

Sardar Patel University

Bachelor of Performing Arts (BPA)

(Three Years Course of Graduation)

in Smt. Hiraba Motibhai Patel Institute of Performing Arts

Managed by Shree P.M. Patel Education & Public Welfare Society, Anand

(Affiliated To Sardar Patel University)

Proposed Rules & Regulations for

The Degree of Bachelor of Performing Arts

- R.G.B.P.A. 1.** **Eligibility:** - Candidates who have passed Gujarat H.S.C. Board Higher Secondary 12th Examination in any stream or its equivalent are eligible for admission to the course of Bachelor of Performing Arts.
- R.G.B.P.A. 2.** Candidates who have passed the equivalent examination from any other Examination Board are required to submit Provisional Eligibility Certificate from Sardar Patel University together with their application.
- R.G.B.P.A. 3.** The course of Bachelor of Performing Arts (BPA) will be provided in any one of the following Branches of Performing Arts at a Time: (a) Vocal (b) Instrumental (c)Tabla (d) Bharat Natyam (e) Kathak (f)Drama.
- R.G.B.P.A. 4.** The candidates desiring to specialize in any other branch of Performing Arts (mentioned above) will have to study afresh six semesters of the course. However he/she may opt for exemption in the paper/Practical which is common with the previously passed course. It may be noted that no class will be awarded to those who avail of the facility of exemption.
- R.G.B.P.A. 5.** The student studying in other Faculties can be permitted to join the study of Bachelor of Performing Arts provided:-
The timings of the college in which they are a studying for a degree course do not overlap with the timings of BPA Degree course. Thus the candidate will have the opportunity to obtain

the dual Degree in the same study period from the University as a special case.

- R.G.B.P.A. 6.** As per CBCS system the University Examination will be held at the end of each semester of the BPA course.
- R.G.B.P.A. 7.** There will be at-least one internal test in each semester for each Paper/Practical. The ratio between internal/External examinations shall be 30:70 respectively. The Marks obtained in the internal tests will be accounted for each paper/Practical with the respective marks of External examination for deciding final University result.
- R.G.B.P.A. 8.** For each semester enrolled students will be entitled to appear at the University examination only if the Head/Principal of the Institute certifies that the candidate of the college has not less than 80% attendance in theory and Practicals and has satisfactory Performance at the internal test.
- R.G.B.P.A. 9.** No candidate will be allowed to reappear in the subjects in which he/she has already passed.
- R.G.B.P.A. 10.** The standard of passing at each Paper & Practical of all semesters will be at least 40% marks and at least 40% marks in the total of internal assessment and University Examination.
- R.G.B.P.A. 11.** Award of Class: The successful candidates with at-least 50% marks in aggregate of all six semesters will be awarded second class, and those successful candidates with at-least 60% marks in aggregate will be awarded First class. The Distinction will be granted to the successful candidates with at-least 70% of the total marks in aggregate.
- R.G.B.P.A. 12.** The carry-forward system for the students at each semester will be as per the existing CBCS Rules & Regulations.
- R.G.B.P.A. 13.** The course structure of Bachelor of Performing Arts for (1) Vocal/Instrumental, (2)Tabla (3) Bharat Natyam/Kathak and (4) Drama are attached herewith.

Smt. Hiraba Motibhai Patel Institute of Performing Arts
Managed by
Shree P.M. Patel Education & Public Welfare Society, Anand
Bachelor of Performing Arts
(Vocal & Instrumental Tabla, Dance and Drama)
Proposed B.P.A. Course Structure
FY B.P.A. (Dance: Bharat Natyam/Kathak)
Semester -I

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
101	Principles of Dance - I	3	1	-	4	30	70	100
102	Techniques of Dance – I	3	1	-	4	30	70	100
103	History of Dance - I	3	1	-	4	30	70	100
104	English	3	1	-	4	30	70	100
Practical(Core)								
105	Practical – I	-	-	5	2.5	30	70	100
106	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
107	Costume & Makeup - I	3	1	-	4	30	70	100
108	Dance Therapy- I							
	Total	15	5	10	25	210	490	700

Semester -II

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
201	Principles of Dance – II	3	1	-	4	30	70	100
202	Techniques of Dance – II	3	1	-	4	30	70	100
203	History of Dance - II	3	1	-	4	30	70	100
204	English	3	1	-	4	30	70	100
Practical(Core)								
205	Practical – I	-	-	5	2.5	30	70	100
206	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
207	Costume & Makeup – II	3	1	-	4	30	70	100
208	Dance Therapy- II							
	Total	15	5	10	25	210	490	700

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SY B.P.A. (Dance: Bharat Natyam/Kathak)
Semester -III

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
301	Principles of Dance – III	3	1	-	4	30	70	100
302	Techniques of Dance – III	3	1	-	4	30	70	100
303	History of Dance - III	3	1	-	4	30	70	100
304	English	3	1	-	4	30	70	100
Practical (Core)								
305	Practical –I	-	-	5	2.5	30	70	100
306	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
307	Choreography – I	3	1	-	4	30	70	100
308	Literature of Sanskrit Theatre- I							
	Total	15	5	10	25	210	490	700

Semester -IV

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
401	Principles of Dance – IV	3	1	-	4	30	70	100
402	Techniques of Dance – IV	3	1	-	4	30	70	100
403	History of Dance - IV	3	1	-	4	30	70	100
404	English	3	1	-	4	30	70	100
Practical (Core)								
405	Practical –I	-	-	5	2.5	30	70	100
406	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
407	Choreography – II	3	1	-	4	30	70	100
408	Literature of Sanskrit Theatre- II							
	Total	15	5	10	25	210	490	700

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TY B.P.A. (Dance: Bharat Natyam/Kathak)
Semester -V

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
501	Principles of Dance – V	3	1	-	4	30	70	100
502	Techniques of Dance – V	3	1	-	4	30	70	100
503	Dance Drama & Ballet - I	3	1	-	4	30	70	100
504	English	3	1	-	4	30	70	100
Practical (Core)								
505	Practical –I	-	-	5	2.5	30	70	100
506	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
507	Indian Culture & Art-I	3	1	-	4	30	70	100
508	Folk Dance & Modern Dance - I							
	Total	15	5	10	25	210	490	700

Semester -VI

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
601	Principles of Dance – VI	3	1	-	4	30	70	100
602	Techniques of Dance – VI	3	1	-	4	30	70	100
603	Dance Drama & Ballet - II	3	1	-	4	30	70	100
604	English	3	1	-	4	30	70	100
Practical (Core)								
605	Practical –I	-	-	5	2.5	30	70	100
606	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
607	Indian Culture & Art-II	3	1	-	4	30	70	100
608	Folk Dance & Modern Dance - II							
	Total	15	5	10	25	210	490	700

FY BPA Semester I
Subject: Dance: Bharat Natyam

Paper: 101 Principles of Dance- I (Bharat Natyam)

1.
 - a. Origin of India Dance Mythology.
 - b. Definition & Concept of myth & reality illustrated with examples.
 - c. Myths of origin of Dance as in Natyashashtra Abhinay Darpan & Other sources.
2.
 - a. Nritya Kala (dance Art) meaning & origin.
 - b. Importance of dance art in human life.
 - c. Spiritual importance of Dance art.
 - d. Dance art & personality grooming.
3.
 - a. Margi & Deshi Nritya.
 - b. Lasya & Tandav Nritya.
 - c. Nritt, Nrutya & Natya.
 - d. Definition of Abhinaya (Acting) & its types.
 - e. Definition of laya & its type.
4.
 - a. Detailed study of definition of folk Dance & Classical Dance.
 - b. Detailed study of five Regional folk dances of India.
 - c. Detailed study of seven classical Dances of India.
 - d. Definition of Technical terms related to Bharat Natyam Dance.
 - e. Definition of Technical terms related to classical music.
5.
 - a. Definition of Gharana & origin.
 - b. Recognition, Development & limitation of Gharana.
 - c. The importance elements, rules & discipline & importance of Gharana.
6.
 - a. Conflict of Gharana.
 - b. Gumi shishya Parampara.
 - c. Characteristics of Guru & Shishya.
 - d. Brief information about different Gharana of vocal, Tabla & Kathak.

Paper: 102 Techniques of Dance – Bharat Natyam - I

1.
 - a. Alphabet & Meaning of word Bharat Natyam, synonyms used from word Bharat Natyam.
 - b. Alphabet & meaning of word Kathak & Nritya, Nritya & Natya in Kathak Dance.
 - c. Nritya, Nritya & Natya in Bharat Natyam Dance.
 - d. Costume, make-up & instruments used in Bharat Natyam Dance.
2.
 - a. The importance of language in Dance.
 - b. Comparative study of basic Technical terms in Indian Dance (their reference to Dance Styles)
 - i. Textual Technical Terms.
 - ii. Traditional Vernacular terms.
3.
 - a. Broad acquaintance with the story content of Ramayana.
 - b. Story of Ramayana & its use As a theme in a Dance.
 - c. Nayak Nayika, Bheds, Lakasanas, Alankar, ABhinay- Darpan, Abhinay Darpan Slokas.
 - d. Dance reference in Ramayana.
4.
 - a. Dance terminology, repertoire with reference to dance.

Paper: 103 History of Dance – Bharat Natyam - I

1.
 - a. Definition of Kala (Art) & brief study of its types.
 - b. Detailed study of Fine Art.
 - c. Dance art in Pre-middle Age.
 - d. Origin & Development of Bharat Natyam Dance.
 - e. Origin & Development of Kathak Dance.
2.
 - a. Broad acquaintance with Shrimad Bhagwata.
 - b. Story of Shrimad Bhagwata & its use as theme in Dance.
 - c. Dance reference in Shrimad Bhagwata.
3.
 - a. Mythological origin, relevance of theme Dance & Devadasi System or relevance of court & influence of Age mughal period.
 - b. Reference of Dance in veda Age, mahakavya shilpadikaram & Sanskrit texts.
4.
 - a. Detailed study of classical Dance & folk Dance.
 - b. Music is the best among fine Art explain.
 - c. Importance of vocal in Bharat Natyam Dance.
 - d. Importance of Instrument playing in Bharat Natyam Dance.

Theory Paper No. – 104 English

Unit: I, II

Advanced English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: III

1. Paragraph writing
2. Vocabulary

Unit: IV

1. Articles
2. Nouns
3. Pronouns
4. All Tenses

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core): Bharat Natyam - I

Paper No. - 105

1.
 - a. Execution of all ADAVu – sets in 3 kalas.
 - b. Tattu & Nattu Adavas.
 - c. Pakka & ushi Adavas.
 - d. Kuditumettu & Tai ya Tai Yee.
 - e. Tat Tai Tam Adavas.
 - f. Mandi & Sarikkal Adavus.
2.
 - a. Basic Talas Sapt suladi Talas.
 - b. Study of Assmal uts Hastas all samyata of Abhinaya Darpanam.
 - c. Viniyogas of 7 samputa Hastas of Abhinaya Darpanam.
3.
 - a. Basic Pranayam & Yogasans.
 - b. Simple Body exercise with interpretation of proper breathing to make the body flexible.
4.
 - a. Use of individual limbs major & minor.
 - b. Regional folk dance- two

Practical (Core): Bharat Natyam

Paper No. - 106

1.
 - a. Ability to respect the small bhakhi shabdan
 - b. Nattuvangam & Recitation.
 - i. Of all adavus
 - ii. Tishram Allaripy
 - iii. Knowledge of Saptatala
2.
 - i. Knowledge & recitation of 35 talas
 - ii. Karnatak music, swarvalis, Alankars & 4 geetams.
 - iii. Allaripu – mishrajati.
 - iv. Jalisvaram.
3.
 - a. An introduction of Ashtarasa, Shabdham.
 - b. Definition of Asamyuta Hastas & Samyuta Hastas.
 - c. Saptasvaras to be sung & simple “Svara patterns”
4. Abhinay Darpanam
 - a. Shira.
 - b. Drishti
 - c. Griva Bheda

Elective (any one): Paper: 107 Costume & Makeup -I

*** Objectives: -** (The Students should enrich their Knowledge about)

- Indian Classical Dance's costumes make up.
 1.
 - a. Definition of Costume.
 - b. History of Costume.
 - c. The Costume useful in Dance.
 - d. Aesthetics of Indian Dance Costume.
 - e. The material useful in Dance.
 2.
 - a. Aesthetics of Indian classical Dance Costume.
 - b. The Cosmetics used for makeup in Indian Classical Dance.
 - c. The Technique of applying Indian dance Makeup.
 3.
 - a. The importance of Costume in Presentation of Dance.
 - b. The importance of Make up in Presentation of Dance.
 - c. The importance of learn Make up application for Indian Dancer.
 4.
 - a. The Detailed study of costume of Kathak Dance.
 - b. The Detailed study of makeup of Kathak Dance.
 - c. The Detailed study of costume of Bharat Natyam Dance.
 - d. The Detailed study of makeup of Bharat Natyam Dance.

Paper: 108 Dance Therapy

*** Objectives: -** (The Students should enrich their Knowledge about)

- Basic theory of therapy Dance.
- Yoga theory & Indian Classical Dance.
 1.
 - a. The origin of therapy & Science.
 - b. The History of therapy science in ancient age.
 - c. The history of therapy science in middle age.
 - d. The historic of therapy science in modern age
 2.
 - a. The healing effects of music.
 - b. Dance art & physical exercise.
 - c. The physical & mental health gained through Dance Art.
 3.
 - a. Detailed study of yoga therapy technique
 - b. The relating between yoga & dance Art
 - c. The healing nature of Taal & Laya
 - d. The effects of Taal on six plexuses of human body.

FY BPA Semester II
Subject: Dance: Bharat Natyam

Paper: 201 Principles of Dance- II (Bharat Natyam)

1.
 - a. Dancers of Shiva: Their symbolism & significance.
 - i. Dance of Shiva: The stories of different Tandavas, their significance.
 - ii. Concept of Natraja with Factual evidence from sculpture, painting & iconography.
2.
 - a. Dances of Krishana; Their symbolism & Significance.
 - i. Krishan- the dancer with special reference to Kaliyamardan & Rasila.
 - ii. The concept of natwar with factual evidence from sculpture, painting & iconography.
3.
 - a. The physical & mental health gained through Dance Art.
 - b. Definition of Naad & detailed study of its types.
 - c. Definition of Rasa & brief information about nine rasa.
4.
 - a. The place & importance of Ghunghroo in Dance performance.
 - b. Broad acquaintances with Rangmanch (stage) & its rules.
 - c. The importance of Rangmanch in music art.
5.
 - a. The impact of Dance art on Dancers & Audience.
 - b. Definition of Music.
 - c. The role of Artists' eye & ears in the Training of Dance.
 - d. Detailed study of the techniques of notation writing & its importance.

Paper: 202 Techniques of Dance- II (Bharat Natyam)

1.
 - a. History techniques & exponents of Bharat Natyam.
 - b. Origin History & development of Bharat Natyam (through the ages factual evidence wherever available) & its exponents.
 - c. Nritya, Nritya & Natya Techniques of Bharat Natyam with reference to four abhinaya as well.
2.
 - a. History, Techniques & exponents of Kathak Dance: Origin, History & Development of Kathak (through the ages with factual evidence wherever available) & its exponents.
 - b. Nritya, Nritya & Natya Techniques of Kathak with reference to four abhinaya as well.
3.
 - a. Discussion on & detailed study of Ang, Upang & Pratyang of Human body.
 - b. Brief introduction of Abhinaya Darpan.
 - c. Meaning of Mudra & importance of Dance.
 - d. Detailed study of Asamyukt & its usage.
4.
 - a. Detailed study of Samyukt Hastmudra & its usage.
 - b. Detailed study of Greevabhed & its usage.
 - c. Comparative study of Kathak Dance & Bharat Natyam Dance.
 - d. The speciality of Dance of Kathak & Bharat Natyam.

Paper: 203 History of Dance - II

*** Objectives: -** (The Students should enrich their Knowledge about)

- History of Indian Dance & music.
 - Kathak Masters
1.
 - a. Detailed study of origin, development & Tradition of Tabla.
 - b. Origin of Dance art according to mythological stories.
 - c. Dance of Krishna.
 - i. Symbolism in Dance
 - ii. Types of Raaslilla
 - d. Discussion about merit & Demerits:
 - e. Merits & Demerits of Female dancer.
 - f. Merits & Demerits of male dancer.
 - g. Merits & Demerits of dance teacher.
 2.
 - a. Broad acquaintance with Mahabharata.
 - i. Story of Mahabharata & its use as theme in Dance.
 - ii. Dance reference in Mahabharata.
 - b. Detailed study of Hand Movement in Catha Dance.
 - c. Detailed study of North Indian & South Indian Taal System.
 - d. Comparative study of North Indian & South Indian Taal System.
 - e. Origin & Development of 'Bandish' of kathak Dance.
 3.
 - a. Comparative study of Catha Dance & Natwari Nrutya.
 - b. Origin & Development of Indian Classical Music.
 - c. Detailed study of Classification of Instruments.
 - d. Indian Dance art and Religion.
 - e. The Characteristics & Duties of Dancer.
 4.
 - a. Life Sketched of Renowned Catha Dancer.
 - i. Pt. Lachchu
 - ii. Pt. Sunder Prasad
 - iii. Shri Krishna Mohan Mishra
 - iv. Pt. Shambhu Maharaj
 - v. Maharaj Krishnakumar
 - vi. Prof. M.S. Kalyanpurker
 - vii. Meclam Menka
 - viii. Pt. uday Shankar
 - ix. Sushri Uma Sharma
 - x. Sushri Damyanti Joshi
 - xi. Sushri Shashvati Sen
 - xii. Sushri Bhaswati Mishra
 - xiii. Sushri Rashmi Bajpeyi

Theory Paper : 204 English

Unit: I

Advanced English for Non-native Learners

1. A letter to a Well Intentioned Parent by Narman V. Peale.
2. A daughter writes to her father by I. Gandhi
3. Soul search by Vishwa Mohan Bhatt
4. Ratan Tata by Kumar Ketkas

Unit: II

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: III

- Layout and letter writing
- Formal and Informal

Unit: IV

- 1-Active and Passive Voices
- 2- Direct and Indirect Speech
- 3-Verbs
- 4-Adverbs
- 5-Vocabulary
- 6-Paragraph writing

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P.S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (core): 205

1. Continuous excavation of all ADAVU sets in 3 kala -5
 - a. Paychal & Dhi Dhi Tai Aadvas.
 - b. Tirmanam Adavas.
 - c. Tatti mettu adavas & nadai Aadavus.
 - d. Ta tai Tai Tat.
 - e. Tat Tai Ta ha.
2. Viniyog of 7 samyuta Hastas of Abhinay Darpan.
3. Regional folk dance - two

Practical: 206 Bharat Natyam

1. The distribution marks for practicals will be as follows: (A) Nritya.
 - a. Performance
 - b. Technical Analysis
 - c. ShlocksB. Nritya:
 - (i) Performance
 - (ii) Technical Analusis in terms of Bhava, Rasa, Nayaka, Nayika etc.
 - (iii) Meaning & Philosophical content of the items.
 - (iv) Shlokas
 - (v) Singing
 - (vi) Knowledge & recitation of Talas.
2. Journal of all Adavus-s & Tishram Allaripu
3. Art of Production.

Elective (any one)

Paper No.: 207 Costume & Make up - II

*** Objectives:** - (The Students should enrich their Knowledge about)

- Costume & Make up of Indian Classical Dance.
 - Modern change in costume & Make up.
1.
 - a. The detailed study of costume of Kuchipudi Dance.
 - b. The detailed study of Makeup of Kuchipudi Dance.
 - c. The detailed study of Makeup Manipuri Dance.
 - d. The impact of region on costume & Make up.
 2.
 - a. The detailed study of costume & Makeup Oddisi Dance.
 - b. The detailed study of costume & make up Mohini attam Dance.
 - c. The role of different colors in costume & Makeup.
 3.
 - a. The detailed study of costume & Makeup of Kathkali Dance.
 - b. Changes in costume with different situations.
 - c. Changes in Makeup with different situations.
 - d. The costume & Makeup in Dance Drama.

Paper No.: 208 Dance Therapy - II

*** Objectives:** - (The Students should enrich their Knowledge about)

- Physical & Mental development of Dancers through Dance art.
1.
 - a. Symmetry & Balance gained through Indian Classical Dance.
 - b. Keen brain power gained thorough Indian Classical Dance.
 - c. Classical Dance & Foot acupressure.
 - d. The effect of Classical dance on digestive system.
 2.
 - a. The effect of classical Dance on circulatory System.
 - b. The effect of classical Dance on Respiratory System.
 - c. The importance of Classical Dance Training during Primary Education.
 3.
 - a. The Aesthetic sense development through classical Dance.
 - b. The importance of Dance Art in Human life.
 - c. The comparative study of classical Dancer and Non Classical Dancer.
 - d. The views of some expert dancers on Dance Therapy.

SY BPA Semester III
Subject: Dance: Bharat Natyam

Paper: 301 Principles of Dance – Bharat Natyam- III

1.
 - a. Detailed study of Rasa (God of Rasa, colour of Rasa etc).
 - b. Detailed study of Bhava, Dharmi & Vrutti.
 - c. Co-relation between Dance Art & Rasa Bhava.
2.
 - a. Detailed study of laya & its various types
 - b. The roll of laya in presenting internal & external feelings of Dancer.
 - c. Types of Dance art of ancient period
 - i. Shabda Nritya
 - ii. Gee Nritya
 - iii. Chamatkar Nritya
 - iv. Kalla Nritya
 - v. Kattari Nritya
 - vi. Bandh Nritya
 - d. Detailed study of different types of Rasa Nritya.
3.
 - a. Definition of Technical terms related to Bharat Natyam Dance.
 - b. Definition of technical terms related to Taal.
 - c. Importance of Ghungharoo & Padhant in Dance Art.
 - d. The place of Dance art in painting sculpture & Iconography.
 - e. Scope of Dance Art.

Paper: 302 Techniques of Dance – Bharat Natyam- III

1.
 - a. Detailed study of Bharat Natyam Talas (i.e Karnataki music).
 - b. Detailed study of different classical Raga & Talas used in Bharat Natyam.
 - c. The keys of successful Dance performance.
 - d. Brief acutance of Abhinay Darpan
 - i. Introduction of Abhinaya Darpan & its importance to dancers.
 - ii. Angika Abhinaya as expounded in Abhinaya Darpan.
2.
 - a. Nine types of shiro Bhed.
 - b. Detailed study of Padbhed.
 - c. Hands showing various relations & professions.
 - d. Navagrah Hasta.
 - e. Hands of God – Goddesses.
3.
 - a. Nritt, Natya & Nrutya in Manipuri Dance.
 - b. Technique & Accompanying Instruments in Manipuri Dance.
 - c. Comparative Study of:
 - i. Bharat Natyam & Kathak Dance.
 - ii. Different Gharanas of Kathak Dance.
 - iii. Ancient stage & modern stage.
 - iv. Detailed study of stage design decribed by pt. Bharat Muni.
4. Brief study of Natya Shastra.
 - a. Chapter I-XIV, XX, XXII
 - b. Chapter XXVII, XXXIV, XXXVI.
 - c. Learning of imp – shlokas from Natya Shastra.

Paper: 303 History of Dance - III

*** Objectives: -** (The Students should enrich their Knowledge about)

- History of Dance in ancient Age.
 - Classification of Instruments.
 - The place of dance in premiddle age.
 - Lives
1.
 - a. Dance art in Ancient Age:-
 - b. Dance art in Pre-historic Age.
 - c. Dance art in Vedic Age.
 - d. Dance art in Ramayana Age.
 - e. Dance art in Mahabharata Age.
 - f. Dance art in Jain & Buddha Age.
 2.
 - a. Detailed study of classification of Instruments:
 - b. Tat Vitt Instrument (String & Woods)
 - c. Tat Vitt Instrument (String & leather)
 - d. Shushir Instrument (Air Instruments)
 - e. (Ghan Instruments) Cubic Instruments
 - f. (Avandh Instruments) Percussions Instruments.
 3.
 - a. Dance art in Pre-middle Age:
 - b. Dance art in Shung Age.
 - c. Dance art in Kanishka Age.
 - d. Dance art in Nash- Parvati Age.
 - e. Dance art in Harsh Vardhan Age.
 - f. Dance art in Rajput Age.
 4.
 - a. Origin & History of Manipuri Dance & Kathakali Dance.
 - b. The impact of Mughal age on Kathak Dance
 5.
 - a. Life sketches of Kathak & Bharat Natyam Dancers
 1. Raja Chakradharsinh
 2. Pt. Jailal
 3. Pt. Mohanlal
 4. Pt. Munnalal Shukla
 5. Shree Rajendra Gangani
 6. Sushri Mayarao
 7. Sushri Sitaradevi
 8. Sushri Roshan Kumari
 9. Sushri Nandini Singh
 10. Sushri Reba Vidayarthi
 11. Smt. Minaxi Sundaram Pillie
 12. Smt. Rukshmanidevi Arudel
 13. Guru Gopinath
 14. Sushri Bala Saraswati
 15. Smt. Mrinalini Sarabhai

Theory Paper: 304 English

Unit: I

Glimpses of life

(An Anthology of Short Stories)

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Types of Communication
2. Barriers to Communication

(Wrong choice of medium/Physical/Semantic/Socio-Psychological barriers to communication)

Unit: IV

1. Phrasal verbs
2. Vocabulary
3. Paragraph written
4. Preposition
5. Reading Comprehension

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (core): 305 Practical – I Bharat Natyam

- a. Mishra Allarippu
- b. Jathiswaram
- c. Sabdam
- d. One Padam
- e. Tillana

Practical: 306 Practical – II Bharat Natyam

1. Abhinav Darpan
 - a. Samyktra Hastas with Viniyoga
 - b. Dashvatar – Hastas
 - c. Devata Hastas & Ashta Dipkala Hastas
 - d. Jati Hasta & Bandhava Hasta
2. Varnam (Abhinaya Passages).
3. Javali.
4. Art of Production.

Elective any one

Theory: 307 Choreography-I

*** Objectives: -** (The Students should enrich their Knowledge about)

- Different types of choreography.
 1.
 - a. Meaning of Choreography.
 - b. Types of Dance with reference to number of Dancers (Solo, Couple & Group Dance).
 - c. Importance of Choreography with reference to solo dance.
 - d. Importance of Choreography with reference to couple Dance.
 - e. Importance of Choreography with reference to Group Dance.
 2.
 - a. Brief information about elements of Choreography like synchronization, understanding among dancers, costume, entry exit movement, poses, several stage components, use of properties etc.
 - b. Importance of synchronization in Choreography.
 - c. Importance of costume & Properties in Choreography.
 - d. Importance of stage components in Choreography.
 - e. Importance of music in Choreography.
 3.
 - a. Choreography in Indian folk Dance.
 - b. Choreography in Indian classical dances.
 - c. Comparative study between Choreography of folk dance & classical dance of India.
 - d. Heading Choreography of India.
 - e. Importance of Choreography in Modern era.

Paper No: 308 Literature of Sanskrit Theater-I

*** Objectives: -** (The Students should enrich their Knowledge about)

- History of Sanskrit Drama.
 - Chief Sanskrit Play Wrights.
 - Detailed study of Mahakavi Kalidas Kruti
1.
 - a. The origin of literary form “Drama”
 - b. Forms of Sanskrit Drama.
 - c. Anciently of Sanskrit Drama.
 - d. The Ancient Sanskrit Play wrights.
 2.
 - a. Life sketch of Mahakavi Kalidas.
 - b. Detailed study of Drama Malvikagnimitram.
 - c. Detailed study of Drama Vikramavarshiya.
 - d. Detailed study of Drama Abhigyansakuntalam.
 3.
 - a. Detailed study of poem Kumar Sambhavam.
 - b. Detailed study of poem Raghuvansam.
 - c. Detailed study of poem Meghdutam.
 - d. Detailed study of poem Retusamharam.

SY BPA Semester IV
Subject: Dance: Kathak Bharat Natyam

Paper (Core): 401 Principles of Dance – IV (Bharat Natyam)

1.
 - a. Detailed study of nayak, Bhed, According to Aayu & Dharma.
 - b. Detailed study of Naika Bhed According to Prakruti & jati.
 - c. Detailed study of Naika Bhed according to Avastha.
 - d. Description of Satvik Gunas of Nayak.
2. Detailed study of Nayak According to Dharma, Prakruti & Avastha.
3. Components of stage :- Sound System
 - a. Light Design (System).
 - b. Back Ground Music.
 - c. Stage decoration.
 - d. Costume & Make up.
4.
 - a. Definition of technical terms related to Dance.
 - b. Definition of Technical terms related to Taal.
 - c. Importance of Rasa Bhava in Bharat Natyam Dance.
 - d. The inter relation between Abhinaya & Bharat Natyam.
 - e. The implication of Dharmi & Vruti in Bharat Natyam.
5. Detailed study of Bharat Natyam Gharana (Bari.)
 - a. Mausur Bani.
 - b. Paddnur Bani.
 - c. Tanjor Bani.
 - d. Vallvur Bani.
6. Introduction to Kirana Gharana in Paschim Ang Thumari.
 - a. Detailed study of the following Gharana.
 - i. Patiyala Gharana
 - ii. Bhindi Bazar Gharana.
 - iii. Indaur Gharana.
 - iv. Mevati Gharana.

Paper (Core): 402 Techniques of Dance – IV (Bharat Natyam)

1. Detailed study of Taal (Popular & Non Popular)
 - a. Definition of Technical Bandish of Bharat Natyam Dance
 - b. Examples of Bandish of Bharat Natyam.
2.
 - a. Shillapadi Karan, the ancient Tamil Text.
 - b. The story content & the status of dance & dancers in the society.
 - c. Detailed chapters concerned with dance.
3.
 - a. Eight types of Drashti bhed.
 - b. Vishnu Dasavadar Hasta.
 - c. Hands of Various cast & religion.
 - d. Nritt Hasta
 - e. Five types of ut plpvang.
4.
 - a. Detailed study of chapters of Natya Shashtra related to Dance Art.
 - b. Nritt, Narutya & Natya in Bharat Natyam Dance.
 - c. Introduction of Mrindamgam.
 - d. What are percussion Instruments & its types?
 - e. Knowledge of constitution & the parts of mridangam & their bols & playing styles.
 - f. Explaining the Tala Anga-5
5. Different playing instruments while accompanying for Dance & playing with music.

