

CREDIT BASED SIX-SEMESTER DEGREE PROGRAMME

**SYLLABUS OF B. Mus (HONOURS)
DANCE (MANIPURI)**

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B.MUS (HONOURS)
DANCE (H) (MANIPURI)

SEMESTER-I

Total Marks–10(IA)+40=50

THEORY
MUSICOLOGY AND APPLIED THEORY - I

PAPER - I

UNIT – I

1. Definition of dance and general introduction to Classical, Folk and Traditional dance.
2. Origin of dance according to Indian mythology.
3. Knowledge of Nritta, Nritya and Natya.
4. Knowledge of other major classical dance – Manipuri.
5. Knowledge of Asamyukta hasta (1 to 12) according to Abhinay Darpan.
6. Life sketches of Naba Kumar Singha, Bala Saraswati, Bindadin Maharaj.

UNIT – II

1. Historical background of Manipuri dance.
2. Instruments of Manipuri dance.
3. Knowledge of Pareng, Paring, Akhaiba, Athaba, Ghattaba, Tankok.
4. The role of Vaishnavism on Manipuri Dance.
5. Ability to write the notation of taals, bols and lyrics & gist of the dance compositions learnt.

Total Marks–10(IA)+40=50

PRACTICAL
PRACTICAL APPLICATION OF DANCE - I

PAPER - I

UNIT – III

1. Physical exercises and steps.
2. Chali Pareng (1 to 10).
3. 2 Punglon Jagoi of 8 matras, Tanchap.
4. 2 Punglon Jagoi of 8 matras, Menkup
5. Bhangi Pareng – Bhangi Achauba (1 to 15).

UNIT – IV

1. Practical knowledge of Asamyukta hastas according to Abhinay Darpan. (1 to 12)
2. Festival dance – Maibi Jagoi.
3. Krishna Nartan.
4. Ability to write the notation of taals, bols and lyrics & gist of the dance compositions learnt.

SEMESTER – II

Total Marks–10(IA)+40=50

THEORY MUSICOLOGY AND APPLIED THEORY - II UNIT – I

PAPER - II

1. Study of dance as present in Indus Valley civilization and Vedic period.
2. Study of Abhinaya and its fourfold classification.
3. Study of other classical dance – Kathak.
4. Study of folklore theatre – Nautanki, Jatra, Bhavai.
5. Study of Asamyukta hasta (13 to 28) according to Abhinay Darpan.
6. Life sketches of Guru Amobi Singha, Tanjore Brothers and Sundar Prasad.

UNIT – II

1. Importance of religion in Manipuri dance.
2. Costumes used in Manipuri dance.
3. Characteristic of Manipuri dance.
4. Knowledge of Baklei, Phibam, Ipom, Longlei, Uplei.
5. Ability to write the notation of taals, bols and lyrics & gist of the dance compositions learnt.

Total Marks–10(IA)+40=50

PRACTICAL PRACTICAL APPLICATION OF DANCE - II UNIT –III

PAPER - II

1. Physical exercises with body movements and step.
2. Chali Pareng (15 to 27).
3. 2 Punglon Jagoi 8 matras (1 Tandava and Lasya).
4. 2 Punglon Jagoi 6 matras (1 Tandava and Lasya).
5. Krishna Abhisar.

UNIT – IV

1. Bhangi Achouba (Lasya – 15 to 32)
2. Practical knowledge of Asamyukta hastas according to Abhinay Darpan. (13 to 28).
3. Festival dance – Khubak eshei.
4. Practical knowledge of Samyukta hastas according to Abhinay Darpan.

SEMESTER – III

Total Marks--10(IA)+40=50

THEORY MUSICOLOGY AND APPLIED THEORY - III

PAPER - III

UNIT – I

1. Dance references found in Ramayana and Mahabharata.
2. Study of Bharata's Natyashastra as a source of inspiration to Indian dance.
3. Study of Other Indian classical dance form – Kathakali.
4. Study of Indian folklore theatre – Ramleela, Ankiya Nat, Tamasha, Yakshagana.
5. Study of Samyukta Hasta according to Abhinay Darpan.
6. General study about the Major dance festivals and importance of seminars, workshops conferences in dance education.

UNIT – II

1. Importance of Bhangi Parengs in Manipuri dance.
2. Detailed knowledge of Potloi.
3. Knowledge of Rasdhari, Sutradhari, Natmandap, Rasmandap.
4. Story of Nongpok Ningthau Panthoibi and Khamba Thoibi.
5. Life sketches: Guru H. Atomba Singh, Guru Angau tombi Singh.
6. Ability to write the notation of taals, bols and lyrics & gist of the dance compositions learnt.

