



Hindusthan Art & Music Society

(Govt. Regd)

An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture

Subject – Tagore Dance

Year –Pre- Primary

Full Marks -100

Oral- 25

Practical-75

Theory (Oral)

- 1. Definition of the following:
Dance, Theatre, Tali, Khali.**
- 2. Songs based on the following:
Prayer(Puja), Nature(Prakriti), Child(Shishu).**
- 3. Basic knowledge of music of dance prescribed in the current year syllabus.**
- 4. Basic Knowledge of initial head movement.**
- 5. Ability to recite bolls of prescribed Taalas.**

Practical

- 1. Ability to dance on the following subjects in Rabindra Nritya : Prayer(Puja), Nature(Prakriti), Child(Shishu) based on Rabindra Sangeet.**
- 2. Ability to demonstrate bolls of Taalas prescribed.**
- 3. Ability to perform first four steps of Manipuri Chali dance.**



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Subject – Tagore Dance			
Year – Primary	Full Marks -100	Oral- 25	Practical-75

Theory (Oral)

1. Definition of the following: Matra, Taala, Laya, Lasya, Tandav, Ucchanga dance and Folk dance.
2. Practice of narrating various types of Rabindrasangeet prescribed in the syllabus in a poetic and rhythmic manner.
3. Practice of illustrating different Thheka of prescribed Taalas.
4. Basic knowledge of Mudras or hand gestures of dance.

Practical

1. Basic knowledge of Adavu from No. 1 to 8 of Bharatnatyam dance form.
2. Ability to dance based on the following Rabindra Sangeet: 2 Puja, 2 Prakriti, 2 Patriotic, 2 Vichitra.
3. Introduction and ability to narrate Dadra and Kaharva Taalas.
4. Practice of No.1 to 8 Manipuri Chalis.
5. Knowledge of expression and movement of hands, feet, eyes, neck and other parts of the body related to dance.
6. Knowledge of Taalas.



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Subject – Tagore Dance			
Year – First Year	Full Marks -150	Oral- 50	Practical-100

Theory

1. Definition of the following:
Mudra, Taala, Avartan, Anga, Sangeet.
2. Practice of narrating various types of Rabindrasangeet prescribed in the syllabus in a poetic and rhythmic manner.
3. Detailed definition of Rabindra Nritya.
4. Introduction to Jhampak, Tritaal, Teora Taalas along with Thhyay and ability to write them in Dwigun Laya.
5. Elaborate description of the composition of Tagore Dance by the joint combination of various classical dances.
6. Biographies: Rabindranath Tagore.

Practical

1. Adavu from No. 9 to 14 of the Bharatnatyam dance form.
2. Practice of performing 2 folk dances.
3. Introduction to Jhampak, Tritaal, Teora Taalas along with Thhyay and ability to narrate them in Dwigun Laya.
4. Practice of No.9 to 14 Manipuri Chalis (Tandav and Lasya Anga)
5. Ability to dance based on the following Rabindra Sangeet:
2 Puja, 2 Prakriti, 2 Patriotic, 2 Vichitra., 2 Anushthanik, and others and 2 Dance Drama songs.

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Subject – Tagore Dance			
Year – Second Year	Full Marks -150	Oral- 50	Practical-100

Theory

1. Definition of the following: Adavu, Bharatnatyam, Kathak, Mudra, Selami, Tukra.
2. Basic knowledge of Natya Vedas.
3. Brief discussion of Rabinath Tagore's music teachings.
4. Knowledge of the characteristics of Tagore Dance.
5. Knowledge of the different Taalas prescribed.
6. Complete introduction and description of Tabla, Baayan, Srikhol.
7. Biographies: Dance Guru Amubi Singh.

Practical

1. Adavu from No. 15 to 19 of the Bharatnatyam dance form.
2. Practice of No.15to 19 Manipuri Chalis.
3. Performing dance in relation to Rabindra Sangeet on the subjects mentioned below: 2 Puja, 2 Prakriti, 2 Prem, 2 Swadesh, 2 Vichitra, 2 Anushthanik, 1 Dance Drama.
4. Practice of saying Ektaal, Tritaal, Jhampak, Shashti and Teora in Dwigun Laya. Also the examination candidate must know at least one Tagore Dance for each of the prescribed Taalas.
5. Ability to present 1 Selami, 1 Amud and 1 Toda of Kathak dance form.
6. Practical knowledge of Combined Hand Gestures (Sanyukta Hasta Mudras).

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Subject – Tagore Dance			
Year – Third Year	Full Marks -150	Oral- 50	Practical-100

Theory

1. Detailed discussion of the impact of Baul dance, Regional dance and Classical dance on Tagore Dance.
2. Introduction to the different parts of Tanpura and Mandira and their uses.
3. Basic knowledge of Nayak-Nayika Bhed and Sanyukta-Asanyukta.
4. Use of Raasa and Bhav of Tagore Dance.
5. Knowledge of all the prescribed Taalas:
Ardha Jhaptal, Navtaal, Ektaal (4/4 rhythm), Jhaptal and 3/4 rhythm Taala.
6. Biographies: Jadu Bhatta, Pratima Devi.