Paper (Core): 403 History of Dance Bharat Natyam - IV

1.
 - a. History of Bharat Natyam Dance with Reference to mandir Tradition.
 - b. History of Indian Dance in Post Middle to Modern Age.
2. Concept of Rasa:
 - a. What is Rasa? Ras sutra of Bharat & its various constituents.
 - b. Study of Nav- Rasa & their application in practice.
 - c. Story of content & study of Git Govind of Jayadeva with special reference to the Shrinagar Rasa & the Astha Naykas.
 - d. Nayaj Nayika Bhed.
3. Dance in Purans.
 - a. Dance reference from Hari Vanstha & Bhagvat Purans.
 - b. Dance reference form vishnudhar mottar & Bramhavai Varta Puran.
4. Shillapadi Karan, the ancient Tamil text.
 - a. The story concept & the status of dance and dancer I the society.
 - b. Details of chapters concerned with dance.
5. Introduction of mridagam for Bharat Natyam.
 - a. What is Percussion Instrument?
Different percussion instruments knowledge of constitution & the parts of Mrindangam their bols & playing styles. Explaining the Tala Angu-5
 - b. A brief survey of the different school Gharanas of Mrindangam & their exponents.
 - c. Difference in playing the instruments while accompanying for dance & playing with music.

Theory Paper : 404 English

Unit: I & II

Glimpses of life

(An Anthology of Short Stories)

1. The Eyes are not Here by Ruskin Bond
2. The Diamond Necklace by Guy De Maupassant
3. Between the Mosque and Temple by Boman Desai
4. The Last Salvation by R. P. Sisodia

Unit: III

Presentation skills

1. Stages of Preparing a Presentation.
2. Overcoming Presentation fears.
3. Use of Audio visual aids in presentations.

Unit: IV

1. Vocabulary
2. Adjectives
3. Conjunctions
4. Punctuation Marks
5. Precise Writing

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core): 405 Practical - I

1. Shabdam
2. One Padam
3. One Kirtanam
4. Tillana
5. Mishra Allaripy & Jatiswarm.

Practice of FY BPA all items.

Practical (Core): 406 Practical - II

1. Abhinav Darpan (Conti...)
2. Devata Hasta & Ashta – Dipkala Hasta.
3. Natyvangam of all above items, singing & recitation with Tala.
4. Journal of all above learnt items.
5. Art of production.

Practice of all FY BPA items.

Practical Core: 407 Choreography: II

* **Objectives:** - (The Students should enrich their Knowledge about)

- Importance of Chorography.
 - Comparative study of Choreography in folk & Classical Dance.
1.
 - a. Costume of Indian folk Dance & its impact on Choreography.
 - b. Costume of Indian classical Dance & its impact on Choreography.
 - c. Make up of Indian folk Dance & its impact on Choreography.
 - d. Make up of Indian classical Dance & its impact on Choreography.
 2.
 - a. Experiments with costume & Make up in Indian classical dance to enhance the effect of Choreography.
 - b. Old Choreography & folk Dance.
 - c. Modern Choreography & folk Dance.
 - d. Old Choreography & classical Dance.
 3.
 - a. Modern Choreography & classical Dance with reference to Kathak Dance.
 - b. Comparative study of Modern classical Dance & folk Dance with their old forms.
 - c. Importance of Choreography.
 - d. Techniques of Choreography.
 4.
 - a. Choreography as a carrier.
 - b. Indian Choreography (any five).
 - c. Views on Choreography by some expert classical Dancers.

Practical Core: 408**Choreography: II**

* **Objectives:** - (The Students should enrich their Knowledge about)

- Life sketches of some great Sanskrit Playwright.
 - Different forms of Tragedy & Comedy.
1.
 - a. Brief information about some great Sanskrit Playwright.
 - i. Mahakavi Bana
 - ii. Mahakavi Ashwaghosh
 - iii. Mahakavi Dandi
 - iv. Mahakavi Shudrak
 2.
 - a. Types of the forms of western Drama: Tragedy
 - i. Greek Tragedy
 - ii. Romantic Tragedy
 - iii. Melodrama
 - iv. The theater of Absurd.
 3.
 - a. Types of the forms of western Drama: Comedy
 - i. Greek Comedy
 - ii. Romantic Comedy
 - iii. Comedy of Humorous
 - iv. Sentimental Comedy.

TY BPA Semester V
Subject: Dance: Bharat Natyam

Paper: 501 Principles of Dance -V

*** Objectives: -** (The Students should enrich their Knowledge about)

- Ten classification of Taal
 - Some Stories depicted in Kathak Dance.
 - Detailed study of God & Goddess.
1.
 - a. Dance art & scientific Aspect.
 - b. Experiments & Probabilities related to dance Art.
 - c. Detailed study of “Das Pranas” of taal.
 - d. Dance art & Body exercise.
 2.
 - a. Different types of Adhunik (modern) Nritya & its value in our society.
 - b. Detailed study of following stories used as theme in Kathak Dance.
 - i. Kaliya Daman
 - ii. Krishnavilla
 - iii. Governadhan lila
 - iv. Shiva Tandav
 - v. Ahalya Uddhar
 3.
 - a. Definition of Gat.
 - b. Detailed study of various types of Gat.
 - c. Definition of Gat Bhava.
 - d. Detailed study of various stories depicted through gat Bhava.
The usage of different Techniques (described in Abhinay Darpan) in presentation of gat & Gat Bhava
 4.
 - a. Transformation & continuity of Tradition
 - b. From Temple to theater the early pioneers of classical style.
 - c. Dance after independence institutions patronage, teaching performing.
 5. Comparative study:-
 - a. Comparison of Nritt & nritya technique of all seven styles.
 - b. Comparison of Aharya & contemporary stage permeation.

Paper: 502 Techniques of Dance- V

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of Nritya Karan & Anghar.
 - Detailed study of Indian Traditional theaters & Odissi Dance.
1.
 - a. Detailed study of Taal Dhamar.
 - b. Detailed study of Taal Deepchand.
 - c. Detailed study of Nritya Karan.
 - d. Detailed study of Anghar & Rechek.
 - e. Detailed description of complete dance sequence of kruti of Kathak Dance Performance.
 2.
 - a. Detailed study of following traditional theaters.
 - i. Ramlila
 - ii. Bhavai
 - iii. Yakhagana
 - iv. Jatra
 - v. Kuddiattam
 3.
 - a. Nritya, Nritya & Natya in Odissi Dance.
 - b. Techniques & accompanying Instruments in Odissi Dance.
 - c. Contribution of wajid-Alishah in the development of Kathak.
 - d. Contribution of Raja charadhar singh in the development of Kathak.
 - e. The place of painting sculpture & iconography in dance art.
 4. Contemporary literature of Indian Dance.
 - a. Available books & periodicals and list of authors and their works.
 - b. Content of book.
 5. Place of dance in classical Sanskrit Drama period
 - a. Authors Kalidas, Harsha, Bhas, Rajshekhar and their major works.
 - b. Content plays and dance reference in there.
 6. Inter relationship of the arts.
 - a. The unifying Indian philosophy reference to Vishrudhar motter purana.
 - b. Common principles of body balance in dance, sculpture painting.

Paper: 503 Dance, Drama & Ballet - I

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of Nritya Karan & Anghar.
 - Detailed study of Indian Traditional theaters & odyssey Dance.
1.
 - a. Detailed study of Taal Dhamar.
 - b. Detailed study of Taal Deepchand.
 - c. Detailed study of Britya Karan.
 - d. Detailed study of Anghar & Rechek.
 - e. Detailed description of complete dance sequence of kruti of Kathak Dance Performance.
 2.
 - a. Detailed study of following traditional theaters.
 - i. Ramlila
 - ii. Bhavai
 - iii. Yakhagana
 - iv. Jatra
 - v. Kuddiattam
 3.
 - a. Nritt, Nritya & Natya in odyssey Dance.
 - b. Techniques & accompanying Instruments in odyssey Dance.
 - c. Contribution of wajid-Alishah in the development of Kathak.
 - d. Contribution of Raja charadhar singh in the development of Kathak.
 - e. The place of painting sculpture & iconography in dance art.

Semester V

Theory Paper: 504 English

Unit: I & II

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne

Unit: III

1. Modern forms of communicating
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.

Unit: IV

1. Vocabulary
2. Paragraph writing
3. Modals
4. Rewrite the sentences

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical Core: 505 Varnam
Practice of all SY BPA item

Practical Core: 506

- a. Abhinaya darpan: Padabheda, Sthanaka
- b. Natuvangam of Varnam with singing and recitation with taals.

*** Objectives: -** (The Students should enrich their Knowledge about)

- Kavitt Teental, Jhaptal & Ektaal.
 - Special preparation of Gat Bhava.
 - Special preparation of Tarana.
 - Writing Notation of Teental, Jhaptal & Ektaal.
1.
 - a. Preparation of Kavitt in Teental, Jhaptal & Ektaal.
 - b. Performance of Kavitt in Teental, Jhaptal & Ektaal with Tabla & Nagma.
 2.
 - a. Introduction of Gat Bhava.
 - b. Preparation of Gat on Any Story.
 - c. Performance of Gat Bhava with Tabla & Nagma.
 - d. Preparation & performance of Matki Gat with Tabla & Nagma.
 3.
 - a. Introduction of Tarana.
 - b. Preparation of Tarana.
 - c. Performance of Tarana with Tabla & Signing.
 4.
 - a. Writing Bandish in Teental :
 - b. Tishri Jati Paran.
 - c. Mishra Jati Paran.
 - d. Chauppalli
 - e. Farmayshi Bandish
 5.
 - a. Writing Bandish of Jhaptal :
 - b. Tishra Jati Paran.
 - c. Mishra Jati Paran.
 - d. Chaupalli
 - e. Dohara /Tihara bol Bandish.
 6.
 - a. Writing Bandish of Ektaal :
 - i. Shib/Ganesh Paran.
 - ii. Paran Judi Aamad.
 - iii. Chakradar Tukada & Palta.

Assignment on any one topic from core courses of theory.

Elective (any one) : 507

*** Objectives: -** (The Students should enrich their Knowledge about)

- Brief acquaintances of Indian Culture & Art.
- Detailed study of various civilization of ancient India.

1.

- a. The meaning & definition of Term “Culture”.
- b. Specialties of Indian Culture.
- c. Indian culture & Art.
- d. Indian culture & Music Art.

2.

- a. The civilization of Sindhu gulf:
 - i. Political Life
 - ii. Religious Life
 - iii. Social Life
 - iv. Economic Life

3.

- a. The civilization of vedic Age
 - i. Political Life.
 - ii. Social Life.
 - iii. Religious life.
 - iv. Economical life.

Elective (any one) : 508 Folk Dance & Modern Dance

*** Objectives:** - (The Students should enrich their Knowledge about)

- General study of folk Dances of India.
 - Comparative study of classical Dance & Folk Dance.
 - Detailed study of folk Dances of Some states of India.
 - History of dances of world & Modern Dance.
1.
 - a. The origin & importance of folk arts.
 - b. Definition of term “folk Dance”.
 - c. Definition of term “Classical Dance.”
 - d. Comparative study of folk Dance & Classical Dance.
 2.
 - a. The Instruments used in folk Dance.
 - b. The Taal used in folk Dance.
 - c. The theme story of Folk Dance.
 - d. Types of Abhinaya & folk Dance.
 3.
 - a. The folk Dance of Gujarat.
 - b. The folk Dance of Maharashtra.
 - c. The folk Dance of Rajasthan.
 - d. The folk Dance of Uttarpradesh.
 4.
 - a. Introduction to modern Dance in the west.
 - b. What is modern dance its origin.
 - c. History in brief & early pioneers.
 5.
 - a. History of Dances of the world:
 - i. England
 - ii. Spain
 - iii. United States
 - iv. India
 - b. Dance art in modern India.
 - c. Dance art during the rule of British Emperor.

TY BPA Semester VI
Subject: Dance: Bharat Natyam

Paper: 601 Principles of Dance - VI

*** Objectives: -** (The Students should enrich their Knowledge about)

- Mathematics & Dance art.
 - Different stories depicted in Kathak Dance.
 - Comparative study of Dance art & Drama Art.
1.
 - a. The importance of Mathematics in Dance.
 - b. The mathematics of Tihai.
 - c. The mathematics of Farmayshi Chakradar.
 - d. The mathematics of Kamali, chakradar.
 - e. The mathematics of chakradar Toda.
 2.
 - a. Detailed study of the following stories used as them in Kathak Dance:
 - i. Panghat lila
 - ii. Maharas
 - iii. Makhanchori
 - iv. Miri Giridhar
 - v. Dasavatar
 3.
 - a. Comparative study of dance art & Drama Art:
 - i. With reference to stage.
 - ii. With reference to music.
 - iii. With reference to acting.
 - iv. With reference to Health.
 - v. Secrets of successful execution of Dance performance
 4. History Technique and exponents of oddissi & mohiniattam.
 - a. Origin History and development and exponents of odissi and mohiniattam.
 - b. Their nritya technique (with reference to four Abhinaya As well)
 5. Comparative study of all seven Indian classical Dance forms like:- Bharat Natyam, Kathak, Kathakali, Manipuri, Odissi, Kuchipudi, Mohiniattam.
 - a. History Technique and exponents of kuchipudi.
 - b. Comparative study of history, Patronage connection to the courts and the temple of all seven styles.

Paper: 602 Techniques of Dance - VI

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of Savari & Addhataal.
 - Detailed study of Tradition Theaters of India.
 - Detailed study of Kuchipudi & Mohiniattam Dance.
1.
 - a. Detailed study of Taal Savari.
 - b. Detailed study of Taal Addha.
 - c. Comparative study of Teentaal & Addha Taal.
 - d. Comparative study of Dhamar & Deepchandi.
 - e. Writing notation of Teentaal Aad, Biaad & Kuaad Laya.
 2.
 - a. Detailed study of following Traditional theaters:-
 - i. Raaslila
 - ii. Bhagvat Mela
 - iii. Swang
 - iv. Kuruvangi
 - v. Chau
 3.
 - a. Nritya, Nrutya & Natya in Kuchipudi Dance.
 - b. Techniques & accompanying instruments in kuchipudi Dance.
 - c. Nritya, Nrutya & Natya in Mohinittam Dance.
 - d. Techniques & accompanying Instruments in Mohinittam Dance.
 - e. Contribution of any two gams of taal & Pakhvaj in the development of Kathak.
 4. Inter relationship of Dance and sculpture.
 - a. The unifying Indian philosophy reference to vishnudarmottar purana.
 - b. Common principles of body balance in dance sculpture, painting.
 5. Inter relationship of Dance & sculpture.
 - a. Temple architecture, Temple design and importance of each area, mana, pramanam Bhangi etc.
 - b. Study of the 4 categories with examples of each in detail.
 6. Introduction to Dance in Painting and Iconography.
 - a. Different schools of Painting, Dance Paintings.
 - b. Dance scenes, dance like scenes, Raga Ragini Paintings Iconography.

Paper: 603 Dance, Drama & Ballet - II

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of different themes of dance drama.
 - Different form of Dance Drama.
1.
 - a. Dance, Drama Direction.
 - b. The use of ancient stories as a theme of Dance Drama.
 - c. The use of contemporary issues as the theme of Dance Drama.
 - d. Major difference in depiction old stories & contemporary stories.
 2.
 - a. Western Dance Drama.
 - b. Ballroom Dance.
 - c. Opera.
 - d. Ballet
 3.
 - a. The effects of Dance Drama on oriental Dance Style.
 - b. The effect of dance Drama on classical Dance.
 - c. The effects of Dance Drama on traditional theater.
 - d. The effect of Dance Drama on folk Dance.
 4.
 - a. Origin & development of type of different ballet.
 - i. Ballet in England: History, growth, Theaters, schools, Stars. Choreographers & Production.
 - ii. Ballet in America: History, growth, Theaters, schools, Stars. Choreographers & Production.
 - iii. Ballet in Russia: History, growth, the golden periods, Choreographers & Production, Stars & Theaters, schools.
 5.
 - a. Life sketches of Ballet Dancers:-
 - (i) Merry Tegliony (ii) Carlo Blesis (iii) Merce cunningham
 - b. Comparative study of Kathak Dance & Ballet Dance with reference to stage.
 - c. Comparative study of Kathak Dance & Ballet Dance with reference to technique.
 - d. Comparative study of Kathak Dance & Ballet Dance with reference to music.
 - e. Comparative study of Kathak Dance & Ballet Dance with reference to Health.

Semester VI

Theory Paper: 604 English

Unit: I & II

1. The Selfish Giant by Oscar wild
2. Travel by Train by J. B. Priestly
3. Lalajee by Jim Corbett

Unit: III Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks

Unit: IV

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused
4. Vocabulary

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (core): 605

* **Objectives:** - (The Students should enrich their Knowledge about)

- Special preparation in Teentaal, Jhaptaal & Ektaal.
 - Some Bandishes in Dhamar Taal.
 - Recitation of Practical Items.
 - Knowledge of Devi Devta Hasta & Navgrah Hasta.
1.
 - a. Teentaal & Jhaptaal.
 - b. One Kamali Paran: One tripalli, Palta, One Tishra Jati, Farmayshi Paran
 2.
 - a. Special preparation in Ektaal:
 - i. One parmeltu toda
 - ii. One Natwari Toda
 - iii. One chakradar Paran
 - iv. One chakradar Toda
 3.
 - a. Some Bandishes in Dhamar Taal:-
 - b. Foot Movements of Taal Dhamar in Thah, Dugun & Chaugun.
 - c. That & Tihai.
 - d. Paran judi Aamad
 - e. One chakradar Paran.
 4.
 - a. Recitation of Bandish of Teentaal & Jhaptaal with Tabla & Nagma.
 - i. Kamali Paran
 - ii. Tripalli
 - iii. Tishra Jati Farmayshi Paran
 - iv. Palta & Kavitt
 5.
 - a. Recitation of ektaal Bandish with Tabla & Nagma.
 - i. Parmeltu toda & Natwari bol toda.
 - ii. Chakradar paran & Toda, Kavitt
 - b. Recitation of Dhamar theka bol & Nritya bol in tihai, dugun & chaugun.
 - c. Recitation of Bandish in Dhamar
 - i. That, Tihai, Paran judi Aamad,
 - ii. Chakaradhar Toda, & Paran
 - iii. Kavitt.
 6.
 - a. Introduction to Devi Devta Hasta.
 - b. Recitation of Devi Devta Hasta.
 - c. Introduction of Navgrah Hasta.
 - d. Recitation of Navgrah Hasta.

Varman (conti...)

Shlokam (Practice of all SY BPA items)

Practical: 606

- Journal of varnam & shtokam.
- Composition of basic Nritta & Abhinaya.
- Practice of all FY & SY BPA items.

Paper No: 607

* **Objectives:** - (The Students should enrich their Knowledge about)

- Detailed study of Ramayan & Mahabharat.
 - Detailed study of Jain & Budha Religion.
1.
 - a. Indian Epic: Ramayan.
 - i. Moral values in Ramayan.
 - ii. Religious values in Ramayan.
 - iii. Cultural contribution in Ramayan.
 - b. Indian Epic : Mahabharat
 - i. Moral values in Mahabharat.
 - ii. Religious values in Mahabharat.
 - iii. Cultural contribution in Mahabharat.
 2.
 - a. Jain Religion:
 - i. Rules of jain Religion.
 - ii. Cultural contribution of Jain Religion.
 - b. Buddha Religion.
 - i. Rules of Buddha Religion.
 - ii. Cultural contribution of Buddha Religion.
 3.
 - a. Medieval saints & Bhakti Cult.
 - b. Art & literature of Mughal Period.
 - c. Sculptures of Indian Temples.
 - d. Indian culture in modern aspect.

Paper No: 608

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of folk dance of different states.
1. The folk dances of Madhya Pradesh, Punjab, West Bangal, Kashmir, Bihar & Manipur.
 1.
 - a. The folk & Tribal Dances of South India.
 - i. Orissa
 - ii. Tamilnadu
 - iii. Kerala
 - iv. Assam
 - v. Andrapredesh
 - vi. Karnataka
 2.
 - a. Dances of the East & the South.
 - i. Folk & classical Dances of Srilanka.
 - ii. Dance & Dance Drama of Japan.
 - iii. Dances of the south East Asia.
 - iv. Dances & dance Dramas of Java & Bali.
 - v. Dances of Thiland, Mayanmar & Cambodia.
 3.
 - a. Origin & Development of western Modern dance
 - b. Contribution of pioneer modern dancers (any five)
 - i. Elvin alley
 - ii. Sir Fredic William Astron
 - iii. Vasva Nijinsky
 - iv. Anna Pavlov
 4.
 - a. Folk & Tribal Dances of South India
 - b. Two folk dances of each state of the South India.
 - c. Tribal Dances of South Indian States.
 - d. Costumes of different states of folk Dance.
 - e. Make-up & properties of different state of folk dance.

FY BPA Semester I

Subject: Dance: Kathak

Paper: 101 Principles of Dance (Kathak)

* **Objectives:** - (The Students should enrich their Knowledge about)

- Basic Technical Terms related to of Indian Classical Dance & Music
 - Meaning of Dance & Various types of Dance.
1.
 - a. Nritya Kala (Dance Art) Meaning & Origin.
 - b. Importance of Dance art in Human life.
 - c. Spiritual importance of Dance Art.
 2.
 - a. Place of Dance in Education.
 - b. Dance art & Personality Grooming.
 - c. Margi & Deshi Nritya.
 3.
 - a. Lasya & Tandev Nritya.
 - b. Nrit, Nrutya & Natya.
 - c. Definition of Abhinaya (Acting) & types of Abinanaya.
 4.
 - a. Definition of Laya & its types
 - b. Detailed definition of folk Dance & Classical Dance.
 - c. Detailed study of five regional folk Dance of India.
 5.
 - a. Detailed study of seven classical Dance of India.
 - b. Definition of Technical terms related to Kathak Dance.
 - c. Definition of Technical terms related to Indian Classical Music.
 6.
 - a. Definition of Gharana & Origin.
 - b. Recognition, development & limitation of Gharana.
 - c. The important elements, rules & discipline & importance of Gharana.
 7.
 - a. Conflict & Gharana.
 - b. Guru- Shishya Parampara
 - c. Characteristics of Guru Shishya
 - d. Brief information about different gharana like vocal, Tabla & kathak Dance.

Paper: 102 Techniques of Dance Kathak

*** Objectives:** - (The Students should enrich their Knowledge about)

- Complete information of Kathak & BharatNatyam Dance Style.
 - Complete information of Tintaal.
1.
 - a. Alaphbet & Meaning of Kathak word Dance (Kathak) Synonyms used form word Kathak.
 - b. Nrit, Nrutya & Natya in Dance (Kathak).
 - c. Costume – Makeup & Instrument used in Dance Kathak.
 2.
 - a. Alphabet & meaning of word “Bharatnatyam”.
 - b. Nrit, Nrutya & Natya in Bharat Natyam Dance.
 - c. Broad acquaintance with Tintaal.
 - d. Definition of Nagama.
 - e. Importance of Nagma Playing in Kathak Dance.
 3.
 - a. Notation of different lahera in Tintaal.
 - b. Definition of Nrit Kruti of Kathak Dance.
 - c. The importance of Language in Dance.
 4.
 - a. Comparative study of Kathak Dance & Folk Dance.
 - b. Comparative study of Kathak Dance & Natwari Dance.
 - c. Detailed study of Tihai & various types of Tihai with example.
 5.
 - a. Detailed study of Taals useful in abinaya Kruti.

Paper: 103 History of Dance – (Kathak)

*** Objectives: -** (The Students should enrich their Knowledge about)

- History of Indian music & dance.
 - Life sketched of Kathak Dancers.
1.
 - a. Definition of Kala (Art) & brief study of its types.
 - b. Detailed study of Fine Arts.
 - c. Dance art in Pre-meddle Age.
 - d. Origin & Development of Kathak Dance.
 2.
 - a. Origin & Development of Bharat Natyam Dance.
 - b. Origin & Development of Tabla.
 - c. Detailed study of Dances of Shivas.
 - d. Broad acquaintances with Tabla & it's different parts.
 3.
 - a. Detailed study of Dance of Shivas.
 - b. Detailed study f Classical music & folk Music.
 - c. "Music is the best among Fine Art" Explain.
 4.
 - a. Importance of Vocal in Kathak Dance.
 - b. Importance of Instrument playing in Kathak Dance.
 - c. Broad acquaintance with "Ramayan".
 - d. Story of Ramayan & its use as theme in Dance.
 - e. Dance reference in Ramayana.
 5.
 - a. Broad acquaintance with "Shrimad Bhagawata".
 - b. Story of Shrimad Bhagawata & its use as theme in Dance.
 - c. Dance reference in Shrimad Bhagawata.
 6.
 - a. Life Sketched of Renowed Kathak dance.

Pt. Bindadin Maharaj.	Pt. Kalka Prashad
Pt. Sundarlal Ggangani	Pt. Durga Prashad
Pt. Birju Maharaj	Pt. Achchchan Maharaj
Pt. Gopi Krishna	Maharaj Krishna Kumar
Pt. Durgalal	Shri Ram Gopal
Shushi Kumudini Lakhiya	

Semester-I

Practical (Core): 104 English

Unit: I, II

Advanced English for Non-Native Learners

5. Cleaner cities
6. Sardar Patel by Raj Mohan Gandhi
7. The Birth of Satyagraha by M.K. Gandhi
8. The Tusker's Train by Harry Miller

Unit: III

3. Paragraph writing
4. Vocabulary

Unit: IV

5. Articles
6. Nouns
7. Pronouns
8. All Tenses

Reference:-

6. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
7. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
8. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
9. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
10. Oxford Practice Grammar by Eastward (OUP).

Practical (Core): 105

* **Objectives:** - (The Students should enrich their Knowledge about)

- Foot Movement & Various hand movement.
 - Practice of various types of Pirouette.
 - Various Nrit items in Tintaal.
 - Basic technical terms related to Kathak Dance.
 - Recitation of Practical items & Hastmudra.
1.
 - a. Recitation of Taal Tintaal in Thah laya with Tali & Khali.
 - b. Foot movement with Taal Tintaal in Thah, Barabar, dugun and Chaugun Laya.
 - c. Hand movement with Taal Tintaal in Barbar laya (type 1 to 10).
 - d. Hand movement with Taal Tintaal in Dugun laya.
 2.
 - a. Practice of pirouette (five, three & one step)
 - b. Practice of angles required for the formation of kathak Dance.
 - c. One simple Tihai in Tintaal.
 - d. One chakradhar tihai in tintaal.
 3.
 - a. Sada toda & chakradar toda
 - b. Paran & chakradar paran
 - c. Palta
 4.
 - a. Recitation of Tintaal Theka in Dugun & Chaugun.
 - b. Recitation of Tintaal Nritya bol in Thah, Barabar, Dugun, Chaugun.
 - c. Full Preparation of above with Tabla & Nagama.
 5.
 - a. Recitation of Sada & Chakradar Toda.
 - b. Recitation of Paran & Chakradhar Paran.
 - c. Recitation of Palta & Kavit.
 - d. Recitation of Gat Pattern.
 - e. Definition of basic technical terms related to Kathak Dance.

Practical (Core): 106

* **Objectives:** - (The Students should enrich their Knowledge about)

- Various types of Gat.
 - Performance of Various Abhinay.
 - Writing Notation in Tintaal.
1.
 - a. Introduction of Madhyalaya in Tintaal.
 - b. Introduction & Preparation of Kavita
 - c. Performance of Kavita with Tabla & Nagama.
 2.
 - a. Introduction of Drutlaya Tintaal
 - b. Introduction of Gat 0 Nikas & Muraligat.
 - c. Preparation of Gat 0 Nikas & Muraligat.
 - d. Performance of Gat- Nikas & Muraligat with Tabla & Nagama.
 3.
 - a. Introduction of Bhav & Abhinay.
 - b. Introduction of sholka, Bhajan & Prathna.
 - c. Preparation of sholka, Bhajan & Prathna.
 - d. Performance of sholka, Bhajan & Prathna with singing.
 4.
 - a. Introduction of system of Notation.
 - b. Writing Tintaal Theka in Notation.
 - c. Writing Tintaal Nritya bol in Notation.
 - d. Writing Theka & Nritya bol in Dugun & Chaugun.
 5.
 - a. Writing Sadatoda, Chakradar Toda, Paran & Chakradar Paran.
 - b. Writing Palta, Kavita Tihai & Chakradar Tihai.

Elective (any one): Paper: 107 Costume & Makeup -I

*** Objectives: -** (The Students should enrich their Knowledge about)

- Indian Classical Dance's costumes make up.
 1.
 - a. Definition of Costume.
 - b. History of Costume.
 - c. The Costume useful in Dance.
 - d. Aesthetics of Indian Dance Costume.
 - e. The material useful in Dance.
 2.
 - a. Aesthetics of Indian classical Dance Costume.
 - b. The Cosmetics used for makeup in Indian Classical Dance.
 - c. The Technique of applying Indian dance Makeup.
 3.
 - a. The importance of Costume in Presentation of Dance.
 - b. The importance of Make up in Presentation of Dance.
 - c. The importance of learn Make up application for Indian Dancer.
 4.
 - a. The Detailed study of costume of Kathak Dance.
 - b. The Detailed study of makeup of Kathak Dance.
 - c. The Detailed study of costume of Bharat Natyam Dance.
 - d. The Detailed study of makeup of Bharat Natyam Dance.

Paper: 108 Dance Therapy

*** Objectives: -** (The Students should enrich their Knowledge about)

- Basic theory of therapy Dance.
- Yoga theory & Indian Classical Dance.
 1.
 - a. The origin of therapy & Science.
 - b. The History of therapy science in ancient age.
 - c. The history of therapy science in middle age.
 - d. The historic of therapy science in modern age
 2.
 - a. The healing effects of music.
 - b. Dance art & physical exercise.
 - c. The physical & mental health gained through Dance Art.
 3.
 - a. Detailed study of yoga therapy technique
 - b. The relating between yoga & dance Art
 - c. The healing nature of Taal & Laya
 - d. The effects of Taal on six plexuses of human body.

