



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Rabindra Nritya Pre-Primary Level

Total Marks: 100 (Practical 100)

Practical

1. Knowledge of basic **footwork patterns** in different rhythms.
2. Training in **body exercises, hand movements, and limb coordination.**
3. Dance performance to selected Rabindra Sangeet:
 - *Phule Phule Dhole Dhole*
 - *Megher Kole Rod Heshechhe*
 - *Amra Sabai Raja*
 - *Khar Bayu Boy Bege*
 - *Amra Pathe Pathe Jabo*
 - *Aaj Dhaner Khete Roudra Chhaya*
4. Recitation of **Dadra** and **Kaharba** talas with *tali-khali*.
5. Footwork, body movement, hand gestures, and eye movements in various rhythms.

Primary Level

Total Marks: 100 (Theory 25, Practical 75)

Theory (Oral)

1. Terminology: *Matra, Tala, Laya, Lasya, Tandava, Uchchanga Nritya, Lok Nritya.*
2. Recitation of Rabindra Sangeet lyrics in poetic form with tala.
3. Recitation of prescribed tala *thekas*.
4. Knowledge of basic **mudras**.

Practical

1. Bharatanatyam *Adavus* 1–8.
2. Dance practice with Rabindra Sangeet from the following categories:
 - *Puja* (2 songs)
 - *Prakriti* (2 songs)
 - *Swadesh* (2 songs)
 - *Bichitra* (1 song)
3. Recitation of **Dadra** and **Kaharba** talas.
4. Manipuri **Chali** 1–8.
5. Hand, foot, eye, and neck movements with tala knowledge.



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Junior Diploma – 1st Year

Total Marks: 150 (Theory 50, Practical 100)

Theory

1. Terminology: *Mudra, Tala, Avartana, Anga, Sangeet*.
2. Recitation of Rabindra Sangeet lyrics in poetic form with tala.
3. Detailed definition of **Rabindra Nritya**.
4. Writing *theka* of **Jhampak, Teental, Teora** in *thaya* and *dugun*.
5. Detailed explanation of classical dance influences in Rabindra Nritya.
6. Biography: Rabindranath Tagore.

Practical

1. Bharatanatyam *Adavus* 9–14.
2. Practice of any **two folk dances**.
3. Recitation of **Jhampak, Teental, Teora** in *thaya* and *dugun*.
4. Manipuri **Chali** 9–14 (Lasya & Tandava).
5. Dance to Rabindra Sangeet from:
 - *Puja* (2)
 - *Prakriti* (2)
 - *Swadesh* (2)
 - *Bichitra* (2)
 - *Anusthanik*
 - *Nritya Natya* (2 songs)

Senior Diploma – Part I (2nd Year)

Total Marks: 150 (Theory 50, Practical 100)

Theory

1. Terminology: *Adavu, Bharatanatyam, Kathak, Mudra, Salami, Tukra*.
2. Knowledge of **Natya Veda**.
3. Rabindranath's contribution to dance education.
4. Characteristics of Rabindra Nritya.
5. Knowledge of talas prescribed for this year.
6. Full introduction to **Tabla, Baya, Shrikhol**.
7. Biography: Anubi Singh.



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Practical

1. Bharatanatyam *Adavus* 15–19.
2. Manipuri **Chali** 15–19.
3. Dance to Rabindra Sangeet from:
 - *Puja* (2)
 - *Prakriti* (2)
 - *Swadesh* (2)
 - *Bichitra* (2)
 - *Anusthanik* (2)
 - *Prem* (2)
 - *Nritya Natya* (1)
4. Recitation of **Ektal, Teental, Jhampak, Shashti, Teora** in *thaya* and *dugun*; dance in each tala.
5. In Kathak: one **Salami**, one **Amad**, one **Tora** in any tala.
6. Dance from any Rabindra Nritya Natya.
7. Practical knowledge of **Samyukta Mudras**.

Senior Diploma – Final (3rd Year)

Total Marks: 150 (Theory 50, Practical 100)

Theory

1. Influence of classical dance, Baul, and folk dance on Rabindra Nritya.
2. Structure and use of **Tanpura** and **Mandira**.
3. Nayak–Nayika Bheda; knowledge of Samyukta & Asamyukta mudras.
4. Biographies: Jadunath Bhattacharya (Jadubhatta), Pratima Devi.
5. Application of *Bhava* and *Rasa* in Rabindra Nritya.
6. Full introduction to talas: *Ardha Jhaptal*, *Nabatal*, *Ektal* (4/4), *Jhaptal*, 3/4 talas.

