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SYLLABUS

PH.D. ENTRANCE TEST IN MUSIC

Binod Bihari Mahto Koyalanchal University, Dhanbad

Historical Perspective of Music

Development of Indian Music in the following periods:

- (i) Pre-Vedic Period.
- (ii) Vedic Period

Components of Music & Musical Instruments in the Vedas.

- (iii) Post Vedic Period

Study of the following musical texts –

Siksha, Natyashastra, Brihaddeshi, Sangeetratnakar, Sangeetparijat.

- (iv) Mughal Period, A study of the historical development of Hindustani music & Karnataka Music in the Medieval and Modern period
- (v) Modern Period.

Historical Development of the following (i) Prabandha gan (ii) Dhrupad (iii) Dhamar (iv) Tarana, Development of Indian music in the following periods: (i) British Period (ii) Post-independence Era.

Compositional Forms and its Evolution

Prabandha, Dhrupad, Khyal, Dhamar, Thumri, Tappa, Tarana, Chaturang, Trivat, Vrindagana, Vrinda Vadan, Javeli, Kriti, Tillana, Alap, Varnam (Pad Varnam and Tana Varnam), Padam, Ragam, Tanam, Pallavi, Gita, Varna, Swarajati, Kalpita, Sangita, Ragamalika, Narvallu, Swara Kalpana (Manodharma Sangeet), Tevaram, Divyaprabandham, Tiruppugazh.
Main Forms of Rabindra Sangeet.

Gharanas and Gayaki

Origin and Development of Gharanas in Hindustani Music and their contribution in preserving and promoting traditional Hindustani Classical Music. Merits and demerits of Gharana System.

Origin and Development of Gharanas in Instrumental music and Percussion and their contribution in promoting traditional Indian Classical Music, merits and demerits of Gharana system.

Study of the traditions and specialties of different gharanas in vocal, instrumental and percussion group. Desirability and possibility of gharanas in contemporary music.

Guru Shishya parampara and different styles of singing and playing in Karnataka Music.

An overall survey of Rabindra Nath Tagore's musical creativity, tonal and rhythmic varieties of Tagore's musical compositions including his own experimental variations. Periods and phases of Tagore's musical compositions. (Chronological order may be maintained).

The Cultural atmosphere of Tagore's family (Pathuriaghata and Jorasanko, Calcutta) Thematic variations of Tagore's Music: (Puja, Swadesh, Prem, Prakriti, Vichitra, Anusthanik).

Contribution of Scholars to Indian Music and their textual tradition

Narad, Bharat, Dattil, Matanga, Sharangadeva, Nanyadeva and others. Lochan, Ramamatya, Pundarik Vitthal, Somnath, Damodar Mishra, Ahobal, Hridaya Narain Deva, Vynkatmakhi, Srinivas, Pt. Bhatkhande, Pt. V. D. Paluskar, Pt. Omkarnath Thakur, K. C. D. Brahaspati, Dr. Premlata Sharma and others.

Study of ancient, medieval and modern treatises in Percussion instruments like Bharat Natyashastra, Sangeet Samaysar, Radha Govind Sangit Sar, Madrul Mosiqui, Bhartiya Vadyon Ka Itihas, Sangeet Shastra, Bhartiya Sangeet Mei Taal aur Roop, Abhinav Tala Manjari, Bhartiya Sangeet Vadya, and other treatises.

Contribution of various Scholars to percussion instruments like Kudau Singh, Bhagwan Das, Raja Chhatrapati Singh, Anokhe Lai, Ahmadjan thirakwa, Shamta Prasad, Kishan Maharaj and others in ancient, medieval and modern period.

Tagore's Musical dramas (Gitinatyas) and dance – dramas (Nrityanatyas); e.g., Valmiki Pratibha, Kalmrigaya, Mayar Khela, Chitrangada, Chandalika, Shyama and other dramas full of various songs, i.e., dramas like Prayaschitta, Visarjan, Saradotsava, Raja, Phalguni, Taser Desh, Vasanta etc. Tagore's musical creativity in Gitabitan, Part I, II, III, Swarabitan (notation books) Part 1 – 63, Sangeet – Chinta (Vishva – Bharti).