FY BPA Semester II

Subject: Dance: Kaathak

Paper: 201 Principles of Dance

*** Objectives:** - (The Students should enrich their Knowledge about)

- Basic terms related to Kathak Dance.
 1.
 - a. Definition & Importance of Taal in Dance Art
 - b. Co-relation of Yoga & Dance Art.
 - c. The Physical & Mental health gained through Dance Art.
 - d. Definition of Naad & detailed study of its types.
 2.
 - a. Definition of Rasa & brief information about nine Rasa.
 - b. The place & importance of Ghunghroo in Dance performance.
 - c. Broad acquaintance with “Rang Manch (Stage) & its rules”.
 - d. The importance of Rangmanch in music art.
 - e. The impact of Dance Art on Dancer & Audience.
 3.
 - a. Definition of Sangeet (Music).
 - b. The role of Artists eye & ears in the training of Dance.
 - c. Detailed study of the technique of Notation writing & its importance.
 - d. Definition of Technical terms related to Kathak Dance, Vocal Music.
 4.
 - a. Origin & History of Jaipur Gharana.
 - b. Speciality of Jaipur Gharana.
 - c. Genealogy of Jaipur Gharana.
 - d. Bandish of Jaipur Gharana.
 - e. Contribution of Jaipur Gharana in Kathak Dance.
 5.
 - a. Origin & History of Lakhanau Gharana.
 - b. Speciality of Lakhanau Gharana.
 - c. Genealogy of Lakhanau Gharana.
 - d. Bandish of Lakhanau Gharana.
 - e. Contribution of Lakhanau Gharana in Kathak Dance.
 6.
 - a. Origin & History of Banaras Gharana.
 - b. Speciality of Banaras Gharana.
 - c. Genealogy of Banaras Gharana.
 - d. Bandish of Banaras Gharana.
 - e. Contribution of Banaras Gharana in Kathak Dance

Paper: 202 Techniques of Dance - II

*** Objectives: -** (The Students should enrich their Knowledge about)

- Techniques of Dance.
 1.
 - a. Brief information about Tabla, Pakhavaj, Sitar, Sarangi, Violin, Flute, Harmonium.
 - b. The importance of above instrument in Kathak Dance.
 - c. The Nrit kruti of Kathak Dance (with example)
 - d. The Abhinay kruti
 - e. Detailed study of Ang, Upang & Pratyang of human Body.
 2.
 - a. Brief introduction of Abhinaydarpan
 - b. Meaning of “Mudra” its importance in Dance.
 - c. Detailed study of Asamyukt & its usage
 - d. Detailed study of samyukt hastmudra & its usage.
 - e. Detailed study of Greevabhed & its usage.
 3.
 - a. Detailed study of Tintaal (Tabla Syllabus & Dance syllabus with Nagama Notation)
 - b. Detailed study of Jayptal (Tabla Syllabus & Dance Syllabus with Nagama Notation.)
 - c. Kathak Dance costume as per mughal Tradition & Rajput Tradition.
 - d. Comparative study of Kathak Dance & Bharat Natyam Dance.
 - e. The speciality of Dance (Kathak & Bharat Natyam.)

Paper: 203 History of Dance - II

*** Objectives: -** (The Students should enrich their Knowledge about)

- History of Indian Dance & music.
 - Kathak Masters
5.
 - a. Detailed study of origin, development & Tradition of Tabla.
 - b. Origin of Dance art according to mythological stories.
 - c. Dance of Krishna.
 - i. Symbolism in Dance
 - ii. Types of Raaslilla
 - d. Discussion about merit & Demerits:
 - e. Merits & Demerits of Female dancer.
 - f. Merits & Demerits of male dancer.
 - g. Merits & Demerits of dance teacher.
 6.
 - a. Broad acquaintance with Mahabharata.
 - i. Story of Mahabharata & its use as theme in Dance.
 - ii. Dance reference in Mahabharata.
 - b. Detailed study of Hand Movement in Catha Dance.
 - c. Detailed study of North Indian & South Indian Taal System.
 - d. Comparative study of North Indian & South Indian Taal System.
 - e. Origin & Development of 'Bandish' of kathak Dance.
 7.
 - a. Comparative study of Catha Dance & Natwari Nrutya.
 - b. Origin & Development of Indian Classical Music.
 - c. Detailed study of Classification of Instruments.
 - d. Indian Dance art and Religion.
 - e. The Characteristics & Duties of Dancer.
 8.
 - a. Life Sketched of Renowned Catha Dancer.
 - i. Pt. Lachchu
 - ii. Pt. Sunder Prasad
 - iii. Shri Krishna Mohan Mishra
 - iv. Pt. Shambhu Maharaj
 - v. Maharaj Krishnakumar
 - vi. Prof. M.S. Kalyanpurker
 - vii. Meclam Menka
 - viii. Pt. uday Shankar
 - ix. Sushri Uma Sharma
 - x. Sushri Damyanti Joshi
 - xi. Sushri Shashvati Sen
 - xii. Sushri Bhaswati Mishra
 - xiii. Sushri Rashmi Bajpeyi

Semester II

Theory Paper: 204 English

Unit: I

Advanced English for Non-native Learners

1. A letter to a Well Intentioned Parent by Narman V. Peale.
2. A daughter writes to her father by I. Gandhi
3. Soul search by Vishwa Mohan Bhatt
4. Ratan Tata by Kumar Ketkas

Unit: II

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: III

- Layout and letter writing
- Formal and Informal

Unit: IV

- 1-Active and Passive Voices
- 2- Direct and Indirect Speech
- 3-Verbs
- 4-Adverbs
- 5-Vocabulary
- 6-Paragraph writing

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P.S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core): 205 Practical - I

*** Objectives: -** (The Students should enrich their Knowledge about)

- Foot Movement & various hand movements with Tintaal.
 - Practice of Various types of Pirouette.
 - Various Nrit items in Tintaal.
 - Basic Technical terms related to Kathak Dance.
 - Recitation of Practical items 0 Hastmudra.
1.
 - a. Foot Movement with Taal Tintaal in Thah, Barabar, Dugun & Chaugun laya followed by Tihai.
 - b. Hand Movement with Tinttal in Barabar (Type 11 to 20).
 - c. Hand Movements with Taal Tintaal in Dugun laya.
 - d. Practice of various types of pirouette & angles required for the formation of Kathak Dance.
 2.
 - a. Recitation of Chakradar toda & Parmelu Toda (Tintaal).
 - b. Recitation of Natwari toda & Chakradhar Paran (Tintaal).
 - c. Recitation of Tinhai (Jhaptaal).
 - d. Recitation of sada toda. (Jhaptaal).
 3.
 - a. Recitation of Jhaptaal Theka in Jhaptaal.
 - b. Recitation of Jhaptaal Theka in Dugun & Chaugun.
 - c. Recitation of Jhaptaal Nritya bol in Thah, barabar, Dugun & Chaugun.
 - d. Recitation of Tintaal & Jhaptaal Theka Nrityabol with Tabla & Nagama.
 4.
 - a. Recitation of Jhaptaal in Thah, Dugun & Chaugun laya with Tali & Khali.
 - b. Foot Movement of Taal Jhaptaal in Thah, Dugun & Chaugun Laya.
 - c. Two Tihai & Four Sada Toda in Jhaptaal.
 5.
 - a. Tintal with two chakradar Toda.
 - b. Two parmelu toda, two Natwari Toda.
 - c. Two chakradhar paran & Palta.
 6.
 - a. Recitation of Palta.
 - b. Recitation of Kavit.
 - c. Recitation of Gat Paran.
 - d. Definition of basic technical terms related to Kathak Dance.

Practical: 206

* **Objectives:** - (The Students should enrich their Knowledge about)

- Various types of Gat.
 - Performance of various Abhinay.
 - Writing Notation in Taal Tintaal.
1.
 - a. Preparation of Kavit in Taal Tintaal.
 - b. Performance of Kavit with Tabla & Nagama.
 - c. Preparation of Kavit with Taal Jhaptaal.
 - d. Performance of Kavit with Tabla & Nagama.
 2.
 - a. Introduction to Ghunghat Gat.
 - b. Preparation of Gat- Nikas.
 - c. Preparation of Ghunghat Gat.
 - d. Performance of Gat- Nikas & Ghunghat Gat with Tabla & Nagama.
 3.
 - a. Introduction & Preparation of Thumari.
 - b. Preparation of Sholka.
 - c. Performance of Thumari & Sholka with Singing.
 4.
 - a. Writing chakradhar Toda, Parmelu Toda, Chakradhar Paran & Natwari toda inTintaal.
 5.
 - a. Writing Jhaptaal Theka in Thah, Dugun & Chaugun.
 - b. Writing Jhaptaal Nritya bol in Thah, Dugun & Chaugun.
 - c. Writing Tihai & Chakradhar Tihai.
 6.
 - a. Writing Kavit in Tintaal & Jhaptaal.
 - b. Writing Palta in Tintaal.
 - c. Assignment.

Elective (any one)

Paper No.: 207 Costume & Make up - II

* **Objectives:** - (The Students should enrich their Knowledge about)

- Costume & Make up of Indian Classical Dance.
 - Modern change in costume & Make up.
4.
 - a. The detailed study of costume of Kuchipudi Dance.
 - b. The detailed study of Makeup of Kuchipudi Dance.
 - c. The detailed study of Makeup Manipuri Dance.
 - d. The impact of region on costume & Make up.
 5.
 - a. The detailed study of costume & Makeup Oddisi Dance.
 - b. The detailed study of costume & make up Mohini attam Dance.
 - c. The role of different colors in costume & Makeup.
 6.
 - a. The detailed study of costume & Makeup of Kathkali Dance.
 - b. Changes in costume with different situations.
 - c. Changes in Makeup with different situations.
 - d. The costume & Makeup in Dance Drama.

Paper No.: 208 Dance Therapy - II

* **Objectives:** - (The Students should enrich their Knowledge about)

- Physical & Mental development of Dancers through Dance art.
4.
 - a. Symmetry & Balance gained through Indian Classical Dance.
 - b. Keen brain power gained thorough Indian Classical Dance.
 - c. Classical Dance & Foot acupressure.
 - d. The effect of Classical dance on digestive system.
 5.
 - a. The effect of classical Dance on circulatory System.
 - b. The effect of classical Dance on Respiratory System.
 - c. The importance of Classical Dance Training during Primary Education.
 6.
 - a. The Aesthetic sense development through classical Dance.
 - b. The importance of Dance Art in Human life.
 - c. The comparative study of classical Dancer and Non Classical Dancer.
 - d. The views of some expert dancers on Dance Therapy.

SY BPA Semester III

Subject: Dance: Kathak

Paper: 301 Principles of Dance- Kathak - III

* Objectives: - (The Students should enrich their Knowledge about)

- Detailed study of Rasa & Bhava.
 - Importance of Laya, Ghungharoo & Padhant in Dance Art.
1.
 - a. Detailed study of Rasa (God of Rasa), Colour of Rasa etc, Bhava, Dharmi, Vrutti.
 - b. Co-relation between Dance Art & Rasa Bhava.
 2.
 - a. Detailed study of Laya & its various types like Aad, Priaad, Kuaad etc with example
 - b. The Role of Laya in presenting internal & external feelings of Dancer.
 - c. Types of Dance art of ancient period :
 - i. Shabha Nritya
 - ii. Geet Nritya
 - iii. Chamatkar Nritya
 - iv. Kalpa Nritya
 - v. Kattari Nritya
 - vi. Bandh Nritya
 - d. Detailed study of different types of Raas Nritya.
 3.
 - a. Definitions of technical terms related to Catha Dance.
 - b. Definition of technical Terms related to Taal.
 - c. Importance of Ghughroo & Padhant in Dance Art.
 - d. The Place of Dance art in Painting, sculptures & iconography.
 - e. Scope of Dance Art.
 4.
 - a. Introduction to Vocal Gharana: - Origin, History & Speciality of Gwalior Gharana & Agra Gharana.
 - b. Introduction to Tabla Gharana :- Origin, History & Speciality of Ajarada Gharan & Delhi Gharana, Kirana Gharana & Jaipur Aatrohi Gharana, Lakhnau Gharana, Punjab Gharana, Banaras Gharana, Farukabad Gharana.
 5.
 - a. Introduction to Thumari Aang:
 - i. Meaning of word thumari.
 - ii. Origin of Thumari.
 - iii. Different opinions related to the origin of Thumari.
 - iv. Thumari in Kathak.

Paper: 302 Techniques of Dance- Kathak - III

*** Objectives: -** (The Students should enrich their Knowledge about)

- Basic Techniques of Dance described in Abhinay Darpan.
 - Different Taal & Raga used in Kathak Dance.
 - Brief study of ancient & Modern Stage.
1.
 - a. Detailed study of Taal Rupak & Taal Kaherwa.
 - b. Detailed study of different classical Raags & Taals used in Catha Dance.
 - c. The keys of successful dance performance.
 - d. Brief acquaintances of Abhinay Darpan : (i) Introduction of A.D. its importance to dancers (ii) Angika Abhinaya as expounded in AD
 2.
 - a. Nine types of Shiro Pad Bhed
 - b. Detailed study of Pad Bhed.
 - c. Hands showing various relations & Professionals.
 - d. Navgrah Hasta.
 - e. Hands of God Goddesses
 3.
 - a. Nritt, Nritya & Nutya in Manipuri Dance.
 - b. Technique & Accompanying instruments in Manipuri Dance.
 - c. Comparative study of: (i) Kathak & Bharat Natyam Dance (ii) Different Gharanas of Catha Dance (iii) Ancient stage & Modern stage.
 - d. Detailed study of stage design described by Pt. Bharatmuni.
 4.
 - a. Brief study of Natya Shashtra.
 - b. Chapter No. 1, XIV, XX, XXII
 - c. XXVII, XXXIV, XXXVI learning of IMP shlrkas from Natya Shashtra.

Paper: 303 History of Dance - III

*** Objectives: -** (The Students should enrich their Knowledge about)

- History of Dance in ancient Age.
 - Classification of Instruments.
 - The place of dance in premiddle age.
 - Lives
6.
 - a. Dance art in Ancient Age:-
 - b. Dance art in Pre-historic Age.
 - c. Dance art in Vedic Age.
 - d. Dance art in Ramayana Age.
 - e. Dance art in Mahabharata Age.
 - f. Dance art in Jain & Buddha Age.
 7.
 - a. Detailed study of classification of Instruments:
 - b. Tat Vitt Instrument (String & Woods)
 - c. Tat Vitt Instrument (String & leather)
 - d. Shushir Instrument (Air Instruments)
 - e. (Ghan Instruments) Cubic Instruments
 - f. (Avandh Instruments) Percussions Instruments.
 8.
 - a. Dance art in Pre-middle Age:
 - b. Dance art in Shung Age.
 - c. Dance art in Kanishka Age.
 - d. Dance art in Nash- Parvati Age.
 - e. Dance art in Harsh Vardhan Age.
 - f. Dance art in Rajput Age.
 9.
 - a. Origin & History of Manipuri Dance & Kathakali Dance.
 - b. The impact of Mughal age on Kathak Dance
 10.
 - a. Life sketches of Kathak & Bharat Natyam Dancers
 1. Raja Chakradharsinh
 2. Pt. Jailal
 3. Pt. Mohanlal
 4. Pt. Munnalal Shukla
 5. Shree Rajendra Gangani
 6. Sushri Mayarao
 7. Sushri Sitaradevi
 8. Sushri Roshan Kumari
 9. Sushri Nandini Singh
 10. Sushri Reba Vidayarthi
 11. Smt. Minaxi Sundaram Pillie
 12. Smt. Rukshmanidevi Arudel
 13. Guru Gopinath
 14. Sushri Bala Saraswati
 15. Smt. Mrinalini Sarabhai

Semester III

Theory Paper: 304 English

Unit: I

Glimpses of life

(An Anthology of Short Stories)

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Types of Communication
2. Barriers to Communication

(Wrong choice of medium/Physical/Semantic/Socio-Psychological barriers to communication)

Unit: IV

1. Phrasal verbs
2. Vocabulary
3. Paragraph written
4. Preposition
5. Reading Comprehension

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core): 305

* **Objectives:** - (The Students should enrich their Knowledge about)

- Specially preparation in vilambit & Madhya Teentaal.
 - Some Bandish in Jhaptaal.
 - Brief acquainties of Ektaal.
 - Basic Technical terms related to Catha Dance.
 - Recitation of Practical items.
 - Hustmudra.
1.
 - a. Teentaal: Vilambit Laya : Ganesh Paran
 - b. Teentaal: Vilambit Laya : One That with Tihai
 - c. Teentaal: Vilambit Laya : One sada Aamad
 - d. Teentaal: Vilambit Laya : Two Chakradhar toda
 2.
 - a. Teentaal: MadhyaLaya : Two Sada Toda
 - b. Teentaal: MadhyaLaya : Two Sada Tukada
 - c. Teentaal: MadhyaLaya : Two Chakradhar Toda
 - d. Teentaal: MadhyaLaya : Palta (four variations)Art
 3.
 - a. Jhaptaal : One that with Tihai
 - b. Jhaptaal : Two Chakradhar Toda
 - c. Jhaptaal : One sada paran
 - d. Ektaal: foot Movement of Taal Ektaal in Thah, Duguns & Chaugun.
 4.
 - a. Recitation of Bandish of Vilambit Teentaal.
 - b. Ganesh Paran, That, Tihai
 - c. Sada Aamad, Chakradhar Toda.
 - d. Recitation of Bandish of Madhyalaya Teentaal.
 - e. Sada Toda & Sada Tukada.
 - f. Chakradhar Toda, Kaviti & Palta
 5.
 - a. Recitation of Bandish of Jhaptaal.
 - b. That, chakradhar, Sada paran, Kaviti.
 - c. Recitation of Ektaal Theka in Thah.
 - d. Recitation of Ektaal Theka in Dugun & Chaugun.
 - e. Recitation of Ektaal Nritya in Thah, Dugun & Chaugun.
 6.
 - a. Introduction to Asamyukta Hasta.
 - b. Recitation of Asamyukta Hasta.
 - c. Introduction to Samyukta Hasta.
 - d. Recitation of Samyukta Hasta.

Practical: 306

* **Objectives:** - (The Students should enrich their Knowledge about)

- Kavitt in Teentaal & Jhaptaal.
 - Different types of Gat.
 - Bhava on Bhajans & Sholaka.
 - Writing notation in Teentaal & Jhaptaal.
1.
 - a. Preparation of Kavitt in Teentaal.
 - b. Performance of Kavitt with Tabla & Nagara.
 - c. Preparation of Kavitt in Jhaptaal.
 - d. Performance of Kavitt with Tabla & Nagara.
 2.
 - a. Preparation of New variations of Gat-Nikas.
 - b. Preparation of New variations of Murali – Gat.
 - c. Preparation of New variations of of Ghunghar- Gat.
 - d. Performance of Gat-Nikas, Murali-Gat & Ghunghat Gat with Tabla & Nagara.
 3.
 - a. Preparation of Bhajan.
 - b. Preparation of Sholka.
 - c. Performance of Bhajan & Sholka with Tabla & Singing.
 4.
 - a. Writing Ganesh Paran in Vilambit Taal Teentaal.
 - b. Writing That & Tihai in Vilambit Taal Teentaal.
 - c. Writing Sada Aamad in Vilambit Taal Teentaal.
 - d. Writing Chakradhar Toda in Vilambit Taal Teentaal.
 5.
 - a. Writing Sada Toda & Tukada in Madhya laya Teentaal.
 - b. Writing Chakradhar Toda in Madhya laya Teentaal.
 - c. Writing Kavit madhayalaya Teentaal.
 - d. Writing Palta madhayalaya Teentaal.
 6.
 - a. Writing that Tihai & Chakradhar Toda in Jhaptaal.
 - b. Writing sada paran & kavit in Jhaptaal.
 - c. Writing Ektaal theka & Nritya bol in thah, Dugun & Chaugun.
 - d. Assignment on any one topic from core courses of theory.

Elective any one

Practical: 307 Choreography-I

*** Objectives: -** (The Students should enrich their Knowledge about)

- Different types of choreography.
4.
 - a. Meaning of Choreography.
 - b. Types of Dance with reference to number of Dancers (Solo, Couple & Group Dance).
 - c. Importance of Choreography with reference to solo dance.
 - d. Importance of Choreography with reference to couple Dance.
 - e. Importance of Choreography with reference to Group Dance.
 5.
 - a. Brief information about elements of Choreography like synchronization, understanding among dancers, costume, entry exit movement, poses, several stage components, use of properties etc.
 - b. Importance of synchronization in Choreography.
 - c. Importance of costume & Properties in Choreography.
 - d. Importance of stage components in Choreography.
 - e. Importance of music in Choreography.
 6.
 - a. Choreography in Indian folk Dance.
 - b. Choreography in Indian classical dances.
 - c. Comparative study between Choreography of folk dance & classical dance of India.
 - d. Heading Choreography of India.
 - e. Importance of Choreography in Modern era.

Paper No: 308 Literature of Sanskrit Theater-I

*** Objectives: -** (The Students should enrich their Knowledge about)

- History of Sanskrit Drama.
 - Chief Sanskrit Play Wrights.
 - Detailed study of Mahakavi Kalidas Kruti
4.
 - a. The origin of literary form “Drama”
 - b. Forms of Sanskrit Drama.
 - c. Anciently of Sanskrit Drama.
 - d. The Ancient Sanskrit Play wrights.
 5.
 - a. Life sketch of Mahakavi Kalidas.
 - b. Detailed study of Drama Malvikagnimitram.
 - c. Detailed study of Drama Vikramavarshiya.
 - d. Detailed study of Drama Abhigyansakuntalam.
 6.
 - a. Detailed study of poem Kumar Sambhavam.
 - b. Detailed study of poem Raghuvansam.
 - c. Detailed study of poem Meghdutam.
 - d. Detailed study of poem Retusamharam.

SY BPA Semester IV

Subject: Dance: Kathak

Paper: 401 Principles of Dance - IV

* **Objectives:** - (The Students should enrich their Knowledge about)

- Basic Technical Terms related to of Indian Classical Dance & Music
 - Meaning of Dance & Various types of Dance.
1.
 - a. Detailed study of Naika Bhed according to Aaya & Dharma.
 - b. Detailed study of Maika Bhed according to Prakruti & Jati.
 - c. Detailed study of Naika Bhed according to Avastha.
 - d. Description of Satvik gunas of Nayak
 2.
 - a. Detailed study of Nayak according to Dharma, Prakruti & Avastha.
 3.
 - a. Components of Stage: Sound system.
 - b. Light design (system): Background music.
 - c. Stage Decoration.
 - d. Costume & Make-up.
 4.
 - a. Definition of technical terms related to Dance.
 - b. Definition of Technical terms related to Taal.
 - c. Importance of Rasa- Bhava in Catha Dance.
 - d. The inter relating between Abhinayas & Catha Dance.
 - e. The implication of Dharmi & Vruti in Catha Dance.
 5.
 - a. Introduction of Kirana Gharana in Pashchim Aang of Thumari.
 - b. Detailed study of Origin, history, specialities of the following Gharana. Patiyala Gharana, Bhindi Bazar, Gharana, Indaur Gharana, Mevati Gharana
 - c. Introduction to thumari Aang.
 - d. Comparative Study of:-
 - (i) Lakhnau & Banaras of purab Aang (ii) Lakhnau of purab Aang & Punjab Gharana (iii) Banaras Gharana of Purab Aang & Punjab Gharana of Paschim Aang (iv) Bol-baat thumari & bol banav Thumari.
 6.
 - a. Introduction to Bharat Natyam Gharana (Bani).
 - (i) Mausur Bani (ii) Poddnur Bani (iii) Tanjor Bani (iv) Vallvur Bani.

Paper: 402 Techniques of Dance - IV

*** Objectives: -** (The Students should enrich their Knowledge about)

- Basic Technical of Abhinay Darpan.
 - The relation of Catha Dance with five divine elements & Seven Tanday.
1.
 - a. Detailed study of taal ektaal & taal Dadara.
 - b. Detailed study of Non-popular taals used in Catha Dance.
 - c. Definition of Technical Bandish of Catha Dance, Sadharan bol, Doharabol, Tiharabol, Chakradhar bol, Chaumukhi bol, Panchmukhi bol.
 - d. Examples of the above bandish.
 2.
 - a. Eight types of Drashti Bhed.
 - b. Vishnu Dasavatar Hasta.
 - c. Hands of Various casts & religion.
 - d. Nrity Hasta.
 - e. Five types of at plavana.
 3.
 - a. Detailed study of chapters of Natyashashtra related to dance Art.
 - b. Nrity, Nruty & Natya in Kathakali.
 - c. Techniques & Accompanying Instruments of Kathkali Dance.
 - d. Five divine elements & Kathak Dance.
 - e. Seven Tandaves & Kathak Dance.
 4.
 - a. Brief study of Natya shashtra.
 - b. Chapter VI Page 15 to 22
 - c. Chapter XXIV – Page 212 to 219.

Paper: 403 History of Dance - IV

*** Objectives:** - (The Students should enrich their Knowledge about)

- The place of Dance in middle Age.
 - Life Sketches of Kathak, Odissi & Kathkali Dancers.
 - Dance reference in different purans.
 - Detailed study of same ancient treatise of Dance Art.
 - Dance Art & other fine art like painting, chorography, sculpture.
 - History of Kuchipudi Dance.
1.
 - a. History of Catha Dance with reference to Mandir Tradition.
 - b. History of Indian dance in post middle to modern Age.
 - i. Dance art in Khilaji Age.
 - ii. Dance art in Tughalaq & Lodi Age.
 - iii. Dance art in Mughal Age.
 2.
 - a. Reference of Dance in different purans
 - b. Detailed study of Nrita Prakashan in following texts: (i) Natya Shashtra (ii) Sangeet Ratnakar (iii) Abhinaya Darpan (iv) Kautilaya Arthshashtra
 3.
 - a. Study of two stream in Catha tradition: Mandir & Darbar
 - b. Detailed study of development & creators of Indian Modern Dance.
 - c. The Place of Dance in Indian Sculpture, Painting, iconography in following temples.
 - (i) Sun Temple of Modhera – Gujarat. (ii) Sun Temple of Orrisa (Konark)
 - (iii) Childambarem of Tamilnadu. (iv) Khajuraho temples of Madhyapradesh.
 - (v) Origin & History of Kuchipudi Dance.
 4.
 - a. Life sketches of Renowned Kathak Dance.
 - (i) Pt. Kundanlal Gagan (ii) Shree Bharti Gupta
 - (iii) Shree Malti Shyam (iv) Shree Rani Karna
 - (v) Sushri Sunayan (vi) Rajkumar Sindhaji
 - (vii) Sushri Savita Mehta (viii) Shrimati Tagore
 - (ix) Shree Rita Chatterge (x) Shree Priya Goplasen
 - (xi) Shushri Anjali Medha (xii) Sushri Indrani Kaheman
 - (xiii) Sushri Pratibha Pandit (xiv) Sushri Kanak Rele
 - (xv) Sushri Yamini Karishnamurti
 5. Life sketches of Renowned Kathak Dancers including scholar of music & Tabla Players & Tumari Singers.
 - (i) Pt. Bharat Muni (ii) Acharya Nandikeshwar
 - (iii) Pt. Sarang Dev (iv) Narad Muni
 - (v) Dattill Kohal (vi) Pt. Kishan Maharaj
 - (vii) Ut. Allarakha Khan (viii) Ut. Zakir Hussain
 - (ix) Pt. Bhavani Sankar (x) Bagam Aktar
 - (xi) Pr. Sudhirkumar saxena (xii) Vidushi Girijadevi
 - (xiii) Vidushi Shoba Mudgal (xiv) Vidushi Shobha Gurtoo

Semester IV

Theory Paper: 404 English

Unit: I & II

Glimpses of life

(An Anthology of Short Stories)

1. The Eyes are not Here by Ruskin Bond
2. The Diamond Necklace by Guy De Maupassant
3. Between the Mosque and Temple by Boman Desai
4. The Last Salvation by R. P. Sisodia

Unit: III

Presentation skills

1. Stages of Preparing a Presentation.
2. Overcoming Presentation fears.
3. Use of Audio visual aids in presentations.

Unit: IV

1. Vocabulary
2. Adjectives
3. Conjunctions
4. Punctuation Marks
5. Precise Writing

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical Core: 405 Practical - I

*** Objectives:** - (The Students should enrich their Knowledge about)

- Special preparation in Vilambit Teentaal.
 - Some Bandish in Teentaal Madhyalay & Jhaptaal.
 - Some Bandish in Ektaal.
 - Recitation of Practical items.
 - Knowledge of Shirobhed & Drashtibhed.
1. Teentaal: Vilambit Laya:-
 - a. One that with chal & Tihai in Vilambit Teentaal.
 - b. Paran Judi Aamad in Vilambit Tintaal.
 - c. One Parmelu Toda in Vilambit Tintaal.
 - d. Palta in Vilambit Tintaal.
 2. Teentaal Madhyalay
 - a. One Paran & One Chakradar Paran in Madhyalaya teentaal.
 - b. Sada Aamad & Chakradhar Aamad in Taal Jhaptaal.
 3.
 - a. One Tihai, Shiv Paran, two sada toda & one chakradar Toda in Taal Ektaal.
 4.
 - a. Recitation of Bandish of vilambit Teentaal:
 - i. Thaat, Chaal & Tihai
 - ii. Paran Judi Aamad
 - iii. Parmelu toda & Palta
 - b. Rcitation of Bandish of Madhyalay Teentaal (i) Paran & Chakradar toda
 5.
 - a. Recitation of Bandish of Jhaptaal:-
 - i. Sada Aamad
 - ii. Chakradar Aamad
 - b. Recitation of Bandish of Ektaal:-
 - i. Tihai, Sadatoda
 - ii. Chkradar toda
 6.
 - a. Introduction to Shirobhed.
 - b. Recitation of Shirobhed.
 - c. Introduction to Drashtibhed.
 - d. Recitation of Drashtibhed.

Practical Core: 406

* **Objectives:** - (The Students should enrich their Knowledge about)

- Kavitt in Teentaal & Ektaal.
 - Variations of Mukut Gat.
 - Abhinaya on Pad.
 - Writing notation in Teentaal, Jhaptaal & Ektaal.
1.
 - a. Preparation of Kavitt in Teentaal.
 - b. Performance of Kavitt in Teentaal with Tabla & Nagama.
 - c. Preparation of Kavitt in Ektaal.
 - d. Performance of Kavitt in Ektaal with Tabla & Nagama.
 2.
 - a. Introduction to Mukut Gat.
 - b. Preparation of simple Mukut Gat.
 - c. Preparation of variations of Mukut Gat.
 - d. Performance of Mukut Gat with Tabla & Nagama.
 3.
 - a. Introduction to Pad.
 - b. Preparation of Pad.
 - c. Performance of Pad with Tabla & Singing.
 4.
 - a. Writing that, Chaal & Tihai in Vilambit Teentaal.
 - b. Writing Paran judi Aamad in vilambit Teentaal.
 - c. Writing Paramelu toda in vilambit Teentaal.
 5.
 - a. Writing paran & Chakradar Paran in Madhyalay Teentaal.
 - b. Writing sada Aamed in Jhaptaal.
 - c. Writing chakradar Aamed in Jhaptaal.
 - d. Writing Kavitt in Teentaal & Ektaal.
 6.
 - a. Writing Shiv Paran in Ektaal.
 - b. Writing Tihai in Ektaal.
 - c. Writing Sadatoda & Chakradar toda in Ektaal.
 - d. Assignment on any one topic from core courses theory.