Total Marks-10(IA)+40=50

PRACTICAL PRACTICAL APPLICATION OF DANCE - III

PAPER - III

UNIT – III

1. Punglon Jagoi – Tanchap (Alankers).
2. Punglon Jagoi – 1 (Tritaal).
3. Radha Nartan.
4. Khamba Thoibi dance.
5. Practical knowledge of Samyukta hastas according to Abhinay Darpan.

UNIT – IV

1. Punglon Jagoi – Menkup (2 Alankers).
2. Gostha Bhangi (1 to 10).
3. Chali Pareng (1 to 17).
4. Practical knowledge of taals, bols and songs of dances learnt.

SEMESTER – IV

Total Marks-10(IA)+40=50

THEORY MUSICOLOGY AND APPLIED THEORY - IV

PAPER - IV

UNIT – I

1. Importance of Abhinay Darpan in Indian dance.
2. Classification of Nayika Bheda.
3. Knowledge of other classical dance form – Odishi.
4. Study of folk dances of East and North-east India– Tripura, Assam, West Bengal, Bihar
5. Study of Tala dasha prana.
6. Study of Drishti Bheda according to Abhinay Darpan.

UNIT – II

1. The role of Bengali Kirtan, Padavali, Vaishnav Sangeet Shastra in Manipuri dance.
2. Study of different dance festivals performed by Manipuri performers.
3. Knowledge of Pung Cholam and Kartaal Cholam.
4. Knowledge of Sajat, Khutlon, Punglon, Jagoi, Prabandha.
5. Ability to write the notation of taals, bols and lyrics & gist of the dance compositions learnt.

Total Marks-10(IA)+40=50

PRACTICAL PRACTICAL APPLICATION OF DANCE - IV

PAPER - IV

UNIT – III

1. Nritya bandha – Tal Choutaal.
2. Punglon Jagoi – Pancham Sawari.
3. Radha Abhisar.
4. Festival dance – Thabol Chongbo.
5. Practical knowledge of taals, bols and songs of dances learnt.

UNIT – IV

1. Bhangi Pareng – Gbostha Bhangi (11 to 20).
2. Mandila Cholam.
3. Kartal Cholam.
4. Dance composition of Dashavatar from Jaidev's Geetgovinda.

SEMESTER – V

Total Marks-20(IA)+80=100

THEORY

PAPER - V

MUSICOLOGY AND APPLIED THEORY - V

UNIT – I

1. Dance references found in Harivansha and Bhagavat Purana.
2. Classification of Nayaka bheda and Ashtanayika.
3. Detailed study of Rasa and Bhava with special references from Natyashastra and also knowledge of Navarasa.
4. Knowledge of other Indian classical dance style – Kuchipudi.
5. General knowledge and comparative study of Guru Shishya Parampara and Institutional system of music teaching.
6. Contribution of the following personalities in the field of Indian dance and dance-dramas (Nritya-natika) – Rabindranath Tagore, Uday Shankar, Rukmini Devi.

UNIT – II

1. Dance as present in Kalidasa's Literature.
2. Importance of Jaidev and his Geetgovinda in Indian dance.
3. Comparative study of the characteristic of Classical and Folk dance.
4. Study of other Indian classical dance style - Mohiniattam
5. Qualities and disqualities of a dancer.
6. Knowledge of folk dances of West India – Maharashtra, Rajasthan, Madhya Pradesh, Gujarat.

UNIT – III

1. Knowledge of Manipuri folk and classical dance.
2. Knowledge of Thougai Jagoi, Jhulan Jagoi, Aniba pala.
3. Study of Costumes used in Rasleela with special emphasis on Krishna, Radha and Gopi.
4. Detailed Study of Samyukta hastas according to the text of Gobinda Sangeet Leela Bilash.
5. Importance of Abhinaya in Manipuri dance.
6. Ability to write the notation of taals, bols and lyrics & gist of the dance compositions learnt.

UNIT – IV

1. Study of the different phases of history and development of Manipuri dance.
2. Contribution of Maharaja Bhagya Chandra to Manipuri dance.
3. Detailed study of story of Radha Krishna.
4. Life sketches of Guru Bipin Singh and Guru Amudan Sharma.
5. History of Khamba Thoibi.
6. Ability to write the notation of taals, bols and lyrics & gist of the dance compositions learnt.