Practical

1. Ability to perform 1 Selami, 1 Amud, 1 Tukra and 1 Tora of Tritaal and Jhaptal of Kathak dance form.
2. Performing dance in relation to Rabindra Sangeet on the subjects mentioned below: 3 Puja, 3 Prakriti, 3 Prem, 3 Swadesh, 3 Vichitra, 3 Anushthanik.
3. Adavu from No. 20 to 30 of the Bharatnatyam dance form.
4. Practice of No.20 to 26 Manipuri Chalis.
5. Performance of specified portion of any Rabindra Dance Drama.
6. Practical knowledge of the use of Pataka Mudra of the Asanyukta Mudras.
7. Practice of all the Thekas and Thhyay of the prescribed Taalas and Dwigun Laya.
8. 1 Tagore Dance each based on Ardh Jhaptal, Ektaal, Navtaal, Jhaptal.

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Subject – Tagore Dance			
Year – Fourth Year	Full Marks -150	Oral- 50	Practical-100

Theory

1. Definition of the following:
Baul, Tussu, Bhadu, Vratachari.
2. Ability to write certain specific portion of the following dance drama of Tagore:
Shyama, Chitrangada, Chandalika and Shaapmochan.
3. Introduction of the following:
Roopkara, Ekadoshi, Surfanktal, Chautaal, Aara Chautaal, Khemta, Aara Theka Taalas.
4. Effect of Kathakali and Manipuri dances on Tagore Dance.
5. History of the origin of Tagore Dance in Shantiniketan.
6. Difference between Rabindranath Tagore created Taala Paddhati and North Indian Taala Paddhati.
7. Complete explanation and utility of Navraasa.
8. Biographies: Dwinendranath Tagore and Shantidev Ghosh.

Practical

1. Use of Mudraksh and Kathkam Mudra according to Hastalakshan notation.
2. Performance of 1 Rabindra nritya each based on Dhrupadang and Tappang.
3. Practice of 4 Kalasam of Kathakali Dance.
4. Practice of demonstrating Theka, Thhyay, Dwigun and Chaugun Laya of all the prescribed Taalas.
5. Presentation of 2 main Folk Dances of Bengal.
9. Dance performance on Rabindra Sangeet in each of the following subjects:
3 Puja, 3 Prakriti, 3 Prem, 3 Swadesh, 3 Vichitra, 3 Anushthanik , 2 Kautuk Geeti and 2 Shishu Sangeet
10. Ability to perform dance based on songs of Drama and Bhanusingher Padavali.

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Subject – Tagore Dance			
Year –Fifth Year	Full Marks - 400	Oral- 100+100	Practical-200

Theory (First Paper)

1. **Critical knowledge of the following dance dramas:
Valmiki Prativa, Kalmrigaya, Mayar Khela, Tasher Desh.**
2. **Study of Bengal's dance dramas and Rabindranath Tagore.**
3. **Detailed discussion of Stage decoration and costumes used in Rabindra Nritya Natya.**
4. **Specialized study of Chitrangada, Shyama and Chandalika dance dramas.**
5. **Knowledge of Nayak-Nayika Bhed.**
6. **Biographies: Shankaran Namudi.**

Theory (Second Paper)

1. **Definition of the following: Paran, Talapushtapat, Rechak Nritya Hasta.**
2. **Critical discussion of the contribution of Uday Shankar in the field of Indian dance.**
3. **Detailed study of the different types of musical instruments used in Rabindra Nritya.**
4. **Complete description of all the prescribed Taalas: Dhamar, Roopak, Navpanch, Aar Khemta, Madhyaman and rhythm of different Taalas create d by Rabindranath Tagore.**
5. **Knowledge of different Layakarries of Taalas and your views regarding Taalas created by Rabindranath Tagore.**
6. **Differentiate the following: Tagore's Musical Plays, Operas, Dance Dramas.**
7. **Quality of an eminent and successful dancer.**



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Practical

- 1. Dance performance on at least 1 Rabindra nritya each for all the prescribed Taalas.**
- 2. Dance performance on at least 1 each for all the prescribed Taalas with Rabindra Sangeet.**
- 3. Practice of demonstrating Thheka, Thhyay, Dwigun and Chaugun Laya of all the prescribed Taalas.**
- 4. Dance performance on Rabindra Sangeet in each of the following subjects:
3 Puja, 3 Prakriti, 3 Prem, 3 Swadesh, 3 Vichitra, 3 Anushthanik , 2 Kautuk Geeti and 2 Shishu Sangeet**
- 5. Valmiki Prativa, Kalmrigaya, Mayar Khela, Tasher Desh.**
- 6. Presentation of Alaripu of Bharatnatyam dance form.**
- 7. Presentation of Sari of Kathakali dance form.**
- 8. Practice of presentation of Bol dance steps of Ektaal and Jhaptaal of Kathak dance form.**
- 9. Practice of performing Folk dance of any four states of India.**