Contribution of prominent Karnataka Scholars, composers and performers and their medieval and modern period like, work such as Ramamatya, Vyankatmakhi, Tyagraja, Muttu-Swami Dikshitar, Shyama Sastri, Gopal Krishna Bharati, Prof. Sambhamoorti, Papanasam Shivan, Vasantha Kumari, Subbulakshmi, Ramari, T. N. Krishnari and others.

Theory of Music, Tala & Musical Acoustics

Nada, Shruti, Swara, Grama – Moorchana, Jati, Raga, Tala, Laya & Layakari, Tan, Gamak, Gandharva – Gaan, Marga – Deshi, Giti, Gaan, Varna, Alankar, Melody,

Harmony, Musical Scales, Musical intervals, Consonance – Dissonance, Harmonics.

Western and South Indian terminology and their explanation, Drone, Alpatva – Bahutva, Abirbhav – Tirobhav, Uthan, Peshkar, Kay da, Rela, Rang, Laggi, Ladi, Farshbandi, Tala, Laya, Matra, Avartan, Vibhag, Sashabda Kriya, Nishabda Kriya, Theka, Saral Gat, Adi Gat, Chakradar Gat.

Farmaishi Gat and other variety of Gats and Kayadas, Upanga, Bhashanga, Gita, Kriti, Kirtana, Jatiswara, Pada, Swarjati, Ragmalika, Tillana, Nyasa, Amsa, Prasa, Yati, Anuprasa, Alapana, Neraval, Sangati and other terms, Gitinatya, Nritya – Natya, Baitalik, Varsha – Mangal, Basantotsav, Gita – Bitana, Swara – Bitana, Akarmatrik notation, Masitkhani and Rajakhani Gat.

Scientific aspects of Music

An understanding of the basic physical concepts of musical acoustics (waves, simple vibrations, principle of superposition and complex waveforms)

An understanding of the perception of sound and music

An ability to solve simple numerical problems related to musical acoustics

An understanding of how string, wind, and percussion instruments generate sounds based on physical principles.

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 Marga and Deshi talas of ancient period. Comparative study of Hindustani and Karnataka tala system with special reference to ten

pranas of tala, detailed study of different layakaris viz, Dugun, Tigun, Chaugun, Ada, Kuada, Viyada and method to apply them in compositions.

Tagore's treatment of Hindustani ragas and raginis, elements of Hindustani classical music, Karnataka music, Western Music, Music from other provinces, folk music and Kirtan of Bengal and their influence on Tagore's treatment of ragas.

Folk Music

Influence of folk music on Indian Classical Music. Stylization of folk melodies into ragas. Popular folk tunes and folk dances of such as Jhumur, Bhojpuri Songs, Bhojpuri Vivah Geet, Maithili Songs, Baul, Bhatiyali, Lavani, Garba, Kajri, Chaity, Maand, Bhangra, Gidda, Swang, Pandawani, Amar – Praner Manush Acchhe Prane, Amar Sonar Bangla, Kirtan, Sari, Rai Beshe, Karakattam, Kavadi Attam, Villuppattu, Maiyandi Melam and other prominent folk forms.

Analysis of the elements of Hindustani folk music, Karnatac folk music or South Indian folk music and the elements regarding their interrelationship.

General Study of the Folk Music of various regions of India like Uttar Pradesh, Rajasthan, Haryana, Punjab, Maharashtra, Bengal and South India. Folk Music, Music Festivals, Temple Music etc.

Music Teaching and Research Methodologies

Guru Shishya Parampara, Sangeet-Sampradaya Pradarsini and the institutional system of music teaching with reference to Hindustani, Karnataka Music and Rabindra Sangeet.

Utility of teaching aids like electronic equipment's in music education with reference to Hindustani, Karnataka music and Rabindra Sangeet.

The methodologies of music research, preparing synopsis, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Hindustani, Karnataka music and Rabindra Sangeet.

Study of interrelation between textual and oral tradition. Research in Music and its new avenues, Music Education.

