## Part - 1
### Research Methodology (50%)

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| अनेक वैज्ञानिक व आर्थिक विषयां व समाजीकरणाच्या संदर्भांच्या विषयांमध्ये मुख्य समाप्ती केलेल्या पद्धतीत नियमांने आधीन पद्धतिने आर्थिक विषयां विषयांमध्ये शोधकांनून स्वतंत्र \
Part - 2
Core Subject (50%)

Subject: PERFORMING ARTS – DANCE, DRAMA, THEATRE

Unit 1 to 5 Common syllabus for Dance and Drama/Theatre

Unit 1. Cultural History of India

- Cultures of India from pre-historic to CE 1200
- Evolution of Art in pre-historic and historic periods, as evidenced in cave paintings, sculptures and other visual representations
- Evolution of dance and drama (Natyā), (a) the divine origin theory according to Natyasāstra, and, (b) art as a product of society, its rituals and belief systems
- The Vedas, major epics and puranas (Ramayana, Mahabharata, Cilappadikaram and Bhagavatapurana) in terms of their content, character and relevance to dance and theatre
- Bhakti and various religious movements and their influence on different representative aspects of culture with focus on dance and theatre

Unit 2. Folk and Traditional Theatre Forms of India

- Understanding and defining the terms Tribal, Folk, Traditional and Classical in the context of Indian dance and drama and their interrelation
- Introduction to the different tribal, folk and traditional dance and theatre forms spread over various regions of India
- Introduction to regional theatrical practices of Kudiyattam, Yakshagana, Bhagavatamela, Tamasha, Ramalila, Rasalila, Bhavai, Nautanki, Jatra, Chhau, Laiharacoba, Therukoothu, Theyyam, Ankia-nat, Pandvani, Chhinda Bhagavata, Bhand Jashan and others
- Awareness of various musical instruments, costumes and make-up used in these forms
Unit 3. The Natyasastra

- Knowledge of Natyasastra and the concept of Natya and Nritta
- Study of chapters relating to the eleven aspects (ekadash sangraha) such as, Abhinayas, Dharmis, Vrittis, Pravrittis and Aatodyas. Samanya and Chitrabhinayas and their classification
- Dasarupakas
- Natyagruha (Playhouse) and Ranga – Construction, types and different elements
- Poorvarangavdhi and Stage conventions viz. Kakshya vibhag etc.

Unit 4. Art and Aesthetics

- ‘Rasasutra’ of Bharata
- Elaboration of the theory of Rasa by commentators like Bhattacharjyta, Sri Sankuka, Bhattacharjyta and Abhinava Gupta.
- Rasa and its constituent elements, viz., Sthayi, Sanchari and Sattvika bhavas and their corresponding Vibhavas and Anubhavas
- Definition, purpose and elements of Art
- A brief Introduction to Performance studies and significant western theories on Art: ‘Art as Imitation/Catharsis’, ‘as Imagination’, ‘as Beauty’, ‘as Communication’ and ‘as Utility’ put forth by various Philosophers

Unit 5. Dance and Theatre forms of East and South Asian Countries

- An overview of dance and theatre forms of East Asian (China, Japan and Korea), South Asian (Bangladesh, Pakistan and Sri Lanka) and South-East Asian (Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines and Laos) countries
- History and presentation techniques of various popular theatre and dance forms of the above countries

DANCE

Unit 6. Dance in Sanskrit Literature and Treatises

- A brief study of references to dance in the works of Kalidas, 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 Nimaya. Concepts include Natya, Nritta, Nrttya, Lasya, Tandava, Marga, Desi, Baddha, Anibaddha, Nartaki lakshana, Sabha lakshana
and the like. Also specific study of the pedas, hastas, caris, mandalas and karanas, and anga, upanga and prayanga movements

- Detailed study of Abhinaya Darpana along with introduction to other region/form specific texts like Hasta Lakshana Deepika, Balarama Bharatam, Abhinaya Chandrika, Srithasta Muktevali and others
- The various categories and typologies of Nayakas and Nayikas and their avasthas according to Bharata’s Nātyasastra, Saradatanaya’s Bhavaprakasana, Bhanudatta’s Rasamanjarī and Akbar Shah’s Sringaramanjarī

Unit 7. India Classical Dance

- Origin and history of Indian classical dance
- Evolution, technique, costumes, music, Gurus and pioneers of Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi and Sattriya
- General understanding of major Talas of Hindustani and Carnatic music traditions
- A brief study of Composers/Vaggeryakaras and their works including Jayadeva, Narayanateertha, Surdas, Meera Bai, Tulasidas, Vanamalidas, Kshetrayya, Srimanta Shankar Deva, Govindadas, Vidyapati, and others.
- Study of the role of Rabindranath Tagore, Rukmini Devi Arundale, Vallathole Narayana Menon, Madame Menaka and others in the revival and reconstruction of classical dance

Unit 8. 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 Shankar, Mrinalini Sarabhai, Maya Rao, Kumudini Lakhia, Manjusri Chaki Sarkar, Chandralekha, Astad Deboo and others)
- Indian classical dances in diaspora
- Patronage to Dance- the role of government and private bodies
- Awareness of important dance festivals, awardees and current happenings in dance

Unit 9. 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.

**Unit 10. 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