credits.

- History and Development of Tagore–theatre And History and Development of Non–Proscenium Theatre (other than traditional and folk forms).

### OBJECTIVE & OUTCOME OF TEACHING/LEARNING

#### OBJECTIVE

Tagore has a very distinct vision of play writing and theatre making. Tagore rooted himself in the indigenous Indian theatre traditions and rediscovered the magic of Indian theatre through his GeetiNatya and Nritya Natya, which has element of total theatre propagated by our forefathers. We wish to pass his vision through his works to the students.

#### OUTCOME

The students have become aware of not only our roots but also their implication in modern play writing and making. Tagore’s works provide them to see through the artificial elements in theatre and go for simple yet suggestive practices.

SYLLABUS FOR B. MUS. CHOICE BASED CREDIT SYSTEM.  
(3 YEARS COURSE)  
Subject : Drama and Theatre Arts.

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FOR CORE COURSE.

\*\* N.B. : Total Credit Points : 84 Credits.

Total Marks of the Course : i) Practical Course / Papers : 600 Marks.  
ii) Theoretical Course / Papers : 450 Marks.

Total : 1050 Marks.

➤ 20% Marks will be treated as Internal Assessment in each Course.

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PROPOSED AREAS OF STUDIES THEORETICAL AND PRACTICAL COURSES / PAPERS.

1<sup>st</sup> Semester: Full Marks : 150 ( 120 + 30 ) ---> Credit Point : 12 Credits.

Course : CC – 1 (Practical) : Marks 75 (60 + 15) ---> Credit Point : 8 Credits.

- Voice and Elocution And Body Preparation, Mime, Emotion & Expression and Improvisation.

\*N.B. : This Course CC– 1 [Practical paper] divided into two(2) Major Groups as follows –

1.Group – I : Voice and Elocution : 28 + 7 = 35 marks.

2.Group – II:BodyPreparation,Mime,Emotion& Expression and Improvisation : 32 + 8 = 40 marks.

\*N.B. : The above mentioned Group – I of said Course CC – 1 [Practical paper] also divided into two(2) parts as Voice and Elocution.

1.Group – I : Voice and Elocution : 28 + 7 = 35 marks.

1. Part – i :Voice : 16 + 04 = 20 marks.

{Fundamentals of voice production and speech mechanism; voice registration; resonance, volume, pitch, tone etc., kinds & methods of breathings, requirement of a stage – voice; volume,speech defects and their corrective measures etc. Introductory breathing exercises, voice in different moods ; noise, musical voice, whispering, weeping, crying, laughing etc.}.

\*\*Sub – Text : Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time ).

2. Part – ii :Elocution( Sight – Reading and Recitation ) : 12 + 03 = 15 marks.

{Pronunciation and Enunciation, Pronunciation of vowels and consonants; accent, pause, rhythm, prosody ; syllable, *matra, parva, chhanda* etc., Dialect , Verse & Non–Verse etc.}.

\*\*Sub –Text : Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time ).

# Reference Text Books for Elocution as follows :

1. For Sight – Reading (to be selected) :

I ) Rabindranath Tagore : *Kalantar/ Sanchay, Galpaguchha.*

II ) Bankim chandraChattapadhyay : *Kapalkundala / Durgesh Nandini.*

III ) D . L .Ray :*Chandragupta/ KshiradprasadVidyavinod : Nara Narayan.*

IV )BuddhadevBasu : *TapasweeTaranginee.*

V )Sambhu Mitra : *Chand Baniker Pala.*

2. Recitation (to be selected & pieces to be memorized) :

I ) Madhusudan Dutta : *MeghnadBadh Kavya ; canto – IV.*

II ) Rabindranath Tagore : *Chitra , Katha ,Kahinee.*

III )Jibanananda Dash : *Srestha Kavita.*

# N .B . : Pieces for Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time.

\*\*\*N .B . : Each student is required to present the passages, pieces and other items of Voice & Elocution which will be provided by the Dept.

2.Group – II:BodyPreparation,Mime,Emotion& Expression and Improvisation : 32 + 8 = 40 marks.

\*N.B. : The above mentioned Group – II of said Course CC – 1 [Practical paper] also divided into four (4) parts as Body Preparation ,Mime , Emotion & Expressionand Improvisation.

1.Part – i :Body Preparation : 08 + 02 = 10 marks.

{General knowledge about Human Anatomy & Physiology, Physical Exercises (with & without music) -- different parts of the body; hands, waist, shoulder, neck, legs etc., movements, relaxation, yogasana etc.}.

2.Part – ii :Mime : 08 + 02 = 10 marks.

{Origin and its development, stage acting and mime; the art of mime; motion, fluidity, grace, gesture, expression, composition, creation of illusion, solo and group mime; sketch buildup, make – up and costume of mime etc.} .

3. Part – iii :Emotion& Expression : 08 + 02 = 10 marks.

{General knowledge about face – muscles, Knowledge about Emotion; Rasa & different types of Bhavas And total Expression, Exercises of face–muscles, eye-lid, eye-brow, eye-ball, chine etc., Gesture of head, neck, hands, legs etc., Emotion & Bodily expression, Concentration, Sentiment – its types; object, person, collective, self etc., reflex & instinct, nature of feeling, sensation & feeling, mood, temperament, disposition, passion etc.}.

4. Part – iv :Improvisation : 08 + 02 = 10 marks.

{Concentration exercises, exercises of sense, exercises for developing power of association, exercises for Improvisation; details of —who are you / the are you, why are you,where are you,what are you, when are you etc., Improvisation with voice and without voice etc.}.

\*\*Sub –Text : Using all the above mentioned elements in the given items & Pieces are to be selected by the Dept. from time to time.

\*\*\*N.B.:Each student is required to present the pieces and other items of Body preparation & exercises, mime & pantomime, emotions & expressions, movement etc., Improvisation ; with & without voice, sketches etc. which will be provided by the Dept.from time to time.

➤ Special Remarks regarding the Examination of Course CC – 1 [Practical paper]: Examinations of Group – I and Group – II will be held separately.

Course : CC –2(Theoretical) : Marks 75 (60+ 15) ---> Credit Point : 6 Credits.

- Theory of Drama & Dramaturgy(Oriental & Western) and Play Making & Script Writing.

\*N.B. : This Course CC– 2 [Theoretical paper] divided into two(2) parts as Theory of Drama & Dramaturgy And Play Making & Script Writing.

1. Part – i :Theory of Drama & Dramaturgy(Oriental&Western):32+08=40 marks.

{Definition of Drama, Elements of Drama, Elements of Dramatic compositions : premise, theme, plot, division of action, characterization, dialogue, song/music etc., Structure of Drama; eastern & western, Theory of *Rasa*, Dramatic convention, Classification of Drama; *Pouranik*, historical, social, tragedy, comedy, tragi-comedy, melodrama, realistic, romantic, symbolical, epic, absurd, allegorical, expressionistic, musical etc., *Geeti-Natya* and *Nritya-Natya*, Tagore's own views etc., Special reference to Bharata's *Natyashastra*, Dhananjaya's *Dasharupaka* etc., Origin of Indian Drama, Elements of natya : four types of *abhinaya*; *Dharmi*; *vritti*, *Pancha-sandhi*, *Pancha-avastha*, *Pancha-arthaprakriti*; *Natya-Saranga*, *Silpa-Saranga*., Special reference to Aristotle, Jhon Dryden, A. C. Bradley, G. B. Shaw, A. Nicoll, G. Freytag, Lajos Egri, J. H. Lawson, etc.}.

2. Part – ii : Play Making & Script Writing : 28 + 07 = 35 marks.

{With special reference to Premise, Theme, Plot – Action, Act Structuring – Introduction & Exposition, Rise, Climax, Fall, Catastrophe; Exposition, Rising Action, Clash, Climax; Exposition, Climax – rising action, Acme – crisis, Sequel, Conclusion; Stage – picture / topography), Dramatic, Un-dramatic, Anticlimax; Curiosity & Interest, Plausibility; Character --- Dimensioned & Bone Structure (i.e. tri – dimensional; physiology, sociology and psychology), Character Growth, Will in character, Character plotting the play, Pivotal character, Different types of Character & Orchestration, Unity of opposite, Character transition, Conflict – static, jumping, Fore – shadowing, rising; point of attack & expression; crisis, climax, resolution; plot – selection, division of action, obligatory scene; dialogue --- character – language, Connection with will & necessity, Feeling & Emotional Load, Fore – shadowing coming events, Creating conflict, Revealing character & Proving the premise, Sense of economy, Casual connection, Expression of thought & Philosophy; Musical play, Jatra, Radio – play, Film, T.V., Open – air play, Skit & Street – Drama etc., Basic concept of script in different media, Basic concept of adaptation from different sources, Knowledge of different aspects of Film & T. V. Script and scenario writing, Special nature of the script – writing for a Radio – play, Skit, Street – play, Film, T.V. etc., Basic concept of Script – writing based on folk – theatre tradition And other relevant items of play – making & script – writing}.



2<sup>nd</sup> Semester : Full Marks : 150 ( 120+ 30 ) --->Credit Point : 12 Credits.

Course : CC – 3 ( Practical ) : Marks 75 ( 60 + 15 ) --->Credit Point : 6 Credits.

- Acting : Verse (Tagore and Non–Tagore) for Proscenium stage : with actor’s Note – book (20 marks).

\*N.B. : This Course CC– 3[Practical paper] divided into two(2) parts as follows –  
Performance in two short scenes / pieces And Prepare the Actor’s Note – Book.

[with reference to Character; protagonist – antagonist – pivotal character – allied agents – background agents, Character – dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc.].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[ 2 Scenes /pieces one from Tagore and one from Non – Tagore’s Verseplays are to be selected by the dept. from time to time or chosen by the student with the approval of the dept.

# Practical : i ) Stage Performances of two short scenes / pieces = 40 marks / (20 + 20) marks.

ii ) Actor’s Note – Book [ any one of above text ] = 20 marks.  
Total = 60 marks.

# i ) Performance of two short scene / pieces : The students required to participate in two short scenes / pieces which will be provided / selected by the dept. 10 to 12 days before the final exams.) of 10 to 15 minutes duration directed by himself / herself.

# ii ) 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 Note – book should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

Course : CC –4 (Theoretical) : Marks 75 ( 60 + 15 ) --->Credit Point : 6 Credits.

- Play Analysis (Tagore and Non–Tagore Plays).

{With special reference to Premise, Theme, Type; Plot – Structure, Elements; Division of action – Act, Scene, Sequence etc., *Pancha – sandhi, Pancha – avastha, Pancha – arthaprakriti* etc., Character(s) – Protagonist, Antagonist, Pivotal character, Allied–agent(s), Background–agent(s), Character — dimensions, Will, Conflict, Crisis etc., Growth; Dialogue, Song / music/ rhythm, Thought, *Rasa*, Emotion, Acting etc.}.