Aesthetics & Interdisciplinary Relation to Music

1. Definition of Aesthetics, Principle of aesthetics and its relation to Indian Music.
2. Rasa theory and its application to Indian Music.
3. Relationship of Musical aesthetics and Rasa to Hindustani Music (Vocal, Instrumental and Percussion), Karnataka Music and Rabindra Sangeet.
4. Interrelationship of Fine Arts with special reference to Rag – Ragini, Dhyan of Ragas and others.
5. Interdisciplinary studies in Music such as Music and Philosophy, Music and Religion Music and Culture, Music and Social Sciences, Music and Science. New Trends of Indian Music in Post – Independence Era.

Dr. Debasish Mandal

24.01.2021

DR. DEBASISH MANDAL

Musicologist

Professor

Former Dean, Faculty of Fine Arts &

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BBMK University: Syllabus for Ph.D Entrance Examination in Dance

Unit 1. Cultural History of India

- i. Evolution of dance and drama
 - (a) the divine origin theory according to the Natyasastra
 - (b) art as a product of society, its rituals and belief systems
- ii. The Vedas, major epics and puranas (Ramayana, Mahabharata and Bhagavatapurana) in terms of their content, character and relevance to dance
- iii. Bhakti and various religious movements and their influence on different representative aspects of culture with focus on dance

Unit 2. Folk and Traditional Forms of Dance in India

- i. Understanding and defining the terms Tribal, Folk, Traditional and Classical
- ii. Study of different tribal, folk and traditional dance forms
- iii. Awareness of various musical instruments, costumes and make-up used in these forms

Unit 3. The Natyasastra and the Abhinaya Darpan

- i. Knowledge of the Natyasastra and the Abhinaya Darpan
- ii. Concept of Natya, Nritta and Nritya
- iii. Study of Abhinayas, Dharmis, Vrittis
- iv. Study of Bhava, Vibhava, Anubhava
- v. Study of Rasas
- vi. Study of various types of Hastas and their viniyoga
- vii. Nayakas and Nayikas and their avasthas

Unit 4. Performance studies and significant western theories on Art

- i. Art as Imitation
- ii, Theory of Catharsis
- iii. Art as Imagination
- iv. The Communicative and Aesthetic Aspects of Art
- v. Utilitarian purposes of Art

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

- i. An overview of dance forms of East Asian (China, Japan), South Asian (Indian subcontinent and Sri Lanka) and South-East Asian (Indonesia, Thailand) countries.
- ii. Rabindranath Tagore's observations on these dance forms

Unit 6. Indian Classical Dance

- i. Origin and history of Indian classical dance
- ii. Evolution, technique, costumes, music, Gurus and pioneers of Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi and Sattriya
- iii. General understanding of major Talas of Hindustani and Carnatic music traditions

Unit 7. Kathak: History

- i. Origin and history of Kathak as a dance form
- ii. Various Gharanas of Kathak including their history, style and contribution
- iii. Outstanding personalities associated with Kathak
- iv. Contemporary presentations in Kathak

Unit 8. Kathak: Technique

- i. Definition and description of Abstract dance items in Kathak
- ii. Definition and description of Expressive dance items in Kathak
- iii. Details of accompanying music and literature in Kathak

Unit 9. New developments in Indian Dance

- i. Tagore's contribution in the field of Dance
- ii. Uday Shankar and his contribution
- iii. Outstanding choreographers and innovative dancers of the Twentieth and Twenty First Centuries

Unit 10. Contemporary Scene in Dance

- i. Dance Education Today
- ii. The role of the government in promoting Dance
- iii. Important Dance Festivals and Institutions
- iv. Influence of western ideas and developments on Indian dance

Amita Dutt

From:

Prof. Amita Dutt (Mookerjee)
Former Dean, Faculty of Fine Arts,
Uday Shankar Professor of Dance,
Director, Performing Arts Therapy Centre,
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- ii. ~~Nature of art, art & craft, Classification and Characteristic of art.~~
- iii. **Art and reality, Art and Universality, Imitation theory of art, Art as Imagination, Art as Intuition,**
Art as expression, Art and beauty, Art and pleasure, Art and unity etc.
- iv. **Art and communications, Utility and purpose of art.**
- v. **Rasasutra of Bharata ; its elaboration theory by the commentators like Bhattalollata, Sri Sankuka, Bhattanayaka and Abhinavagupta, Shilpa-sharanga etc.**
- vi. **Study of various types of Rasa, Bhava, Vibhava, Anubhava etc.**
- vii. **Modern theories on art and aesthetics ; by various philosophers including Rabindranath Tagore.**

B. Theory of Drama : special emphasis on Bharata, Dhananjaya, Aristotle, J.Dryden, A.C.Bradley, G.B.Shaw, A. Nicoll, G.Freytag, Lajos Egri, J.H.Lawson etc.

