

Syllabus

Ph D Entrance Examination

Department of Art & Culture

Binod Bihari Mahto Koyalanchal University

Dhanbad, Jharkhand, India

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Syllabus

This syllabus is prepared for Ph D entrance examination in Music, Dance & Drama/Theatre Arts

Marks are divided into two parts:

First 50 marks is compulsory & next 50 marks for special course (Optional/Elective), Students have to choose any one elective course either Group-A Music, or Group-B Dance, or Group-C Drama/Theatre Arts

Compulsory - Marks 50

General Cultural aspects

Cultural; History of India, Knowledge of major epics like Ramayana, Mahabharata, Shilappadikaram in terms of their content, Character and relevance to Indian Theatrical practice, An Acquaintance with Indian Mythology.

Interdisciplinary relation to music, Dance, Drama and other educational subjects.

The Natyashastra Tradition

Through knowledge of Bharata's Natyashastra, and its relevance to and influence on Indian Classical Music, Dance & Theatre. Nature of Sanskrit natya according to Bharata and later Commentators, the concepts of Nratya, Nritya and their characteristics in the earliest and medieval theories. The types of music, dance & theatre and their construction according to Natyashastra.

The Four 'Abhinayas' four 'Pravrittis' and two 'dharmis': A study of the Nritya karanas of the Natyashastra and their importance, Detailed study of Nayaka-nayika

bheda and all the classification thereof. Rasabad- Rasa and Bhaba as discussed in the Natya Shastra.

Indian and Western Aesthetics

1. The nature of aesthetics, its relation to philosophy and literature:

Indian traditions.

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2. The nature of aesthetics and its relation to philosophy and literature:

Western traditions.

3. The concept of Rasa:

(a) Bharata's Natyashastra and its Critics.

(b) Abhinav Guptas' Rasa Siddhant.

4. The Concept of Dhvani.

(a) Anandavardana's Dhanyaloka, with reference to Abhidha, lakshana, Vyanjana and Tatparya.

(b) Its extension to music, dance and drama.

5. Ancient Greek Philosophers views on Art & Aesthetics:

(a) Plato (Mimesis, the Arts and Unity of Values) and Aristotle (Mimetic Arts and Techne, Emotions and Catharsis).

(b) Similarities and Differences with Classical Indian views.

6. Modern Western Aesthetics:

(a) Human Aesthetics of Taste and Kantian Aesthetics of Reception.

(b) Similarities and Differences with Classical Indian views.

(c) Different Art movements i.e., Romanticism, Classicism, Idealism, Realism.

7. Contemporary Views of Indian Philosophers on Art and Aesthetics:

(a) Rabindranath Tagore.

(b) R. D. Ranade.

(c) Coomaraswamy.

Forms of Indian Music, Dance and Drama in General

General introduction to seven classical dance styles, viz, Bharatanatyam, Kuchipudi, Odissi, Kathak, Manipuri, Kathakali, and Mohini Atta, knowledge of Indian dance-

drama tradition, both classical and folk, General introduction to tribal and folk dance in India, Inter relationship of dance and drama with other plastic arts e.g., sculpture, iconography, and painting in their ancient Indian Tradition

South East Asian Song, Dance, Theatre Arts

General acquaintance with the theatre traditions, dance and music of South east Asia Srilankas Burma, Thailand, Cambodia, Indonesian, Japan, And China

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Social relevance of Song, Dance and Drama in contemporary Indian Scene

Pedagogy in Music, Dance and Drama

Traditional music, dance and theatre arts training and its relevance today Song, Dance and theatre arts education at the academic level and its need in the contemporary Indian Society, dance /Drama research and other component of Co related arts which are relevant the importance of modern stage techniques the media and technological to the study and propagation of dance/drama. Study on inter disciplinary relation to music, dance, drama and other subjects.