**\*\*Reference Texts for Play Analysis :**

- I. Sophocles :Oedipus Rex / Antigone
- II. W. Shakespeare :Hamlet and A Midsummer Night's Dream.
- III. H .Ibsen :Ghost / A Doll's House.
- IV.A .P . Chekhov / B .Brecht : One Play.
- V. Kalidasa :AbhijnanSakuntalam / Sudrak : Mrichhakatikam.
- VI.D .L .Roy :Shahjahan / Noorjahan.
- VII. Girish Chandra Ghosh :Bilwamangal Thakur/ KshirodeprasadVidyavinod,Nara Narayan.
- VIII. Bijan Bhattacharya :Navanna / Devi Garjan.
- IX. Badal Sarkar :EvamIndrajit.
- XI. SambhuMitra :ChandBaniker Pala.
- XII. Rabindranath Tagore :Visarjan/Raja-O-Rani, Raja/DaakGhar/Mukta Dhara/RaktaKarabi.

**\*\*N. B. :** Texts are to be selected by the Department from time to time / year to year And Texts For Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time .

3<sup>rd</sup> Semester : Full Marks : 225 ( 180 + 45 ) ---> Credit Point : 18 Credits.

Course : CC – 5 ( Practical) : Marks 75 ( 60 + 15 ) --->Credit Point : 6 Credits.

- Acting : Non – Verse (Tagore and Non –Tagore)for Proscenium stage : with actor’s Note-book (20 marks).

\*N.B. : This CourseCC– 5[Practical paper] divided into two(2) parts as follows –  
Performance in two short scenes / pieces And Prepare the Actor’s Note –  
Book.

[with reference to Character ; protagonist – antagonist – pivotal character – allied agents – background agents, Character – dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc.].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[2 Scenes /pieces one from Tagore and one from Non – Tagore’s Non –Verseplays are to be selected by the dept. from time to time or chosen by the student with the approval of the dept.].

# Practical :i ) Stage Performances of two short scenes / pieces = 40 marks / 20 + 20 marks.

ii ) Actor’s Note – Book [ any one of above texts ] = 20 marks.

Total =60 marks.

# i )Performance of two short scene / pieces : The students required to participate in two short scenes /pieces which will be provided / selected by the dept. 10 to 12 days before the final exams.) of 10 to 15 minutes duration directed by himself / herself.

# ii )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 note – book should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

Course : CC – 6 (Practical) : Marks 75 ( 60 + 15 ) --->CreditPoint : 6 Credits.

- Acting in Different Media ; other than Proscenium–Stage(Tagore and Non –Tagore) : with actor’s Note – book (20 marks).

\*N.B. : This CourseCC– 6[Practical paper] divided into two(2) parts as follows –  
Performance in two short scenes / pieces And Prepare the Actor’s Note –  
Book.

[with reference to Character ; protagonist – antagonist – pivotal character – allied agents – background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc.].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[2 Scenes /pieces one from Tagore and one from Non – Tagore’s Verse / Non – Verseplays are to be selected by the dept. from time to time or chosen by the student with the approval of the dept.].

# Practical :i) Stage Performances of two short scene / pieces = 40 marks / 20 + 20 marks.  
ii) Actor’s Note – Book [ any one of above texts ] = 20 marks.  
Total = 60 marks.

# i) Performance of two short scene / pieces : The students required to participate in two short scenes / pieces which will be provided / selected by the dept. 10 to 12 days before the final exams.) of 10 to 15 minutes duration directed by himself / herself.

# ii) 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 note – book should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

Course : CC –7 (Theoretical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- History and Development of World Theatre : with reference to stage and drama.

\*N.B. : This Course CC– 7 [Theoretical paper] divided into three (3) parts as History and Development of Indian Theatre, History and Development of Asian Theatre and History and Development of Western Theatre.

1. Part – I :History and Development of Indian Theatre (From ancient to modern.) : 20 + 5 = 25 marks.

{Classical Indian Drama – Bhas, Ashvaghosh, Shudrak, Kalidas, Bhavabhuti, Abhinavgupta, Mammata, Dhananjay. Traditional and Folk Theatre: - Tamasha, Nautanki, Yatra, Bidesia, Kirtania, ANkiaNaty, Macha, Naacha, Sang, Nakal, PrahladNatak, Ramleela, Rasleela, Yakshgana, Kudiyattam, Ramnatam, Krishnattam, Bhagwat Mela, Sangeet Natak, Parsi Theatre, Hindi Theatre, Marathi Theatre, Bengali Theatre, Kannad Theatre. National School of Drama, Sangeet NatakAkademi, Habib Tanvir, Ebrahim Alkazi, Vijaya Mehta, B.V. Karant, Bansi Kaul, Ratan Thiyam, etc.}.

2. Part – II :History and Development of Asian Theatre (From Ancient to Modern) : 20 + 5 = 25 marks.

{Nepali Theatre, Bangladeshi Theatre, Pakistani Theatre, Indonesian Theatre, Chinese Theatre, Japanese Theatre, Srilankan Theatre. Peeking Opera, Noh, Kabuki, etc.}.

3 Part – III :History and Development of Western Theatre (From Ancient to Modern) : 20 + 5 = 25 marks.

{{19<sup>th</sup> CENTURY; REALISM – A. Dumas, Henrik Ibsen etc., NATURALISM – Emile Zola, NEO – ROMANTICISM and SYMBOLISM – M. Maeterlinck, G. Hauptmann etc., Play of the SUB – CONSCIOUS -- A. Strindberg, Oscar Wild etc., 20<sup>th</sup> CENTURY; G. B. Shaw, Galsworthy, J. M. Synge, Sean O’ Casey, POETIC DRAMA – T. S. Eliot, F. G. Lorca, ITALY – L. Pirandello, RUSSIA – M. Gorki, A. P. Chekhov, EXPRESSIONISM – George Kaiser, Earnest Toller, Elmer Rice, EPIC THEATRE – Bertolt Brecht., EXISTENTIALISM

– J. P. Sartre, A. Camus, Eugene O’ Neill, Tennessee Williams, Arthur Miller, ABSURD PLAYS – Samuel Becket, Eugene Ionesco, Edward Albee etc.}.  
19<sup>th</sup> CENTURY; REALISM – A. Dumas, Henrik Ibsen etc., NATURALISM – Emile Zola, NEO – ROMANTICISM and SYMBOLISM – M. Maeterlinck, G. Hauptmann etc., Play of the SUB – CONSCIOUS -- A. Strindberg, Oscar Wild etc., 20<sup>th</sup> CENTURY; G. B. Shaw, Galsworthy, J. M. Synge, Sean O’ Casey, POETIC DRAMA – T. S. Eliot, F. G. Lorca, ITALY – L. Pirandello, RUSSIA – M. Gorki, A. P. Chekhov, EXPRESSIONISM – George Kaiser, Earnest Toller, Elmer Rice, EPIC THEATRE – Bertolt Brecht., EXISTENTIALISM – J. P. Sartre, A. Camus, Eugene O’ Neill, Tennessee Williams, Arthur Miller, ABSURD PLAYS – Samuel Becket, Eugene Ionesco, Edward Albee etc.}.

4<sup>th</sup> Semester : Full Marks : 225 ( 180 + 45 ) ---> Credit Point : 18 Credits.

Course : CC –8 (Practical) : Marks 75 (60+15) ---> Credit Point : 6 Credits.

- Make – Up & Costume: with reference to Drama and stage performance.

\*N.B. : This Course CC – 8 [Practical paper] divided into two(2) parts as Make – Up and Costume.

1. Part – I : Make – Up : with reference to Drama and stage performance :  
32 + 8 = 40marks.

{Elementary knowledge of Make – Up, Purpose of Make – Up, Study of Facial anatomy ; Shapes of head, face, facial proportions, Kinds of skin, hair, nose, eyes lips etc., Make – Up materials and their uses, method of handling them, Knowledge of Colours and paints, Colour work and Crepe work, Different types of make – up; Straight make–up, Middle–age, Old–age, Character make–up, Corrective make–up, Use of crepe hair, wigs, different types of beards and moustaches, Study of different types of classical dance and drama form in respect of make – up, Practice of stylized make–up, make–up for mime and pantomime etc.}.

2. Part – II : Costume ; with reference to Drama and stage performance :  
28 + 7 = 35marks.

{Elementary knowledge of Costume, Purpose of Costume design, Planning of Costume etc., Approach to Costume design; Visualization, interpretation, situation, characters and dramatic elements in terms of line, colour, mass, texture etc., Referring to historical visual material for certain kind of plays, Designing simple costume materials, Costumes and ornaments making, Study of historical, traditional and mythological costumes, Innovative costume etc.}.

Course : CC – 9 (Practical) : Marks 75 (60+15) ---> Credit Point : 6 Credits.

- Scenography (Set – design, painting & making)with reference to Drama and stage performance.

\*N.B. : This Course CC – 9 [Practical paper] divided into two(2) parts as Set – design and Painting & making].

1. Part – I : Set – design : with reference to Drama and stage performance :  
32 + 8 = 40 marks.

2. Part–II : Painting & making : with reference to Drama and stage performance : 28 + 7 = 35 marks.

{Perspective, sketch, ground - plan and elevation with special reference to theatrical production and with explanatory notes for using style and colour(s), Knowledge about Set – stage front, depth, height, wings, curtains, door panel, window, window with frame, arch, pillar, steps, blocks, ground plan of stage etc., Set – Design of Ancient Indian stage, *Jatra*, Arena etc., Noh and Kabuki stage, Western and Modern Indian stage, Proscenium stage etc., Tagore’s concepts for set – design, Scenes for design from dramas same as play analysis and others; Senses of colour of costume, Light and mood & colour relations are required for painting and making.}.

Course : CC–10 (Theoretical) :Marks 75 (60+ 15) ---> Credit Point : 6 Credits.

- Tagorien Aesthetics

\*N.B. : This Course CC – 10 [Theoretical paper] divided into three (3) parts as Rabindranath Tagore, SahiterPathe, Rabindranath Tagore, Sahitya and Rabindranath Tagore, Sangeet Chinta.

1. Part – I : Rabindranath Tagore, SahiterPathe : 20 + 05 = 25 marks.

{Origin and development of Ancient Indian Classical / Sanskrit Theatre;Oriental styles, different kinds of theatre – stages as per Natyasastra, Theatrical conventions, Contributions of the ancient Indian dramaturgists to Sanskrit classical theatre with Special reference to *Bharata, Dhananjaya, Abhinava Gupta, Sagarnandin, Saradatanaya, Ramchandra – Gunachandra, BiswanathKaviraja* etc., Various types of *Rupka* and *Up – Rupakas* (Texts)with Special reference to *Ashwaghosha, Kalidasa, Sudrak, Bhasa, Bhavabhuti, VishakhaDutta, Banabhata , Shreeharsha , Rajsekhara, Krishna Mishra*etc., Brief knowledge about Chinese & Japanese Theatre with Special reference to Kabuki, Noh, Peking opera etc.}.