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Subject – Tagore Dance			
Year –Sixth Year	Full Marks -500	Oral- 100+100	Practical-300

Theory (First Paper)

- 1. Gradual development of Tagore Dance.**
- 2. The characteristics of lyrics of Rabindra nitya.**
- 3. Effect of Rabindra Nritya on modern and contemporary dance.**
- 4. Detailed study of Indian Classical Dance.**
- 5. Imitation, Adoption and Application of Western music in Rabindranath Tagore's creations.**
- 6. Biographies: Anna Pavlova**
- 7. Taalas created by Tagore and the same Matra no. characterized 4 pairs of Hindusthani Music.**

Theory (Second Paper)

- 1. Conversion and memorization of Tagore's songs.**
- 2. Place and application of Navraasa in Tagore Dance.**
- 3. Traditional enforcement and success of Tagore dance.**
- 4. Factors which have to be noticed when directing a dance drama independently.**
- 5. Complete knowledge of the following: Panchamsawari, Aarathheka, Tagore created rhythm and free rhythm.**
- 6. Responsibilities and duties of a director of a dance drama.**



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Practical

- 1. Use of Mushti Mudra according to Abhinaya Darpan.**
- 2. Character of Sreemati of Natir Puja drama in the form of dance.**
- 3. Dance presentation of the lead character of the drama Mayar Khela.**
- 4. 1 dance performance each of Tappa and Baul and 2 dances from Bhanusingher Padavali.**
- 5. Performance of the dances with the following Tagore songs: Shyamal chhaye nai ba gele, Boro asha kore eshechhigo, Pratham adi taba shakti, Neebiro ghono andhare, Praner manush ache prane, Amar mon mane na dino rajani, Phoole phoole dhole dhole, Aji mor dware.**
- 6. South Indian Raaga based Tagore Dance.**
- 7. Any 2 Tagore dance from Tagore poetic songs.**
- 8. Presentation of any 2 Tagore Dances from Kirtananga.**
- 9. Dance presentation of specific portion of Valmiki Prativa and Chitrangada.**

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Subject – Tagore Dance			
Year –Seventh Year	Full Marks -500	Oral- 100+100	Practical-300

Theory (First Paper)

- 1. Knowledge of all the related terminologies from 1st to 7th year.**
- 2. Role of Dance and Music Colleges in the continuity and spread of Rabindra Nritya.**
- 3. Special discussion of the following subjects: Rhythm and Taala of rabinddra nritya, Shantiniketan and Rabindranath, Philosophy in Rabindrasangeet, creative consciousness in Rabindrasangeet, Tagore's contribution in folk culture.**
- 4. The character of the Nayak and Nayika of Tagore's dance dramas according to the classification of Jati in Shastras.**
- 5. Biographies: Lochan Kavi.**

Theory (Second Paper)

- 1. Description of opera and dance drama.**
- 2. Varsha(rainy season) and Hemant(autum season) in Rabindra Sangeet.**
- 3. Explanation of the role played by classical dance in learning Rabindra nritya.**
- 4. Knowledge of the following: Geetanjali, Geetali, Vaishnav literature.**
- 5. The idealism and future of Tagore dance.**
- 6. History of kram vivartan of composition of opera and dance drama.**
- 7. Practice of creating nritya pradhan character and application of that based on some short story of Tagore.**



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Practical

- 1. Presentation of Navraasa with dance.**
- 2. 1st dacoit dance presentation from Valmiki Prativa.**
- 3. Dance presentation of the Nayika character of Chitrangada, Chandalika, Mayar Khela, Shyama.**
- 4. Ability to perform Tagore dance by breaking different Taalas and rhythms.**
- 5. Dance on the following: Aaj jyotsna rate, Tomar surer dhara, Ebar tor mora Gange, Haar mana haar porabo tomar gole, aaj khela bhangar khela, Akash vora surya tara, Baja ore mohon banshi, Vani tobo dhyay, Sokoli phuralo swapan amar, Timiro abagunthone, Nrityero tale tale.**
- 6. Stage performance: Presentation of any specific portion of any Tagore dance drama for 30 minutes.**
- 7. Practice of characterization of all lead characters of dance drama written by Rabindranath Tagore.**
- 8. 4 dance form of any 4 dramas of Tagore of different attitudes.**
- 9. Ability to perform dance in Kathak, Bharatnatyam and Kathakali.**
- 10. Practice of body and feet movement in all Tagore created taalas and the 16 Hindusthani Taalas.**

Courses prescribed for the previous year included