Practical Core: 407 Choreography: II

*** Objectives:** - (The Students should enrich their Knowledge about)

- Importance of Chorography.
 - Comparative study of Choreography in folk & Classical Dance.
5.
 - a. Costume of Indian folk Dance & its impact on Choreography.
 - b. Costume of Indian classical Dance & its impact on Choreography.
 - c. Make up of Indian folk Dance & its impact on Choreography.
 - d. Make up of Indian classical Dance & its impact on Choreography.
 6.
 - a. Experiments with costume & Make up in Indian classical dance to enhance the effect of Choreography.
 - b. Old Choreography & folk Dance.
 - c. Modern Choreography & folk Dance.
 - d. Old Choreography & classical Dance.
 7.
 - a. Modern Choreography & classical Dance with reference to Kathak Dance.
 - b. Comparative study of Modern classical Dance & folk Dance with their old forms.
 - c. Importance of Choreography.
 - d. Techniques of Choreography.
 8.
 - a. Choreography as a carrier.
 - b. Indian Choreography (any five).
 - c. Views on Choreography by some expert classical Dancers.

Practical Core: 408 Choreography: II

*** Objectives:** - (The Students should enrich their Knowledge about)

- Life sketches of some great Sanskrit Playwright.
 - Different forms of Tragedy & Comedy.
4.
 - a. Brief information about some great Sanskrit Playwright.
 - i. Mahakavi Bana
 - ii. Mahakavi Ashwaghosh
 - iii. Mahakavi Dandi
 - iv. Mahakavi Shudrak
 5.
 - a. Types of the forms of western Drama: Tragedy
 - i. Greek Tragedy
 - ii. Romantic Tragedy
 - iii. Melodrama
 - iv. The theater of Absurd.
 6.
 - a. Types of the forms of western Drama: Comedy
 - i. Greek Comedy
 - ii. Romantic Comedy
 - iii. Comedy of Humorous
 - iv. Sentimental Comedy.

TY BPA Semester - V

Subject: Dance: Kathak

Paper: 501

Principles of Dance - V

*** Objectives: -** (The Students should enrich their Knowledge about)

- Basic Technical Terms related to of Indian Classical Dance & Music
 - Meaning of Dance & Various types of Dance.
1.
 - a. Dance art & scientific Aspect.
 - b. Experiments & Probabilities related to dance Art.
 - c. Detailed study of “Das Pranas” of taal.
 - d. Dance art & Body exercise.
 2.
 - a. Different types of Adhunik (modern) Nritya & its value out society.
 - b. Detailed study of following stories used as theme in Kathak Dance.
 - i. Kaliya Daman
 - ii. Krishnavilla
 - iii. Governdhan lila
 - iv. Shiva Tandav
 - v. Ahaliya Uddhar
 3.
 - a. Definition of Gat.
 - b. Detailed study of various types of Gat.
 - c. Definition of Gat Bhava.
 - d. Detailed study of various stories depicted through gat Bhava.
 - e. The usage of different Techniques (described in Abhinay Darpan) in presentation of gat & Gat Bhava
 4.
 - a. Transformation & continuity of Tradition
 - b. From Temple to theater the early pioneers of classical style.
 - c. Dance after independence institutions patronage, teaching performing.
 5. Comparative study:-
 - a. Comparison of Nritt & nritya technique of all seven styles.
 - b. Comparison of Aharya & contemporary stage permeation.

Paper: 502 Techniques of Kathak Dance - V

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of Nritya Karan & Anghar.
 - Detailed study of Indian Traditional theaters & odyssey Dance.
1.
 - a. Detailed study of Taal Dhamar.
 - b. Detailed study of Taal Deepchand.
 - c. Detailed study of Britya Karan.
 - d. Detailed study of Anghar & Rechek.
 - e. Detailed description of complete dance sequence of kruti of Kathak Dance Performance.
 2.
 - a. Detailed study of following traditional theaters.
 - i. Ramlila
 - ii. Bhavai
 - iii. Yakhagana
 - iv. Jatra
 - v. Kuddiattam
 3.
 - a. Nritt, Nritya & Natya in odyssey Dance.
 - b. Techniques & accompanying Instruments in odyssey Dance.
 - c. Contribution of wajid-Alishah in the development of Kathak.
 - d. Contribution of Raja charadhar singh in the development of Kathak.
 - e. The place of painting sculpture & iconography in dance art.
 4.
 - a. Transformation & continuity of Tradition
 - b. From Temple to theater the early pioneers of classical style.
 - c. Dance after independence institutions patronage, teaching performing.
 5. Comparative study:-
 - a. Comparison of Nritt & nritya technique of all seven styles.
 - b. Comparison of Aharya & contemporary stage permeation.

Paper: 503 Dance Drama & Ballet

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of Dance Drama.
 - Dance Drama & Abhinaya.
 - Detailed study of stage components.
 - Brief acquaintances of Ballet Dance.
 - Detailed study of western modern Dance.
1.
 - a. Definition of “Dance Drama.”
 - b. The origin & Development of Dance Drama.
 - c. The place of Dance Drama in the Present age.
 - d. The opinion of present Dance guru about Dance Drama.
 2.
 - a. Dance Drama & Abhinaya:-
 - i. Aangik Abhinaya
 - ii. Vachik Abhinaya
 - iii. Aahanja Abhinaya
 - iv. Satvik Abhinaya
 3.
 - a. The stage components in used in Dance Drama.
 - i. Light Design
 - ii. Stage Decoration
 - iii. Back ground music with sound efforts
 - iv. Use of stage properties.
 4.
 - a. Brief acquaintance of Ballet Dance.
 - b. Stage of ballet Dance.
 - c. Costume of Ballet Dance.
 - d. Origin of Ballet Italy & its development in France.
 - e. The Romantic period & its production & Stars.
 5.
 - a. Ballet in 19th Century.
 - b. The classical period its productions, choreographer & its stars.
 - c. The beginning & development of ballet in England in the 18th & 19th centuries.

Semester V

Theory Paper: 504 English

Unit: I & II

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne

Unit: III

1. Modern forms of communicating
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.

Unit: IV

1. Vocabulary
2. Paragraph writing
3. Modals
4. Rewrite the sentences

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper: 505 Dance Drama & Ballet

*** Objectives: -** (The Students should enrich their Knowledge about)

- Special preparation in Teentall & Jhaptaal.
 - Some bandish in Ektaal.
 - Recitation of Practical itmes.
 - Knowledge of Grivabhed & Dasavatar Hasta.
 - Brief acquaintances of Ballet Dance.
1.
 - a. Special preparation in Teentaal with :
 - i. One Tishra Jati Paran.
 - ii. One Mishra Jati Paran.
 - iii. One Chaupalli.
 - iv. One Farmayshi Bandish
 2.
 - a. Special Preparation in Jhaptaal with :
 - i. One Tishra Jati Paran.
 - ii. One Farmayshi Paran.
 - iii. Two Chakradar paran.
 - iv. One Bandish of Doharabot or Tiharabol.
 3.
 - a. Some Bandishes in Ektaal:
 - i. Ganesh Paran.
 - ii. Paran Judi Aamad.
 - iii. Chakradar Tukada.
 - iv. Palta.
 4.
 - a. Recitation of Bandish of Teentaal & Jhaptaal with Tabla & Nagma:
 - b. Bandish based on different Jaati.
 - c. Farmaushi Bandish.
 - d. Chaupalli.
 - e. Kavitt.
 5.
 - a. Recitation of Ektaal Bandish with Tabla & Nagama:
 - i. Paran
 - ii. Paran Judi Aamad
 - iii. Chakradar Tukada & Palta
 - iv. Kavitt
 6.
 - a. Introduction to Grivabhed.
 - b. Recitation of Grivabhed
 - c. Introduction to Dasavtar Hasta.
 - d. Recitation of Dasavtar Hasta.

Practical: 506 Dance Drama & Ballet

*** Objectives: -** (The Students should enrich their Knowledge about)

- Kavitt Teental, Jhaptaal & Ektaal.
 - Special preparation of Gat Bhava.
 - Special preparation of Tarana.
 - Writing Notation of Teentaal, Jhaptaal & Ektaal.
1.
 - a. Preparation of Kavitt in Teentaal, Jhaptaal & Ektaal.
 - b. Performance of Kavitt in Teentaal, Jhaptaal & Ektaal with Tabla & Nagma.
 2.
 - a. Introduction of Gat Bhava.
 - b. Preparation of Gat on Any Story.
 - c. Performance of Gat Bhava with Tabla & Nagma.
 - d. Preparation & performance of Matki Gat with Tabla & Nagma.
 3.
 - a. Introduction of Tarana.
 - b. Preparation of Tarana.
 - c. Performance of Tarana with Tabla & Signing.
 4.
 - a. Writing Bandish in Teentaal :
 - b. Tishri Jati Paran.
 - c. Mishra Jati Paran.
 - d. Chauppalli
 - e. Farmayshi Bandish
 5.
 - a. Writing Bandish of Jhaptaal :
 - b. Tishra Jati Paran.
 - c. Mishra Jati Paran.
 - d. Chaupalli
 - e. Dohara /Tihara bol Bandish.
 6.
 - a. Writing Bandish of Ektaal :
 - i. Shib/Ganesh Paran.
 - ii. Paran Judi Aamad.
 - iii. Chakradar Tukada & Palta.
 - iv. Assignment on any one topic from core courses of theory.

Elective (any one)

Paper No.: 507 Indian culture & Art - I

*** Objectives: -** (The Students should enrich their Knowledge about)

- Brief acquaintances of Indian Culture & Art.
- Detailed study of various civilization of ancient India.

1.
 - a. The meaning & definition of Term “Culture”.
 - b. Specialties of Indian Culture.
 - c. Indian culture & Art.
 - d. Indian culture & Music Art.
2.
 - a. The civilization of Sindhu gulf:
 - i. Political Life
 - ii. Religious Life
 - iii. Social Life
 - iv. Economic Life
3.
 - a. The civilization of vedic Age.
 - i. Political Life.
 - ii. Social Life.
 - iii. Religious life.
 - iv. Economical life.

Practical: 508 Folk Dance & Modern Dance

*** Objectives:** - (The Students should enrich their Knowledge about)

- General study of folk Dances of India.
- Comparative study of classical Dance & Folk Dance.
- Detailed study of folk Dances of Some states of India.
- History of dances of world & Modern Dance.

1.
 - a. The origin & importance of folk arts.
 - b. Definition of term “folk Dance”.
 - c. Definition of term “Classical Dance.”
 - d. Comparative study of folk Dance & Classical Dance.
2.
 - a. The Instruments used in folk Dance.
 - b. The Taal used in folk Dance.
 - c. The theme story of Folk Dance.
 - d. Types of Abhinaya & folk Dance.
3.
 - a. The instruments used in folk Dance.
 - b. The Taal used in folk Dance.
 - c. The Theme story of folk Dance.
 - d. Types of Abhinaya & Folk Dance.
4.
 - a. The folk Dance of Gujarat.
 - b. The folk Dance of Maharashtra.
 - c. The folk Dance of Rajasthan.
 - d. The folk Dance of Uttarpradesh.
5.
 - a. Introduction to modern Dance in the west.
 - b. What is modern dance its origin.
 - c. History in brief & early pioneers.
6.
 - a. History of Dances of the world:
 - i. England
 - ii. Spain
 - iii. United States
 - iv. India
 - b. Dance art in modern India.
 - c. Dance art during the rule of British Emperor.

TY BPA Semester VI

Subject: Dance: Kathak

Paper: 601 Principles of Dance (Kathak) - VI

* **Objectives:** - (The Students should enrich their Knowledge about)

- Mathematics & Dance art.
 - Different stories depicted in Kathak Dance.
 - Comparative study of Dance art & Drama Art.
1.
 - a. The importance of Mathematics in Dance.
 - b. The mathematics of Tihai.
 - c. The mathematics of Farmayshi Chakradar.
 - d. The mathematics of Kamali, chakradar.
 - e. The mathematics of chakradar Toda.
 2.
 - a. Detailed study of the following stories used as them in Kathak Dance:
 - i. Panghat lila
 - ii. Maharas
 - iii. Makhanchori
 - iv. Miri Giridhar
 - v. Dasavatar
 3.
 - a. Comparative study of dance art & Drama Art:
 - i. With reference to stage.
 - ii. With reference to music.
 - iii. With reference to acting.
 - iv. With reference to Health.
 4. Secrets of successful execution of Dance performance.
 5. History Technique and exponents of oddissi & mohiniattam.
 - a. Origin History and development and exponents of odissi and mohiniattam.
 - b. Their nritya technique (with reference to four Abhinaya As well)
 6. Comparative study of all seven Indian classical Dance forms like:- Bharat Natyam, Kathak, Kathakali, Manipuri, Odissi, Kuchipudi, Mohiniattam.
 - a. History Technique and exponents of kuchipudi.
 - b. Comparative study of history, Patronage connection to the courts and the temple of all seven styles.

Paper: 602 Techniques of Dance (Kathak) - VI

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of Savari & Addhataal.
 - Detailed study of Tradition Theaters of India.
 - Detailed study of Kuchipudi & Mohiniattam Dance.
1.
 - a. Detailed study of Taal Savari.
 - b. Detailed study of Taal Addha.
 - c. Comparative study of Teentaal & Addha Taal.
 - d. Comparative study of Dhamar & Deepchandi.
 - e. Writing notation of Teentaal Aad, Biaad & Kuaad Laya.
 2.
 - a. Detailed study of following Traditional theaters:-
 - i. Raaslila
 - ii. Bhagvat Mela
 - iii. Swang
 - iv. Kuruvangi
 - v. Chau
 3.
 - a. Nritya, Nrutya & Natya in Kuchipudi Dance.
 - b. Techniques & accompanying instruments in kuchipudi Dance.
 - c. Nritya, Nrutya & Natya in Mohiniattam Dance.
 - d. Techniques & accompanying Instruments in Mohiniattam Dance.
 - e. Contribution of any two gams of taal & Pakhvaj in the development of Kathak.
 4. History Technique and exponents of Odissi & Mohiniattam.
 - a. Origin History and development and exponents of Odissi and Mohiniattam.
 - b. Their Nritya technique (with reference to four Abhinaya As well)
 5. Comparative study of all seven Indian classical Dance forms like:- Bharat Natyam, Kathak, Kathakali, Manipuri, Odissi, Kuchipudi, Mohiniattam.
 - a. History Technique and exponents of Kuchipudi.
 - b. Comparative study of history, Patronage connection to the courts and the temple of all seven styles.

Paper: 603 Techniques of Dance (Kathak) - VI

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of different themes of dance drama.
 - Different form of Dance Drama.
1.
 - a. Dance, Drama Direction.
 - b. The use of ancient stories as a theme of Dance Drama.
 - c. The use of contemporary issues as the theme of Dance Drama.
 - d. Major difference in depiction old stories & contemporary stories.
 2.
 - a. Western Dance Drama
 - b. Ballroom Dance
 - c. Opera
 - d. Ballet
 3.
 - a. The effects of Dance Drama on oriental Dance Style.
 - b. The effect of dance Drama on classical Dance.
 - c. The effects of Dance Drama on traditional theater.
 - d. The effect of Dance Drama on folk Dance.
 4.
 - a. Origin & development of type of different ballet.
 - i. Ballet in England: History, growth, Theaters, schools, Stars. Choreographers & Production.
 - ii. Ballet in America: History, growth, Theaters, schools, Stars. Choreographers & Production.
 - iii. Ballet in Russia: History, growth, the golden periods, Choreographers & Production, Stars & Theaters, schools.
 5.
 - a. Life sketches of Ballet Dancers:-
 - (i) Merry Tegliony (ii) Carlo Blesis (iii) Merce Cunningham
 - b. Comparative study of Kathak Dance & Ballet Dance with reference to stage.
 - c. Comparative study of Kathak Dance & Ballet Dance with reference to technique.
 - d. Comparative study of Kathak Dance & Ballet Dance with reference to music.
 - e. Comparative study of Kathak Dance & Ballet Dance with reference to Health.

Semester VI

Theory Paper: 604 English

Unit: I & II

1. The Selfish Giant by Oscar wild
2. Travel by Train by J. B. Priestly
3. Lalajee by Jim Corbett

Unit: III Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks

Unit: IV

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused
4. Vocabulary

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (core): 605 Techniques of Dance (Kathak) - VI

*** Objectives:** - (The Students should enrich their Knowledge about)

- Special preparation in Teentaal, Jhaptaal & Ektaal.
 - Some Bandishes in Dhamar Taal.
 - Recitation of Practical Items.
 - Knowledge of Devi Devta Hasta & Navgrah Hasta.
1.
 - a. Teentaal & Jhaptaal.
 - b. One Kamali Paran: One tripalli, Palta, One Tishra Jati, Farmayshi Paran
 2.
 - a. Special preparation in Ektaal:
 - i. One parmeltu toda
 - ii. One Natwari Toda
 - iii. One chakradar Paran
 - iv. One chakradar Toda
 3.
 - a. Some Bandishes in Dhamar Taal:-
 - b. Foot Movements of Taal Dhamar in Thah, Dugun & Chaugun.
 - c. That & Tihai.
 - d. Paran judi Aamad
 - e. One chakradar Paran.
 4.
 - a. Recitation of Bandish of Teentaal & Jhaptaal with Tabla & Nagma.
 - i. Kamali Paran
 - ii. Tripalli
 - iii. Tishra Jati Farmayshi Paran
 - iv. Palta & Kavitt
 5.
 - a. Recitation of ektaal Bandish with Tabla & Nagma.
 - i. Parmeltu toda & Natwari bol toda.
 - ii. Chakradar paran & Toda, Kavitt
 - b. Recitation of Dhamar theka bol & Nritya bol in tihai, dugun & chaugun.
 - c. Recitation of Bandish in Dhamar
 - i. That, Tihai, Paran judi Aamad,
 - ii. Chakaradhar Toda, & Paran
 - iii. Kavitt.
 6.
 - a. Introduction to Devi Devta Hasta.
 - b. Recitation of Devi Devta Hasta.
 - c. Introduction of Navgrah Hasta.
 - d. Recitation of Navgrah Hasta.

Practical: 606 Techniques of Dance (Kathak) - VI

*** Objectives: -** (The Students should enrich their Knowledge about)

- Kavitt in Teentaal, Jhaptal, Ektaal & Dhamar.
 - Variations of Rukhasar Gat, Ghunghat Gat, Marali Gat, Matki Gat.
 - Abhinaya on Gat Bhava & Hari.
 - Writing notation in Teentaal, Jhaptal, Ektaal & Dhamar.
1.
 - a. Preparation of performance of Kavitt in: Teentaal, Jhaptal, Ektaal, Dhamar.
 2.
 - a. Preparation & Performance of Rikhasar Gat.
 - b. New variation of Gat-Nikas, Ghunghat Gat, Murali Gat, Mukut Gat with Tihai.
 - c. Preparation of Gat Bhava.
 - d. Performance of Gat Bhava.
 3.
 - a. Introduction to Hori.
 - b. Preparation of Hori.
 - c. Performance of Hori with Tabla & Singing.
 4.
 - a. Writing Bandish of Teentaal & Jhaptal.
 - i. Kamali Paran
 - ii. Tripalli
 - iii. Tishra Jali Farmayshi Bandish
 - iv. Palta & Kavitt
 5.
 - a. Writing Bandish of Ektaal:-
 - i. Parmelu Toda
 - ii. Chakradar Paran
 - iii. Natwari & Chakradar Toda
 - iv. Kavitt
 6.
 - a. Writing Bandish in Dhamar.
 - b. Theka bol & Nritya bol (Thah, Dugun & Chaugun).
 - c. That, Tihai, Paran judi Aamad.
 - d. Chakradar toda, Paran & Kavitt.
 - e. Assignment on nay topic from core courses of Theory.

Elective (any one)

Paper No: 607 Indian Culture & Art - II

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of Ramayan & Mahabharat.
 - Detailed study of Jain & Budha Religion.
1.
 - a. Indian Epic: Ramayan.
 - i. Moral values in Ramayan.
 - ii. Religious values in Ramayan.
 - iii. Cultural contribution in Ramayan.
 - b. Indian Epic : Mahabharat
 - i. Moral values in Mahabharat.
 - ii. Religious values in Mahabharat.
 - iii. Cultural contribution in Mahabharat.
 2.
 - a. Jain Religion:
 - i. Rules of jain Religion.
 - ii. Cultural contribution of Jain Religion.
 - b. Buddha Religion.
 - i. Rules of Buddha Religion.
 - ii. Cultural contribution of Buddha Religion.
 3.
 - a. Medieval saints & Bhakti Cult.
 - b. Art & literature of Mughal Period.
 - c. Sculptures of Indian Temples.
 - d. Indian culture in modern aspect.

Paper No: 608 Folk Dance & Modern Dance - II

*** Objectives: -** (The Students should enrich their Knowledge about)

- Detailed study of folk dance of different states.
- 2. The folk dances of Madhya Pradesh, Punjab, West Bangal, Kashmir, Bihar & Manipur.
- 3.
 - a. The folk & Tribal Dances of South India.
 - i. Orissa
 - ii. Tamilnadu
 - iii. Kerala
 - iv. Assam
 - v. Andrapredesh
 - vi. Karnataka
- 4.
 - a. Dances of the East & the South.
 - i. Folk & classical Dances of Srilanka.
 - ii. Dance & Dance Drama of Japan.
 - iii. Dances of the south East Asia.
 - iv. Dances & dance Dramas of Java & Bali.
 - v. Dances of Thiland, Mayanmar & Cambodia.
- 5.
 - a. Origin & Development of western Modern dance
 - b. Contribution of pioneer modern dancers (any five)
 - i. Elvin alley
 - ii. Sir Fredic William Astron
 - iii. Vasva Nijinsky
 - iv. Anna Pavlov
- 6.
 - a. Folk & Tribal Dances of South India
 - b. Two folk dances of each state of the South India.
 - c. Tribal Dances of South Indian States.
 - d. Costumes of different states of folk Dance.
 - e. Make-up & properties of different state of folk dance.

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Bachelor of Performing Arts
(Vocal & Instrumental Tabla, Dance and Drama)
Proposed B.P.A. Course Structure
FY B.P.A. (Drama)
Semester -I

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
101	Literature & Theatre History – I	3	1	-	4	30	70	100
102	Acting – I	3	1	-	4	30	70	100
103	Production & Direction - I	3	1	-	4	30	70	100
104	English	3	1	-	4	30	70	100
Practical(Core)								
105	Practical – I	-	-	5	2.5	30	70	100
106	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
107	Aesthetics - I	3	1	-	4	30	70	100
108	Theatre Techniques- I							
	Total	15	5	10	25	210	490	700

Semester -II

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
201	Literature & Theatre History – II	3	1	-	4	30	70	100
202	Acting – II	3	1	-	4	30	70	100
203	Production & Direction - II	3	1	-	4	30	70	100
204	English	3	1	-	4	30	70	100
Practical(Core)								
205	Practical – I	-	-	5	2.5	30	70	100
206	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
207	Aesthetics – II	3	1	-	4	30	70	100
208	Theatre Techniques- II							
	Total	15	5	10	25	210	490	700

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SY B.P.A. (Drama)
Semester -III

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
301	Literature & Theatre History – III	3	1	-	4	30	70	100
302	Acting – III	3	1	-	4	30	70	100
303	Production & Direction- III	3	1	-	4	30	70	100
304	English	3	1	-	4	30	70	100
Practical (Core)								
305	Practical –I	-	-	5	2.5	30	70	100
306	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
307	Makeup & Costume – I	3	1	-	4	30	70	100
308	Theatre Techniques- III							
Total		15	5	10	25	210	490	700

Semester -IV

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
401	Literature & Theatre History – IV	3	1	-	4	30	70	100
402	Acting – IV	3	1	-	4	30	70	100
403	Production & Direction- IV	3	1	-	4	30	70	100
404	English	3	1	-	4	30	70	100
Practical (Core)								
405	Practical –I	-	-	5	2.5	30	70	100
406	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
407	Makeup & Costume – II	3	1	-	4	30	70	100
408	Theatre Techniques- IV							
Total		15	5	10	25	210	490	700

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Proposed B.P.A. Course Structure
TY B.P.A. (Drama)
Semester -V

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
501	Literature & Theatre History – V	3	1	-	4	30	70	100
502	Acting – V	3	1	-	4	30	70	100
503	Production & Direction- V	3	1	-	4	30	70	100
504	English	3	1	-	4	30	70	100
Practical (Core)								
505	Practical –I	-	-	5	2.5	30	70	100
506	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
507	Folk Theatre, Dance & Drama- I	3	1	-	4	30	70	100
508	Indian Culture & Art-I							
Total		15	5	10	25	210	490	700

Semester -VI

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
601	Literature & Theatre History – VI	3	1	-	4	30	70	100
602	Acting – VI	3	1	-	4	30	70	100
603	Production & Direction- VI	3	1	-	4	30	70	100
604	English	3	1	-	4	30	70	100
Practical (Core)								
605	Practical -I	-	-	5	2.5	30	70	100
606	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
607	Folk Theatre, Dance & Drama- II	3	1	-	4	30	70	100
608	Indian Culture & Art-II							
Total		15	5	10	25	210	490	700

FY BPA Semester I

Subject: Drama

Paper: 101

Theory of Drama Paper- I

Literature & Theatre History - I

8. The Form of Drama

- Drama as an integrated & inter disciplinary art form Drama & Religion, Drama & other arts.
- Drama and other forms of literature. Drama Novel Drama & Poetry.
- Elements of Drama: (a) Western theme plot Character, Director etc (b) Indian Vastu, Gana, Abhinaya, Rasa.

9. Introduction to Indian Theatre:

- A study of origin, development and full of old professional theater.
- Study of any play of the masters of the golden era of old professional Gujarati theatre.
- A brief study of religion and development of Hindi Drama.
- Study of any one old Hindi play.

10. Sanskrit Drama:

- Introduction to Natyashashtra.
- A study of difficult theories of origin of Sanskrit Drama.

List of Plays:

- Ranchodbhai Udayram - Lalita Dukhadarshak
- Dahyabhai Dholshaji - Vinaveli, Umadevadi Udaybhan
Vijayavijay, Ashrumati
- Raghunath Brahmbhatt - Buddadev, Sunjakumari etc
- Manilal Nabhubhai - Kanta
- Kavi Manilal "Pagal" - Dil na Dard
- Bhas - Doota Ghatotkacha, Madhyam, Vyayog,
Urbhangam, Karnabharam, Doota Vakyam

Paper: 102

Theory of Drama Paper- II

Acting – I

1. An Actor's ARJ:-

- a. Definition of acting, acting & the performing arts nature of acting both art and science.
- b. Requisites for success in art of acting role of talent and training physical mental, emotional actors place in theatre.
- c. General requirement of an actor.
- d. Objective of art of acting.

2. Training of the voice:-

- a. Correct breathing- The physical basis for acting, voice producing organs and their important functions.
- b. Quality of Voice.
- c. Force, stress, Inflection, time.
- d. Volume, Pitch, Pause, Intonation.
- e. Defects in Speech.
- f. Qualities of Good Speech.

3. Training the Body & inner Resources:-

- a. Gesture & Pose- laws of gesture economy, fitness, facial expression through imaginations and concentration.
- b. Various kinds of movement.

Paper: 103

Theory of Drama Paper- III

Production of Direction

1. Role of Director in Modern Theatre:-

- a. Direction & his relationship with other theater.
- b. Artists such as play Wright, Actor, Set designer, light designer, costume designer, Music composer & sound arranger, makeup man.

2. Theatre Management:-

- Duties & Responsibilities of :
 - a. Stage Manger.
 - b. Wardrobe In charge
 - c. Property In charge
 - d. Set Designer & Executer
 - e. Light designer & Operator
 - f. Costume Designer
 - g. Make up Man
 - h. Music & background effect in charge
 - i. Show organization in charge
 - j. F.O.H.

3. Direction:-

- a. A study of the media of the director about script, actor stage, story.

Theory Paper: 104 English

Unit: I, II

Advanced English for Non-Native Learners

9. Cleaner cities
10. Sardar Patel by Raj Mohan Gandhi
11. The Birth of Satyagraha by M.K. Gandhi
12. The Tusker's Train by Harry Miller

Unit: III

5. Paragraph writing
6. Vocabulary

Unit: IV

9. Articles
10. Nouns
11. Pronouns
12. All Tenses

Reference:-

11. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
12. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
13. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
14. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
15. Oxford Practice Grammar by Eastward (OUP).

Paper: 105 Practical – I Acting

1. Voice & Speech :-

- a. Breathing Exercises.
- b. Omkar & Pranayam
- c. Exercises of Voice Projection.
- d. Pronunciation of Vowels, consonants and difficult words.
- e. Tongue twisting exercise, difficult stanzas and chand aneter.
- f. Exercises for voice modulation (pitch, volume, intonation etc).
- g. News reading, addressing the audience announcement (of play or cultural programmes etc)
- h. Dramatic reading of selected scenes from various kinds of literature such as essays, stories autobiography, drama etc.
- i. Such as from old professionals Gujarat theatre, Modern Gujarati and Hindi Theater or contemporary Indian theater translated, Adapted in Hindi Theatre from other languages.
- j. Preparation of five poems Gujarati and Hindi.

Paper: 106 Practical – II Production

1. Directions :- Work on the media of the director

- a. The script.
- b. The Actor
- c. The Stage

2. Learn and work on the theaters (Non-Verbal) conventions & their Inter relation with each other.

3. Learn and work on Principles of Play Production motivation, composition, Business, movement, Emotional key, Tempo & Rhythm.

- a. Practical: - Covering a handling the floor and wall units. Nailing and fastening the units together.
- b. Proscenium theatre and ground plan, front elevation terms: Apron, Tormentor, Teaser, Sightlines, cyclorama, Pivot-Point, Flies curtain, Acting Area etc.
- c. Visit to the local theatre.

(Elective any one)

Theory Paper: 107 Aesthetics

*** Objectives: -** (The Students should enrich their Knowledge about)

- Basic Concepts of Aesthetics
- The importance of Aesthetics
- 1. Definition of Aesthetics
 - a. The origin & meaning of Aesthetics
 - b. Elements of Aesthetics
 - c. The definition of Aesthetics according to Indian literature
 - d. The Ancient Notion of Aesthetics
- 2. Indian Aesthetics & Theory of Rasa
 - a. The origin of Rasa b. Theory of Rasa & Bhava
 - c. Types of Rasa d. Types of Bhava
- 3. Form of Aesthetics
 - a. Meaning of Arts & Classification of Fine Arts
 - b. Aesthetics & Indian notion of Fine Arts
 - c. Fine Art & Rasa
 - d. Beauty & Pleasure (Rasa Anand)

Paper: 108 Theatre Techniques - I

1. Study of Importance of setting in play production.
2. Various principles of set designing.
3. Study of importance of lighting in play production.
4. Various functions of light designing.
5. Different types of light equipments e.g. flood, spot-ferial, piano, and convex.
6. Importance of costumes in production principles of costume designing.