2. Part – II : Rabindranath Tagore, Sahitya : 20 + 05 = 25 marks.

{Origin and development of Traditional and Folk theatre of India, Different kinds of forms and conventions, with special reference to different parts of Bengal, Maharashtra, Gujarati, Bihar, Uttar & Madhya Pradesh, Assam, Orissa, Kerala, Karnataka, Rajasthan, Punjab, Haryana, Himachal Pradesh, Tamilnadu and rest of the part of India ; with special reference to *Chau, Aalkup, Gambhira, different kinds of Jatra, Bolans, Putulnach, Kavigaan, Jhumur, Tarja, DhameerGaan, Bishaharipala, Tamasha, Dashsvatar, Gondhal, Bhawayi, Videsiya, Vidapat, Kirtaniya, Ramlila, Raslila, Nautanki, Pandavani, Mach, Nacha, Ankiyanat, Ojapali, Aapioja, Kushan Gaan, Putlanach, Bhawaia, Kharapuram, Palhadnatakam, Patuyajatra, Hanuyajatra, Dashkathiya Pala, Yakshagana, Kudiyyattam, Mudiyyettu, Krishnattam, Khyal, Rashdhari, Nakal, Swang, Kaviyala, Terukuttu* etc., Different kinds of stages etc.}.

3. Part – III : Rabindranath Tagore, Sangeet Chinta : 20 + 05 = 25 marks.

{Origin and development of Modern theatre other than Bengali theatre; Marathi theatre, Gujarati theatre, Hindi theatre, South Indian theatre, theatre from Manipur, theatre from Assam, theatre from Orissa etc. with special reference to Vijoy Tendulkar, Mahesh Elkunchwar, Girish Karnad, Panikkar, B.V. Karanth, Mohan Rakesh, PrithvirajKapur, Kanahiyalal, Nemi Chandra Jain, Habib Tanveer, Ibrahim Alkazi etc., different kinds of theatrical conventions, Different kinds of Play and Productions, Brief knowledge about Contemporary Theatre, with Special reference to drama and stages etc.}.

5<sup>th</sup> Semester : Full Marks : 150 (120 + 30) ---> Credit Point : 12 Credits.

Course : CC – 11 (Practical) : Marks 75 (60+ 15) ---> Credit Point : 6 Credits.

- Script - Writing in Different Media.

{With special reference to Premise, Theme, Type ; Plot – Structure, Elements ; Division of action – Act, Scene, Sequence etc., *Pancha – sandhi*, *Pancha – avastha*, *Pancha – arthaprakriti* etc., Character – Protagonist, Antagonist, Pivotal character, Allied – Agent (s), Background – Agent (s), Character – dimensions, Will, Conflict, Crisis etc., Growth ; Dialogue, Song / music, Thought, *Rasa*, Emotion, Acting etc.}.

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

#Performance system / methods :

Each student is required to submit the Script ( prepared on the particular Text / Subject / Theme or Premise / Context / Pieces etc. which will be provided / selected by the Dept. 10 to 15 minutes before the Examination for specific media ) within the stipulated time given by the Dept. And student is also required to use all the relevant elements as mentioned in the Course – 2, Part – ii of 1<sup>st</sup> Semester.

Course : CC– 12 (Theoretical) : Marks 75 (60+ 15) ---> Credit Point : 6 Credits.

- History and Development of Bengali Theatre (other than Tagore – theatre) : with reference to stage and drama.

{A short history of the origin and development of Bengali stage with special reference to : Early English–theatre in Bengal; Old & New Play House, Chowrangee Theatre, Sans Souci Theatre etc., Bengali Theatre, Belgachhia Theatre, National, Hindu National & Great National Theatre, Jorasanko Theatre, Star Theatre, Natya Mandir & Navanatya Mandir, Manamohan Theatre, Emareld Theatre., Art Theatre, Classic Theatre, Rangmahal, Minarva Theatre, SreeRangam, Biswarupa etc.; with special reference to the contribution of Lebedeff, Ram Narayan, Madhusudan Dutta, Dinabandhu Mitra, Upendra Nath Das, Girish Chandra Ghosh, Amritalal Basu, D.L.Ray, Kshirad Prasad Vidyavinod, Mukunda Dash, Moti Ray, Manmatha Ray, Brojen Dey, Sachin Sengupta, Bijan Bhattacharya, Tulshi Lahiri, Utpal Dutta, Badal Sarkar, Dhananjoy Bairagi, Mohit Chattapadhyay, Manoj Mitra etc.; with special reference to the contribution of Amarendra Nath Dutta, Sisir Kumar Bhaduri, Satu Sen, Ahindra Chowdhury, Debnarayan Gupta, Sambhu Mitra, Amar Ghosh, Ajitesh Bandyopadhyay, etc., And short history of the Group Theatre movement of Bengal etc.} .



6<sup>th</sup>Semester : Full Marks : 150 (120 + 30) ---> Credit Point : 12 Credits.

Course : CC –13 (Practical) Marks 75 (60 + 15) ---> Credit Point : 8 Credits.

- Stage – Lighting and Sound & Background Music.

\*N.B. : This Course CC – 13 [Practical paper] divided into two(2) parts as follows –  
Stage – Lighting And Sound & Background Music.

1. Part – I : Stage – Lighting : with reference to drama and stage performance :  
32 + 8 = 40 marks.

{Basic knowledge of stage – lighting , Origin and development of stage - lighting , Function of stage – lighting ; Illumination, Realistic effect, Plastic expression, Psychological expression etc., Art of stage – lighting ; Dominant, Secondary, Rim and Fill in lighting etc., Different classes of drama and lighting effect etc., Function of Control – board with dimmers, flood lights, Proscenium length, spot lights, acting area lantern, different types of lights attachments and lamps, preparation of light on stage etc., Special lights & its effects on dance and other media, Planning, Schematic Cue – sheet and executions of stage – lighting etc.}.

2.Part – II : Sound and Background Music with reference to Drama and stage performance : 28 + 7 = 35 marks.

{Basic principals and knowledge about Sound & Sound – Effects; difference between regular sound waves (voice & music )and scattered sound waves ( noise ), Elementary knowledge about Acoustics ; acoustics of stage, auditorium and other places of performing arts., Basic principles and elementary knowledge about the Sound systems & its uses; sound machines – acquaintance with amplification system, microphones, loud speaker, record player & recorder. Elementary knowledge on creating the various types of sound–effects and producing practical sound effects etc., Basic knowledge on Background Music in different media, preparing & using process of Cue – sheets for performing arts., practice with a production problem – preparing sound effect and Cue – sheets, recording reproduction; mechanical practice – mixing sound effects from two different or multiple sources of reproduction etc.}.

- Special Remarks regarding the Examination of Course CC – 13 [Practical paper] :  
Examinations of Part – I and Part – II will be held separately.

Course : CC –14(Theoretical) Marks 75 (60 + 15) ---> Credit Point : 6 Credits.

- History and Development of Tagore– theatre And History and Development of Non–Proscenium Theatre (other than traditional and folk forms).

\*N.B. : This Course CC – 14 [Theoretical paper] divided into two (2) parts as  
History and Development of Tagore – theatre And History and Development of Non–Proscenium Theatre (other than traditional and folk forms).

1. Part – I: History and Development of Tagore – theatre : with special reference to Tagore’s plays and its productions : 40 ( 32 + 8 ) marks.

{A brief history about the Dramatic activities of Tagore’s house & Jorasanko theatre (Pre – Rabindranath Tagore), Tagore’s own initiative, Tagore’s own essays on his plays, Tagore’s

contributions to Bengali professional theatre, Classification of Tagore's plays, Play - productions at Jorasanko and Shantiniketan etc.}.

- \*Reference texts : I. Play from : up to 1896 ----- One play.  
II. ,, ,, : 1897 to 1907 ----- One play.  
III. ,, ,, : 1908 to 1923 ----- One play.  
IV. ,, ,, : 1924 to 1935 ----- One play.  
V. ,, ,, : 1936 to 1939 ----- One play.

\*\*N. B. : Texts are to be selected by the Department from time to time / year to year And Texts For Non – Bengali students ( instead of Bengali texts ) are to be selected by the Dept. from time to time .

2. Part – II : History and Development of Non – Proscenium Theatre(other than traditionaland folk forms) : 28 + 7 = 35 marks.

{Origin and development of Different kinds of Non – Proscenium theatreforms and conventions in India and abroad with reference to Poor theatre, People's theatre, Proletariat theatre, Epic theatre, Agitprops, Political theatre, Theatre of the oppressed, Forum theatre, Image theatre, Theatre laboratory, Bread and Puppet theatre, Street theatre, Environmental theatre, Poster drama, awareness theatre, Journey theatre, Leaving and alternative leaving theatre, Third theatre, IPTA movement in India, Theatre movement in Seventies in Bengal etc.; with Special reference to drama and place of performances etc.,with very special reference to some renowned theatre activists; Romain Rolland, Erwin Piscator, Bertolt Brecht, Dario Fo, FrankaRame, Augusto Boal, Jerzy Grotowski, Peter Schumann, Peter Brook, Mulukraj Anand, P.C.Joshi, UtpalDutt, Bijan Bhattacharya, Sambhu Mitra, Badal Sircar, Safdar Hasmi And Non – Proscenium theatre movement in seventies by the Group theaters' of Bengal etc.}.

Proposed Marks Division for 3 Years B.Mus. Honours.Course  
(Choice Based Credit System).

Dept.: Rabindra–Sangit, Dance & Drama, Sangit–Bhavana, V.B.

Subject : Drama and Theatre Arts.

FOR GENERIC ELECTIVE / INTERDISCIPLINARY COURSE (GE).

Total Credit Points : 24Credits.

Total Marks of the Course : 300.

➤ 20% Marks will be treated as Internal Assessment in each Course.

- Semester : I = 75 Marks

Course Numbers	Marks	Credit Point
GEC– 1 (Practical)	60 + 15 = 75	6

Total = 6

- Semester : II = 75 Marks

Course Numbers	Marks	Credit Point
GEC – 2 (Practical)	60 + 15 = 75	6

Total = 6

- Semester : III = 75 Marks

Course Numbers	Marks	Credit Point
GEC– 3 (Practical)	60 + 15 = 75	6

Total = 6

- Semester : IV = 75 Marks

Course Numbers	Marks	Credit Point
GEC– 4(Theoretical)	60 + 15 = 75	6

Total = 24

SYLLABUS FOR B.MUS.CHOICE BASED CREDIT SYSTEM.  
(3 YEARS COURSE)  
Subject : Drama and Theatre Arts.

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FOR GENERIC ELECTIVE / INTERDISCIPLINARY COURSE (GE).

\*\* N.B. : Total Credit Points : 24 Credits.

Total Marksof the Course : i) Practical Course / Papers : 225 Marks.

ii) Theoretical Course / Papers : 75 Marks.

Total : 300 Marks.

➤ 20% Marks will be treated as Internal Assessment in each Course.

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PROPOSED AREAS OF STUDIES TEORETICAL AND PRACTICAL COURSES / PAPERS.

1<sup>st</sup> Semester: Full Marks : 75 ( 60 + 15 ) ---> Credit Point : 6Credits.