- i. Definition of Epic, Novel and Drama.
- ii. Dramatist, Actor and Audience ; including their interactive relation, Theory of Catharsis.
- iii. Elements of Drama, Structure of Drama (Indian and Western), Dramatic compositions ; premise, theme, plot, characterization, dialogue, song / music etc., Division of action, Act-structuring — Introduction and exposition, rising action, climax, anti-climax, falling action, catastrophe, conclusion, sequel, curiosity & interest, plausibility, conflict, crisis, *Pancha-sandhi*, *Pancha-avastha*, *Pancha-arthaprakiti*, Unity of opposite etc.
- iv. Dramatic conventions, Classification of drama ; Classical, Epic, Romantic, Tragedy, Comedy, Tragic-comedy, Naturalistic, Realistic, Symbolic, Allegorical, Expressionistic, Absurd, *Puranik*, Historical, Social, Musical, Melodrama, Geeti-natya, Nritya-natya, Tagore's own theory and his creations etc.
- v. Ancient Indian dramaturgy (Natyasastra and others); Origin of Indian drama,
- vi. Various types of *Rupakas* and *Uparupakas*.
- vii. Different types of characters & orchestration ; Tragic-hero, Protagonist, Antagonist, Pivotal, Back-ground agent(s), Allied- agent(s), *Nayakas* and *Nayikas* & their *avasthas*, Character – dimensioned and Bone structures (tri-dimensional ; physiology, sociology & psychology) etc.

Unit 5. Theatrical forms of East and South Asian Countries.

- i. Theatrical forms of East Asian ; China (Peking Opera), Japan (Kabuki, Noh etc.), Bangladesh (Folk, Proscenium & Non- Proscenium), Pakistan etc.
- ii. History & presentational techniques of various popular theatre forms of above mentioned countries.

Unit 6. Playwrights and their contributions, Play analysis and criticism.

A. Playwrights and their contribution :

- i. Ancient Sanskrit playwrights ; special emphasis to Kalidasa, Bhasa, Sudraka, Bhavabhuti, Visakhadutta, Bhattanarayana, Rajsekhar etc.
- ii. Ancient Greek and Roman playwrights ; special emphasis to Aeschylus, Sophocles, Euripides, Aristophanes, Menander, Seneca, Plautus, Terence etc.
- iii. Western playwrights ; special emphasis to Shakespeare, Marlowe, Racine, Corneille, Moliere, Ibsen, Maeterlinck, G. B. Shaw, Strindberg, B. Brecht, Pirandello, Miller, Chekov, Sartre, Camus, O' Neill, Beckett, Ionesco, Albee etc.
- iv. Indian playwrights ; special emphasis to Madhusudan Dutta, Dinabandhu Mitra, Girish Chandra Ghosh, Rabindranath Tagore, D. L. Roy, Kshiradprasad Vidyavinod, Bharatendu Harishchandra, Aga Hashra Kashmiri, Jay Shankar Prasad, Mohan Rakesh, Vijay Tendulkar, Girish Karnad, Mahesh Elkunchwar, Buddhadev Basu, Bijan Bhattacharya, Sambhu Mitra, Utpal Dutta, Mohit Chattopadhyay, Manoj Mitra etc.

B. Play analysis and criticism : with special reference to aesthetics, premise, theme, plot-structure and dramatic elements, division of action ; act, scene, sequence etc., pancha-sandhi, character analysis including their tri-dimensions, growth, will, conflict, crisis etc. dialogue, song / music / rhythm, thought, rasa, emotion, action etc., contemporary relevancy etc.

**** Reference texts for Play analysis and criticism :**

- i. Sophocles — *Oedipus Rex / Antigone*.
- ii. W.Shakespeare — *Hamlet* and *A Midsummer Night's Dream*.
- iii. H.Ibsen — *Ghosts / A Doll's House*.
- iv. A.Chekhov — *The Cherry Orchard*.