FY BPA Semester II

Subject: Drama

Paper: 201\ Theory of Drama Paper- II
Literature & Theatre History - I

1. Conti... Sanskrit Drama

- a. Major play wrights Bhas, kalidas, Shudrak, Bhavbhuti
- b. Study of any one act Sanskrit Play.

2. Introduction to western theatre Greek to Elizabethan Theatre.

- a. Various forms of western Drama – Tragedy, Comedy, Melodrama, Farce, Tragic-Comedy.
- b. Greek Tragedy & Comedy- Contribution of Aeschylus, Sophocles, Eumpides, Aristophanes menandar.
- c. Sances & Roman Drama.
- d. Religious Drama & Performance during the middle ages 0 Mystery & Morality plays.
- e. Study of Romantic Tragedy & comedy Shakespeare.
- f. Study of any Greek or Shakespearean play.

3. Introduction to Traditional Theatre forms of India

- a. Introduction to difficult Traditional theatre forms of India.
- b. Study of any “Bhavai Vesh”

List of Plays:

- | | | |
|----------------|---|--|
| a. Bodhayan | - | Bhagvadjjukiyam |
| b. Eschylus | - | Agamemnon |
| c. Sophocles | - | Odipuselectra Philocletes |
| d. Euripidus | - | Media, Orestes |
| e. Shakespeare | - | Hamlet, Othello, Macbeth,
The Merchant of Venice, Twelfth Night,
Mid Summer Night’s Dream
The Taming of the Shrew |
| f. Bhavai Vash | - | Jashma Odan, Manibasati |

Paper: 202 Acting

1. Conti... Training the body & inner sources.

- a. Introduction to improvisation.
- b. Mime is a stylized Art.

2. The Actor & The play.

- a. Actor's script.
- b. Analysis of the Role.
- c. Process of building the character in General.

3. Actors Relationship with other Artists.

- a. Playwright: - Understanding the meaning of the play- understanding of the role.
- b. Director: - Understanding Directors interpretation of the play.
- c. Study of Visual elements in relation with acting- Set, light, Costume, make-up props.
- d. Study of Audio elements in relation with acting- music, sound effects.
- e. Working with co-actors, actresses.

Paper: 203

Production & Direction

1. Details study of Stage Geography.

- a. Acting Area and its division into various parts- relative importance of various parts.
- b. Study of importance of theatre architecture with special reference to proscenium theatre.

2. Principles of play production.

- a. Motivation – Composition- Movement
- b. Picturisation – Emotional key
- c. Tempo & Rhythm

Theory Paper: 204 English

Unit: I

Advanced English for Non-native Learners

1. A letter to a Well Intentioned Parent by Narman V. Peale.
2. A daughter writes to her father by I. Gandhi
3. Soul search by Vishwa Mohan Bhatt
4. Ratan Tata by Kumar Ketkas

Unit: II

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: III

- Layout and letter writing
- Formal and Informal

Unit: IV

- 1-Active and Passive Voices
- 2- Direct and Indirect Speech
- 3-Verbs
- 4-Adverbs
- 5-Vocabulary
- 6-Paragraph writing

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P.S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper: 205 Practical (Core) - I

1. Mime & Movement.

- a. Elementary knowledge of basic exercises of mime through music.
- b. Interpretation & expression demonstrating through character
- c. Mime as a stylized art & knowledge of Mime & Movement and its techniques.
- d. Exercises in obese nation, concentration, relaxation, imagination etc through Music.

2. Improvisation

- a. Sensory experience & emotional experience.
- b. Exercise for energy and flow of imagination.
- c. Actor & character in different in different situations.
- d. Simple improvisation and from inputs words, phrases, Instruments music, stage props etc.

**Paper: 206
Practical - II**

1. Stage Craft.

- a. Drawing Instruments & their uses.
- b. Different types of Protections.
 - i. Ground plan- Elevation- Isometric Rostrums (Individual with composition), Stair Case, Floor Unit, (Furniture etc), Wall unit, (Flats, front, Rear, Projections, Box Set, Without Furniture)

2. Practical

- a. Introduction to lighting gadgets their handling & operations.
- b. Stage lighting equipments.
- c. Socket system, playing, connection, distribution.
- d. Introduction to department, wardrobe, proper way of handling and wardrobe.
- e. Introduction of makeup kit- Straight make-up
- f. Practical with music operation.

(Elective any one)

Theory Paper: 207 Aesthetics

*** Objectives: -** (The Students should enrich their Knowledge about)

- Basic Concepts of Aesthetics
- The importance of Aesthetics
- 4. Definition of Aesthetics
 - a. The origin & meaning of Aesthetics
 - b. Elements of Aesthetics
 - c. The definition of Aesthetics according to Indian literature
 - d. The Ancient Notion of Aesthetics
- 5. Indian Aesthetics & Theory of Rasa
 - a. The origin of Rasa b. Theory of Rasa & Bhava
 - c. Types of Rasa d. Types of Bhava
- 6. Form of Aesthetics
 - a. Meaning of Arts & Classification of Fine Arts
 - b. Aesthetics & Indian notion of Fine Arts
 - c. Fine Art & Rasa
 - d. Beauty & Pleasure (Rasa Anand)

Paper: 208

Theatre of Techniques

- 1. Importance of costume in production**
 - a. Principles of make-up designing.
 - b. Different tools of make-up.
- 2. Importance of stage property in play production various kinds of property.**
- 3. Importance of sound effects in play production various types of sound effects.**

SY BPA Semester III

Subject: Drama

Paper (Core): 301 Literature & Theatre History - III

1. History of Indian Regional Drama:-

- a. Brief History of Modern Indian theatre with special reference to Bangali & Marathi Theatre.
- b. Brief History of development of New Gujarati Theatre.
- c. Detailed study of any modern Gujarati, Bangali & Marathi play.

2. Sanskrit Drama:-

- a. Study of Dasharupkas & Brief study of Uparupakas.
- b. Study of any Rupaka (Sanskrit Play).

List of Plays:

- | | | |
|-------------------------------|---|---|
| a. C.C. Mehta- Dhara Gujarati | - | Miongi Stree |
| b. Sitanshu Yashashchandra | - | Vaishakhi Koyal, Kaaho Makanji |
| c. Raghuvir Chaudhari | - | Sikandar Sani |
| d. Madhurai | - | Kumarni Agashi |
| e. Labh Sankar | - | Mansukhlal Mojithia |
| f. Vijay Tendulkar | - | Kanyadan, Kamala, Shantata
Court chalu ahe |
| g. Jayvant Dalaw | - | Purush |
| h. Mahesh Elkunchawar | - | Wada Chirebandhi |
| i. Rabindranath Tagore | - | Raja o Rani, Dakghar |
| j. Dvijendralal Rai | - | Rana Pratap (Pratapsinh),
Shahjahan |
| k. Utpal Dalt | - | Kallol |
| l. Benjonson | - | Alchemist |

Paper: 302 Acting

1. Detailed study of the method in acting by Stanislavsky:-

- a. Actor's internal preparation:- discovering physical actions, finding a purpose concentration of attention, imagination, observation etc.
- b. Actor's external preparation:- Voice and body control and exercise etc.
- c. Creation of Role – getting into the character.

2. Detailed study of Bharata's theory of Acting :-

- a. Angik abhinay, Vachik Abhinay, Satvik Abhinay, Acharya Abhinay, Chitrabhinay, Samany ABhinay.
- b. Detailed study of various Bhavas and their vibhavas and Anubhavas.

Paper: 303 Production & Direction - III

1. Procedure of Direction in Detail:-

- a. Selection of the Script:-
- b. Budgeting a play :- Study of the script and research Inter pretention, work with different designers, Preparing the production script, Rehearsal Schedule, Unit & Objectives, Selection of Actors (Casting), Director's approach during various stages of Rehearsal, Grand Rehearsal and First Show.

2. Production Script:-

- a. What is production script?
- b. Explain and discuss about its importance and preparation.

Theory Paper: 304 English

Unit: I

Glimpses of life

(An Anthology of Short Stories)

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Types of Communication
2. Barriers to Communication

(Wrong choice of medium/Physical/Semantic/Socio-Psychological barriers to communication)

Unit: IV

1. Phrasal verbs
2. Vocabulary
3. Paragraph written
4. Preposition
5. Reading Comprehension

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper (Core): 305 Practical - I

1. Voice & Speech:-

- a. Breathing Exercise
- b. Omkar and Pranayam
- c. Basic exercise for voice cultivation and pronunciation.
- d. Exercise in laughing, smiling, whispering, weeping, crying, yelling of fear, joy, pain, suffering and ecstasy.
- e. Exercise in universal language of Sounds.

2. Body Movement:-

- a. Anagik Abhinaya, Anang, upang & Party Anga, Tools of an Actor.
- b. Body exercise, Yoga in relation to theater exercising pertaining to head, eyes and Body extension movement.
- c. Rhythmic Movement (Advanced)

3. Improvisation:-

- a. Building up a climax through response and stimulus of different characters in pair and groups, Action & Reactions, Mirror Games.
- b. Logical relationship & link between through and action in different characters.
- c. Improvising based on the Stanislavsky's method of elements of physical action.
 - i. Action "if" given circumstances.
 - ii. Magic "if" observation and imagination.

Paper (Core): 306 Practical - II

1. Direction: - work of fundamentals of Directions.

- a. Media of the Director.
- b. Composition
- c. Picturisation.

2. Stage Craft:- Preparing a production script for one act play (Drawing practical)

- a. Orthographic Projection - Staircase.
- b. Ground plan and Elevation of Thrust Stage (Depth, Play Box)
- c. Ground plan and Elevation plot, Property chart and layout.

Note: - The above topic No.3 should be dealt with reference to any one act play.

Paper: 307 Make up Costume

1. Make-up.

- a. What is Make-up?
 - i. The importance of learn make-up application for drama artist.
 - ii. Detailed study of Make-up for Drama.
 - iii. Make-up useful in Drama.
 - iv. The material useful in Drama.

2. Definition of Costume.

- a. The cosmetics used for make-up in Drama Theater.
- b. The Technique of applying in Drama.
- c. Method of Make-up like before make-up applying Make-up, removing Make-up.

3. Costume.

- a. Definition of Costume.
- b. History of Costume.
- c. The costume useful in Drama.
- d. The Detailed study of costume for Drama.

4. Procedure of Costume Designing.

- a. Study of the play.
- b. Discussion with Director.
- c. Research
- d. Costume change plot/Chart.

Paper: 308 Theatre Technique

1. Rehearsal Techniques.

- a. What is Rehearsal?
- b. Purpose of Rehearsal.
- c. Types of Rehearsal.
- d. How to take Rehearsal etc.
- e. Various stages of Rehearsal and the method the director follows in this stage. i.e. Reading/Blocking/Polishing/Tempo and Rhythm/Technical Rehearsal and Grand Rehearsal.

2. Basic Principles in Electricity, Conductor, Non conductor, Volts/Amperes, Ohms/Watts.

SY BPA Semester IV

Subject: Drama

Paper: 401 Literature & Theatre History - IV

1. Brief study of western theatre 17th Century

- a. Theatre of reason- Racine, Tragedy and comedy in Restoration Era, Comedy of Humors- Ben Johnson, Comedy of Manners- Moliere and Sentimental Comedy.
- b. Study if any play by Moliere, Racine or Benjonson.

2. Forms of Drama

- a. Origin & development of western one act play form of one act play.
- b. Contribution of Gujarat plays wrights in the development of Guajarati one act Play.
- c. Study of nay one Gujarati plays Pre-independence.

3. Traditional theater forms of India

- a. Brief study of various traditional theatre forms of India.
- b. Detailed study of any two traditional theatre forms of India.
- c. Study of any one modern play based on traditional theatre forms of western region.

List of Plays:

- a. Moliere - The blundere Tarruffe, The Self Deceived Husband
- b. Racine - Andromaque, Britannicus, Phedre Arthalie
- c. Kalidas - Abhigyam Shakuntal
- d. Bhas - Panchrattra
- e. Shudrak - Mrichhakatikam
- f. Bhavbhuti - Uttar Ram Charitra
- g. Pre-independence - One act play Gujarati Play by Bhanubhai Umaravadi & Yashwant Pandya
- h. Post Independence - One act play Gujarati Play By: Modern Gujarati Play Wrights
- i. C.C. Mehta - Hoholika
- j. R.C. Parikh - Mena Gujarati
- k. Vijay Tendulakar - Ghasiram Kotwal

Paper: 402 Acting - IV

- 1. Styles of Acting – Western (Early Period)**
 - a. Greek Actor
 - b. Roman Actor
 - c. Elizabethan Acting
 - d. Acting in commedia Dell Arte
 - e. Acting in Moliere’s Farce
- 2. Style of Acting – Western (Modern Period)**
 - a. Realistic and non Realistic – An Introduction Only
- 3. Acting in Regional Theater**
 - a. Bhavai
 - b. Old Professional Gujarati Theatre
 - c. Contemporary Gujarati Theater
 - d. Famous actors of Gujarati

Paper: 403

Production & Direction - IV

- 1. Types of Directors and various directions method.**
 - a. What is director? His place in theater
 - b. Duties and Responsibilities of creative Director
 - c. Description of various types of director such as Rubber stamped, Trainer Director, (Talim Master), Stage manager, Director, Writer Director, Actor-Director, Technician Director, Easy go lucky director, Director -Director
- 2. Explain production for Drama Theater**

Theory Paper: 404 English

Unit: I & II

Glimpses of life

(An Anthology of Short Stories)

1. The Eyes are not Here by Ruskin Bond
2. The Diamond Necklace by Guy De Maupassant
3. Between the Mosque and Temple by Boman Desai
4. The Last Salvation by R. P. Sisodia

Unit: III

Presentation skills

1. Stages of Preparing a Presentation.
2. Overcoming Presentation fears.
3. Use of Audio visual aids in presentations.

Unit: IV

1. Vocabulary
2. Adjectives
3. Conjunctions
4. Punctuation Marks
5. Precise Writing

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Paper (Core): 405

1. (Conti.) Voice of Speech:-

- a. Preparing chores from various plays.
- b. Preparing blank verse [], folk songs. Sholka, Chhand (meter) & Poetries
- c. Study of dialects and intonations.
- d. Acting in Radio plays (Reading).
- e. Prep
- f. Airing five, Mongoose or soliloquies or scenes from classics, modern classics.

2. Body Movements:-

- a. Various kinds of movements & Gestures.
- b. Concept of Rasa and Navrasa, Facile Expression.
- c. Different body movements of animate and inanimate objects (Individual, Pair and In groups)

3. Improvisation:-

- a. Improvising a story.
- b. Treating a poem as a Soliloquy
- c. Complicated yogic exercises in body postures: Respiration, Inlying, sitting & standing.

Paper (Core): 406

1. Direction:-

- a. Movement.
- b. Rhythm & Temple
- c. Pantomimic Dramatization

2. Stage Craft:-

- a. Purpose of lighting – Principles of lights preparing lighting chart & cue Chart.
- b. Character Make-up.
- c. Costume Colour Plate
- d. Sound equipments – one sheet

Note: - The above topic i.e. (i) & (iii) should be dealt with reference to nay one act play.

Elective any one

Paper: 407 Make-up & Costume

1. Procedure of Make-up:-

- a. Before make-up applying makeup, Removing make, After makeup.

2. Types of make-up:-

- a. Liner, Plastic, Grease paint.

3. Procedure of Costume designing:-

- a. Instruction to the tailor and cutter.
- b. Costume rehearsal.
- c. Wardrobe

4. History of Costume in India (General):-

- a. Factors Governing use of Costumes & their needs.
- b. Pre Vedic period
- c. Vedic Period
- d. Mayura
- e. Gupta
- f. Moghal
- g. Maratha
- h. British
- i. Post Independence

5. The impact region on Costume & Make-up:-

- a. The impact region on costume & Make-up.
- b. Changes in costume with different situations.
- c. Changes in make-up with different situation.
- d. The costumes & Make-up in dance –Drama.

Paper: 408 Theater Techniques

1. Procedure of Set designing:-

- a. Study of the Script.
- b. Discussion with director
- c. Research
- d. Technical Drawing such as plan, Elevation, colored sketch & Model.
- e. Instruction to workshop technicians.
- f. Scene shifting Plot.
- g. Property layout & shifting plot.
- h. Technical Rehearsal
- i. Discussion with other designers.

2. Various types of sets :-

- a. Unit, Minimum, Screen, Cyclorama, Prism, Book, Reversible, Formal, Permanent, Curtain & wing, cause curtain, light, stage.

3. Various stages:-

- a. Revolving, Sliding, Elevator, Jack knife.

4. Procedure of light Designing:-

- a. Study of the script.
- b. Discussion with Director.
- c. Discussion with set & costume designer
- d. Lighting lay out
- e. Lighting chart
- f. Cue sheet
- g. Technical Rehearsal
- h. Operation.

5. Stage lighting Instruments:-

- a. Intensity control (Dimmer).
- b. Projection lancer (Profile Spot)
- c. Water effect, ultra violet lamp, Tube Auto Transformer dimmer, resistance dimmer, Electronics dimmer.

TY BPA Semester V

Subject: Drama

Paper: 501 Literature & Theatre History - V

1. Introduction to Asian theatre

- a. General History of Chinese and Japanese Drama.
- b. Puppet Theater – Origin & development with different forms.
- c. Detailed study of play.
- d. Two man on a sting Eguchi Indian Classic
- e. Reference book:- Oriental Theater- H. G. Wells

2. Modern Western Drama

- a. The Naturalistic revolt
- b. Realistic Drama: Ihsen, Chekhov, Bernard Show.
- c. Study of Play wrights through Analysis of his play.
- d. List of play: Doll's House, Uncle Vanya, Cherry Orchard, Saint Joan, Pygmalion.

Paper: 502 Acting - V

1. Styles of Acting (Oriental)

- a. Acting in Peaking Opera.
- b. Acting in Kabuki Drama.
- c. Acting in Noh Play.

2. Modern school of Acting.

- a. Representation school of Acting.
- b. Stanishvsky's concept of creative Acting.
- c. Bertolt Brecht's theory of alienation in Acting.
- d. Grotowsky's theory of poor theatre acting point of view.
- e. Vakhtangow & meyerhold's idea of Acting.
- f. Peter book's theory of universal language of sound & gestures.

Paper: 503 Production & Direction - V

1.
 - a. Critical Appreciation of Performance:- Playwrights approach & Directors approach interpretation and Treatment
 - b. Evolution of Director:- Indian Theatre, Western Theater.
2.
 - a. Modern Trends in play production: Stanislavsky to peter book
 - b. Role of experimental Theater:- Content form, Different stages of development
3.
 - a. Basic Principles of line & colors in setting, lighting, costumes, make-up, & their inter relation with each other.
 - b. Origin and development of Puppet Theater in India.

Theory Paper: 504 English

Unit: I & II

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne

Unit: III

1. Modern forms of communicating
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.

Unit: IV

1. Vocabulary
2. Paragraph writing
3. Modals
4. Rewrite the sentences

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core) Paper: 505 Acting

1. Voice & Speech:-

- a. Preparing long poems as soliloquies or monologues in different Rasas.
- b. Changing the mood & rhythm of the poems as an exercise.
- c. Poetry recitation expressing it by using various elements of acting.

2. Body movement:-

- a. Communication various feelings & thoughts through body.
- b. Analysis & interpretation of characters through movements.

3. Improvisation:-

- a. To prepare a complete life sketched of the character by work on role analysis through improvisation.
- b. Simple situations to be improvised through acting in individual, pairs and groups to develop play.
- c. Scene work: to prepare sponces through movements, gestures, voice patterns & speech for select3ed scenes for different plays.

Practical: 506

Production

1. Directions:-

- a. Work on innovative Production techniques of different types of short plays (Scenes)/stories in various modes (Tragedy, commend, fairy of presentation on different spaces (open stage, arena, thrust stage.)

2. Stage Craft:-

- a. Make-up and its types:
 - i. liner make-up
 - ii. Grease paint make-up
 - iii. Plastic make-up.

(Elective any one)

Practical: 507 Folk Theater & Dance - Drama

1. Folk Theatre:-

- a. What is folk Theater?
- b. Detailed study of folk Theater.
- c. History of folk Theater.
- d. Types of folk Theater.
- e. Folk Theater of Gujarat.
- f. Detailed study of folk Theater.

2. Dance-Drama:-

- a. What is Dance Drama?
- b. The origin and development of Dance Drama.
- c. The place of Dance drama in the present age.
- d. The opinions of present drama guni about dance Drama.

3. Dance Drama & Abhinay:- Aangik, Vachik, Aaharya, Satvik, Abhinay

4. The stage components in used in Dance Drama. Like properties back ground music with sound effects & lighting.

Practical: 508

Indian culture & Art – I

Elective (any one)

Paper No.: 507 Indian culture & Art - I

*** Objectives: -** (The Students should enrich their Knowledge about)

- Brief acquaintances of Indian Culture & Art.
- Detailed study of various civilization of ancient India.

4.

- a. The meaning & definition of Term “Culture”.
- b. Specialties of Indian Culture.
- c. Indian culture & Art.
- d. Indian culture & Music Art.

5.

- a. The civilization of Sindhu gulf:
 - i. Political Life
 - ii. Religious Life
 - iii. Social Life
 - iv. Economic Life

6.

- a. The civilization of vedic Age.
 - i. Political Life.
 - ii. Social Life.
 - iii. Religious life.
 - iv. Economical life.

TY BPA Semester VI

Subject: Drama

Paper: 601 Literature & Theatre History - VI

1. Modern western Drama:-

- a. Non Realistic: - Symbolism and expressionism, Pirandello, Stand berg.
- b. Epic Theater: - Bertolt, Brecht, Theatre of absurd- Beckett, Lonesco.
- c. List of plays: - Waiting for Godot, The killer, Good Women of setzuan, Caucasian chaulk, circle, six characters in speech of an author, A dream play.

2. Plot Structure in Sanskrit Drama:-

- a. Study of Sanskrit play- Shankuntala, Uttat Ramcharit.
- b. Karyavastha, artha Prakruti, Sandhi, Artho Pakshepak.
- c. Role of vidushaka in Sanskrit Drama- in theory according to natya shashtra. In practice on the basis of plays:- swapnvasvadattam, Mruchhakatikam, Malvikagnimitra.

3. Principles of Play writing:-

- a. Drama criticism & appreciation.
- b. Creative writing : Short play
- c. Dramatic poem street play, couples for for bhavai.

Paper: 602 Acting - VI

- 1. Detailed study of Acting in Sanskrit Theatre with reference to stage conventions:-**
 - a. Stage conventions – Natyadharmi, Lokdharmi
 - b. Zonal Divisions kakshyavibhag- Vritti & Provitti
- 2. General Characteristics of Acting in Indian Traditional Theatre. With special reference to the applications of four aspects of abhinaya.**
- 3. The views of eminent actors on art of acting: Study of views of famous American, European, Russian, Indian stage actors on art of acting (5 western actors & 5 Indian actors.)**

Paper: 603 Production & Direction

- 1. Study of Architecture & types of Sanskrit theatre:-**
 - a. Modern theatre architecture: Greek, Roman, Elizabethan, Thrust Stage, Proscenium Arena, open stage.
- 2. Style of setting :-**
 - a. Realistic & non Realistic
 - b. Style in production: Realistic & Non Realistic.

Semester VI

Theory Paper: 604 English

Unit: I & II

1. The Selfish Giant by Oscar wild
2. Travel by Train by J. B. Priestly
3. Lalajee by Jim Corbett

Unit: III Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks

Unit: IV

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused
4. Vocabulary

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core) Paper: 605 Acting

1. Voice & Speech:-

- a. Recitation of a play verse, blank verse Rhythmic prose.
- b. Soliloquies from classical plays, Monologues, from well known plays- Sanskrit, Shakespearean, Greek, Modern classics.
- c. Recording of scenes or act of the play or one act play using all the elements of a radio play.

2. Body Movement:-

- a. Physical, Mental & emotional movements through music.
- b. Basic exercise in plasticity of the body through music & without music.

3. Improvisations:

- a. Re-Interpretation of stories through improvisation.
- b. Actor's script for a role in scenes & plays.
- c. Improvisation of themes in folk theatre form.

Practical Paper: 606 Production

1. Setting: Preparing card board model of the given set.
2. Stage properties: Preparing the properties from waste materials.
3. Sound effects: Designing & creating of sound effect through house hold properties.

Elective any one

Paper: 607 Folk Theater & Dance Drama

1. Folk Theatre Direction:-

- a. Any two folk theater play of Gujarat.
- b. Detailed study of traditional history & music of folk theater.
- c. Detailed study of different Regional folk Theater.
- d. Detailed study of Body movement.
- e. Dialogue delivering, costume & property etc.
- f. Difference between folk theatre & Drama.

2.

- a. The use of ancient stories as a theme of dance drama.
- b. The use of contemporary issues as a theme of dance drama.
- c. Major difference in depicting old stories contemporary stories.
- d. Western Drama & Ballet, opera
- e. The effect of Dance Drama on folk Dance.

Practical: 608 Indian culture & Art

*** Objectives: -** (The Students should enrich their Knowledge about)

- Brief acquaintances of Indian Culture & Art.
- Detailed study of various civilization of ancient India.

1.

- a. The meaning & definition of Term “Culture”.
- b. Specialties of Indian Culture.
- c. Indian culture & Art.
- d. Indian culture & Music Art.

2.

- a. The civilization of Sindhu gulf:
 - i. Political Life
 - ii. Religious Life
 - iii. Social Life
 - iv. Economic Life

3.

- a. The civilization of Vedic Age.
 - i. Political Life.
 - ii. Social Life.
 - iii. Religious life.
 - iv. Economical life.

Smt. Hiraba Motibhai Patel Institute of Performing Arts
Managed by
Shree P.M. Patel Education & Public Welfare Society, Anand
Bachelor of Performing Arts
(Vocal & Instrumental Tabla, Dance and Drama)
Proposed B.P.A. Course Structure
FY B.P.A. (Tabla)
Semester -I

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
101	Principles of music Tabla - I	3	1	-	4	30	70	100
102	Study of Taal – I	3	1	-	4	30	70	100
103	History of Tabla - I	3	1	-	4	30	70	100
104	English	3	1	-	4	30	70	100
Practical(Core)								
105	Practical – I	-	-	5	2.5	30	70	100
106	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
107	Aesthetics - I	3	1	-	4	30	70	100
108	Music Therapy- I							
	Total	15	5	10	25	210	490	700

Semester -II

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
201	Principles of music Tabla-II	3	1	-	4	30	70	100
202	Study of Taal – II	3	1	-	4	30	70	100
203	History of Tabla - II	3	1	-	4	30	70	100
204	English	3	1	-	4	30	70	100
Practical(Core)								
205	Practical – I	-	-	5	2.5	30	70	100
206	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
207	Aesthetics – II	3	1	-	4	30	70	100
208	Music Therapy- II							
	Total	15	5	10	25	210	490	700

Smt. Hiraba Motibhai Patel Institute of Performing Arts
Managed by
Shree P.M. Patel Education & Public Welfare Society, Anand
Bachelor of Performing Arts
(Vocal & Instrumental Tabla, Dance and Drama)
Proposed B.P.A. Course Structure
SY B.P.A. (Tabla)
Semester -III

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
301	Principles of Music Tabla – III	3	1	-	4	30	70	100
302	Study of Raag – III	3	1	-	4	30	70	100
303	History of Music - III	3	1	-	4	30	70	100
304	English	3	1	-	4	30	70	100
Practical (Core)								
305	Practical – I	-	-	5	2.5	30	70	100
306	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
307	Yog & Music – I	3	1	-	4	30	70	100
308	Music & Spiritualism- I							
	Total	15	5	10	25	210	490	700

Semester -IV

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
401	Principles of Music Tabla – IV	3	1	-	4	30	70	100
402	Study of Raag – IV	3	1	-	4	30	70	100
403	History of Music - IV	3	1	-	4	30	70	100
404	English	3	1	-	4	30	70	100
Practical (Core)								
405	Practical – I	-	-	5	2.5	30	70	100
406	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
407	Yog & Music – II	3	1	-	4	30	70	100
408	Music & Spiritualism- II							
	Total	15	5	10	25	210	490	700

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TY B.P.A. (Tabla)
Semester -V

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
501	Principles of Music Tabla – V	3	1	-	4	30	70	100
502	Study of Taal – V	3	1	-	4	30	70	100
503	Folk & Western Instrument - V	3	1	-	4	30	70	100
504	English	3	1	-	4	30	70	100
Practical (Core)								
505	Practical – I	-	-	5	2.5	30	70	100
506	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
507	Western staff Notation –I	3	1	-	4	30	70	100
508	Stage Decoration – I							
Total		15	5	10	25	210	490	700

Semester -VI

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
601	Principles of Music Tabla – VI	3	1	-	4	30	70	100
602	Study of Taal – VI	3	1	-	4	30	70	100
603	Folk & Western Instrument - VI	3	1	-	4	30	70	100
604	English	3	1	-	4	30	70	100
Practical (Core)								
605	Practical – I	-	-	5	2.5	30	70	100
606	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
607	Western staff Notation –II	3	1	-	4	30	70	100
608	Stage Decoration – II							
Total		15	5	10	25	210	490	700

FY BPA Semester I

Subject: Tabla

Theory Paper: 101 Principles of Music (Tabla) -I

*** Objectives:** - The Students to enrich their knowledge about:

- Basic technical Terms related to table & other percussion Instruments.
 1.
 - a. Definition of Music, Laya, Matra, Sam, Tali, Khali, Khand, Avartan
 - b. Definition of Vilambit laya, Madhyalaya, Dhnut laya, Taah laya, Dugun laya, Trigun laya & Chauhan laya Barabar.
 - c. Definition of swar, komal swar, Tivraswar, Vikrutswar, vadi swar, Samvadi swar, Anuvadi swar, vivadi swar, Alankar, saptak, Aroh, Pakad, that, Raag.
 2.
 - a. Draw a figure of Tabla & describe its parts
 - b. The importance of initial syllabus in table playing.
 - c. Brief information about percussion instrument: Nagada, Dhole, Dholak, Naal, Tasha, Duft, chang.
 3. Two Notation system of North Indian music: (i) pandit Bhdkande Taal Noation (ii) Pandit Parluskar Taal notation system
 4. Essay on general musical Topic.
 5. Definition of the following terms.
 - (i) Sangati (ii) Tat Vadya (iii) Avandh Vadhya (iv) Ghanvadhya (v) Shushir vadhya

Theory Paper: 102 Study of Taal

* **Objectives:** - The Students to enrich their knowledge about:-

- Techniques of Tabla playing & Notation.
 1.
 - a. Technique of playing of syllabus on Tabla: Ta, Na, Ge, Tin, Dhin, Tit, Tirkit, Kidnag, Tinna, Dhina.
 - b. Method of notation in Barabar & Dugun laya of the following Taal: Dadra, Kaherwa, Tintaal & Roopak.
 - c. Explain the following technical terms with examples. Mukhda, Mohra, Tukda, Uthan.
 2. Definition of kaida in solo playing
 - a. Notation kaida, its palta & Tinai in any Taal from syllabus.
 - b. The origin of Naad, the importance of Naad in music
 - c. Discussion of Aahat & Anahat Naad
 3. Information of various types of song.
 - a. Dhrupad, Dhmar, Khyal, Tappa, Tarana
 - b. The information of various Bandish of kathak: Aamad, Toda, Parmelu, Palta, Gat Bhav, Salami Toda.
 - c. Comparative study of Taal: Tritaal – Tilwada, Rupak- Tewara
 4. Principles of accompaniment with music (Vocal & Instrumental)

Theory Paper: 103 History of Tabla

*** Objectives:** - The Students to enrich their knowledge about:-

- Origin & History of Indian Music.
 - Study of Centuries.
 - Life sketch of Tabla Maestros.
1.
 - a. Origin & History of Music.
 - b. Origin & History of Naad.
 - c. Origin & History of Laya.
 2.
 - a. Origin of Taal.
 - b. Importance of 13th century with reference to music.
 - c. Importance of 14th century with reference to music.
 3.
 - a. The Origin & development of khyal Gayaki.
 - b. Origin & History of percussion Instrument.
 - c. Origin & History of Air Instrument
 4. Life sketch of Renowned Tabla Player
 - a. Ut. Sidhadharkhan Dhadhi.
 - b. Ut. Nathukhan.
 - c. Ut. Nanhe khan
 - d. Ut. Zakir hussain & ut. Allahrakkha Khan
 - e. Ut. Ahemadjan Thirkwa
 - f. Ut. Sammu khan
 - g. Ptt. Girish Chandra Shrivastav
 - h. Pt. Lalji Shrivastav
 - i. Pt. Shudhir kumar Saxena
 5. Study of the Tabla Gharana
 - a. Origin of Gharana.
 - b. Development of Gharana.
 - c. Tradition & limitation of Gharana.
 6. Detailed study of the following Tabla Gharana: Delhi, Gharana, Ajrada Gharana, Laknavi Gharana
 - a. Importance of each Gharana.
 - b. Speciality of each Gharana.