[Elective/Optional]

Group A

Marks 50

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Music

1. Technical-Terminology. Nada, Shruti, Swara, Grama-Moorchana, Jati, Thata (Mela), Raga, Tana, Gamak, Gandharva, Gaan, Margi-Deshi, Giti, Nibaddha, Anibaddha, Varna, Alankar, Melody, Harmony, Swar Sanwad, Musical Scales, Musical Intervals, Western and South Indian terminology and their explanation, Alpatva-Bahutva, Avirbhav-Tirobhav, Laya, Tala, Matra, Avartan, Vibhag, Theka, Kriti, Kirtana, Ragmalika, Tillana, Javeli, Maseetkhani and Rajakhani Gat.

2. Applied theory. Detailed and critical study of Ragas, classification of Ragas, i.e. Grama Raga vargikaran, Mela Raga Vargikaran, Raga-Ragini Vargikaran, Thata Raga Vargikaran, and Raganga Vargikaran, Time-theory of Ragas, Application of melody and harmony in Indian Music, Placement of Shuddha and Vikrit Swaras on Shruties in ancient, medieval and modern period. Detailed knowledge of prevalent talas of Hindustani music, knowledge of tala Dashpranas and Margi and Deshi talas of ancient period.

3. Compositional forms and their Evolution. Prabandha, Dhrupad, Dhamar, Sadra, Khyal, Thumri, Tappa, Tarana, Chaturang, Trivat, Vrindagana, Vrinda Vadan.

4. Gharanas and Gayaki. Origin, development and contribution of Gharanas in preserving and promoting Hindustani classical music (Vocal-Instrumental).

5. Contribution of Scholars to Indian Music and the study of Important Granthas (treatises). Natya-Shastra, Brihaddeshi, Dattilam, Sangeet-Makarand, Geet-Govinda, Sangeet Ratnakar, Rag-Tarangini, Swara-Mela-Kalanidhi, Sadraga-Chandrodaya, Sangeet Raj, Sangeet-Parijat, Hridya Prakash, Chaturdandi Prakashika, Rag-Tatva-Vivodh, Raga-Darpan, Nagmat-e-Asaphi, Bhatkhande Sangeet Shastra (Vol. 1-4), Rag-Vigyan, Sangeetanjali, Sangeet Chintamani etc.

6. Historical Perspective of Music. A study of the historical development of Hindustani music (Vocal, Instrumental). Contribution of Western Scholars to Indian Music.

7. Aesthetics. Its origin, expression and appreciation: Principle of aesthetics and its relation to Indian Music. Rasa theory and its application to Indian Music. Relationship of Musical aesthetics and Rasa to Hindustani Music (Vocal, Instrumental). Inter-relationship of Fine Arts with special reference to Rag-Ragini Paintings; Dhyana of Ragas and others.

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8. Instruments. Origin, development, material used and structure of various instruments and their well-known exponents of Hindustani Music (Vocal, Instrumental). Classification of Instruments of Hindustani Music.

9. Folk Music. General study of the folk music of various regions of India like Jharkhand, Bihar, Uttar Pradesh, Rajasthan, Haryana, Punjab, Maharashtra, Bengal and South India.

10. Music Teaching and Research Methodology. The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, Footnotes, reference material etc. with reference to Hindustani music.

11. Social Relevance of Music in drama and different media other Contemporary Indian Scene.

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Group B

DANCE -Marks 50

Dance in Sanskrit Literature and Treatises

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A brief study of references to dance in the works of Kalidasa Bhasa Sudraka and others.

General understanding of the concepts relating to dance from texts of ancient and medieval period. Natyasastra, Abhinaya Darpana. Sangeeta Ratnakara, Nritta Ratnavali and Nartana Nirnaya.

Concepts include Natya, Nritta, Nritya, Lasya, Tandava, Marga, Desi Baddha, Anibaddha, Nartaki lakshana, Sabha lakshana. Also, specific study of the padas, hastas, Caris mandalas and karanas, and anga, upanga and pratyanga movements. Detailed study of Abhinaya Darpana along with introduction to other region form specific texts like Hasta Lakshana Deepika, Balarama Bharatam, Abhinaya Chandrika, Srihasta Muktovali and others. The various categories and typologies of Nayakes and Nayikas and their avustas according to Bharata's Natyasastra Saradatanayas Bhovoprakasana Bhanudatta's Rasamanyan and Akbar Shah's Singaramanyar.