- v. B.Brecht — *The Three Penny Opera*.
- vi. Kalidasa — *Abhijan Sakuntalam*.
- vii. Sudraka — *Mrichchhakatikam*.
- viii. Bhasa — *Urubhangam*.
- ix. Girish Chandra Ghosh — *Bilowmangal*.
- x. D.L.Roy — *Shahjahan*.
- xi. Bijan Bhattacharya — *Navanna*.
- xii. Badal Sarkar — *Evam Indrajit*.
- xiii. Manoj Mitra — *Banchharamer Bagan*.
- xiv. Rabindranath Tagore — *Rakta Karabi*.
- xv. Mohan Rakesh — *Aashad Ka Ek Din*.
- xvi. Dharamvir Bharati — *Andha Yug*.

Unit 7. Modern Indian Theatre (Professional and non-professional theatre) : 19th century and onwards.

- i. Origin and development of modern Indian theatre with reference to region, state and theatre activists.
- ii. A brief study of new trends in theatre since pre-independence movement both at national and regional level ; IPTA movement, *Navanatya* movement, Root theatre movement, Third theatre movement, Alternative theatre movement, Street theatre, Theatre of oppressed, Applied theatre, Forum theatre, Site theatre, Studio theatre etc.
- iii. An overview of major playwrights, directors and other contributing theatre activists of various regions, whose plays are widely performed at the national and International level.
- iv. Popular play houses, Theatre companies and producers, Organizations, Instructions and theatre groups in India and their contributions.

Unit 8. Scenography : theatre design and techniques.

A. Theatre architecture : open and close performance spaces.

- i. Various type of Sanskrit theatre spaces as per *Natyasastra*, *Bhava prakasanam*, *Vishnudharmottara puran* etc.; Rectangular , Square, Triangular, Circular.
- ii. Various type of theatre spaces of west ; Greek, Roman, Elizabethan, Thrust stage, Proscenium stage, Arena, Open stage, Street theatre, Third theatre etc.
- iii. Play houses of China (Peking Opera), Japan (Kabuki, Noh etc.).
- iv. Requirements of various theatre and stage geography.

B. Set and scenic design :

- i. Nature and function of scenic design.
- ii. Fundamentals of scenic design.
- iii. Design and script.
- iv. Director's interpretation and design.
- v. Use of the space by the director.
- vi. Role of the set designer

C. Major trends in stage design : theatre spaces and its use.

- i. Special reference to A. Appia, Gordon Craig, Meyer hold, B. Brecht, Grotowski, Peter Brook, Augusto Boal, Badal Sarkar etc.
- ii. Rabindranath Tagore, Nandalal Bose etc.

D. Special purpose and utility of theatre in modern period : theatre spaces and its use.

- i. Children's theatre, applied theatre, community theatre, theatre in education, theatre of oppressed and feminist theatre etc.

E. Stage-lighting and design :

- i. Origin and development of stage-lighting.
- ii. Properties of stage-lighting.
- iii. Nature and function of stage-lighting.
- iv. Fundamentals of stage-lighting.
- v. Aesthetics of stage-lighting.
- vi. Stage-lighting and script.
- vii. Relation of stage-lighting with costume, make-up, set etc.
- viii. Director's interpretation and stage-lighting.
- ix. Stage-lighting, actor and the stage ; inter-relation.
- x. Designing stage-lighting for different styles of production.
- xi. Role of the light designer

F. Costume design (including ornaments) and Make-up :

- i. Fundamentals and function of Costume.
- ii. Fundamentals and function of Make-up.
- iii. Costume and make-up ; its relationship with the play.
- iv. Costume and make-up in a character, Costume and actor's movement.
- v. Knowledge of colour combination.
- vi. Relation of colour costume with set and light.
- vii. Costume and make-up for different types & styles of play ; realistic, symbolical & allegorical, absurd, stylized, social, historical, *pouranic* etc.
- viii. Special type of costume, make-up and ornaments for Tagore's play and dance-drama.
- ix. Sources for costume design and make-up ; from text, sociological and historical evidence, Indian villages, sculpture, archaeological monuments etc.
- x. Costume and make-up according to *Natyasastra*.
- xi. Costume and make-up of Chinese, Japanese and Indian folk & traditional theatre.
- xii. Different type and styles of make-up ; juvenile, correction, middle-age, old-age, character, plastic & prosthetic, mime & pantomime, Mask work etc.
- xiii. Role of the costume designer and make-up artiste..