Course : GEC – 1 (Practical) : Marks 75 (60 + 15) ---> Credit Point : 6 Credits.

- Voice and Elocution And Body Preparation, Mime, Emotion & Expression and Improvisation : 75 ( 60 + 15 ).

2<sup>nd</sup> Semester : Full Marks : 75 ( 60 + 15 ) --->Credit Point : 6 Credits.

Course : GEC – 2 ( Practical ) : Marks 75 ( 60 + 15 ) --->Credit Point : 6 Credits.

- Acting : Verse(Tagore and Non–Tagore) for Proscenium stage : with actor’s Note – book : 75 ( 60 + 15 ) marks.

3<sup>rd</sup> Semester : Full Marks : 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

Course : GEC – 3 ( Practical) : Marks 75 ( 60 + 15 ) --->Credit Point : 6 Credits.

- Acting : Non–Verse (Tagore and Non–Tagore) for Proscenium stage : with actor’s Note – book : 75 ( 60 + 15 ) marks.

4<sup>th</sup> Semester : Full Marks : 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

Course : GEC– 4 (Theoretical) :Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- History and Development of Western and Oriental Theatre ; origin and development from Ancient period to 20<sup>th</sup> century : with reference to stage & drama. : 100 (80 + 20) marks.

SYLLABUS FOR B.MUS.CHOICE BASED CREDIT SYSTEM.  
(3 YEARS COURSE)  
Subject : Drama and Theatre Arts.

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FOR GENERIC ELECTIVE / INTERDISCIPLINARY COURSE (GEC).

\*\* N.B. : Total Credit Points : 24 Credits.

Total Marksof the Course : i) Practical Course / Papers : 225 Marks.

ii) Theoretical Course / Papers : 75 Marks.

Total : 300 Marks.

➤ 20% Marks will be treated as Internal Assessment in each Course.

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PROPOSED AREAS OF STUDIES TEORETICAL AND PRACTICAL COURSES / PAPERS.

1<sup>st</sup> Semester: Full Marks : 75 ( 60 + 15 ) ---> Credit Point : 6Credits.

Course : GE – 1 (Practical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

• Voice and Elocution : 75 ( 60 + 15 ) marks.

\*N.B. : This Course GE – 1 [Practical paper] divided into two(2) Major Groups as follows –

1.Group – I : Voice and Elocution : 32 + 8 = 40 marks.

2.Group – II:BodyPreparation,Mime,Emotion& Expression and Improvisation : 30 + 05 = 35 marks.

\*N.B. : The above mentioned Group – I of said Course GE – 1 [Practical paper] also divided into two(2) parts as Voice and Elocution.

1.Group – I : Voice and Elocution : 32 + 8 = 40marks.

1. Part – i :voice : 16 + 04 = 20marks.

{Fundamentals of voice production and speech mechanism; voice registration; resonance, volume, pitch, tone etc., kinds & methods of breathings, requirement of a stage – voice; volume,speech defects and their corrective measures etc. Introductory breathing exercises, voice in different moods; noise, musical voice, whispering, weeping, crying, laughing etc.}.

\*\*Sub – Text : Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time ).

2. Part – ii :Elocution( Sight – Reading and Recitation ) : 16 + 04 = 20marks.

{Pronunciation and Enunciation, Pronunciation of vowels and consonants; accent, pause, rhythm, prosody; syllable, *matra, parva, chhanda* etc., Dialect , Verse & Non–Verse etc.}.

\*\*Sub –Text : Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time ).

# Reference Text Books for Elocution as follows :

1. For Sight – Reading ( to be selected ) :

I. Rabindranath Tagore :Kalantar/ Sanchay, Galpaguchha.

II. Bankim chandraChattapadhyay :Kapalkundala / Durgesh Nandini.

III. D. L. Ray :Chandragupta/ KshiradprasadVidyavinod : Nara Narayan.

IV. BuddhadevBasu :TapasweeTaranginee.

V. SambhuMitra :ChandBaniker Pala.

2. Recitation ( to be selected & pieces to be memorized ) :

I. Madhusudan Dutta :MeghnadBadh Kavya ; canto – IV

II. Rabindranath Tagore :Chitra , Katha ,Kahinee

III. JibananandaDash :Srestha Kavita

# N .B . : Pieces for Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time.

\*\*\*N .B . : Each student is required to present the passages, pieces and other items of Voice & Elocution which will be provided by the Dept.

2.Group – II:BodyPreparation,Mime,Emotion& Expression and Improvisation  
: 30 + 05 = 35Marks.

\*N.B. : The above mentioned Group – II of said Course GE – 1 [Practical paper] also divided into four (4) parts as Body Preparation ,Mime , Emotion & Expressionand Improvisation.

1.Part – i :Body Preparation : {General knowledge about Human Anatomy & Physiology, Physical Exercises (with & without music) -- different parts of the body; hands, waist, shoulder, neck, legs etc., movements, relaxation, yogasana etc.}.

2.Part – ii :Mime : {Origin and its development, stage acting and mime; the art of mime; motion, fluidity, grace, gesture, expression, composition, creation of illusion, solo and group mime; sketch buildup, make – up and costume of mime and pantomime etc.} .

3. Part – iii :Emotion& Expression : {General knowledge about face – muscles, Knowledge about Emotion; Rasa & different types of Bhavas And total Expression, Exercises of face – muscles, eye-lid, eye-brow, eye-ball, chine etc., Gesture of head, neck, hands, legs etc., Emotion & Bodily expression, Concentration, Sentiment – its types; object, person, collective, self etc., reflex & instinct, nature of feeling, sensation & feeling, mood, temperament, disposition, passion etc.}.

4. Part – iv :Improvisation : {Concentration exercises, exercises of sense, exercises for developing power of association, exercises for Improvisation; details of — who are you / the are you, why are you,where are you,what are you, when are you etc., Improvisation with voice and without voice etc.}.

\*\*Sub –Text : Using all the above mentioned elements in the given items & Pieces (to be selected by the Dept. from time to tim).

\*\*\*N. B . : Each student is required to present the pieces and other items of Body preparation & exercises, mime & pantomime, emotions &expressions,movement etc., Improvisation ; with & without voice, sketches etc. which will be provided by the Dept.

➤ Special Remarks regarding the Examination of Course GE – 1 [Practical paper]:  
Examinations of Group – I and Group – II will be held separately.

2<sup>nd</sup> Semester : Full Marks : 75 ( 60+ 15 ) ---> Credit Point : 6 Credits.

Course : GEC – 2 ( Practical ) : Marks 75 ( 60+ 15 ) ---> Credit Point : 6 Credits.

- Acting : Verse (Tagore and Non-Tagore) for Proscenium stage : with actor's Note – book : 75 ( 60+ 15 ) marks.

\*N.B. : This Course GE – 2 [Practical paper] divided into two(2) parts as follows –  
Performance in two short scenes / pieces And Prepare the Actor's Note –  
Book.

[with reference to Character; protagonist–antagonist–pivotal character–allied agents–  
background agents, Character – dimensions, Will, Conflict, Growth, Dialogue, Song,  
Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc.].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[ 2 Scenes /pieces one from Tagore and one from Non – Tagore's Verseplays are to be  
selected by the dept. from time to time or chosen by the student with the approval of the  
dept.

# Practical : i ) Stage Performances of two short scenes / pieces = 40 marks / 20 + 20 marks.

ii ) Actor's Note – Book [ any one of above texts ] = 20 marks.

Total = 60 marks.

# i ) Performance of two short scene / pieces : The students required to participate in two  
short scenes / pieces which will be provided / selected by the dept. 10 to 12 days before  
the final exams.) of 10 to 15 minutes duration directed by himself / herself.

# ii ) 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 Note – book should contain the sub-text, the motivation and the movements of the  
character relating them to the whole production.

3<sup>rd</sup> Semester : Full Marks : 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

Course : GEC – 3 ( Practical ) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Acting : Non-Verse (Tagore and Non-Tagore) for Proscenium stage : with actor's  
Note-book : 75 ( 60 + 15 ) marks.

\*N.B. : This Course GE– 3 [Practical paper] divided into two(2) parts as follows –  
Performance in two short scenes / pieces And Prepare the Actor's Note –  
Book.

[with reference to Character; protagonist – antagonist – pivotal character – allied agents –  
background agents, Character – dimensions, Will, Conflict, Growth, Dialogue, Song,  
Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc.].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[ 2 Scenes /pieces one from Tagore and one from Non – Tagore's Non – Verseplays are to be  
selected by the dept. from time to time or chosen by the student with the approval of the  
dept.].

# Practical : i ) Stage Performances of two short scenes / pieces = 40 marks / 20 + 20 marks.

ii ) Actor's Note – Book [ any one of above text ] = 20 marks.

Total = 60 marks.

# i ) Performance of two short scene / pieces : The students required to participate in two short scenes /pieces which will be provided / selected by the dept. 10 to 12 days before the final exams.) of 10 to 15 minutes duration directed by himself / herself.

# ii ) 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 Note – book should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

4<sup>th</sup> Semester : Full Marks : 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

Course : GE– 4 (Theoretical) :Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- History and Development of Western and Oriental theatre; origin and development from Ancient period to 20<sup>th</sup> century : with reference to stage & drama 75 ( 60 + 15 ) marks.

\*N.B. : This Course GE – 4 [Theoretical paper] divided into three (3) parts as History and Development of Western Theatre, History and Development Oriental Theatre; Ancient Indian (Classical) Sanskrit Theatre, Chinese and Japanese Theatre And History and Development of Bengali theatre.