SEMESTER – V

Total Marks -20(IA)+80=100

PRACTICAL PRACTICAL APPLICATION OF DANCE - V UNIT – I

PAPER - VI

1. Dance of Krishna based on Fagukhel.
2. Nupa Khupak eshei.
3. Maibi Jagoi of Laiharoba festival.
4. Krishna Abhisar in Basanta Ras.

UNIT – II

1. Chali Pareng.
2. Punglon Jagoi – Teoda taal (7 matras).
3. Krishna Balaram Nartan with gendu khel.
4. Practical knowledge of Asamyukta hastas according to Govinda Sangeet Leela Bilash.

UNIT – III

1. Dance composition of Jaidev's 'Geetgovinda'.
2. Dance composition of Tagore's song.
3. Short knowledge of any Rasleela performed by Manipuri performer.
4. Practical knowledge of taals, bols and songs of dances learnt.

UNIT – IV

1. Bhangi Pareng – Bhangi Achauba.
2. Lai haroba.
3. Dance composition of Jaidev's 'Geetgovinda'.
4. Practical knowledge of taals, bols and songs of dances learnt.

SEMESTER – VI

Total Marks-20(IA)+80=100

THEORY

PAPER - VII

MUSICOLOGY AND APPLIED THEORY - VI

UNIT – I

1. Dance references found in Vishnudharmottar Purana, Shiva and Kalika Purana.
2. Study of other Indian classical dance style – Sattriya.
3. Growth of contemporary dance in India with the reference of important personalities like Chandralekha, Kumudini Lakhiya, Ram Gopal etc.
4. Place of music in fine – arts and interrelation between dance, sculpture and painting.
5. Importance of music in general & academic education.
6. Knowledge of folk dances of North India – Punjab, Uttar Pradesh, Chhattisgarh, Kashmir

UNIT – II

1. Dance references as found in the works of Sanskrit dramatists Harsha, Bhasa, Rajsekhar, Sudraka, Bhasa.
2. Detailed study of Sapta tandavas and Lasya.
3. Comparative study of Kathak, Bharatanatyam, Manipuri and Kathakali dance forms with respect to techniques, styles, costumes, make-ups and accompanying instruments.
4. Origin, history and development of Ballet Dance.
5. World history of Modern dance and the contribution of Isadora Duncan towards it.
6. Study of folk dances of South India – Tamilnadu, Kerala, Andhra Pradesh, Karnataka.

UNIT – III

1. Contribution of the various kings of Manipur in the development of Manipuri dance.
2. Knowledge of Thabal Chongba, Nupa Pala, Nupi Pala.
3. Detailed knowledge of Nat Sankeertan.
4. Knowledge about the Manipuri dance in Tripura.
5. Theoretical study of Goshtha Leela.
6. Ability to write the notation of taals, bols and lyrics & gist of the dance compositions learnt.

UNIT – IV

1. Influence of religion in Manipuri dance and in various dances performed in various festivals..
2. Relation of Rabindra nath Tagore and Manipuri dance.
3. Knowledge of the various Rasleelas of Manipur.
4. Life sketches of Maharaja Bhagya Chandra and Guru Thingbaijam Babu Singh.
5. Comparative study of Taals used in Manipuri dance and North Indian taals.
6. Ability to write the notation of taals, bols and lyrics & gist of the dance compositions learnt.

SEMESTER – VI

Total Marks -20(IA)+80=100

PRACTICAL PRACTICAL APPLICATION OF DANCE - VI UNIT – I

PAPER - VIII

1. Jugal Nartan.
2. Leima Jagoi.
3. Nupi Khubak Eshei.
4. Punglon Jagoi in Surfak taal, Chartaal, Menkup
5. Practical knowledge of taals, bols and songs of dances learnt.

UNIT – II

1. Chali Pareng.
2. Punglon Jagoi – Tanchap, Menkup, Teoda.
3. Krishna Roop Barnan.
4. Practical knowledge of Manipuri holi dance festival.
5. Practical knowledge of taals, bols and songs of dances learnt.

UNIT – III

1. Dance based on Surya Stuti.
2. Krishna Nartan (Tandav style).
3. Dance composition of Jaidev's 'Geetgovinda'.
4. Dance composition of Tagore's song.

UNIT – IV

1. Dance composition of Jaidev's 'Geetgovinda'.
2. Dance composition of Tagore's song.
3. Bhangi Pareng – Gostha Bhangi.
4. Rasleela – Basanta Raas.