G. Requisitions and stage properties :

- i. Fundamentals and function of requisitions and stage properties.
- ii. Stage properties, hand properties.
- iii. Making of requisitions and hand properties chart.

H. Music and sound :

- i. Fundamentals and function of theatrical music.
- ii. Music in terms of various kinds of play production.
- iii. Music and sound effects, music and back-ground music.
- iv. Acoustics and sound production.
- v. Cue-sheet of music, back-ground music and sound effects.
- vi. Role of the music director.

Unit 9. Theory of Acting and Direction

A. Theory of Acting : Different schools of acting ; Western and Eastern

- i. Definition of Acting and Theatre.
- ii. Actor-Audience relation, Acting as an discipline.
- iii. Creativity in acting; actor and his milieu, Actor accomplishment.
- iv. Actor tusk ; Character analysis,, Actor's internal action, Actor's external action.
- v. Relation between actor and his co-actor, relation between actor and director.
- vi. Various stage tusk and acting, different style of acting ; Presentational and re-presentational acting, Personality and character acting, Emotional and technical acting.
- vii. Verse acting, acting in folk theatre, acting in tragedy and comedy, Indian classical acting according to *Natyasastra*, Stylized acting in *Pouranik* & historical play, Acting in musical play & dance-drama etc.
- viii. Greek classical and Elizabethan acting, Commedia Dell' arte, Peking Opera, Kabuki, Noh etc.
- ix. Different theory and methods on acting by D.Diderot, C.Coqueline, K.Stanislavsky, Meyerhold, B.Brecht, Grotowski, Badal Sarkar etc.
- x. Acting in different media.

B.Theory of Direction : Different directorial innovations and methods; Western and Eastern

- i. Emergence of a director, Role of a director in theatre.
- ii. Director as an interpretative artiste ; Versality in directing --- Artiste of all artists.
- iii. Fundamentals of direction ;Composition, balance, emphasis, movement, picturisation, tempo & rhythm.
- iv. Production technique and its process(western & eastern) ; Analysis and interpretation of the script, costing, different phases of rehearsal, directing the actors and actor group (group & ensemble).
- v. Direction of the play in different media.
- vi. Co-ordination of set, light, sound, costume & make-up etc.
- vii. Vision and methods of different directors (with special reference to Duke of Sexe Meiningen, Vaktangov, K.Stanislavsky, A.Antoine, Elia Kazan, Gordon Craig, Mayer hold, J.Giegud, David Belasco, B. Brtecht, Peter Brook, Augusto Boal etc.
- viii. Direction as per *Natyasastra* of Bharata ; play production in different type of *rangalaya* and different parts of the stage, *kakshavibhaga*, *kutap-vinyas*, use of *mattavaranis*, *gativicher*, *vrittis*, *loka dharmi* and *natya dharmi*, *pusta*, *angarachana*, *alankarana*, *vama* etc.
- ix. Impact of above mentioned ideas, methods and techniques on pre and post independent Indian theatre movements (in professional and non-professional theatre, IPTA, group theatres, non - proscenium theatres etc.); special reference to Bengali professional and public theatres, Rabindranath Tagore, Girish Chandra Ghosh, Amarendra Nath Dutta, Satu Sen, Shishir kumar Bhaduri, Ahindra Chowdhury, Bijan Bhattacharya, Sambhu Mitra, Badal Sarkar, Habib Tanveer, Ibrahim Alkazi, Kanahiyalal etc.

Unit 10. Theatre and other performing arts in contemporary education system.

- i. Theatre as part of regular curriculum in contemporary education system ; from primary school to universities.
- ii. Music, dance & other performing arts as part of regular curriculum in contemporary education system ; from primary school to universities.
- iii. Tagore's thoughts regarding this context.
- iv. Important cultural festivals and organizations.
- v. Theatre and social awareness programs.
- vi. Theatre management and organization.

From:



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Sangit-Bhavana, Visva-Bharati, Santiniketan, WB.

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