1. Part – I : History and Development of Western Theatre

[History of Western Theatre; from ancient Greek to 20<sup>th</sup> Century (GREEK – Aeschylus, Sophocles, Euripides, Aristophanes, Menander etc., ROMAN – Seneca, Plautus, Terence etc., MEDIEVAL ERA – Mystery, Miracle, Morality and Liturgical plays, RENAISSANCE; Italy and Spain – Lope de Vega and Calderon, Elizabethan – Marlow, Shakespeare etc., France – Corneille , Racine , Moliere etc., RESTORATION and ENGLAND – Dryden, Congreve etc., 18<sup>th</sup> CENTURY; ENGLAND – Goldsmith, Sheridan etc., 19<sup>th</sup> CENTURY; REALISM – A. Dumas, Henrik Ibsen etc., NATURALISM – Emile Zola, NEO – ROMANTICISM & SYMBOLISM – M . Maeterlinck , G. Hauptmann etc., Play of the SUB-CONSCIOUS -- A. Strindberg, Oscar Wild etc. 20<sup>th</sup> CENTURY; G. B. Shaw, Galsworthy, J. M. Synge, Sean O' Casey, POETIC DRAMA – T . S . Eliot, F. G. Lorca, ITALY – L. Pirandello, RUSSIA – Maxim Gorki, A. P. Chekhov, EXPRESSIONISM – George Kaiser, Earnest Toller, Elmer Rice, EPIC THEATRE – Bertolt Brecht. EXISTENTIALISM – J. P. Sartre, A . Camus, Eugene O' Neill, Tennessee Williams, Arthur Miller, ABSURD PLAYS – Samuel Becket, Eugene Ionesco, Edward Albee etc.],

2. Part – II : History and Development of Oriental Theatre; Ancient Indian Classical

(Sanskrit) Theatre, Chinese and Japanese theatre : {Origin and development of Ancient Indian Classical / Sanskrit Theatre; Oriental styles, different kinds of theatre – stages as per Natyasastra, Theatrical conventions, Contributions of the ancient Indian dramaturgists to Sanskrit classical Theatre with Special reference to *Bharata, Dhananjaya, Abhinava Gupta, Sagarnandin, Saradatanaya, Ramchandra – Gunachandra, Biswanath Kaviraja* etc., Various types of *Rupka* and *Up – Rupakas* (Texts) with Special reference to *Ashwaghosh, Kalidasa, Sudrak, Bhasa, Bhavabhuti, Vishakhadutta, Banabhatta , Shreeharsha , Rajasekhara, Krishna Mishra* etc., Chinese & Japanese Theatre etc. }

3. Part – III : History and Development of Bengali Theatre:

[History of the origin and development of Bengali stage with special reference to : Early English – Theatre in Bengal (Old & New Play House, Chowrangee Theatre , Sans Souci



Theatre etc., Bengali Theatre, Belgachhia Theatre, National, Hindu National & Great National Theatre, Jorasanko Theatre, Star Theatre, Natya Mandir & Navanatya Mandir, Manamohan Theatre, Emerald Theatre., Art Theatre, Classic Theatre, Rangmahal , Minarva Theatre, SreeRangam, Biswarupa etc.; with special reference to the contribution of – Lebedeff, Ram Narayan, Madhusudan Dutta, Dinabandhu Mitra, Upendra Nath, Girish Chandra Ghosh, Amritlal Basu, D.L. Ray, Kshirad Prasad Vidyavinod , Mukunda Dash , Moti Ray , Brojen Dey , Manmatha Ray , Sachin Sengupta , Bijan Bhattacharya , Tulshi Lahiri , Utpal Dutta , Badal Sarkar , Dhananjoy Bairagi , Mohit Chattopadhyay , Manoj Mitra etc.; with special reference to the contribution of Amarendranath Dutta, Sisir Kumar Bhaduri, Satu Sen, Ahindra Chowdhury, Debnarayan Gupta, Sambhu Mitra, Amar Ghosh, Ajitesh Bandyopadhyay etc., and short history of the Group Theatre movement of Bengal etc.) And a brief history about the Dramatic activities of Tagore's house & Jorasanko theatre (Pre-Rabindranath Tagore), Tagore's own initiative, Tagore's own essays on his plays, Tagore's contributions to Bengali professional theatre, Classification of Tagore's plays, Play - productions at Jorasanko and Shantiniketan etc.

Proposed Marks Division for 3 Years B.Mus. Honours.Course  
(Choice Based Credit System).  
Dept.: Rabindra–Sangit, Dance & Drama, Sangit–Bhavana, V.B.  
Subject : Drama and Theatre Arts.  
For DISCIPLINE SPECIFIC ELECTIVE (DSE).

Total Credit Points : 24Credits.

Total Marks of the Course : 400.

➤ 20% Marks will be treated as Internal Assessment in each Course.

- Semester : V = 200 Marks

Course Numbers	Marks	Credit Point
DSE– 1 (Practical)	<u>75 ( 60 + 15 )</u>	6
DSE– 2 (Practical)	<u>75 ( 60 + 15 )</u>	6

Total = 12

- Semester : VI = 200 Marks

Course Numbers	Marks	Credit Point
DSE– 3 (Practical)	<u>75 ( 60 + 15 )</u>	6
DSE– 4(Theoretical)	<u>75 ( 60 + 15 )</u>	6

Total = 12

\*\*N.B. : The Subject Drama and Theatre Arts. as Core discipline will offer a range of choice [as 4 Groups mentioned below] for the Discipline specific Elective (DSE) And Students may be opted only one among the above said DSE Groups.

SYLLABUS FOR B.MUS.CHOICE BASED CREDIT SYSTEM.  
(3 YEARS COURSE)

Subject : Drama and Theatre Arts.

For DISCIPLINE SPECIFIC ELECTIVE (DSE).

\*\* N.B. : Total Credit Points : 24 Credits.

Total Marksof the Course : i) Practical Course / Papers : 225 Marks.

ii) Theoretical Course / Papers : 75 Marks.

Total : 300 marks.

➤ 20% Marks will be treated as Internal Assessment in each Course.

PROPOSED AREAS OF STUDIES TEORETICAL AND PRACTICAL COURSES / PAPERS.

5<sup>th</sup> Semester: Full Marks : 150 ( 60 + 15 X 2 ) ---> Credit Point : 12 Credits.

- Group – A :Direction [Demonstration / Performance on Proscenium stage] : with Director's Note – book :Total Credit Points : 12 Credits. / Total Marks of the Course : 150.

Course DSE – 1 (Practical) :--->CreditPoints : 6 Credits.

- Bengali Plays : Verse [Tagore and Non-Tagore]: 75 ( 60 + 15 ) marks.

Course DSE–2(Practical) :--->CreditPoints : 6 Credits.

- Bengali Plays : Non-Verse : [Tagore and Non-Tagore].:75 ( 60 + 15 ) marks.

- Group – B : Direction [Demonstration / Performance in Audio – Visual Mediums]: with Director's Note – book : Total Credit Points : 12 Credits / Total Marks of the Course : 150.

Course DSE–1 (Practical) :--->CreditPoints : 6 Credits.

- Bengali Audio-Plays : Verse Plays (Tagore and Non –Tagore): Credit Points : 75 ( 60 + 15 ) marks.

Course DSE–2(Practical) :--->CreditPoints : 6 Credits.

- Audio-Plays : Non-Verse Plays (Original texts or May be adaptation or dramatize in Bengali version from other language or source). : 75 ( 60 + 15 ) marks.

- Group – C :Direction[Demonstration / Performance in Non – Proscenium forms (Traditional and folk forms, Theatre of the oppressed; Street theatre, Third theatre, Environmental theatre, Puppet theatre or any Non –conventional theatre forms)] : with Director's Note – book : Total Credit Points : 12 Credits/Total Marks of the Course : 150.

Course DSE–1(Practical) :--->CreditPoints : 6 Credits.

- Conventional Jatra of Bengal (Text from *Pouranik*, Mythological, Historical plays ). : Credit Points :75 ( 60 + 15 ) marks.

Course DSE–2(Practical) :--->CreditPoints : 6 Credits.

- Modern Jatra of Bengal (Text from Historical,Sociological, Political plays etc.): 75 ( 60 + 15 ) marks.

- Group – D : Direction[Demonstration / Performance : Rabindra Natya] : Total Credit Points : 12 Credits / Total Marks of the Course : 150.

Course DSE–1(Practical) :--->CreditPoints : 6 Credits.

- Musical plays [*Geetinatya-s*] of Tagore : 75 ( 60 + 15 ) marks.

Course DSE–2(Practical) :--->CreditPoints : 6 Credits.

- Tagore’s plays (Rabindra Natya other than *Geetinatya& NrityaNatya*):75 ( 60 + 15 ) marks.

6<sup>th</sup>Semester: Full Marks : 150 ( 120 + 30 ) ---> Credit Point : 12 Credits.

- Group – A : Direction [Demonstration /Performance on Proscenium stage] : with Director’s Note – book : Total Credit Points : Credits. / Total Marks of the Course : 150.

Course : DSE – 3 (Practical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Bengali Plays : Non–Verse : [Original texts or adaptation in Bengali version].: 75 ( 60 + 15 ) marks.

Course : DSE – 4 (Theoretical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Theoretical Course : 75 ( 60 + 15 ) marks.

- Group – B : Direction [Demonstration / Performance in Audio – Visual Mediums] : with Director’s Note – book : Total Credit Points : 12 Credits / Total Marks of the Course : 150.

Course DSE–3 (Practical) : ---> Credit Point : 6 Credits.

- Tele – Play / Film making :75 ( 60 + 15 ) marks.

Course : DSE – 4 (Theoretical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Theoretical Course : 75 ( 60 + 15 ) marks.

- Group – C : Direction[Demonstration / Performance in Non – Proscenium forms (Traditional and folk forms, Theatre of the oppressed; Street theatre, Third theatre, Environmental theatre, Puppet theatre or any Non – conventional theatre forms)] : with Director’s Note – book : Total Credit Points : 12 Credits/ Total Marks of the Course : 150.

Course DSE–3 (Practical) : ---> Credit Point : 6 Credits.

- Non – Proscenium forms :75 ( 60 + 15 ) marks.

Course : DSE – 4 (Theoretical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Theoretical Course : 75 ( 60 + 15 ) marks.

- Group – D : Direction[Demonstration / Performance] : Rabindra Natya : Total Credit Points : 12 Credits / Total Marks of the Course : 150.

Course DSE–3 (Practical) : ---> Credit Point : 6 Credits.

- Dance – dramas [ *Nritya Natya-s*] of Tagore :75 ( 60 + 15 ) marks.

Course : DSE – 4 (Theoretical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Theoretical Course : 75 ( 60 + 15 ) marks.

SYLLABUS FOR B. MUS. CHOICE BASED CREDIT SYSTEM.  
(3 YEARS COURSE)  
Subject : Drama and Theatre Arts.

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For DISCIPLINE SPECIFIC ELECTIVE (DSE).

\*\* N.B. : Total Credit Points : 24 Credits.

Total Marksof the Course : i) Practical Course / Papers : 225 Marks.

ii) Theoretical Course / Papers : 75 Marks.

Total : 300 marks.

➤ 20% Marks will be treated as Internal Assessment in each Course.

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PROPOSED AREAS OF STUDIES THEORETICAL AND PRACTICAL COURSES / PAPERS.

5<sup>th</sup> Semester: Full Marks : 150 ( 120 + 30 ) ---> Credit Point : 12 Credits.

➤ Group – A : Direction [Demonstration / Performance on Proscenium stage] : with Director's Note – book : Total Credit Points : 12 Credits. / Total Marks of the Course : 150.

Course DSE – 1 (Practical) :--->CreditPoints : 6 Credits.

• Bengali Plays : Verse [Tagore and Non-Tagore].: 75 ( 60 + 15 ) marks.

\*N.B. : This Course DSE – 1 [Practical paper] divided into two(2) parts i.e. Performance in a short scene / pieces And Prepare the Director 's Note – Book.

[with reference to Character ; protagonist-antagonist-pivotal character-allied agents-background agents, Character-dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc., With special reference to play-criticism, acting, music, sound, light, set – design, costume & make –up etc.].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[Scene /pieces from Tagore or Non – Tagore's Verse plays to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept.].

# Practical : i ) Directing a short -- scenes / pieces = 40 marks .

ii ) Director's Note – Book = 20 marks .