Theory Paper: 104 English

Unit: I, II

Advanced English for Non-Native Learners

13. Cleaner cities
14. Sardar Patel by Raj Mohan Gandhi
15. The Birth of Satyagraha by M.K. Gandhi
16. The Tusker's Train by Harry Miller

Unit: III

7. Paragraph writing
8. Vocabulary

Unit: IV

13. Articles
14. Nouns
15. Pronouns
16. All Tenses

Reference:-

16. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
17. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
18. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
19. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
20. Oxford Practice Grammar by Eastward (OUP).

Practical (core): 105

* **Objectives:** - The Students to enrich their knowledge about:-

- Introduction of parts of Tabla.
 - Playing basic syllabus on Tabla.
 - Complete preparation of Tintaal.
1.
 - a. Detailed study of different parts of daya & Baya of Tabla.
 - b. Detailed study of classical names of fingers.
 - c. Playing basic syllabus of Baya : Ghe, Gheghe, ke, keke
 2.
 - a. Playing basic syllabus : Ta, Na, Tin, Ti on daya
 - b. Playing basic syllabus on Daya & Baya: Tinna, Dhinna, Tit & Tirkir
 - c. Playing the following syllabus: Gheghetit, Dhadhatit, Dhatirkittaaak
 3.
 - a. Playing Taal Dadra in Thah & Dugun Laya
 - b. Playing Taal Kehra in Taah & Dugun Laya
 - c. Recitation & information of Taal: Dadra & Kaherwa
 4.
 - a. Recitation of mukhda in Tintaal
 - b. Recitation of Tukda in Tintaal
 - c. Riyaz of Practice syllabus.
 5.
 - a. Playing “Dha Dha” tit kaida in Tintaal.
 - b. Playing “Dha Dha Tirkir” kaida in Tintaal.
 - c. One Tihai in Tintaal.
 6.
 - a. Playing mohra in Tintaal.
 - b. Playing mohra in Dadra.
 - c. Playing mohra in kaherawa.

Practical (core): 106

* **Objectives:** - The Students to enrich their knowledge about:-

- Playing Taal Dadara, Kaherwa & its Variations.
 - Playing Taal Kaherwa, Hinch & Variations.
 - Playing Gujarati folk percussion instrument: Dhole
1.
 - a. Playing variations of Dadara
 - b. Playing variations of Kaherwa
 - c. The information of Taal & its Recitation with tali & Kahli.
 2.
 - a. Playing basic syllabus of Tintaal on Daya & Baya.
 - b. Playing Tintaal Theka with Tah & Dugun.
 - c. Playing kaida & its recitation in Tintaal.
 3.
 - a. Playing kaida & its palta with Tihai & Tintaal
 - b. One chakradar Tihai in Tintaal
 - c. One Tukda in Tintaal.
 4.
 - a. Playing Basic syllabus of kaherwa Taal on Daya & Baya
 - b. Playing Basic syllabus of Dadrwa Taal on daya & Baya
 - c. One Chakradhar Tihai in Tintaal
 5.
 - a. Practice of Mohra
 - b. Practice of Tukada
 - c. Practice of Mukhada
 6.
 - a. Playing uthan in Tintaal.
 - b. Recitation of uthan in Tintaal
 - c. Recitation of all Bandish with Taali & Khali.

(Elective any one)

Theory Paper: 107 Aesthetics

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic Concepts of Aesthetics
- The importance of Aesthetics
- 7. Definition of Aesthetics
 - a. The origin & meaning of Aesthetics
 - b. Elements of Aesthetics
 - c. The definition of Aesthetics according to Indian literature
 - d. The Ancient Notion of Aesthetics
- 8. Indian Aesthetics & Theory of Rasa
 - a. The origin of Rasa b. Theory of Rasa & Bhava
 - c. Types of Rasa d. Types of Bhava
- 9. Form of Aesthetics
 - a. Meaning of Arts & Classification of Fine Arts
 - b. Aesthetics & Indian notion of Fine Arts
 - c. Fine Art & Rasa
 - d. Beauty & Pleasure (Rasa Anand)

Theory Paper: 108 Music Therapy - I

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic Therapy technique
- Technique related to Indian yoga
- 1. The Origin of Therapy Science
 - a. The History of Therapy Science in ancient Age
 - b. The History of Therapy Science in Middle Age
 - c. The History of Therapy Science in Modern Age
 - d. The healing effects of Music
- 2. Examples of Music Therapy
 - a. The experiments of Music Therapy
 - b. Musical Sound Naad
 - c. The relation between Therapy & Music
 - d. Detailed study of Yogic Therapy Technique
- 3. Detailed study of breathing (Pranyam)
 - a. Detailed study of meditation (Dhyan)
 - b. Different types of Medication (Dhyan)
 - c. The relation between Yoga & Music
 - d. The impact of Yoga Sadhna from music

SY BPA Semester II

Subject: Tabla

Paper (core): 201 Principles of Music (Tabla)

* **Objectives:** - The Students to enrich their knowledge about:-

- Basic technical Terms related to Tabla & other percussion Instruments.
 - Information about various percussion instruments.
1.
 - a. Definition of the following terms: Mohra, Tukda, Mukhda & Uthan.
 - b. Definition of the following technical terms: Kaida, Paran, Tihai Laggi & Ladi.
 - c. Definition of laya & its types.
 2.
 - a. Definition of Tihai & Its types.
 - b. The importance of Tihai in solo playing.
 - c. The information & importance of the following percussion instrument: Khol, Tripushka & Tavila
 3.
 - a. Definition of technical terms of Kathak Dance: Aamad, Toda, Parmelu, Thaat, Gatbhav & Palta.
 - b. Definition of technical terms of kathak Dance: Salami toda, chhala, Natwari Toda, Gatnikas, Tatkar & Kavita Toda.
 - c. The information of the following south Indian percussion instruments: Bramha talam, Udukku, Indikka, Madlam, Jamela.
 4. Comparative study of the features & application of Damdar, Bedam & chakradar Tihais.

Paper (core): 202 Study of Taal - II

*** Objectives:** - The Students to enrich their knowledge about:-

- Techniques of Tabla playing & Notation.
 - Comparison of Taals.
1.
 - a. Techniques of playing syllables on Tabla: Tet, Dhidhit, Ghidnag, Tirkitak, Kittak.
 - b. Notation of the following Taal in Thah & Dugun Laya: Ektaal, Jhaptaal, Sultaal, chautaal.
 - c. Explain the following technical terms with example: Quida, paran, Gat & Tihai.
 2.
 - a. Definition of Tukada & its importance in solo playing.
 - b. Notation of tukada in any Taal from syllabus.
 - c. Notation of uthan in any Taal from syllabus.
 3.
 - a. Information of various types of songs given below: Bhjan, lokgeet, (Folksong), Thumari & Saragam.
 - b. The information of various Bandish of kathak: Thaata, Tatkar, Kavittoda, Salami, Natwari toda, Gatnikas.
 - c. Comparative study of taal: (i) Jhaptaal – Sultaal (ii) Ektaal - Chautaal
 4. Definition & explanation of laya & Laykavi – vilambit laya – Madhyalay – Dhrutlaya- Barabar – Dugun, Trigun & Chaugun.

Paper (core): 203 History of Tabla - II

*** Objectives:** - The Students to enrich their knowledge about:-

- Origin & History of Music, Tabla & Dance Kathak.
 - Study of centuries.
 - Classification of Instruments.
 - Life sketch of Tabla Maestros.
1.
 - a. Various mythological stories related to the origin of Tabla.
 - b. The origin & development of dalimukhi Avnaddha Vadya.
 - c. The meaning of Tabla word.
 2.
 - a. Importance of 15th century with reference to music.
 - b. Importance of 16th century with reference to music.
 - c. The Importance of table khyal Gayki.
 3.
 - a. Origin & Development of Kathak Dance.
 - b. Origin & Development of cubic Instrument.
 - c. Origin & Development of string Instrument.
 4.
 - a. Life sketch of renowned Tabla Artist.
 - i. Ut. Kalukahn – Mirukhan
 - ii. Ut. Habiddinkhan
 - iii. Ut. Akramkhan
 - iv. Pt. Kudau singh
 - v. Pt. Nanasahab Panse
 - vi. Pt. Gyanprakash Ghosh
 - vii. Pt. Biru Mishra
 - viii. Dr. Aban mistry
 - ix. Ut. Shikh Daud
 5. Development of Gharana & its contribution in current circumstances.
 - a. Merits & demerits of Gharana.
 - b. Social circumstances of Gharana study of following Gharana: Farukhabad Gharana, Punjabi Gharana, Banaras Gharana.

Theory Paper: 204 English

Unit: I

Advanced English for Non-native Learners

1. A letter to a Well Intentioned Parent by Narman V. Peale.
2. A daughter writes to her father by I. Gandhi
3. Soul search by Vishwa Mohan Bhatt
4. Ratan Tata by Kumar Ketkas

Unit: II

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: III

- Layout and letter writing
- Formal and Informal

Unit: IV

- 1-Active and Passive Voices
- 2- Direct and Indirect Speech
- 3-Verbs
- 4-Adverbs
- 5-Vocabulary
- 6-Paragraph writing

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P.S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (core): 205

* **Objectives:** - The Students to enrich their knowledge about:-

- Playing Taal, Dadara, Kaherwa & Tintaal.
 - Learn accompaniment in Dadara, Kaherwa.
1.
 - a. Recitation of Thaah, Dugun, Tigun & Chuagun with Taali-Khali in Dadara
 - b. Playing taah, Dugun, Tigun & chaugun with Taali & Kahli in Dadara.
 - c. Playing of taal Dadara with variation.
 2.
 - a. Recitation of Thaah, Dugun, Trugun & chaugun with Tali & khali in kaherwa.
 - b. Playing Tacch, dugun, Tigun & chaugun with taali & kahli in kaherwa.
 - c. Playing of taal kaherwa with variation.
 3.
 - a. Recitation of Thaah, Dugun, Trugun & chugun with Taali & khali in Tintaal.
 - b. Playing thah, dugun, tigun & Chaugun with tali & Khali in Tintaal.
 - c. Playing of taal Tintaal with variation.
 4.
 - a. Playing chakradhar Tihai in Tintaal to playing taal Dadra accompaniment with Thumari.
 - b. To playing Taal Kaherwa accompaniment with Thumari.
 - c. To playing Taal Tintaal accompaniment with Thumari.
 5.
 - a. Information about laggi about a taal Tintaal.
 - b. Playing laggi in Tintaal with Pattas.
 - c. Information about laggi about a Taal Kaherwa.

Practical (core): 206

* **Objectives:** - The Students to enrich their knowledge about:-

- Playing Taal, Roopak & Variations.
 - Accompaniment in folk music.
1.
 - a. Information of Taal Roopak
 - b. Recitation of Thaah, Dugun, Trugun & Chuagun with Tali & Khali in Roopak.
 - c. Playing method of Taal Roopak on Tabla.
 - d. The recitation chkradhar Tihai in Roopak.
 2.
 - a. Playing Mohra in Taal Roopak.
 - b. Playing Taal Roopak with Variations.
 - c. Playing Tukada in Taal Roopak.
 - d. Playing chakradhar Tihai in Roopak.
 3.
 - a. The recitation of Mohra in Taal Roopak.
 - b. The recitation of Tukada in Taal Roopak.
 - c. The recitation of Mukhada in Taal Roopak.
 4.
 - a. Accompaniment of Taal kaherwa with Bhajan.
 - b. Accompaniment of Taal Dadara with Bhajan.
 - c. Accompaniment of Taal Dipchandi with Bhajan.
 5.
 - a. The recitation of Taal Dipchandi.
 - b. Accompaniment of Taal Dipchandi with folk music.
 - c. Accompaniment of Taal Kaherwa & its various Toda with Bhajan.
 6.
 - a. Accompaniment of Taal Dadra & its various Toda with Bhajan.
 - b. The method of hand movement on folk Instrument Dhol.
 - c. The playing of laggi in Taal Dadara in method of Bhajan.

Elective (any one)

Theory Paper: 207 Aesthetics

* **Objectives:** - The Students to enrich their knowledge about:-

- Different theories related to aesthetics.
- 1. The materialistic & Outer aspect of aesthetics
 - a. The meaning of Music Art & It's classification
 - b. The meaning of Painting art & It's Classification
 - c. The meaning of sculpture art & It's Classification
 - d. The meaning of architecture art & It's Classification
- 2. The different theories related of aesthetics
 - a. The artist believing in freedomism theory
 - b. The artist believing in Realism Theory
 - c. The artist believing in impressimism Theory
 - d. The artist believing in symbolism theory
- 3. The theory of Aesthetics in Indian Literature
 - a. The theory of Aesthetics in Islamic Literature
 - b. The theory of Aesthetics in Buddha Literature
 - c. The theory of Aesthetics in Western Countries Literature
 - d. The theory of Aesthetics in Greek & Rom Literature

Theory Paper: 208 Music Therapy - II

* **Objectives:** - (The Students should enrich their Knowledge about)

- Different types of theories.
- 1.
 - a. Music Therapy on the Basis of Aayurveda
 - b. Music Therapy on the Basis of Rasa theory of Raga
 - c. Music Therapy on the Basis of Psychologists
 - d. Music Therapy on the Basis of Homeopathic
 - e. Effect of Music therapy on Human Body
- 2.
 - a. Music therapy on the basis of Indian belief
 - b. The impact of Aumkar on Human Mind
 - c. The Science of Mantra
 - d. The Opinion of Modern Therapists about music theory
 - e. The various techniques of music Therapy
- 3.
 - a. Diagnosis of diseases through music
 - b. Remedy of Disease
 - c. The impact of music on animals & Birds
 - d. Remedy of disease of animals through music therapy

SY BPA Semester III

Subject: Tabla

Paper: 301 Principles of Music (Tabla) - III

* **Objectives:** - The Students to enrich their knowledge about:-

- Technical Terms related to Tabla.
 - Information about various percussion instruments.
1.
 - a. Definition of Technical terms: Quida, Palta, Chala, Chakradhar, Tihai.
 - b. Definition of technical terms: Farmaisi, chakradhar, Bol, Gat, Tukada, Paran.
 - c. Tabla playing is a fine Art.
 2.
 - a. Definitions of Technical terms: Avagrah, Kakpad, Chilla, Joda, Padhant.
 - b. Definition of Technical terms: upaj, lehra, kaudi laya, biadilaya, sob playing.
 - c. Descriptive information about jaati: Tishra jaati, Chatushra jaati, Khand Jaati, Mishra Jaati, Sankirna Jati.
 3.
 - a. A classification about various musical instrument: Cubic (Ghan), Instrument, Air Instrument, Percussion, Instrument, string Instrument.
 - b. The importance of Taal Instrument in Indian Classical Instrument.
 - c. The information about south Indian percussion instruments. Budbudke, Pallavankudam, Suryapiri, chandrapiri, Huduk, Bheri.
 4.
 - a. Merit & demerit of Tabla Player
 - b. Write easy on: System of practice of various compositions to increase the speed.

Paper: 302 Study of Taal - III

* **Objectives:** - The Students to enrich their knowledge about:-

- Techniques of Tabla Playing & Notation.
 - Detail study & comparison of Taals.
1.
 - a. Method of playing Bandish on Tabla: Dhenegene, Dhirdhir, Thunna, Dhumkit.
 - b. Notation of Taah, Dugun, Trigun & chaugun of Taal: Dadara, Roopak, Kaherwa, Tintaal & Jhaptaal.
 - c. Explain with examples.
 - d. Chakradhar Tukada, Chakradhar Tihai & Gat
 2.
 - a. Discuss the rule of solo playing & importance of Bandish in solo playing.
 - b. Notation in Tukada in any taal from Syllabus.
 - c. Notation of quaida, Palta & Chakradhar Tihai in any Taal from Syllabus.
 3.
 - a. Definition of Gat & Dupalli Gat.
 - b. Notation of Kathak Dance Syllabus of various Taal: Dadra, Tintaal, Roopak & Thaptaal.
 - c. Comparative student of Taal:
 - (i) Dhamar- Dipchandi
 - (ii) Dipchandi-Jhumara
 - (iii) Dadra- kehrwa
 - (iv) Roopak-Tiyra
 4. Importance of theory & its necessary in becoming a good Tabla Player.
 5. Theoretical knowledge & writing practical thekas & bol compositions in different speed with notations.

Paper: 303 History of Music - Tabla - III

*** Objectives:** - The Students to enrich their knowledge about:-

- Origin & History of Music in various ages.
 - Study of centuries.
 - Like sketch of Tabla Maestros.
1.
 - a. Origin & Development of music in vaidic age.
 - b. A study of Bharatnatya Shashtra.
 - c. A Study of Sangeet Ratnakar.
 2.
 - a. Importance of 17th century with reference to music.
 - b. Importance of 18th century with reference to music.
 - c. The importance of Tabla accompaniment in Kathak.
 3.
 - a. Origin & development of Dhrupad-Dhamav
 - b. Origin & development of leather string instrument (Vital)
 - c. The Mythological stories about origin of music.
 4. Life sketched of Renowned Tabla Players.
 - a. Pt. Kanthe Maharaj
 - b. Pt. Nitai chakravarti
 - c. Pt. Amarnath mishra
 - d. Pt. Kumar Bose
 - e. Pt. Nikhil Ghose
 - f. Ut. Azizuddinkhan
 - g. Ut. Niyaz Ahemedkhan
 - h. Ut. Sarvar Sabri
 - i. Ut. Gammi khan
 - j. Ut. Alladiyakhan Amaravatiwale
 5.
 - a. Traditional teaching method & evaluation in Gharana
 - b. Protection of Gharana in Raj Gharana.

Theory Paper: 304 English

Unit: I

Glimpses of life

(An Anthology of Short Stories)

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Types of Communication
2. Barriers to Communication

(Wrong choice of medium/Physical/Semantic/Socio-Psychological barriers to communication)

Unit: IV

1. Phrasal verbs
2. Vocabulary
3. Paragraph written
4. Preposition
5. Reading Comprehension

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core): 305 Practical -I

*** Objectives:** - The Students to enrich their knowledge about:-

- Method of accompaniment.
 1.
 - a. Recitation of Tali & Khali in Roopak.
 - b. Recitation of Mukhnda in Taal Roopak.
 - c. Recitation of Tukada in Taal Roopak.
 2.
 - a. Playing mukhada in Taal Roopak.
 - b. Playing Tukhada in Taal Roopak.
 - c. Recitation Quida in Taal Roopak.
 3.
 - a. Playing quida in Taal Roopak.
 - b. Practice of quida in Taal Roopak.
 - c. Plating quida & Plata in Taal Roopak.
 4.
 - a. The method of accompaniment with classical vocal.
 - b. The method of accompaniment with Thumari.
 - c. The method of accompaniment with khyal gayaki.
 5.
 - a. The method of accompaniment with madhyalaya.
 - b. The method of accompaniment with light classical.
 - c. The method of accompaniment with instrument.
 6.
 - a. The method of accompaniment with Sitar.
 - b. The method of accompaniment with Flute.
 - c. The method of accompaniment with Sarod.
 7.
 - a. The method of lahera play on harmonium.
 - b. Playing lahera on Harmonium with different Taal from your course.
 - c. Revision of syllabus up to FY B.P.A.

Practical (Core): 306 Practical -II

*** Objectives:** - The Students to enrich their knowledge about:-

- Method of accompaniment with Dance.
 1.
 - a. The information of Peshkar in Taal Tintaal.
 - b. The recitation of Peshkar in Taal Tintaal with Tali & Khali.
 - c. Playing peshkar in Taal Tintaal.
 2.
 - a. Playing four Mukhda in Taal Tintaal.
 - b. Playing four Mohara in Taal Tintaal.
 - c. Playing four Tukada in Taal Tintaal.
 3.
 - a. Playing four Mukhda in Taal Roopak.
 - b. Playing four Mohara in Taal Roopak.
 - c. Playing four Tukada in Taal Roopak.
 4.
 - a. Study of syllabus of Kathak Dance.
 - b. Playing method of syllabus with Kathak Dance on Tabla.
 - c. Playing of basic Toda in Kathak Dance.
 5.
 - a. Playing Tukada with Kathak Dance.
 - b. The Method of accompaniment with Violin.
 - c. The method of accompaniment with Veena.
 6.
 - a. The information about Taal Tivra.
 - b. The recitation in Taah Dugun of Taal Tivra.
 - c. Playing of Taah & Dugun in Taal Tivra.
 - d. Revision of syllabus up to FY B.P.A.

Elective (any one)

Theory Paper: 307 Yoga & Music - I

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic knowledge about
 - The relations of yoga & Music
1.
 - a. General definition of Yoga
 - b. An Ancient definition of Yoga
 - c. Relation between Music & Yoga
 2.
 - a. Music itself yogic Sadhna
 - b. Contribution of Music in yoga Accomplishing
 - c. Te relation between of yoga & seating
 - d. The relegation between of yoga & seating position of various Instrumentalist
 3.
 - a. Pranayam in yoga.
 - b. The importance of pranayam for Vocalist.
 - c. The importance of Pranayam for Air Instrumentalist.
 - d. The Yogic importance of Aum for vocalist.

Theory Paper: 308 Music & Spiritualism - I

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic concept of Spiritualism.
 - The relations of Music & Spiritualism.
1.
 - a. The Meaning of spiritualism.
 - b. Music in Samvad age & spiritualism.
 - c. Music in Aadharvad Age & spiritualism.
 2.
 - a. Music in Vayupuran age & spiritualism.
 - b. Music in Harivansh Puran age & spiritualism.
 - c. Music in Hanshpuran age & spiritualism.
 3.
 - a. Indian art & spiritualism.
 - b. Music in Rugvedickalin age & spiritualism.
 - c. The ancient origin story of “Maa Saraswati”.

SY BPA Semester IV

Subject: Tabla

Paper (core): 401 Principles of Music (Tabla) - IV

*** Objectives:** - The Students to enrich their knowledge about:-

- Technical Terms & definition related to Tabla.
 - Information about various percussion instruments. Notation of Taals.
1.
 - a. The composition between khulla & Bandbaaja.
 - b. Explain Dupalli Gat, Tripalligat, Chaupalli Gat & Rela.
 - c. Explain pashkar, Chalan, Gat quida, peshkar quida.
 2.
 - a. Principles of Riyaaaz.
 - b. Information about Ten classification of Taal.
 - c. Definition of laggi, Zarb, wazan, Grah & its kind (4 kinds), understanding of jati Bhed (5 kinds).
 3.
 - a. Explain the principals of Riyaaaz with theory.
 - b. The comparison between Tabla & Pakhawaj.
 - c. The information about south Indian Percussion like Runja, Karchakra, Tivali, Indikka, Kankataptai.
 4.
 - a. Notation of Taals & Bot compositions under practical study.

Paper (core): 402 Study of Taal - IV

*** Objectives:** - The Students to enrich their knowledge about:-

- Techniques of Tabla playing & Notation.
- Detail study of various Taal.
 1.
 - a. The techniques of playing various bol on Tabla: Gadigam, Kala-N, Tad, Dhagetit.
 - b. Notation of Taal in Thaah, Dugun, Tigun & Chuagun layas: Jhaptaal, Sultaal, Ektaal & Dhamar.
 - c. Explain with examples: Laggi, Rela, Farmaisi, Chakradhar, Gat, Tukada.
 2.
 - a. Origin development & Importance of Bandish.
 - b. Notation of Farmaisi Chakradhar Bandish in any Taal from syllabus.
 - c. Notation of quida its four Palta & chakradhar Tihai in nay Taal from syllabus.
 3.
 - a. Notations of Kathak Dance syllabus of various Taal: Dhamak, Ektaal, Pancham, Savari.
 - b. Definition of Gat & Explain Tripalli & chaupalli Gat.
 4. Principals of solo playing & importance of bol sequence in it.

Paper (core): 403 History of Music Tabla - IV

*** Objectives:** - The Students to enrich their knowledge about:-

- Study of various scriptures.
 - Study of centuries.
 - Life sketch of Tabla Maestros.
1.
 - a. History of Tabla Gharana.
 - b. A study of Geet Govind.
 - c. A study of Sangeet Markand.
 2.
 - a. Importance of 19th century with reference to music.
 - b. Importance of 20th century with reference to music.
 - c. The importance of Pakhwaj in Dhrupad.
 3.
 - a. Origin & Development of Thumari
 - b. Music in Ramayan Age.
 - c. Music in Mahabharat Age.
 4.
 1. Life sketch of Tabla Maestros.
 2. Ut. Hajivilayat Ali Khan
 3. Ut. Amirhussain Khan
 4. Ut. Munir Khan
 5. Pt. Pandharinath Nageshkar
 6. Pt. Omkar Gulwadi.
 7. Pt. Suresh Talwarkar
 8. Ut. Karmatulla khan
 9. Ut. Jhangir Khan
 10. Ut. Nizamuddin Khan

Theory Paper: 404 English

Unit: I & II

Glimpses of life

(An Anthology of Short Stories)

1. The Eyes are not Here by Ruskin Bond
2. The Diamond Necklace by Guy De Maupassant
3. Between the Mosque and Temple by Boman Desai
4. The Last Salvation by R. P. Sisodia

Unit: III

Presentation skills

1. Stages of Preparing a Presentation.
2. Overcoming Presentation fears.
3. Use of Audio visual aids in presentations.

Unit: IV

1. Vocabulary
2. Adjectives
3. Conjunctions
4. Punctuation Marks
5. Precise Writing

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. *Intermediate English Grammar* by Raymond Murphy, Cambridge University Press, 1994.
3. *Essentials of Business Communication* by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. *Effective Business Communication* by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. *Oxford Practice Grammar* by Eastward (OUP).

Practical (core): 405

* **Objectives:** - The Students to enrich their knowledge about:-

- Advance syllabus in Taal Roopak.
- Complete Preparation of Taal Jhaptaal.
 1.
 - a. Practice of syllabus Tit, Tirkit.
 - b. Practice of syllabus Kidnag, Tinakeng.
 - c. Playing of syllabus Tirkit, Tirkittak, kidnag, Tinna keng.
 2.
 - a. Playing Mukhada in Taal Roopak.
 - b. Playing Tukada in Taal Roopak.
 - c. Playing Chakradhar Tihai in Taal Roopak.
 3.
 - a. Information about lahera playing.
 - b. Playing Taal Roopak with lahera.
 - c. Playing Bandish of Taal Roopak with lahera.
 4.
 - a. The playing method of Taal Japtaal on Tabla.
 - b. The recitation of jhaptaal with Tali & Kahli.
 - c. The recitation of Thaah & Dugun in jhaptaal.
 5.
 - a. The playing Thaah & Dugun in Jhaptaal.
 - b. The recitation of Mohara in Jhaptaal.
 - c. The playing of Mohra in Jhaptaal.
 6.
 - a. The recitation of Mukhada in Jhapttal.
 - b. The playing of Mukhada in Jhapttal.
 - c. The recitation of Tukada in Jhapttal.
 7. Playing practice lahera on Harmonium.

Practical (core): 406

* **Objectives:** - The Students to enrich their knowledge about:-

- Accompaniment with Dhnipad & Dhamar Tradition.
- Complete preparation of Taal Ektaal.
 1.
 - a. Playing Method of Delhi Gharana.
 - b. The information about Peshkar of various Gharana.
 - c. Playing Peshkar & its Palta in Taal Tintaal.
 2.
 - a. The information about Dhrupad Tradition.
 - b. Method of accompaniment with Dhrupad Tradition.
 - c. Accompaniment with Dhrupad tradition of Taal Tivra.
 3.
 - a. Accompaniment with Dhrupad Tradition of Taal Chautaal.
 - b. Playing Bandish of Taal Tintaal with lahera.
 - c. Playing Bandish of Taal Roopak with lahera.
 4.
 - a. The playing method of Taal Ektaal on Tabla.
 - b. The recitation of Ektaal with Tali & Khali.
 - c. The recitation of Thah & Dugun in Ektaal.
 5.
 - a. The playing thaah & Dugun in Ektaal.
 - b. The recitation of Mukhada in Ektaal.
 - c. The playing of Mukhada in Ektaal.
 6.
 - a. The recitation of Tukada in Ektaal.
 - b. The playing of Tukada in Ektaal.
 - c. The recitation of Mohra in Ektaal.