Indian Classical Dance

Origin and history of Indian Dance. Evolution technique costumes music. Guru and pioneers of Bharatanatyam Kathak Kathakali. Kuchipudi. Manipuri, Mohiniyattam Odissi and Sattriy.

General understanding of major talas of Hindustani & Carnatic music traditions. A brief study of Composer vaggeyakaras and their works including Jayadeva. Narayanateertha, Surdas. Meera Bai, Tulsidas, Vammali Das Kshetranya Srimanta Shankar Deva Govindadas. Vidyapati, and others.

Study of the role of Rabindranath Tagore in creative Dance, Dance Drama etc.

Indian Classical Dance in Independent India. An overview of major Gurus, performers, their works and important institutions in Independent India. Institutionalization of dance and its effect on form. pedagogy, repertoire etc.

The new wave in Indian dance - Its development through the works of Uday Shanker and Ram Gopal and the later major contemporary artists and their works, (eg. Shantibardhan, Narendra Sharma, Sachin Shanker, Mrinalini Sarabhai Maya Rao, Kumudini Lakhia, Manjusri Chaki Sarkar, Chandralekha, Astad Deboo and Indian classical dance in diaspora. Patronage to Dance- the role of government and private bodies.

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Awareness of important dance festivals awardees and current happenings in dance

Dance Education, Pedagogy and Research

Dance as part of curriculum in school education and Universities.

Movement Analysis based on kinesthetics and Laban system.

Eminent scholars and their works, who contributed significantly to the knowledge of Indian dance. Key inroads in dance training and research in India from the 1930's to the present like applied areas of dance therapy, cross- cultural training etc.

International dance and interactions

Study of the history and development of classical ballet in Europe Russia and America. Emergence of Modern Dance in the west and major personalities involved Influence of the West on Indian dance in terms of production design.

Social Relevance of Dance in Contemporary Indian Scene.

Group C

DRAMA / THEATRE ARTS -Marks 50

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Drama and its theories

Indian and Western concept of drama-

Indian and Western elements and structure of drama according to Indian and Western Dramaturgy. Study of different classifications of Western dramas – Tragedy, comedy, tragic comedy, melodrama and farce.

A brief introduction to various isms in relation to drama including realism naturalism, symbolism expressionism absurd and epic Playwrights and their contribution: Sanskrit - Kalidasa Bhasa Sudraka Bhavabhuti, Vishakhadatta Bhattanarayana.

Ancient Greek and Roman - Aeschylus Sophocles Euripides Aristophanes Seneca, Western-Shakespeare. Moliere, Ibsen. Brecht Pirandello Miller, Chekov. Beckett. Ionesco.

Modern Indian Theatre

Origin and development of modern Indian theatre with reference to region state and personalities. A brief study of new trends in theatre since Independence movement both at national and regional level such

as. IPTA movement. Navanatyam movement. Root Theatre movement. Third Theatre Alternate theatre, Street theatre. Theatre of the Oppressed Applied theatre Forum Theatre Site Specific theatre.

An overview of major playwrights' directors and other contributing personalities of various regions, whose plays are widely performed at the national level, Popular Play House Theatre Companies Institution and Groups in India and their contribution.

Drama and Dramatic theories

Form of drama, element of drama, Types of drama, various styles of drama in the context of various isms. Important world dramatists and raga -From Greek to modern

Contemporary Indian theatre

Evolution of contemporary theatre in the context of development in Indian Theatre
New trends in Contemporary theatre since Independence movement. Major
movements and major theatre innovators and play wrights.

Acting/Direction

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Different school of acting-Greek to Grotowski, important contemporary actors-
internationally known Different directional innovation and methods, theories of
modern stage theatre Design and techniques Theatre Architecture-Greek to modern
period Stage Craft Set, lights, costumes, make up, Sound, Props Theatre Techniques-
Forum selection of script t final performance.

Social Relevance of Drama in Contemporary Indian Scene.

Amanda
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