Total = 60 marks .

# i ) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet-Bhavana or other Bhavanas of the University. The script (short--scene/pieces) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept . 10 to 12 days before the Exams.).

# ii ) Director's Note – Book : Each student director is required to submit the Director's Note – Book ( production script ) of the short – scene / pieces ( with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity . This Director's note – book should contain his / her interpretation of the given play , the style of production and detailed analysis of the characters in addition to *khanda, mandala*, emotional values of the dialogues , set – design & its ground – plan , properties & requisitions , light – scheme , sound

& background music – scheme , plan of make – up & costume design etc. along with the detail moves . This Director’s note – book is required to be submitted by the student in the Examination Hall before the Practical Exams.

Course DSE–2(Practical) :--->CreditPoints : 6 Credits.

- Bengali Plays : Non – Verse : [Tagore and Non – Tagore].: 75 ( 60 + 15 ) marks.

\*N.B. : This Course DSE – 2 [Practical paper] divided into two(2) parts i.e. Performance in a short scene / pieces And Prepare the Director ‘s Note – Book.  
[with reference to Character ; protagonist–antagonist–pivotal character–allied agents–background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc., With special reference to play-criticism, acting, music, sound, light, set – design, costume & make –up etc.].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.  
[Scene /pieces from Tagore or Non – Tagore’s Non – Verse plays to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept .].

# Practical : i ) Directing a short -- scene / pieces = 40 marks .  
ii ) Director’s Note – Book = 20 marks .  
Total = 60 marks .

# i ) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept. 10 to 12 days before the Exams.).

# ii ) Director’s Note – Book : Each student director is required to submit the Director’s Note – Book ( production script ) of the short – scene / pieces ( with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity. This Director’s Note – book should contain his / her interpretation of the given play, the style of production and detailed analysis of the characters in addition to *khanda, mandala*, emotional values of the dialogues, set – design & its ground – plan, properties and requisitions, light – scheme, sound & background music – scheme , plan of make – up & costume design etc. along with the detail moves. This Director’s Note – book is required to be submitted by the student in the Examination Hall before the Practical Exams .

➤ Group – B : Direction [Demonstration / Performance in Audio – Visual Mediums : with Director’s Note – book : Total Credit Points : 12 Credits / Total Marks of the Course : 150.

Course DSE–1 (Practical) :--->CreditPoints : 6 Credits.

- Bengali Audio–Plays : Verse Plays (Tagore and Non – Tagore ) : Credit Points : 75 ( 60 + 15 ) marks.

\*N.B. : This Course DSE – 1 [Practical paper] divided into two(2) parts i.e. Audio Performance in a short scene / pieces And Prepare the Director ‘s Note – Book.  
[with reference to Character; protagonist–antagonist–pivotal character–allied agents–background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song,

Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc., With special reference to play-criticism, acting, music, sound and light, set – design, costume & make –up etc. if required].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[Scene /pieces from Tagore or Non – Tagore’s Verse plays to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept .].

# Practical :i ) Directing a short -- scene / pieces = 40 marks .

ii ) Director’s Note – Book = 20 marks .

Total = 60 marks .

# i ) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces ) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept. 10 to 12 days before the Exams.

# ii ) Director’s Note – Book : Each student director is required to submit the Director’s Note – Book ( production script ) of the short – scene / pieces ( with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity . This Director’s note – book should contain his / her interpretation of the given play , the style of production and detailed analysis of the characters in addition to *khanda, mandala*, emotional values of the dialogues, Verbal notations, sound & background music – scheme etc. This Director’s note – book is required to be submitted by the student in the Examination Hall before the Practical Exams.

Course DSE–2(Practical) :--->CreditPoints : 6 Credits.

- Audio–Plays : Non–Verse Plays Original or May be adaptation or dramatize in Bengali version from other language or source). : 75 ( 60 + 15 ) marks.

\*N.B. : This Course DSE – 2 [Practical paper] divided into two(2) parts i.e. Audio Performance in a short scene / pieces And Prepare the Director ‘s Note – Book.

[with reference to Character ; protagonist–antagonist–pivotal character–allied agents–background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc., With special reference to play-criticism, acting, music, sound and light, set – design, costume & make –up etc. if required].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[Scene /pieces from Tagore or Non – Tagore’s Non –Verse plays to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept .].

# Practical :i ) Directing a short -- scene / pieces = 40 marks .

ii ) Director’s Note – Book = 20 marks .

Total = 80 marks .

# i ) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the

Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces ) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept. 10 to 12 days before the Exams.

# ii ) Director's Note – Book : Each student director is required to submit the Director's Note – Book ( production script ) of the short – scene / pieces ( with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity . This Director's note – book should contain his / her interpretation of the given play , the style of production and detailed analysis of the characters in addition to *khanda, mandala*, emotional values of the dialogues, Verbal notations, sound & background music – scheme etc. This Director's note – book is required to be submitted by the student in the Examination Hall before the Practical Exams.

➤ Group – C : Direction [Demonstration / Performance in Non – Proscenium forms (Traditional and folk forms, Theatre of the oppressed; Street theatre, Third theatre, Environmental theatre, Puppet theatre or any Non – conventional theatre forms)] : with Director's Note – book : Total Credit Points : 12 Credits/ Total Marks of the Course : 150.

Course DSE–1(Practical) :--->CreditPoints : 6 Credits.

- Conventional Jatra of Bengal (Text from *Pouranik*, Mythological, Historical plays ) :Credit Points : 75 ( 60 + 15 ) marks.

\*N.B. : This Course DSE – 1 [Practical paper] divided into two(2) parts i.e. Non – Proscenium Performance in a short scene / pieces And Prepare the Director 's Note – Book.

[with reference to Character ; protagonist–antagonist–pivotal character–allied agents–background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc., With special reference to play-criticism, acting, music, sound and light, set – design, costume & make –up etc. if required].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[Scene /pieces from Conventional Jatra of Bengal to be selected as mentioned above by the Dept. from time to time or chosen by the student with the approval of the Dept .].

# Practical : i ) Directing a short -- scene / pieces = 40 marks .  
ii ) Director's Note – Book = 20 marks .  
Total = 60 marks .

# i ) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept. 10 to 12 days before the Exams.

# ii ) Director's Note – Book : Each student director is required to submit the Director's Note – Book ( production script ) of the short – scene / pieces ( with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity . This Director's note – book should contain his / her interpretation of the



given play, the style of production and detailed analysis of the characters in addition to *khanda, mandala*, emotional values of the dialogues, Verbal notations, sound & background music – scheme etc. and light, set – design, costume & make –up etc. if required, This Director’s Note – book is required to be submitted by the student in the Examination Hall before the Practical Exams.

Course DSE–2(Practical) :--->CreditPoints : 6 Credits.

- Modern Jatra of Bengal (Text from Historical, Sociological, Political plays etc.): 75 ( 60 + 15 ) marks.

\*N.B. : This Course DSE – 2 [Practical paper] divided into two(2) parts i.e. Non – Proscenium Performance in a short scene / pieces And Prepare the Director ‘s Note – Book.

[with reference to Character ; protagonist–antagonist–pivotal character–allied agents–background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc., With special reference to play-criticism, acting, music, sound and light, set – design, costume & make –up etc. if required].

\* N. B.: Assessment of Class – Works to be made jointly by the teachers concerned}.

[Scene /pieces from Modern Jatra of Bengal to be selected as mentioned above by the Dept. from time to time or chosen by the student with the approval of the Dept.].

# Practical : i ) Directing a short -- scene / pieces = 40 marks .  
ii ) Director’s Note – Book = 20 marks .  
Total = 60 marks .

# i ) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces ) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept. 10 to 12 days before the Exams.

# ii ) Director’s Note – Book : Each student director is required to submit the Director’s Note – Book ( production script ) of the short – scene / pieces ( with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity . This Director’s note – book should contain his / her interpretation of the given play, the style of production and detailed analysis of the characters in addition to *khanda, mandala*, emotional values of the dialogues, Verbal notations, sound & background music – scheme etc. and light, set – design, costume & make –up etc. if required, This Director’s note – book is required to be submitted by the student in the Examination Hall before the Practical Exams.

➤ Group – D :Direction[Demonstration / Performance : Rabindra Natya :  
Total Credit Points : 12Credits / Total Marks of the Course : 150.

Course DSE–1 (Practical) :--->CreditPoints : 6 Credits.

- Musical plays [*Geetinatya*-s] of Tagore : 75 ( 60 + 15 ) marks.
  - a. Songs of *Geetinatya*-s (excerpt from *Balmiki Pratibha, KaalMrigaya, Mayer Khela, Geetabhinaya*, Songs related with acting etc.
  - b. Accompaniment of *Geetinatya*.
  - c. Stage décor : Planning and execution of one of the *Geetinatya*.

- d. Acting with songs with reference to *Dhananjay Bairagi*, *Thakurda*, *Surangama* etc.

Course DSE–2 (Practical) :--->CreditPoints : 6 Credits.

- Tagore's plays (Rabindra Natya other than *Geetinatya&NrityaNatya*) :75 ( 60 + 15 ) marks.

A. Direction and Acting :Excerpt from following plays.

- Visarjan / Raja O Rani / Maltni.*
  - Raja – Arupratan – Shyapmochan.*
  - Phalguni / Saradotsaba.*
- Raktakarabi / Dakghar.*
  - TasherDesh.*
  - Hasyakoutuk, Vyangakoutuk.*
  - Natir Puja / Chandalika.*
  - Shishutirtha.*

B. Critical appreciation of the Tagore's plays.

6<sup>th</sup> Semester: Full Marks : 150 ( 120 + 30 ) ---> Credit Point : 12 Credits.

- Group – A : Direction [Demonstration /Performance on Proscenium stage]  
: with Director's Note – book : Total Credit Points : Credits. /  
Total Marks of the Course : 150.

Course : DSE – 3 (Practical ) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Bengali Plays : Non – Verse : [ Original or adaptation in Bengali version). : 75 ( 60 + 15 ) marks.

\*N.B. : This Course DSE – 3 [Practical paper] divided into two(2) parts i.e. Performance in a short scene / pieces And Prepare the Director 's Note – Book.

[with reference to Character ; protagonist–antagonist–pivotal character–allied agents–background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc., With special reference to play-criticism, acting, music, sound, light, set – design, costume & make –up etc.].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[Scene /pieces from Tagore or Non – Tagore's Non –Verse plays to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept .].

# Practical : i ) Directing a short -- scene / pieces = 40 marks .

ii ) Director's Note – Book = 20 marks .

Total = 60 marks .

# i ) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces ) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept . 10 to 12 days before the Exams.

# ii ) Director's Note – Book : Each student director is required to submit the Director's Note – Book ( production script ) of the short – scene / pieces ( with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity . This Director's note – book should contain his / her interpretation of the given play , the style of production and detailed analysis of the characters in addition to *khanda, mandala*, emotional values of the dialogues , set – design & its ground – plan , properties & requisitions , light – scheme , sound & background music – scheme , plan of make – up & costume design etc. along with the detail moves . This Director's Note – book is required to be submitted by the student in the Examination Hall before the Practical Exams .