Elective (any one)

Theory Paper: 407 Yoga & Music

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic knowledge of yoga
 - Use of Music in yoga
1.
 - a. The importance of Music in yoga recitation
 - b. Yam & Niyam in yogic Practice
 - c. The role of music in yogic worship of God
 2.
 - a. A study of sic plexus of human body
 - b. An effect of music in sic plexus of human body
 - c. The Silence (Maun)
 - d. Definition of concentration.
 3.
 - a. The relation between concentration & Music
 - b. Music as a concentration
 - c. Naadbrahma concentration
 - d. Naadyog in unfailing resource for acquisition of God.

Theory Paper: 408 Music & Spiritualism - II

*** Objectives:** - The Students to enrich their knowledge about:-

- The place of spiritualism in ancient age
 - The place of spiritualism in Modern age
1.
 - a. Music in Yujurved age & spiritualism
 - b. Imagination of Gods in Indian Music
 - c. Indian culture & spiritualism.
 2.
 - a. Music in Panini age & spiritualism.
 - b. Music in Markanday Puran & spiritualism
 - c. Music in Kautilya age & spiritualism
 3.
 - a. Music in Ramayankalin age & spiritualism.
 - b. Music in Baudhdha scripture
 - c. Nature & Music

TY BPA Semester V
Subject: Tabla

Theory Paper: 501 Principles of Music - Tabla - V

*** Objectives:** - The Students to enrich their knowledge about:-

- Technical terms & Development of Tabla.
 - Information about advance terms of Tabla.
1.
 - a. The information & development of Tabla.
 - b. Explain with example; Anagat, Dodhari Gat, Gat Paran, Baant.
 - c. Discussion of Ancient & Modern Tabla Players.
 2.
 - a. Detailed information about yati.
 - b. Detailed information about Grah.
 - c. The importance of classical music in modern age.
 3.
 - a. Explain: The best Tabla player may not be good musician.
 - b. Tabla accompaniment with Khyal, Tumari, Ghazal, Bhajan.
 - c. Detailed information of Instruments Damama, Durdur, Panchmukhi Vadhya, Tripushka Yadya, Chanda.
 4.
 - a. Essay: A good Tabla Player is not necessary a good accompanist.
 - b. Composing and writing the notation of self created kaidas with predominance of tirkat & Dhirdhir.
 - c. Explanation of Peshkar- Kaida & its application in Tabla playing.
 5.
 - a. Definition of the following: Chalan Navhakka, Gatkaida, Peshkarkaida.
 - b. Revision of Theory syllabus up to SY BPA.

Theory Paper: 502 Study of Taal - V

*** Objectives:** - The Students to enrich their knowledge about:-

- Techniques of Tabla playing & notation.
- Study of Ten Classification of Taal.
 1.
 - a. Notation of Taal in Thaah, Dugun, Trigun and Chaugun Laya: Ektaal, Nattaal, Pancham Savari and Jhumara.
 - b. Explain with examples: Gantha bandhan, Farad, Ro, Kamali Chakradar.
 - c. Create a quida, its three palta & chakradhar Tihai with the use of tit & Tinnakena Syllabus.
 2.
 - a. Information of Ten classification of Taal & Information about Jaati & Yati
 - b. Notation of Taal in Aad Laya: Dadara Roopak, Kaherwa & Tintaal.
 - c. Definition of Peshkar quida and its importance in solo playing.
 3.
 - a. Explain with examples: Do dhani gat, and Tripadi Gat.
 - b. Notation in kuaad laya: Dadra, Roopak & Kaherwa
 4.
 - a. Comparative study of North & South Indian Taal System.
 - b. Study of Adi, Kuadi & Savailaya.
 - c. Notation of the following Taals in Aadilaya: Addha, Aadachutaal & Sawari.

Theory Paper: 503 Folk & Western Instrument - V

*** Objectives:** - The Students to enrich their knowledge about:-

- History of Folk Music.
 - The different type of folk Instruments.
 - History of world music.
 - The orchestra.
1.
 - a. The culture of Gujarat.
 - b. String instrument: Ektaaro, Dotaaro.
 - c. String instrument: Ravan Haththo, Surando.
 2.
 - a. The percussion instrument: Dhole, Nagada, Dhank, Dhnaka & Pavvi
 - b. The Air Instrument: Pisvo-Pisvi, Narhilo & Sharnai.
 3.
 - a. Mannvafan, Madal.
 - b. Gharana, Ramzoi.
 - c. Thallivandan, Kigari.
 4.
 - a. The history of Indian Music.
 - b. The History of American Music.
 - c. The History of Arabi & Latin Music.
 5.
 - a. The definition and different of orchestra
 - b. The western orchestra.
 - c. The Indian Orchestra.
 6.
 - a. The contribution of Mozart in Music.
 - b. The contribution of Beethovan in Music.
 - c. The contribution of Shubert in Music.

Theory Paper: 504 English

Unit: I & II

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne

Unit: III

1. Modern forms of communicating
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.

Unit: IV

1. Vocabulary
2. Paragraph writing
3. Modals
4. Rewrite the sentences

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (core): 505

* **Objectives:** - The Students to enrich their knowledge about:-

- Advance syllabus in various Taal.
 - Playing advance syllabus in various Taal.
1.
 - a. The playing method of syllabus Dhumkit, Dhirdhir, Tet, Dhenegene on Tabla.
 - b. Playing Thaah, Dugun, Tigun & Chaugun in Taal Roopak.
 - c. Playing Thaah, Dugun, Trigun & Chaugun in Taal Tintaal.
 2.
 - a. Playing Tukada in Jhaptaal.
 - b. Playing quida its Palta & Tihai in Taal Roopak.
 - c. Playing quida its Palta & Tihai in Taal Jhaptaal.
 3.
 - a. The recitation of Thaah, Dugun, Tigun & Chaugun in Jhaptaal.
 - b. Playing Thaah, Dugun, Tigun & Chaugun in Jhaptaal.
 - c. Playing Thaah, Dugun & Chaugun in Tivra.
 4.
 - a. The playing method of syllabus Gadigana, Dhatighena, Dhirkit on Tabla.
 - b. The Playing of selfmade Bandish.
 - c. The playing Rela, its Palta and Tiha in Tintaal.
 5.
 - a. The playing peshkar quida its palta & Tihai in Roopak.
 - b. The playing Aada Peshkar & its Palta in Tintaal.
 - c. The Playing Aada Peshkar quida in Tintaal.
 6.
 - a. The playing peshkar quida its palta and chakradhar Tihai in Jhaptaal.
 - b. The recitation of Thaah, Dugun, Trigun, Chaugun in Sultaal.
 - c. The playing of thaah, Dugun, Tigun, Chaugun in sultaal.

Practical (core): 506

* **Objectives:** - The Students to enrich their knowledge about:-

- Playing Advance syllabus of various Taal.
 - Complete preparation of Taal mattaal (9 beats).
1.
 - a. Playing Peshkar its Palta & Tihai in Roopak.
 - b. Playing Quida; Its Palta & Chakradhar Tihai in Roopak.
 - c. Playing chakradhar Tihai in Rook Taal.
 2.
 - a. Playing peshkar it's Palta & Tihai in Jhaptaal.
 - b. Playing quida its palta & chakardhar Tihai in Japtaal.
 - c. Palying chakardhar Tihai in Taal Jhaptaal.
 3.
 - a. Playing Farmaisi chakradar Tihai in Tintaal.
 - b. Playing Farmaisi chakradar Tihai in Roopak Taal.
 - c. Playing Farmaisi chakradar Tihai in Jhaptaal.
 4.
 - a. The recitation of Thaah, Dugun, Tigun chaugun in Taal Mattaal (9 beats)
 - b. The playing of Thaah, Dugun, Tigun & Chaugun in Taal Mattaal.
 - c. The playing mukhada in Taal Mattaal.
 5.
 - a. The playing Tukada in Taal Mattaal.
 - b. The playing quida it's Palta & Chakradar Tihai in Taal Mattaal.
 - c. The playing Farmaisi chakradar Tihai in Taal Mattaal.
 6.
 - a. The playing uthan in taal Mattaal.
 - b. The playing chakradar Tukada in Taal Mattaal.
 - c. The playing Rela, its palta & Tihai in Taal mattaal.

Elective (any one)

Theory Paper (core): 507 Western staff Notation - I

*** Objectives:** - The Students to enrich their knowledge about:-

- Definition & Introduction of system staff notation
 - Staff notation writing
1.
 - a. Definition of western staff notation.
 - b. Introduction of time signature
 - c. Types of time signature
 2. Study of Tempered, Natural, diatonic & chromatic scale.
 3. Comparative study of scales in Indian & western music
 4. Introductory knowledge of staff notation system & writing of swarmalika, Alankar etc in staff notation.

Theory Paper: 508 Stage Decoration – I

*** Objectives:** - The Students to enrich their knowledge about:-

- Origin & history of Stage.
 - Regional Stages.
1.
 - a. The origin & development of stage.
 - b. The use of stage in western dance & Drama.
 - c. Stage decoration.
 2.
 - a. Sun Temple of Modhera (Gujarat).
 - b. Temple of Khajuraho (M.P.)
 - c. The use of stage in Ankiya Nat & Jatra.
 3.
 - a. The folk tradition of stage.
 - b. The Asian tradition of stage.
 - c. The western tradition of stage.

TY BPA Semester VI

Subject: Tabla

Theory Paper: 601 Principles of Music - VI

* **Objectives:** - The Students to enrich their knowledge about:-

- Technical terms & Development of Tabla.
 - Information about advance terms of Tabla.
1.
 - a. Explain the music learners may have to be learning Tabla playing.
 - b. An accompaniment of Tabla with Vocal, Instrument & Dance.
 - c. Explain the Rela, Navhakka, Manjedar Gat, Lom-Vilomgat & Farad.
 2.
 - a. The importance of Upaj in Tabla Playing.
 - b. Comparative study of two taal notation systems of pt. Bhatkhandeji & Pt. Parluskarji.
 - c. Explain the south Indian notation system.
 3.
 - a. Explain the technical terms of an ancient taal system; Ektaal, Divkal, chatuskal, Kala. Matra, Laya, Kriya, Grah, Pani, Marg, Taal etc.
 - b. Comparative study of Tabla accompaniment and solo playing.
 - c. Explain the percussion Instrument like Damaram, Khanjira, Dutt, Naal, and Mrudangan.
 4.
 - a. System of accompaniment with Gazal, Thumari, Dadara & Modern Music.
 - b. Explain & writing the execution of the following: Alphabets of Tabla & Banya: Dhingin, Gadigan, Ghidang, Takta, Kradhin, Tak Tak Ghifan, Traghin, Dhirdhir kat.
 - c. Revision of theory syllabus up to SY B.P.A.

Theory Paper: 602 Study of Taal

* **Objectives:** - The Students to enrich their knowledge about:-

- Techniques of Tabla playing & writing notation.
 - Detailed study of various Taal & writing Notation.
1.
 - a. Notation of Thaah, Dugun, Tigun & Chaugun Laya: Sultaal, Chautaal, Aada Chautaal & Tilwala.
 - b. Explain with Examplee: Chilla, Farsbandi, Navhakka, and Chaarbaag.
 - c. Create a quida its three Palta & chakradhar Tihai with the use of Tirkittak & Dhirdhir syllabus
 2.
 - a. Comparative study between khulla & Bandish baaj.
 - b. Origin & Development of khyal Gayan & accompaniment of Tabla with khyal Gayaki.
 - c. Expalin South Indian Taal notation system.
 3.
 - a. Notation of kuaad laya: Ektaal, Tintaal.
 - b. Notation in Biaad laya: Ektaal, Tintaal
 - c. Comparative study between:
 - d. Tabla accompaniment & Solo playing with Vocal.
 - e. Tabla accompaniment & Solo playing with Instrument.
 4.
 - a. Modern trends in Tabla playing (Critical study).
 - b. Study of adi, Kuadi & Savailaya.
 - c. Detailed comparative study of all the Gharanas of Tabla Playing.
 - d. Revision up to theory syllabus up to SY B.P.A.

Theory Paper: 603 Folk Western Instrument - VI

*** Objectives:** - The Students to enrich their knowledge about:-

- History of folk Music.
 - The different types of folk Instrument.
 - History of world music – The different types of orchestra.
1.
 - a. The folk art of Gujarat.
 - b. Nishan – Danka, Chipyo
 - c. Dokad - Dholak
 2.
 - a. Damaroo, Daklu, Dugdugi
 - b. Dunchi, Madali.
 - c. Manjira, Sugato, Toor.
 3.
 - a. Kansijoda, Jhanjh
 - b. Dandiya, Kathtaal
 - c. Ghant, Ghantdi, Ghadiyal
 4.
 - a. The History of Egypt Music.
 - b. The History of Africa Music.
 - c. The History of Japan & China Music.
 5.
 - a. The History & importance of co-instruments.
 - b. The Indian co-Instrument.
 - c. The African Instrument Tumba & Dejembe
 6.
 - a. The contribution of Nicol pagnini in Music.
 - b. The contribution of Hector Berlioz in Music.
 - c. The contribution of Felix Mendelssohn in Music.

Theory Paper: 604 English

Unit: I & II

1. The Selfish Giant by Oscar wild
2. Travel by Train by J. B. Priestly
3. Lalajee by Jim Corbett

Unit: III Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks

Unit: IV

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused
4. Vocabulary

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core): 605

* **Objectives:** - The Students to enrich their knowledge about:-

- Solo playing & accompaniment.
 1.
 - a. The recitation of Thaahm Dugun, Tigun & Chaugun in Taal Jhoomara.
 - b. The recitation of Thaah, Dugun, Tigun & chaugun in Taal dipchandi.
 - c. The recitation of Thaah, Dugun, Tiguna & Chaugun in Taal Punjabi.
 2.
 - a. Solo playing in Taal Jhaptaal.
 - b. Solo playing in Taal Roopak.
 - c. Solo playing in Taal Ektaal.
 3.
 - a. Solo playing in Taal Jhaptaal.
 - b. Playing Anagat in Taal Mattaal.
 - c. Playing Anagat in Taal Punjabi.
 4.
 - a. Solo playing in Taal Pancham Savari.
 - b. Taal Dhamar & Taal Sultaal.
 5.
 - a. Tabla accompaniment with kathak Dance.
 - b. Tabla accompaniment with Classical Vocal.
 - c. Tabla accompaniment with Dhrupad Dhamar.
 6.
 - a. The recitation of Kuaadlaya in Taal Dadara.
 - b. The recitation of Kuaadlaya in Taal Roopak.
 - c. The recitation of Kuaadlaya in Taal Tintaal.
 - d. Revision of Practical course up to SY B.P.A.

Practical (Core): 606

* **Objectives:** - The Students to enrich their knowledge about:-

- Playing Advance Taal & Syllabus.
 - Playing advance syllabus of various Taal.
1.
 - a. The recitation of Thaah, Dugun, Tigun & Chaugun in Taal Dhumali.
 - b. The playing Thaah, Dugun, Tigun, Chaugun in Taal Dhumali.
 - c. The recitation of Thaah, Dugun, Tigun Chaugun in Taal Pancham Savari.
 2.
 - a. The playing Thaah, Dugun, Tigun, Chaugun in Taal Pancham Savari.
 - b. Playing Mukhada & Tukada in Taal Pancham Savari.
 - c. Playing quida its palta its chakradar Tihal in Taal Pancham Savari.
 3.
 - a. The recitation of Aadlya in Taal Dadara.
 - b. The recitation of Aadlya in Taal Tintaal.
 - c. The recitation of Aadlya in Taal Roopak.
 4.
 - a. The recitation of Thaah, Dugun, Tigun & Chaugun in Taal Aada Chautaal with Taali & Khali
 - b. The playing Thaah, Dugun, Tigun & Chaugun in Taal Aadachautaal with Taali & Khali
 - c. The playing paran in Aada chautaal.
 5.
 - a. The playing chakradar Tihai in Aada chautaal.
 - b. The playing chakradar Tukada in Aada Chautal
 - c. Solo playing in Tivra.
 6.
 - a. The recitation of Biaadlaya in Taal Dadara.
 - b. The recitation of Biaadlaya in Taal Roopak.
 - c. The recitation of Biaadlaya in Taal Tintaal.
 - d. Revision of Practical Syllabus up to SY B.P.A.

Elective (any one)

Theory Paper (core): 607 Western staff Notation

* **Objectives:** - The Students to enrich their knowledge about:-

- Basic technical terms of Indian & Western Music.
 - Principle of music & Notation system
1.
 - a. Western & Indian Natural & Modified Note.
 - b. Detailed study of western staff Notation system.
 - c. Explain the intervals & its types.
 - d. Explain the Pythagorean Scale.
 - e. Explain the tempered scale.
 2.
 - a. Explain the equally tempered Scale.
 - b. Explain the Natural Scale.
 - c. Explain the Semitone.
 - d. Explain the types of semitone.
 - e. Explain the sol-fa & enemas notation system.
 3.
 - a. Explain the Jhiv (chive) & staff Notation.
 - b. Explain the word chord.
 - c. Explain the harmony of chord.
 - d. Explain the melody of chord.

Paper: 608 Stage Decorations

* **Objectives:** - The Students to enrich their knowledge about:-

- The different types of stages.
 - Stages components.
1.
 - a. The importance of stage in music.
 - b. The importance of stage in Drama.
 - c. The temple of Chidambaram in Tamil Nadu.
 2.
 - a. The Sun Temple of Konak – Orissa
 - b. The usage of stage of Bhavi & Tamasa
 - c. The usage of stage for Raslila & Ramlila
 3.
 - a. The usage of stage for Yaksha Gaan & Kunivanji.
 - b. Stage Management.
 - c. The usage of stage in Indian Dance.

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(Vocal & Instrumental Tabla, Dance and Drama)
Proposed B.P.A. Course Structure
FY B.P.A. (Vocal/Instrumental)
Semester -I

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
101	Principles of music - I	3	1	-	4	30	70	100
102	Study of Raga – I	3	1	-	4	30	70	100
103	History of Music - I	3	1	-	4	30	70	100
104	English	3	1	-	4	30	70	100
Practical (Core)								
105	Practical – I	-	-	5	2.5	30	70	100
106	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
107	Aesthetics - I	3	1	-	4	30	70	100
108	Music Therapy- I							
	Total	15	5	10	25	210	490	700

Semester -II

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
201	Principles of music - II	3	1	-	4	30	70	100
202	Study of Raga – II	3	1	-	4	30	70	100
203	History of Music - II	3	1	-	4	30	70	100
204	English	3	1	-	4	30	70	100
Practical (Core)								
205	Practical – I	-	-	5	2.5	30	70	100
206	Practical – II	-	-	5	2.5	30	70	100
Elective (any one)								
207	Aesthetics – II	3	1	-	4	30	70	100
208	Music Therapy- II							
	Total	15	5	10	25	210	490	700

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SY B.P.A. (Vocal/Instrumental)
Semester -III

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
301	Principles of music – III	3	1	-	4	30	70	100
302	Study of Raga – III	3	1	-	4	30	70	100
303	History of Music - III	3	1	-	4	30	70	100
304	English	3	1	-	4	30	70	100
Practical (Core)								
305	Practical –I	-	-	5	2.5	30	70	100
306	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
307	Yoga & Music – I	3	1	-	4	30	70	100
308	Music & Spiritualism- I							
	Total	15	5	10	25	210	490	700

Semester -IV

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
401	Principles of music – IV	3	1	-	4	30	70	100
402	Study of Raga – IV	3	1	-	4	30	70	100
403	History of Music - IV	3	1	-	4	30	70	100
404	English	3	1	-	4	30	70	100
Practical (Core)								
405	Practical –I	-	-	5	2.5	30	70	100
406	Practical –II	-	-	5	2.5	30	70	100
Elective (any one)								
407	Yoga & Music – II	3	1	-	4	30	70	100
408	Music & Spiritualism- II							
	Total	15	5	10	25	210	490	700

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Proposed B.P.A. Course Structure
TY B.P.A. (Vocal/Instrumental)
Semester -V

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
501	Principles of music – V	3	1	-	4	30	70	100
502	Study of Raga – V	3	1	-	4	30	70	100
503	Folk Music & Light Music - V	3	1	-	4	30	70	100
504	English	3	1	-	4	30	70	100
Practical (Core)								
505	Practical –I	-	-	5	2.5	30	70	100
506	Practical -II	-	-	5	2.5	30	70	100
Elective (any one)								
507	Western staff notation-I	3	1	-	4	30	70	100
508	Study of Vocal Gharana-I							
	Total	15	5	10	25	210	490	700

Semester -VI

Paper(Core)	Subject	Theory	Tutorial	Pract.	Cr.	Int.	Ext	Total
601	Principles of music – VI	3	1	-	4	30	70	100
602	Study of Raga – VI	3	1	-	4	30	70	100
603	Folk Music & Light Music – VI	3	1	-	4	30	70	100
604	English	3	1	-	4	30	70	100
Practical (Core)								
605	Practical –I	-	-	5	2.5	30	70	100
606	Practical –II	-	-	5	2.5	30	70	100
Elective (any one)								
607	Western staff notation-II	3	1	-	4	30	70	100
608	Study of Vocal Gharana-II							
	Total	15	5	10	25	210	490	700

FY BPA Semester I

Subject: Vocal/Instrumental

Theory Paper: 101 1. Principles of Music-I

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic Technical Terms of Indian Classical Music
 - Principle of Music
11. Musical Sound & Notes:-
Naad, Ahat & Anahat Naad, Pitch, Intensity Timbre, Shruti, Swar & it's types, Types of Saptak.
 12. Definition of Thaata, Raag, Saptak, Taal & Jati of Nad (Ahat & Anahat Naad).
 13. Raag & Essential of Raag, Thaata, Jati of Raag, Importance of Raag, Study of different Alankar (Palta)
 14. Voice Culture for Vocal/Technology of Instrument for Instrumental
 15. Rules of Thaata, Types of Hindustani Sangeet thaata, Types of Laya, Types of Musical Instruments.

Theory Paper: 102 Study of Raag:-

*** Objectives:** - The Students to enrich their knowledge about:-

- Study of thaata
 - Different Raag & Taal
 - Writing Notation
1. Notation of Hindustani Music.
 2. Detailed study of Thaata Prilaval, Kalyan & Bhiarav.
“Detailed study of Taal Tintaal Kehrva, Ektaal & Dadra with Notation”.
 3. Detailed study of Raag Yaman, Bhairav, kafi, Bharvi & Ashavari.
 4. Notation of Madhyalaya Bandish under Practical Study. Notation of vilambit Khyal under Practical Study. Notation of detailed alaap & Taan under Practical Study.
 5. Notation of Tintaal, Keherava, Ektaal, Dadra in Thah, Dugan & Chaugun laya.

Theory Paper: 103 History of Music:-

*** Objectives: -** The Students to enrich their knowledge about:-

- History of Indian Music
 - Music Maestros
1. History of Indian Music, Premedle Music, The Hindu Age, 13th & 14th Century, 15 & 16th Century.
 2. Detailed study of Bharatnatya Shashtra, Geet Govind Sangeet Markand, Suddha-Viknit Swar of Pt. Bharatmuni & Pt. Sarang Dev.
 3. Detailed study of Tanpura, Tabla, Harmonium, Merit & demerits of Harmonium.
 - a. Merits & Demerits of Classical Vocalist.
 - b. Classification of Indian Music Style.
 4. Study of Biography of Musicologists
Like Pt. V.N. Bhatkhande, Pt. V.D. Parluskar, Pt. Omkarnath Thakar ut. Faiyaz Khan & ut. Allahuddinkhan
 5. Study of North Indian Gharana & Name of the Artists.
 6. Detailed study of Gharana:-
 - I. Origin & History of Gharana
 - II. Speciality & Teaching Method of Gharana
 - III. Characteristics & contribution of Gharana
 - IV. Guru Shishya Parampara
 - V. Importance of Tradition of Gharana

Theory Paper: 104 English

Unit: I, II

Advanced English for Non-Native Learners

17. Cleaner cities
18. Sardar Patel by Raj Mohan Gandhi
19. The Birth of Satyagraha by M.K. Gandhi
20. The Tusker's Train by Harry Miller

Unit: III

9. Paragraph writing
10. Vocabulary

Unit: IV

17. Articles
18. Nouns
19. Pronouns
20. All Tenses

Reference:-

21. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
22. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
23. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
24. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
25. Oxford Practice Grammar by Eastward (OUP).

Theory Paper: 105 Practical (Core):-

* **Objectives:** - (The Students should enrich their Knowledge about)

- Alankar & Taal Preparation
 - Madhyalay Geet, Lakshan Geet & Sargam Geet or Razakhami Geet for Instrumental.
1. Different types of Alankar A,B,C,D, (minimum 10)
 - a. Alankar patterns to study rhythms scale exercise.
 - b. Alankar in all ragas of varying nature.
 - c. Sight singing or playing of written notations & writing notation on listening.
 2. Study of Taal with Thah, Dugan, Chogun lay in Teental & Ektaal, Dadra, Kherva
 3. The fourwing Raag with Madhyalay Geet (Chota Khyal) or Razakhani Gat, Lakshan Geet & Sargam Geet (Swar Malika), Alaptaan & Duganlay to Raag Durga, Raag Kaffi, Raag Khamej
 4. Swar Gyan through Sargam exercise, Scale Exercise, Application of Alankar in Raag & writing notation.

Practical Paper: 106

* **Objectives:** - The Students to enrich their knowledge about:-

- Madhyalay (Chotalhyal) or Razakhani Gat.
 - Vilambit Khyal (Bada Khyal) or Masitkhanigat
 - Dhrupad Thumani & Chatrang, Non Classical & non filmy songs.
1. Detailed & Intensive study of the following Raags with Alaap, Swanistar Sargam, Tana: (1) Yaman (2) Bhairav (3) Alahaiyabilaval.
 2. Detailed & Intensive study of the following Raags with Dhrupad, Thumari, & Chatrang : (1) Tilak Kamod (2) Bhaini (3) Desh
 3. Light songs (Vocal & Instrumental)
 - a. National Anthem, Vande Matram
 - b. Light Songs Include Bhajan, Garba, Geet for Vocal Only.
- For Instrumental: - one Thumari & Dhun from your course

(Elective any one)

Theory Paper: 107 Aesthetics

*** Objectives: -** The Students to enrich their knowledge about:-

- Basic Concepts of Aesthetics
 - The importance of Aesthetics
10. Definition of Aesthetics
 - a. The origin & meaning of Aesthetics
 - b. Elements of Aesthetics
 - c. The definition of Aesthetics according to Indian literature
 - d. The Ancient Notion of Aesthetics
 11. Indian Aesthetics & Theory of Rasa
 - a. The origin of Rasa b. Theory of Rasa & Bhava
 - c. Types of Rasa d. Types of Bhava
 12. Form of Aesthetics
 - a. Meaning of Arts & Classification of Fine Arts
 - b. Aesthetics & Indian notion of Fine Arts
 - c. Fine Art & Rasa
 - d. Beauty & Pleasure (Rasa Anand)

Theory Paper: 108 Music Therapy - I

*** Objectives: -** The Students to enrich their knowledge about:-

- Basic Therapy technique
 - Technique related to Indian yoga
4. The Origin of Therapy Science
 - a. The History of Therapy Science in ancient Age
 - b. The History of Therapy Science in Middle Age
 - c. The History of Therapy Science in Modern Age
 - d. The healing effects of Music
 5. Examples of Music Therapy
 - a. The experiments of Music Therapy
 - b. Musical Sound Naad
 - c. The relation between Therapy & Music
 - d. Detailed study of Yogic Therapy Technique
 6. Detailed study of breathing (Pranyam)
 - a. Detailed study of meditation (Dhyan)
 - b. Different types of Medication (Dhyan)
 - c. The relation between Yoga & Music
 - d. The impact of Yoga Sadhna from music

FY BPA Semester II
Subject: Vocal/Instrumental

Theory Paper: 201 Principles of Music-II

*** Objectives: -** The Students to enrich their knowledge about:-

- Basic technical terms of Indian Classical Music
- Various definition of Music
- 1. Definition of different Swar:
 1. Suddha
 2. Vikrut
 3. Vaadi
 4. Samvadi
 5. Vivadi
 6. Anuvadi
 7. Varjit
 8. Vakra
 9. Kann
- Definition of group of Swar:
 1. Aroh-Avroh
 2. Pakkad
 3. Alankar
 4. Tann
 5. Aalap
 6. Khatka
 7. Murkee
 8. Mind
 9. Gamak
- Definition of types of Songs:
 1. Bandish
 2. Sargam Geet
 3. Laksan Geet
 4. Dhrupad
 5. Dhamar
 6. Chatrang
 7. Thumari
 8. Tarana
 9. Khyal & It's Types
- Composition of 32 thaat – place of Shruti & Swar:
- 2. Classification of Shruti & Swar:
 - a. Purvang & Utrang
 - b. Time theory of Raag
 - c. Definition of Technical terms related to Taal
 1. Sam
 2. Tali
 3. Khali
 4. Bol
 5. Modra
 6. Chinh
 7. Khand
 8. Aavartan
 9. Jati
 10. Thek
 11. Tihai
 12. Dugun
 13. Tigun
 14. Chaugun
- 72 thaats of Pt. Vyankatmukhi:
- 3. Comparison of Shruti & Swar :
 - a. Modern & Ancient Classification of Shruti & Swar
 - b. Two notation systems of North Indian Classical Music
 - c. Notation System of Pt. Bhatkhande and Pt. Paluskar
- Definition of Various Raag
 1. Ashrya Raag
 2. Janak Janya Raag
 3. Urva Raag Uttar Raag
 4. Sandhi Prakash Raag
 5. Parmel Praveshak Raag
 6. Raag with komal Re-dha
 7. Raag with Suddha Re-dha
 8. Raag with komal Ga-ni
 9. Raag with suddha Ga-ni

Theory Paper: 202 Study of Raga-II

*** Objectives:** - The Students to enrich their knowledge about:-

- Study of thaat
 - Different Raag & Taal
 - Writing Notation
1. Detailed study of that kamaj, Kaffi & Aashavani. Detailed study of Taal Chautal, Tilvada Jhaptal & Roopak.
 2. Comparative study of the Raag
 - a. Patdeep – Bhimpalasi
 - b. Kamaj – Tilang
 - c. Bhairav – Kalingda
 - d. Desh – Tilakkamod Brilaval – Alaiya bilval
 3. Writing notation under practical study
 - a. Dhrupad
 - b. Vilambit Khyal
 - c. Alap & Taan
 4. Completion of Alankars.
 5. Writing Notation of Taal in Thah, Dugun & Chaugun Laya
 - a. Chautaal
 - b. Tilvada
 - c. Jhaptal
 - d. Roopak

Theory Paper: 203 History of Music-II

* **Objectives:** - The Students to enrich their knowledge about:-

- History of Indian Music
 - Concept of Feature writing
 - Various types of Features
1. Comparative study of the Raag
 - a. Origin & recognition of Swar
 - b. Origin & importance of Naad
 - c. Music in Ramayana & Mahabhartar Age
 - d. Music in Buddha & Jain Age
 2. Development of Vedic Swar
 - a. Origin & development of saptak
 - b. Origin & development of that
 - c. Origin & development of Raag
 - d. Classification of Instrument
 3. Jaatigaan – Prabandh Gaan – Gram- Foundation Swars on string of veena – Origin & development of khyal gayki
 4. Short life sketch & contribution of the following musicians & musicologist
 - a. Swami Haridas
 - b. Tansen
 - c. Meerabai
 - d. Marsinh Mehta
 - e. Sadarang
 - f. Adarang
 - g. Amir Khusni
 - h. Ut. Abdul Karimkhan
 - i. Ut. Nasruddin khan Dageer
 - j. Ut. Natthukhan
 5. Study of vocal & Music Gharana & it's Artist

Theory Paper: 204 English

Unit: I

Advanced English for Non-native Learners

1. A letter to a Well Intentioned Parent by Narman V. Peale.
2. A daughter writes to her father by I. Gandhi
3. Soul search by Vishwa Mohan Bhatt
4. Ratan Tata by Kumar Ketkas

Unit: II

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: III

- Layout and letter writing
- Formal and Informal

Unit: IV

- 1-Active and Passive Voices
- 2- Direct and Indirect Speech
- 3-Verbs
- 4-Adverbs
- 5-Vocabulary
- 6-Paragraph writing

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P.S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core): 205

* **Objectives:** - The Students to enrich their knowledge about:-

- Alankar & Taal Preparation
- Madhyalay – Sargam geet & Lakshan Geet
- 1. Preparation of different Alankar type E. F. G. H
- 2. Recitation of Taal Chautaal & Jhaptaal in Thah laya Dugun & Chuagun laya with Taalii & Khali
- 3. Preparation of Raag Kaligda, Desh & Yaman with Madhyalay Bandish with Aalap teen, Lakshan Geet & Saregam Geet in Thah & Dugun Laya.
- 4. Learned Harmonium & Tabla playing from 1st year course.
- 5. One Thumari with suitable improvisation in Bhaini & Khanmaj for Vocal student & for Instrumental one Thumari & Dhun with improvisation in Kamaj, kafi & Bhaini.