Practical

1. In Kathak: one **Salami, Amad, Tukra, Tora** in Teental & Jhaptal.
2. Dance to Rabindra Sangeet from:
 - *Puja* (3) *Prakriti* (3) *Swadesh* (3) *Bichitra* (3) *Anusthanik* (3) *Prem* (3)
3. Bharatanatyam *Adavus* 20–30.
4. Manipuri **Chali** 20–26.
5. Dance from any Rabindra Nritya Natya.
6. Practical use of **Pataka Mudra**.
7. Recitation of all talas in *thaya* and *dugun*.
8. Dance to Rabindra Sangeet in *Ardha Jhaptal*, *Nabatal*, *Ektal*, *Jhaptal*.



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Nritya Visarad – Part I (4th Year)

Total Marks: 150 (Theory 50, Practical 100)

Theory

1. Terminology: *Baul, Tusu, Bhadhu, Bratachari*.
2. Story summaries of Rabindra Nritya Natya: *Shyama, Chandali, Chitrangada, Shapmochan*.
3. Full introduction to talas: *Rupakra, Ekadashi, Surphank, Chautal, Aada Chautal, Khemta, Aada Theka*.
4. Influence of Kathakali & Manipuri on Rabindra Nritya.
5. History of Rabindra Nritya in Santiniketan.
6. Biographies: Dinendranath Tagore, Shantidev Ghosh.
7. Difference between Rabindra-created tala system and North Indian tala system.
8. Full explanation of **Navarasa** and its application in dance.
9. Dance and other performing arts.

Practical

1. Application of **Mudrakshara** and **Katakam** mudras (Hastalakshana Deepika).
2. One Rabindra Nritya in **Dhrupad Anga** and one in **Tappa Anga**.
3. Practice of four **Kalasham** of Kathakali.
4. Recitation of all talas in *thaya, dugun, chaugun*.
5. Demonstration of two major Bengali folk dances.
6. Dance to Rabindra Sangeet from:
 - *Puja* (3)
 - *Prakriti* (3)
 - *Swadesh* (3)
 - *Bichitra* (3)
 - *Anusthanik* (3)
 - *Prem* (3)
 - *Koutuk Geeti* (2)
 - *Shishu Sangeet* (2)
7. Dance to one prose-drama song and one from *Bhanusingher Padavali*.



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Nritya Visarad – Final (5th Year)

Total Marks: 400 (Theory 200, Practical 200)

Theory

First Paper

1. Detailed study of Rabindra Nritya Natya: *Valmiki Pratibha, Kal Mrigaya, Mayer Khela, Tasher Desh*.
2. Bengali folk dance and Rabindranath.
3. Stage design & costume in Rabindra Nritya Natya.
4. Detailed study of *Chitrangada, Chandali, Shyama*.
5. Nayak–Nayika Bheda.
6. Biography: Guru Shankaran Namboodiri.

Second Paper

1. Terminology: *Paran, Talapushtapat, Rechak Nritya Hasta*.
2. Contribution of Uday Shankar to Indian dance.
3. Instruments used in Rabindra Sangeet & Rabindra Nritya.
4. Full introduction to talas: *Dhamar, Rupak, Nabapanch, Aar Khemta, Madhyaman*, and Rabindra-created talas.
5. Knowledge of laya variations in Rabindra talas.
6. Difference between Rabindra Natya Sangeet, Gitinatya, and Nritya Natya.
7. Qualities of a successful dancer.

Practical

1. One Rabindra Nritya in each prescribed tala.
2. Dance to Rabindra Sangeet in all talas.
3. Recitation of all talas in *thaya, dugun, tigun, chaugun*.
4. Dance to Rabindra Sangeet from:
 - *Puja* (3)
 - *Prakriti* (3)
 - *Swadesh* (3)
 - *Bichitra* (3)
 - *Anusthanik* (3)
 - *Prem* (3)
 - *Koutuk Geeti* (2)
 - *Shishu Sangeet* (2)
5. Dance to one Natya Sangeet and selected parts of Gitinatya & Nritya Natya.
6. Dance from *Valmiki Pratibha, Kal Mrigaya, Mayer Khela, Tasher Desh*.
7. Bharatanatyam **Alarippu**.
8. Kathakali **Sari Nritya**.
9. Kathak bols in Ektal & Jhaptal.
10. Four folk dances from four Indian states.