Course : DSE – 4 (Theoretical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Theoretical Course : 75 ( 60 + 15 ) marks.

[Brief knowledge about Theory of Direction, Different kinds of methods, schooling, Conventions etc., Brief history of play productions of India & abroad, Fundamentals of Direction with special reference to the contribution of Duke of Saxe-Meiningen, Konstantin Stanislavsky, Vladimir Nemirovich-Danchenko, David Belasco, Adolphe Appia, Gordon Craig, Vsevolod Meyerhold, Eugene Vakhtangov, G. B. Shaw, Bertolt Brecht, Peter Brook, Dario Fo, Franka Rame, Augusto Boal, Jerzy Grotowski, Girish Chandra Ghosh,

Amarendra Nath Datta, Sisir Kumar Bhaduri, Utpal Dutt, Bijan Bhattacharya, Sambhu Mitra, Badal Sircar, Ajitesh Bandyopadhyay, Safdar Hasmi etc. and Rabindra Nath Tagore., Brief knowledge on Play – Criticism and appreciations, Brief knowledge on Proscenium – stage, production designing etc.].

- Group – B : Direction [Demonstration / Performance in Audio – Visual Mediums] : with Director’s Note – book : Total Credit Points : 12 Credits / Total Marks of the Course : 150.

Course DSE–3 (Practical) : ---> Credit Point : 6 Credits.

- Tele–Play/ Film making : The Screen – plays may be Original or adaptation or dramatized in Bengali version from other language or source) : 75 ( 60 + 15 ) marks

\*N.B. : This Course DSE – 3 [Practical paper] divided into two(2) parts i.e. Performance of a short scene / pieces in Audio – Visual Mediums And Prepare the Director ‘s Note – Book cum Working script for shooting including shot divisions etc.

[with reference to Character ; protagonist–antagonist–pivotal character–allied agents–background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc., With special reference to play-criticism, acting, music, sound, light, set – design, costume & make –up etc., and Camera positions, shot divisions etc.].

{ \* N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[Scene /pieces from Tagore or Non – Tagore’s Non –Verse plays to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept.].

# Practical : i ) Directing / making or taking a short -- scene / pieces = 40 marks .

ii ) Director’s Note – Book / Working script = 20 marks .

Total = 60 marks .

# i ) Directing a short -- scene / pieces : The students – director is required to direct or making the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept. 10 to 12 days before the Exams.

# ii ) Director’s Note – Book / Working script for shooting including shot divisions etc. : Each student director is required to submit the Director’s Note – Book ( production script ) / Working script for shooting including shot divisions etc. of the short – scene / pieces ( with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity. This Director’s note – book should contain his / her interpretation of the given play , the style of production and detailed analysis of the characters in addition to *khandā*, *mandala*, emotional values of the dialogues, set – design & its ground – plan, properties & requisitions, light – scheme , sound & background music – scheme , plan of make – up & costume design etc. along with the detail moves . This Director’s note – book is required to be submitted by the student in the Examination Hall before the Practical Exams.

Course : DSE – 4 (Theoretical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Theoretical Course : 75 ( 60 + 15 ) marks.

[Brief knowledge about Theory of Direction, Different kinds of methods, schooling, Conventions etc., Brief history of Audio and audio – visual play productions of India and abroad, Fundamentals of Direction, Brief knowledge about Audio and Tele & film medium,

Brief knowledge about use and handling the Camera, Microphone and others apparatus related to said media, Soundknowledge on its technological different accessories etc., Brief knowledge about Play – Criticism and appreciations etc. A brief history of theatrical – productions of All India Radio and its artiste & producer –directors etc.].

- Group – C : Direction [Demonstration / Performance in Non – Proscenium forms (Traditional and folk forms, Theatre of the oppressed; Street theatre, Third theatre, Environmental theatre, Puppet theatre or any Non – conventional theatre forms)] : with Director’s Note – book : Total Credit Points : 12 Credits/ Total Marks of the Course : 150.

Course DSE–3 (Practical) : ---> Credit Point : 6 Credits.

- Non – Proscenium forms (Theatre of the oppressed; Street theatre, Environmental theatre, Third theatre, Puppet theatre or any Non – conventional theatre forms): 75 ( 60 + 15 ) marks.

\*N.B. : This Course DSE – 3 [Practical paper] divided into two(2) parts i.e. Non – Proscenium Performance in a short scene / pieces as mentioned above And Prepare the Director ‘s Note – Book.

[with reference to Character ; protagonist–antagonist–pivotal character–allied agents–background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc., With special reference to play-criticism, acting, music, sound and light, set – design, costume & make –up etc. if required].

\* N. B.: Assessment of Class – Works to be made jointly by the teachers concerned}.

[Scene /pieces from any Non – Proscenium formsto be selected as mentioned above by the Dept. from time to time or chosen by the student with the approval of the Dept.].

# Practical : i ) Directing a short -- scene / pieces = 40 marks .  
ii ) Director’s Note – Book = 20 marks .  
Total = 60 marks .

# i ) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces ) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept. 10 to 12 days before the Exams.

# ii ) Director’s Note – Book : Each student director is required to submit the Director’s Note – Book ( production script ) of the short – scene / pieces ( with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity . This Director’s note – book should contain his / her interpretation of the given play , the style of production and detailed analysis of the characters in addition to *khanda, mandala*, emotional values of the dialogues, Verbal notations, sound & background music – scheme etc. and light, set – design, costume & make –up etc. if required, This Director’s note – book is required to be submitted by the student in the Examination Hall before the Practical Exams.

Course : DSE – 4 (Theoretical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Theoretical Course: 75 ( 60 + 15 ) marks.

[Brief knowledge about Theory of Direction, Different kinds of methods, schooling, Conventions etc., Brief history of play productions of India and abroad, Fundamentals of Direction with special reference to the contribution of Bertolt Brecht, Peter Brook, Dario Fo, Franka Rame, Augusto Boal, Jerzy Grotowski, Mukunda Dash, Moti Ray, Manmatha Ray, Brojen Dey, Sachin Sengupta, Utpal Dutt, Bijan Bhattacharya, Sambhu Mitra, Ajitesh Bandyopadhyay, Badal Sircar, Amar Ghosh, Safdar Hasmi etc. and Rabindra Nath Tagore., Brief knowledge on Play – Criticism and appreciations, Brief knowledge on Proscenium – stage, production designing etc.].

- Group – D : Direction [Demonstration / Performance : Rabindra Natya :  
Total Credit Points : 12 Credits / Total Marks of the Course :  
150.

Course DSE–3 (Practical) : ---> Credit Point : 6 Credits.

- Dance – dramas [ *Nritya Natya-s*] of Tagore: 75 ( 60 + 15 ) marks.
  - a. Excerpt from *Nritya Natya-s*; *Chitrangada*, *Chandalika*, *Shyama*.
  - b. Make –up and Costume of *Nritya Natya*.
  - c. Stage lighting: Planning and execution of one of the *Nritya Natya*.

Course : DSE – 4 (Theoretical) : Marks 75 ( 60 + 15 ) ---> Credit Point : 6 Credits.

- Theoretical Course : Tagore's plays (Rabindra Natak) : 75 ( 60 + 15 ) marks.
  - a. Tagore's plays (Rabindra Natak) :
    - I. Texts.
    - II. Relevance the then time.
    - III. Pedagogy.
    - IV. Application.
    - V. Acting.

b. Tagore's plays (Rabindra Natak) :

I. Types of Tagore's plays.

- II. Specialties.
- III. Suitability of acting.
- IV. Productions.

c. Tagore's plays (Rabindra Natak) :

I. In translations.

- II. From text to script.
- III. Approaches in different media.
- IV. Popularity.

d. Tagore's plays (Rabindra Natak) :

I. Theme and messages.

II. Contemporary relevance.

III. The essay *Rangamancho* of Tagore and its practising in *Santiniketan*.

IV. Selected texts from *Geetnatya* to *Visarjan*, *Saradotsaba* to *Phalguni*, *Tasher Desh* to *Nritya Natya*.

References texts : *Geetnatya – Saradotsaba – Tasher Desh, Visarjan, Nritya Natya.*

List of the Reference Books for  
3 Years B. Mus. Honours Courses : Core Course, DSE and GE.

: Reference Books [ Bengali Version ] :

1. *Bharata Natyashasrta* [Translation] – Dr.SureshchandraBandyapadhyay.
2. *Abhinay Darpan* – Sagar Nandin [Translation].
3. *NatakONatakiyatta* – Dr.Sadhan Kumar Bhattacharya.
4. *NatyatattaMimangsha* – Dr.Sadhan Kumar Bhattacharya.
5. *NatyasahityerAalochanaONatakaBichar* – Dr.Sadhan Kumar Bhattacharya.
6. *NatakerRupReeti O Prayaga* – Dr.Sadhan Kumar Bhattacharya.
7. *Aristatoler Poetics O Sahitya Tatta* – Dr.Sadhan Kumar Bhattacharya.
8. *NatyatattaBichaar* –Dr. Durga Shankar Mukhopadhyay.
9. *SwarOBakReeti*– Dr.Gouri Shankar Bhattacharya.
10. *Abhinay Shilpa : Kanthaswar O Uchcharan* – AnjanDashgupta.
11. *Deher Bhasha* – AnjanDashgupta.
12. *Prasanga :Abhinay* – Ashok Mukhopadhyay.
13. *Nataka Abhinaya* – Prakash Nandy.
14. *NatakaParichalana* – Prakash Nandy.
15. *ChayerDhonya* –Utpal Dutta.
16. *StanislavoskyeerAbhinayTatta* –Utpal Jha.
17. *KakeBaleNatyakala* – Shambhu Mitra.
18. *PrasangaNatya* – Shambhu Mitra.
19. *SanmargaSamparja* – Shambhu Mitra.
20. *Abhinay, ProjojanaOParichalana* – Dr.Bibhuti Mukhopadhyay.
21. *PashchimerNataka : Thespis theke Garrick* – Shib Mukhopadhyay.
22. *PashchimerNataka : Ibsen theke Albee* – Rudra Prasad Sengupta.
23. *BishwaRangalayaONataka*– Dr. Geeta Sengupta.
24. *AdhunikBishwaNatya Pratibha* – Dr. Jiban KrishanaBandyapadhyay.
25. *PachinNatyaPrasnaga* : Avanti Kumar Sanyal.
26. *TilattamaShilpa* : Kumar Roy.
27. *JapaniNatyakala* – Prakash Nandy.
28. *KalidasaOBhababhuti* – D. L. Roy.
29. *BharatiyaNatyaveda O Bangla Nataka* – Sachchidananda Mukhopadhyay.
30. *PrachinBharaterNatyakala* –Mana Mohan Ghosh.
31. *PrachinBharatiyaNataka O Theatre* – Dr. Ranjit Kumar Mitra.
32. *Bangla NatyaReeti : Vikash O Vaichitra* – Dr.BishnuBasu.
33. *Babu Theatre* – Dr.BishnuBasu.
34. *NatmanchaNatyarup* :Pabitra Sarkar.
35. *Bangla NatakerItihas* :Dr.Ajit Kumar Ghosh.
36. *Bangla NatyaSahityerItihas* [ 2 Vol.] – Dr. Ashutosh Bhattacharya.
37. *BangiyaNatyashalarItihas* :Brojendranath Bandyopadhyay.
38. *EkshoBachharerNatyaPrasanga* – Deb Narayan Gupta.
39. *BanglarNatnatee*[ 4 Vol.] – Deb Narayan Gupta.
40. *Kolkatar Theatre*[ 2 Vol.] – Shankar Bhattacharya.
41. *Bangla Rangalaya O Sisir Kumar* – Hemandra Kumar Roy.
42. *SoukhinNatyakalaye Rabindranath* – Hemandra Kumar Roy.
43. *Rabindra NatyaParikrama* –Upendranath Bhattacharya.
44. *Rabindra NatyaPrabaha* – PramathaNathBishi.