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Nritya Kalaratna – Part I (6th Year)

Total Marks: 500 (Theory 200, Practical 300)

Theory

First Paper

1. Evolution of Rabindra Nritya from Tagore's lifetime to the modern era.
2. Special characteristics of Rabindra Nritya Geeti.
3. Influence of Rabindra Nritya on modern & creative dance.
4. Types of classical dance; differences & stylistic variations.
5. Influence of foreign melodies on Rabindranath's compositions.
6. Biography: Anna Pavlova.
7. All Rabindra-created talas and four pairs of Hindustani talas with equal matras.

Second Paper

1. Transformation and variations in Rabindra Sangeet.
2. Application of **Navarasa** in Rabindra Nritya.
3. Origin and significance of Rabindra Nritya tradition.
4. Knowledge required for directing a dance-drama.
5. Full knowledge of talas: *Panchamsawari*, *Aar Theka*, Rabindra-created talas & free rhythms.
6. Responsibilities of a dance-drama director.

Practical

1. Application of **Mushti Mudra** (Abhinaya Darpana).
2. Dance of Srimati from *Natir Puja*.
3. Dance of the main character from *Mayer Khela*.
4. One Tappa, one Baul song, and two dances from *Bhanusingher Padavali*.
5. Dance to Rabindra Sangeet from various categories:
 - *Shyamol Chhaya Nai Ba Gele*
 - *Boro Asha Kore Eshechhi Go*
 - *Pratham Adi Tava Shakti*
 - *Nibir Ghan Aadhare Prane*
 - *Amar Praner Manush Achhe Prane*
 - *Amar Mon Mane Na Din Rojoni*
 - *Phule Phule Dhole Dhole*
 - *Aaji Mor Dware*
6. Dance to Rabindra Sangeet set in South Indian ragas.
7. Two dances based on Kabyageeti.
8. Two dances based on Kirtan Anga.
9. Selected dances from *Valmiki Pratibha* and *Chitrangada*.



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Nritya Kalaratna – Final (7th Year)

Total Marks: 500 (Theory 200, Practical 300)

Theory

First Paper

1. All terminology from 1st–7th year.
2. Role of modern music institutions in Rabindra Nritya training.
3. Detailed discussion on:
 - Rabindra Nritya talas & rhythms
 - Santiniketan & Rabindranath
 - Philosophy in Rabindra Sangeet
 - Aesthetic consciousness in Rabindra Sangeet
 - Tagore's contribution to folk culture
4. Character analysis of heroes & heroines in Rabindra Nritya Natya.
5. Biography: Lochan Kabiraj.

Second Paper

1. Explanation of Gitinatya & Nritya Natya.
2. Seasons *Barsha* and *Hemanta* in Rabindra Sangeet.
3. Importance of classical dance training in Rabindra Nritya.
4. Knowledge of *Gitanjali*, *Gitali*, Vaishnava literature.
5. Tagore's dance philosophy & its future.
6. Evolution of Gitinatya & Nritya Natya.
7. Choreographing a dance-drama based on a Tagore poem or short story.

Practical

1. Demonstration of **Navarasa** through dance.
2. Dance of the first dacoit from *Valmiki Pratibha*.
3. Dance of heroines from *Mayer Khela*, *Shyama*, *Chitrangada*, *Chandalika*.
4. Ability to break down talas & rhythms in Rabindra Nritya.
5. Dance to Rabindra Sangeet:
 - *Aaj Jyotsna Rate, Tomar Surer Dhara, Ebar Tor Mora Gange, Har Mana Har Parabo Tomar Gole*
 - *Aaj Khela Bhangar Khela, Akash Bhora Surya Tara, Baja O Re Mohan Banshi, Bani Tabo Dhaye*
 - *Sokoli Fural Swapan Praya, Timir Abagunthane, Nrityer Tale Tale*
6. 30-minute stage performance of any Rabindra Nritya Natya.
7. Characterization practice for all Rabindra Nritya Natya characters.
8. Four dances from four prose-dramas.
9. Ability to perform 10 minutes each of Kathak, Bharatanatyam, Kathakali.
10. Practice of all Rabindra-created talas and 16 Hindustani talas with footwork & body movement.