45. *NatyaBhavitavya O Rabindranath* – Kumar Ray.
46. *KalerMatra O Rabindranath* – Sankha Ghosh.
47. *Rangamancha O Rabindranath* – Dr. Rudra Prasad Chakravorty.
48. *Rabindranath OSadharanaRangalaya*– Harindranath Dutta.
49. *RabindranatherGeetinatyaONrityanatya* – Pranay Kumar Kundu.
50. *Kabir Abhinaya*– Avanti Kumar Sanyal.
51. *Thakurbarir Abhinaya*– Dr.Ajit Kumar Ghosh.
52. *Bangla LokanatyaSamikskha* –Dr.Gouri Shankar Bhattacharya.
53. *NatyaAandyalanerTreeshBachhar*– Sunil Dutta.
54. *Annadhar Theatre*– Sandhya Dey.
55. *PataDeepDhwani*– Amar Ghosh.
56. *RangamachaSthapatya*– Koushik Sanyal.
57. *Mancha DrishyerParikalpanaONirman*– Dr. Ranjit Kumar Mitra.
58. *Theatardrishyer Vikash O Samiksha* –Dr. Ranjit Kumar Mitra.
59. *AngarachanarRupReeti O Prayaga*– Dr. Ranjit Kumar Mitra.
60. *Rangamancha [VichitraPrabandhya]* – Rabindranath Tagore.

: Reference Books [ English Version ] :

1. Aristotle : On the Art of Poetry – Ingram Bywater.
2. The Theatre and Dramatic Theory – A. Nicoll.
3. The Theory of Drama – A. Nicoll.
4. World Drama – A. Nicoll.
5. The Development of Theatre – A. Nicoll.
6. Masters of Drama – John Gassner.
7. Theatre in Our Times – John Gassner.
8. Technique of the Drama – F. Gustav.
9. Greek Tragedy – H. D.F.Kitto.
10. Shakespearean Tragedy – A.C.Bradley.
11. The Elements of Drama – J. L. Styan.
12. Twentieth Century Drama – B. Gascigre.
13. The Theatre – S. Cheney.
14. History of the Theatre – Fredly and Reeves.
15. Tragedy – F. L. Lucus.
16. The Stage is Stage – Lee Simonson.
17. Theatrical Set Design – Devid Welker.
18. Stage Lighting Controls – Ulf. Sandstrom.
19. Essential of Stage Lighting – H. D. Sellman.
20. My Life in Art – C . Stanislavsky.
21. Building A Character – C . Stanislavsky.
22. An Actor Prepares – C . Stanislavsky.
23. Improvisation – J. Hodgson and F. Richards.
24. Theatre of B. Brecht – J. Willett.
25. The Third Theatre – Badal Sircar.
26. Producing the Play – John Gassner.
27. The Art of Actor – C. Coquelin.
28. Directors on Directing – T. Coley and H. Chinoy.
29. Actors on Acting – T. Coley and H. Chinoy.
30. Movement , Voice and Speech – A. M. Harner.
31. Stage Make-up – R. Corson.



32. *Natya Shastra : Bharata* [ 2 Vol.] – M. M. Ghosh.
33. The Sanskrit Theatre – A. B. Keith.
34. Traditions of Indian Theatre – M. L. Varadpande.
35. The Bengali Theatre – K. Raha.
36. History of Calcutta Theatre – S. K. Mukhopadhyay.
37. The Indian Theatre – M. R. Anand.
38. Indian Drama – Publication Division, Govt. of India.
39. Sanskrit Drama and Dramaturgy – B. Bhattacharya.
40. Indian Costume – G. S. Ghurya.

Proposed Marks Division for 3 Years B.Mus. Honours.Course  
(Choice Based Credit System).  
Dept.: Rabindra–Sangit, Dance & Drama, Sangit–Bhavana, V.B.  
Subject : Drama and Theatre Arts.

FOR SKILL ENHANCEMENT COURSE (SEC).  
Title of the Course : Electricity and its Use.

Total Credit Points : 4Credits.

Total Marks of the Course : 50.

- Semester : III = 25 Marks.

Course Numbers	Marks	Credit Point
SEC– 1 (Practical)	25	2

Total = 2

- Semester : IV = 25 Marks

Course Numbers	Marks	Credit Point
SEC– 2 (Practical)	25	2

Total = 2

SYLLABUS FOR B.MUS.CHOICE BASED CREDIT SYSTEM.  
(3 YEARS COURSE)  
Subject : Drama and Theatre Arts.

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FOR SKILL ENHANCEMENT COURSE (SEC).

Title of the Course : Electricity and its Use.

\*\* N.B. : Total Credit Points : 4 Credits.

Total Marksof the Course : i) Practical Course / Papers : 40 Marks.

ii) Viva – Voce and Project – work : 10 Marks.

Total : 50 Marks.

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PROPOSED AREAS OF STUDIES TEORETICAL AND PRACTICAL COURSES / PAPERS.

3<sup>rd</sup> Semester: Full Marks : 25---> Credit Point : 2Credits.

Course : SEC–1(Practical & Viva–voce) : Marks : 25–>CreditPoint:2 Credits

- Electricity : Circuits and Wiring : with reference to house–hold and Stage–lighting] :  
: 25marks.

4<sup>th</sup> Semester: Full Marks : 25---> Credit Point : 2Credits.

Course : SEC–1(Practical & Viva–voce) : Marks : 25–>CreditPoint:2 Credits

- Electricity : Project–work and execution of the Circuits : with reference to house–hold  
and Stage–lighting :25marks.

SYLLABUS FOR B.MUS.CHOICE BASED CREDIT SYSTEM.  
(3 YEARS COURSE)  
Subject : Drama and Theatre Arts.

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FOR SKILL ENHANCEMENT COURSE (SEC).

Title of the Course : Electricity and its Use.

\*\* N.B. : Total Credit Points : 4 Credits.

Total Marksof the Course : i) Practical Course / Papers : 40 Marks.

ii) Viva – Voce and Project – work : 10 Marks.

Total : 50 Marks.

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PROPOSED AREAS OF STUDIES TEORETICAL AND PRACTICAL COURSES / PAPERS.

3<sup>rd</sup> Semester: Full Marks : : 25---> Credit Point : 2Credits.

Course : SEC–1(Practical & Viva–voce) : Marks : 25 CreditPoint:2 Credits

- Electricity : Circuits and Wiring : with reference to house–hold and Stage–lighting : : = 25marks.

\*N.B. : This Course SEC – 1 [Practical paper] divided into two(2) Parts as Viva–voce / Oral and Practicalas follows –

1. Viva–voce / Oral : 10 marks.

2. Drawing and Execution of the Circuits /Practical : 15 marks.

[Fundamentals and basic knowledge of Electricity, Electrical Terms and Definitions, Potentiality & Voltage; Ohm’s law – its verifications, Series & Parallel combination of resistances and specific resistance; Watt, Kilowatts, and calculation of Fan, Light, Plug–points etc; A.C. and D.C. cycles, Frequency and Phases; Wire, Cables and their grade size & shape, Current carrying capacity, Positive – Negative and Neutral wire, Close and Open circuit. Electrician’s Hand – Tools & accessories, Instruments and different kinds of wirings, Electrical signs and symbols, Safety precautions, Protective Devices, Electrical Fuses and their Importance, Checking supply of electricity; System, layouts and calculation of Distribution & Sub – distribution Boards, Working knowledge of lumens required for different places and their calculation, table of lumens; Uses of different kinds of electrical gadgets, meters, transformers, different kinds of dimmers, different between house – hold wirings & stage – lighting wirings and its circuits,different types of VIR wires, Elementary knowledge of Magnetism, prevention and treatment for the Electrical shocks, Indian Electricity Rules etc. Drawing and making some preliminary circuits like Calling – bell and Battery, Test – lamp, house – hold circuits with lamp, fan and plug – points etc.].

\*\*Sub –Text : Using the above mentioned elements and items in the practical works.

4<sup>th</sup> Semester: Full Marks : 25 ---> Credit Point : 2Credits.

Course : SEC–2(Practical & Viva–voce) : Marks 25 CreditPoint:2 Credits.

- Electricity : Project–work and execution of the Circuits with reference to house–hold and Stage–lighting : 25 marks.

\*N.B. : This Course SEC – 1 [Practical paper] divided into two(2) Parts as Project work on Electrical circuits and Practical as follows –

1. Project – Work on Electrical –circuits: 10 marks.

2. Execution of the Circuits / Practical : 15 marks.

[Project – work on House – hold circuits, Stage – lighting circuits etc., Execution of the different kinds of house–hold and Stage–lighting circuits like Wire up the lamp//amps with single – way / two – way / multiple – way switch(s)., wire up the complete house – hold circuits with single / multiple Lamps, Fan(s), Plug – point(s), Indicator – lamp(s) and its

different uses, Functions of different kinds of Control – board with & without Indicators, Volt – meter, Ampere – meter, Watt – meter, Dimmers, Flood – lights, spot – lights etc.].

**\*\*Sub –Text :** Using the above mentioned elements and items in the practical works.

# **Project – Work:** I. Each student is required to submit an Project – Work at the time of final examination.

II. The topic of the project – work will be provided / selected by the dept. 10 to 12 days before the final examination. The topic of the project – work are to be provided /selected by the dept. from time to time or chosen by the student with the approval of the dept. ] .

: Name of the Reference Books for SEC:

1. Introduction to Electricity : H. F. Boullind [English].
2. Elements of Electrical Gadgets (Part – IV) : K. B. Bhatia [English].
3. Lighting the Stage : P. Corry [English].
4. Technique of Stage Lighting : R. G. Williams [English].
5. *Electrical Engineering* :Ganendra Chandra Basu [Bengali].
6. *Adhunik Electric Wiring,Repairing O Engineering Siksha* : SadhucharanSheel [Bengali].
7. *Pat – Deep – Dhvani* : Amar Ghosh [Bengali].