Practical (Core): 206

* **Objectives:** - The Students to enrich their knowledge about:-

- Vilambit Khyal & Madyalay
- Alap & Taanm
- Dhnipad, Thumari & Chatrang
- Different folk Song & Geet Ghazal Bhajan
- 1. Detailed & Intensive study of the following Raag with vilambit Khyal Bandish. Madhyalay Bandish with Aalap taan for Complete performance (i) Bhupali (ii) Bhimpalasi (iii) Malkauns.
- 2. Detailed & Intensive study of the following rag in Drupad, Thumari & Chatrang (i) Patdeep (ii)Khamaj (iii) Sarang
- 3. Minimum six song from the following song style for vocal & instrumental (i) Folk song (ii) light Music (Geet Ghazal) (iii) Garba (iv) Bhajans

Elective (any one)

Theory Paper: 207 Aesthetics

* **Objectives:** - The Students to enrich their knowledge about:-

- Different theories related to aesthetics.
- 4. The materialistic & Outer aspect of aesthetics
 - a. The meaning of Music Art & It's classification
 - b. The meaning of Painting art & It's Classification
 - c. The meaning of sculpture art & It's Classification
 - d. The meaning of architecture art & It's Classification
- 5. The different theories related of aesthetics
 - a. The artist believing in freedomism theory
 - b. The artist believing in Realism Theory
 - c. The artist believing in impressimism Theory
 - d. The artist believing in symbolism theory
- 6. The theory of Aesthetics in Indian Literature
 - a. The theory of Aesthetics in Islamic Literature
 - b. The theory of Aesthetics in Buddha Literature
 - c. The theory of Aesthetics in Western Countries Literature
 - d. The theory of Aesthetics in Greek & Rom Literature

Theory Paper: 208 Music Therapies - II

* **Objectives:** - The Students to enrich their knowledge about:-

- Different types of theories.
- 4.
 - a. Music Therapy on the Basis of Aayurveda
 - b. Music Therapy on the Basis of Rasa theory of Raga
 - c. Music Therapy on the Basis of Psychologists
 - d. Music Therapy on the Basis of Homeopathic
 - e. Effect of Music therapy on Human Body
- 5.
 - a. Music therapy on the basis of Indian belief
 - b. The impact of Aumkar on Human Mind
 - c. The Science of Mantra
 - d. The Opinion of Modern Therapists about music theory
 - e. The various techniques of music Therapy
- 6.
 - a. Diagnosis of diseases through music
 - b. Remedy of Disease
 - c. The impact of music on animals & Birds
 - d. Remedy of disease of animals through music therapy

SY BPA Semester III
Subject: Vocal/Instrumental

Theory Paper: 301 Principles of Music-III

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic Technical terms of Indian Classical Music.
 - Principles of Music
1.
 - a. Dasvidh Raag Lakshan
 - b. Ancient Classification of Raag
 - c. Raagang Thatang System
 - d. Raag Raagini System
 - e. Types of Taan
 2.
 - a. Avirbhav - Tirobhav & Nibadhdha – Anibaddha
 - b. Ardhaclarshak Swar (Madhyam)
 - c. Rules of Swa-stham
 - d. Ancient & Modern Aalap
 - e. Khyal Gayan System
 3.
 - a. Shudhdha – Chhayalog – Sankira
 - b. Classification of Raag-Raagini from Sangeet Ratnakar
 - c. Classification of Raag- Raagini from Natyashashtra
 - d. Pandit Somnath's Thaata & Janya Raag
 - e. Pandit Lochan's Thaata & Janya Raag
 4. Guna – Avguna of Vocalist

Theory Paper: 302 Study of Raag - III

*** Objectives:** - The Students to enrich their knowledge about:-

- Study of different Raag & Taal.
 - Writing Notation
1. Detailed study of thaata Bhairvi
 2. Detailed study of Raag Deshkar, Puriya-Dhanashree, Jaijivanti, Hindol, Kedar, Kamod & Shankra
 3. Comparative study of the following Raag
 - a. Raag Bihag –Yaman
 - b. Raag Bageshree – Bhimpalasi
 - c. Chhayanaat - Kedar
 4. Detailed study of the following taal
 - a. Tewra
 - b. Surtaal
 - c. Zumra

Theory Paper: 303 History of Music - III

* Objectives: - The Students to enrich their knowledge about:-

- History of Indian Music.
 - Music maestros
1.
 - a. 17th Century
 - b. 18th Century
 - c. Detailed study of Hridaya Kautak & Hridaya Prakash
 - d. Detailed study of Anup Sangeet Ratnakar, Anup sangeet Vilas, Anup Sangeet Ankash
 - e. Detailed study of Panchamsar Sanhita
 2. Detailed study of Sangeetraj.
 - a. Detailed study of Sangeet Ratnakar
 - b. Detailed study of Suddha Vinut Swar of Kavi lochan
 - c. Detailed study of Suddha Vikrut Swar of Pt. Shriniwas
 3.
 - a. Life sketch of Author Pt. Bharatmuni
 - b. Life sketch of Author Pt. Ahobal
 - c. Life sketch of Author Pt. Shriniwas
 - d. Life sketch of Author Pt. Vyankatmukhi
 - e. Life sketch of Author Pt. Jaydev
 4. Short life sketch & contribution of the following musicians & Musicologist
 - a. Pt. Vishnuapat Chhatre
 - b. Pt. Savai Gandharva
 - c. Pt. Vamanbua Faltankar
 - d. Pt. Shivprasad Tripathi
 - e. Pt. Manohar Palekar
 - f. Ut. Gulam Rasul Khan
 - g. Ut. Bandu Khan
 - h. Ut. Rajablai Khan
 - i. Ut. Mustaq Hussain Khan
 - j. Ut. Massu Khan
 5. Detailed study of the important element rules disciplines & importance of Gharana.
 - a. Explain:-
 - The tradition of Gharana
 - Conflict & Gharana
 - Gun Shishya Parampara
 - Characteristic of Guru Shishya
 - b. Brief information about different Gharana like Vocal, Tabla & Dance.

Theory Paper: 304 English

Unit: I

Glimpses of life

(An Anthology of Short Stories)

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Types of Communication
2. Barriers to Communication

(Wrong choice of medium/Physical/Semantic/Socio-Psychological barriers to communication)

Unit: IV

1. Phrasal verbs
2. Vocabulary
3. Paragraph written
4. Preposition
5. Reading Comprehension

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (Core): 305 Practical - I

*** Objectives:** - The Students to enrich their knowledge about:-

- Saregam Geet & Tarana.
 - Madhyalay
 - Taal Preparation
1. Detailed & intensive study of the following Raag with Madhyalay Bandish, Alaptaan, Saregamgeet, Tarana with Dugun laya for complete performance
 - a. Raag Sohini
 - b. Raag Bagshree
 - c. Jaijaivanti
 2. Detailed & intensive study of the following Taal with Thah Laya, Dugun Trigun, Chaugun, with Tali Khali for Complete performance
 - a. Dadara
 - b. Jumra
 - c. Dhamar
 3. Learned playing on Harmonium & Tabla from course.
 4. One Revision of syllabus FY B.P.A.

Practical (Core): 306 Practical - II

*** Objectives:** - The Students to enrich their knowledge about:-

- Vilambit Khyal & Madhyalay
 - Alap and Taan
 - Dhrupad, Dhamar & Thumari
 - Different folk songs & Light Music songs
1. Detailed & intensive study of the following Raag with vilambit khyal Bandish, Alaptaan & Madhyalay Bandish.
 - a. Raag Jaijaivanti
 - b. Raag Kedar
 - c. Raag Bageshree
 2. Detailed & intensive study of the following Raag with Dhrupad, Dhamaar & Thumari.
 - a. Raag Shankara
 - b. Tilak Kamod
 - c. Hindoi
 3. Minimum six songs from the following song style.
 - a. Folk Song
 - b. Light Music (Geet-Ghazle)
 - c. Garba
 - d. Bhajans
 4. Revisions of Syllabus FY B.P.A.

Elective (any one)

Theory Paper: 307 Yoga & Music - I

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic knowledge about
 - The relations of yoga & Music
4.
 - a. General definition of Yoga
 - b. An Ancient definition of Yoga
 - c. Relation between Music & Yoga
 5.
 - a. Music itself yogic Sadhna
 - b. Contribution of Music in yoga Accomplishing
 - c. Te relation between of yoga & seating
 - d. The relegation between of yoga & seating position of various Instrumentalist
 6.
 - a. Pranayam in yoga.
 - b. The importance of pranayam for Vocalist.
 - c. The importance of Pranayam for Air Instrumentalist.
 - d. The Yogic importance of Aum for vocalist.

Theory Paper: 308 Music & Spiritualism - I

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic concept of Spiritualism.
 - The relations of Music & Spiritualism.
4.
 - a. The Meaning of spiritualism.
 - b. Music in Samvad age & spiritualism.
 - c. Music in Aadharvad Age & spiritualism.
 5.
 - a. Music in Vayupuran age & spiritualism.
 - b. Music in Harivansh Puran age & spiritualism.
 - c. Music in Hanshpuran age & spiritualism.
 6.
 - a. Indian art & spiritualism.
 - b. Music in Rugvedickalin age & spiritualism.
 - c. The ancient origin story of “Maa Saraswati”.

SY BPA Semester IV
Subject: Vocal/Instrumental

Theory Paper: 401 Principles of Music - IV

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic technical terms of Indian classical Music.
 - Principles of Music & Notation.
1.
 - a. Music & Notation System.
 - b. The limitation of Notation System.
 - c. Pt. Bhatkhande Notation System.
 - d. Pt. Palurekar Notation System.
 - e. Ut. Maulabaksh Notation System.
 2.
 - a. The comparative study between Pt. Bhatkhande & Pt. Palurskar Notation System.
 - b. The speciality between Pt. Bhatkhande & Pt. Palurskar notation systems.
 - c. The Modern Shruti – Swar classification.
 - d. The modern swar arrangement.
 - e. The suddha & Vikrut swar of an ancient author Pt. Bharatmuni & pt. Sarangdev.
 3.
 - a. The Suddha & Vikrut swar of an ancient author Pt. Ramamttya & Pt. pundarik Vitthal & Somnath.
 - b. The suddha & Vikrut swar of an ancient author Pt. Vyankarmukhi & Pt. Ahobal.
 - c. Necessity of notation in Music
 - d. Study procedure of swar
 - e. Aadat – Jgar Hisab
 4. Alapgan at present: Alap in Akar, Nomtom Alap, Bol Aalap, Swaralap, Swar vistar in sthai, ANtra, Sanchari & Abhog.

Theory Paper: 402 Study of Raag – IV

*** Objectives:** - The Students to enrich their knowledge about:-

- Study & Comparison of different between Raag & Taal.
 - Writing Notation.
1. Detailed study of the following Raags:-
 - a. Thaaat Todi
 - b. Chhayanat
 - c. Bageshree
 - d. Sohni
 - e. Bihag
 - f. Adana
 - g. Hamir
 2. Detailed study of the following Taal:-
 - a. Aada Chautal
 - b. Deepchnadi
 - c. Dhamar
 3.
 - a. Comparative study of Raag Deshkar – Bhupali
 - b. Comparative study of Raag Kamod – Hamir
 - c. Comparative study of Raag Kedar – Kamod
 - d. Comparative study of Raag Puriyadhanashri Vasant
 4. Writing notation of Vilambit khyal & Chhota khyal (Gat for Instrument Music & under practical study)

Theory Paper: 403 History of Music - IV

*** Objectives: -** The Students to enrich their knowledge about:-

- History of Indian Music.
 - Music Maestro.
1.
 - a. 19th Century
 - b. 20th Century
 - c. Detailed study of shreemallaksh Sangeetam.
 - d. Detailed study of Chatardandi Prakashika
 - e. Detailed study of Raag Mala
 2.
 - a. Detailed study of Raag Tatva Vibodh
 - b. Detailed study of Sangeet Darpan
 - c. Detailed study of Sangeet Vibodh
 - d. Detailed study of Sangeet Parijat
 3. The similar shruti of Ancient author
 - a. Detailed study of Veena
 - b. Detailed study of Shuddha –Vikrut Swar of Manjarikar
 - c. Comparative study of ancient middle & Modern aged author in the subject of shruti & Swar.
 4. Life sketched of Renowned vocalist
 - a. Pt. Hriday Narayandev
 - b. Sardar Sohansinh
 - c. Pt. Shree Dwarkeshlalji Maharaj
 - d. Pt. Mirashibua
 - e. Smt. Manek Verma
 - f. Pt. Bal Gandharva
 - g. Ut. Haidar Alikhan
 - h. Ut. Alibaksh Patiyalawale
 - i. Ut. Nisar Hussain Khan
 - j. Ut. Jiyamohinuddin Dager
 5. Detailed study of
 - a. Gwalier Gharana
 - b. Agra Gharana
 - c. Jaipur Gharana
 - d. Luknow Gharana
 - e. Patiyala Gharana
 - f. Delhi Gharana
 - g. Kirana Gharana

Theory Paper: 404 English

Unit: I & II

Glimpses of life

(An Anthology of Short Stories)

1. The Eyes are not Here by Ruskin Bond
2. The Diamond Necklace by Guy De Maupassant
3. Between the Mosque and Temple by Boman Desai
4. The Last Salvation by R. P. Sisodia

Unit: III

Presentation skills

1. Stages of Preparing a Presentation.
2. Overcoming Presentation fears.
3. Use of Audio visual aids in presentations.

Unit: IV

1. Vocabulary
2. Adjectives
3. Conjunctions
4. Punctuation Marks
5. Precise Writing

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical Core: 405

* **Objectives:** - The Students to enrich their knowledge about:-

- Sargam Geet, Madhyalay & Tarana.
 - Taal Preparation
1. Detailed & intensive study of the following Raag with Sargam geet, Madhyalay with Alaptaan & Tarana for complete performance
 - a. Adana
 - b. Jaijaivanti
 - c. Kedar
 2. Detailed & intensive study of the following Taal for complete performance with Thah Lay Tali & Khali, Dugun, Trigun & Chuagun.
 - a. Kehrvā
 - b. Tilwada
 - c. Rupak
 3. Learned & played on Harmonium/Tabla Instrument from your course.

Practical Core: 406

* **Objectives:** - The Students to enrich their knowledge about:-

- Madhyalay & Vilambit Khyal.
 - Aalap Taan
 - Dhrupad, Dhamar & Thumari
 - Different Non classical & non filmy songs
1. Detailed & intensive study of the following Raag for complete performance with Modhyalay, Vilambit khyal with Alaptaan
 - a. Puriya Dhanshree
 - b. Chhayanat
 - c. Bihag
 2. Detailed & intensive study of the following Raag for complete performance with Dhrupad Bandish, Dhamar in Dugun, Tigun & Chuagun laya & various variations in Thumari Bandish.
 - a. Raag Hindol
 - b. Raag kaffi
 - c. Raag Dhamar
 3. Different non classical & non classical filmy songs
 - a. Folk Songs
 - b. Geet Ghazal & Bhajan

Elective (any one)

Theory Paper: 407 Yoga & Music

* **Objectives:** - The Students to enrich their knowledge about:-

- Basic knowledge of yoga
 - Use of Music in yoga
4.
 - a. The importance of Music in yoga recitation
 - b. Yam & Niyam in yogic Practice
 - c. The role of music in yogic worship of God
 5.
 - a. A study of sic plexus of human body
 - b. An effect of music in sic plexus of human body
 - c. The Silence (Maun)
 - d. Definition of concentration.
 6.
 - a. The relation between concentration & Music
 - b. Music as a concentration
 - c. Naadbrahma concentration
 - d. Naadyog in unfailing resource for acquisition of God.

Theory Paper: 408 Music & Spiritualism - II

* **Objectives:** - The Students to enrich their knowledge about:-

- The place of spiritualism in ancient age
 - The place of spiritualism in Modern age
4.
 - a. Music in Yujurved age & spiritualism
 - b. Imagination of Gods in Indian Music
 - c. Indian culture & spiritualism.
 5.
 - a. Music in Panini age & spiritualism.
 - b. Music in Markanday Puran & spiritualism
 - c. Music in Kautilya age & spiritualism
 6.
 - a. Music in Ramayankalin age & spiritualism.
 - b. Music in Baudhdha scripture
 - c. Nature & Music

TY BPA Semester V
Subject: Vocal/Instrumental

Theory Paper (core): 501 Principles of Music - V

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic ancient technical terms of Indian Classical Music
 - Principles of Music & Definitions
 - Notation of Music
1.
 - a. Experiment of Sarna of Bharatmuni
 - b. Definition of Gran
 - c. Three types of Gran
 - d. Comparative study of three types of Gran
 - e. Definition of Muurchchna
 2.
 - a. Murchchana & Arch- Avroh
 - b. Comparative study of Murchchana & Modern Thaats
 - c. Definition of Gamak
 - d. Types of Gamak
 - e. Necessity of Gamak in Classical Vocal
 3.
 - a. Arrangement of consonance & dissonance.
 - b. Pair of oscillation in consonance & dissonance.
 4. The two main notation systems in north Indian Music i.e. Pt. Bhatkhande & Pt. Parluskar System.

Theory Paper (core): 502 Study of Raag - V

*** Objectives:** - The Students to enrich their knowledge about:-

- Study of different Raag & Taal
 - Writing Notation
 - Comparative study of Raag
1. Detailed study of the following Raag
 - a. Raag Lalit
 - b. Shree
 - c. Ramkali
 - d. Gaud Malhar
 - e. Gaud Sarang
 2. Detailed study of the following Taal
 - a. Tilwada
 - b. Gajjhanpa
 - c. Pashto
 - d. Adhdha
 3. Detailed study of Alap & Taan under Practical study.
 4. Comparative study of the following Raag
 - a. Raag Purya- Marva
 - b. Raag Todi- Multani
 - c. Raag Adana- Darbari
 - d. Raag Bahar-Miya Malhar
 5. Notation of Vilambit Khyal & Madhyalay Bandish under Practical Study.

Theory Paper (core): 503 Folk Music & light Music - V

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic knowledge of folk culture
 - Basic knowledge of Folk Music
 - Basic knowledge of light Music
1.
 - a. The origin development & importance of folk culture
 - b. The definition of folk culture
 - c. The occasion & folk culture
 - d. The relation between folk Music & Classical Music
 2.
 - a. The comparative study of folk Music & Classical Music
 - b. The literature of folk sound
 - c. The relation between folk Music & Ancient devotional Song
 3. The tradition of different North Indian state folk song & folk music like Gujarat, Punjab, Rajasthan, UP, MP, Maharashtra etc.
 4.
 - a. The origin development & importance of light music.
 - b. What is light music? Study of the light music song.
 - c. The relation & Comparative study between folk music & light Music
 - d. The inclusion in light classical vocal music from UP folk music traditional songs Kajari, Chaiti, Savan & Jhula etc.

Theory Paper: 504 English

Unit: I & II

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne

Unit: III

1. Modern forms of communicating
Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.

Unit: IV

1. Vocabulary
2. Paragraph writing
3. Modals
4. Rewrite the sentences

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical Paper (core): 505

* **Objectives:** - (The Students should enrich their Knowledge about)

- Sargam Geet, Mahdhyalay, Tarana
 - Taal Preparation
1. Detailed Raag with sargam geet, Madhyalay Bandish, Tarana with Thah laya Dugun, Trigun & Chaugun for complete performance.
 - (i) Raag Poorvi
 - (ii) Raag Lalit
 - (iii) Raag Marwa
 2. Detailed & intensive study of the following Taal in Thah laya with Taali, Khali, Dugun, Trigun & Chaugun laya
 - (i) Tewra
 - (ii) Sultaal
 - (iii) Deepchand
 3. Learned & Practical Training on Harmonium & Tabla from your course
 - a. Revision of Syllabus SY BPA

Practical Paper (core): 506

* **Objectives:** - (The Students should enrich their Knowledge about)

- Mahdhyalay & Vilambit Khyal
 - Alap & Taan
 - Dhrupad, Dhamar & Thumari
 - Different Non Classical & Non Filmy Songs
1. Detailed and intensive study of the following Raag with Vilambit Khyal, Madhyalay khyal Alap & Taan for complete performance.
 - (i) Raag Lalit
 - (ii) Darbari
 - (iii) Gaud Sarang
 2. Detailed and intensive study of the following Raag with Thah laya, Dugun, Tigun & Chaugun laya in Dhrupad, Dhamar, Thumari Bandish with various variations.
 - (i) Miya Malhar
 - (ii) Pilu
 - (iii) Basant
 3. Different Non classical & Non Filmy Songs minimum six Songs.
 - (i) Folk song
 - (ii) light Music
 - (iii) Raag Marwa
- Revision of syllabus SY B.P.A.

Elective (any one)

Theory Paper (core): 507 Western staff Notation - I

* **Objectives:** - The Students to enrich their knowledge about:-

- Definition & Introduction of system staff notation
 - Staff notation writing
1.
 - a. Definition of western staff notation.
 - b. Introduction of time signature
 - c. Types of time signature
 2. Study of Tempered, Natural, diatonic & chromatic scale.
 3. Comparative study of scales in Indian & western music
 4. Introductory knowledge of staff notation system & writing of swarmalika, Alankar etc in staff notation.

Theory Paper (core): 508 Study of Vocal Gharana

* **Objectives:** - The Students to enrich their knowledge about:-

- Meaning & origin of Gharan of Indian classical vocal
 - Staff notation writing
1.
 - a. Alphabet & meaning of word Gharana
 - b. Origin of Gharana
 - c. Recognition of Gharana
 - d. Limitation of Gharana
 2.
 - a. The important element of Gharana
 - b. The rules & discipline of Gharana
 - c. The Tradition of Gharana
 - d. Conflicts & Gharana
 3.
 - a. Gura shishya Parampara
 - b. Characteristics of gura Shishya
 - c. Brief information about Gharana of Vocal
 - d. Detailed study of Gwalier, Agra, Jaipur, Delhi, Kirana & Patiyal Gharana
 4. Study of different Gharana.

TY BPA Semester VI
Subject: Vocal/Instrumental

Theory Paper: 601 Principles of Music-VI

*** Objectives:** - The Students to enrich their knowledge about:-

1. Detailed study of the time theory of Raags, it's principles & relation to aesthetics Rag Samy Siddart, Classification of Raags, according to the Gayan Samay, Ardhwadarshak swar & Raag Samay chakra.
2. Classification of Raags
 - a. Raag-Raagini
 - b. Mela-Raag
 - c. Ragang – Rang
 - d. Shuddha Chhyalag-Sankirna
3. 10 Principles of Raga according to the old treatises of Hindustani music-Grah-Ansh-Nyas-Apanyasas-Mandra, Tara, Alaptwa-Bahutwa-Shdavatwa-Audavatwa-it's relation with modern system.
4. Prachin Alapgana:- Ragalal, Roopaklap, Alapti, Akashptika, Nibaddha, Anibaddha Gana, Avitbhawa, Tirobhav.
5. Alapgan at present: - Alap in Akar, Nomtom Alap, Bolalap, Swaralap, Swarvistar in sthai, Antra, Sanchari & Abhog.
6. Detailed studies of shruti in Indian music interpretation of Pramanshruti by different Granthkares.
 - a. Different way of measuring shruti.

Theory Paper (core): 602 Study of Raga- VI

*** Objectives:** - The Students to enrich their knowledge about:-

- Study of different Raag
 - Study of unknown Taal
 - Comparative study of Raag
1. Detailed study of the following Raag
 - a. Raag Darbari
 - b. Raag Todi
 - c. Raag Multani
 - d. Raag miyamalhar
 - e. Raag shuddha Kalyan
 2. Detailed study of the following unknown Taal
 - a. Mattaal
 - b. Bramhtaal
 - c. Farodast
 - d. Panjabi
 3. Detailed comparative study of following Raag
 - a. Raag vasant – Paraj
 - b. Raag Puriya – Sohini
 - c. Raag Marva – Sohini
 - d. Raag Puraj – Puriya Dhanshree
 4. Detailed study of Alap and Taan under practical study
 5. Notatin of vilambit khyal and madhyalay Bandish under practical study.

Theory Paper (core): 603 Folk Music & Light Music

*** Objectives:** - The Students to enrich their knowledge about:-

- Basic knowledge of folk culture and folk music
 - Various types of light music songs
1.
 - a. The origin & development Gujarati folk culture
 - b. Music in Gujarati folk culture
 - c. The Tradition of Gujarati folk music
 - d. The types of Gujarati folk music
 2.
 - a. Folk songs in Gujarati Folk Music
 - b. The types of Gujarati Folk Songs
 - c. An ancient devotional Songs in Gujarati Folk Music
 - d. Types of an ancient devotional songs
 3.
 - a. The marriage songs in Gujarati folk music
 - b. Duha, chhand & it's types in Gujarati folk music
 - c. Raas-Garba, Halrada, Marsiya in Gujarati folk music
 - d. The Gujarati folk artists and literary person like (1) Zaverchand Magahni (2) Henu Ghadvi (3) Pingalshi Gadhavi
 4. The Gujarati light/system sangeet Artists, literary person and Renowned composer.

Theory Paper: 604 English

Unit: I & II

1. The Selfish Giant by Oscar wild
2. Travel by Train by J. B. Priestly
3. Lalajee by Jim Corbett

Unit: III Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks

Unit: IV

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused
4. Vocabulary

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)
5. Oxford Practice Grammar by Eastward (OUP).

Practical (core): 605

* **Objectives:** - The Students to enrich their knowledge about:-

- Sarga geet, Madhyalay & Tarana
 - Taal Preparation
1. Detailed & intensive study of the following Raag in sargam geet, Madhalay Bandish & Taran with Alap & Taan, Dugun, Trigun & Chaugun Laya for complete performance.
 - a. Sudhdha Kalyan
 - b. Raag Kamod
 - c. Raag Johnpuri
 2. Detailed study of the following Taals inThah laya with Tali & Khali, Dugun, Trigun & Chaugun laya for complete performance.
 - a. Aada Chautual
 - b. Adhdha
 - c. Pancham Savari
 3. Learned & Played on Harmonium/Tabla under practical study.

Practical (core): 606 Folk Music & Light Music

* **Objectives:** - The Students to enrich their knowledge about:-

- Madhyalay, Vilambit Khyal
 - Alap- Taan
 - Dhrupad, Dhamar & Thumari
1. Detailed & intensive study of the following Raag vilambit khyal, Madhalay & Alap Taan for complete performance.
 - a. Raag Pooriya
 - b. Raag Ramkali
 - c. Raag Shree
 2. Detailed & Intensive study of the following Raag with Dhrupad, Dhamar & Thumari with Dugun, Trigun, Chuagun laya for complete performance.
 - a. Raag Multani
 - b. Raag Jogia
 - c. Raag Bahar
 3. Different types of Gujarati folk songs & Gujarati Sangeet songs minimum six songs.

Elective (any one)

Theory Paper (core): 607 Western staff Notation

* **Objectives:** - The Students to enrich their knowledge about:-

- Basic technical terms of Indian & Western Music.
 - Principle of music & Notation system
1.
 - a. Western & Indian Natural & Modified Note.
 - b. Detailed study of western staff Notation system.
 - c. Explain the intervals & its types.
 - d. Explain the Pythagorean Scale.
 - e. Explain the tempered scale.
 2.
 - a. Explain the equally tempered Scale.
 - b. Explain the Natural Scale.
 - c. Explain the Semitone.
 - d. Explain the types of semitone.
 - e. Explain the sol-fa & enemas notation system.
 3.
 - a. Explain the Jhiv (chive) & staff Notation.
 - b. Explain the word chord.
 - c. Explain the harmony of chord.
 - d. Explain the melody of chord.

Theory Paper (core): 608 Study of Vocal Gharana

* **Objectives:** - The Students to enrich their knowledge about:-

- Vocal Gharana.
1.
 - a. Origin & History of Gwalior Gharana.
 - b. Speciality of Gwalior Gharana.
 - c. Genealogy of Gwalior Gharana (Vanshvali).
 - d. Technology method of Gwalior Gharana.
 - e. Contribution of Gwalior Gharana in Vocal.
 2.
 - a. Origin & History of Aagra Gharana.
 - b. Speciality of Aagra Gharana.
 - c. Genealogy of Aagra Gharana.
 - d. Technology method of Aagra Gharana.
 - e. Contribution of Aagra Gharana in Vocal.
 3.
 - a. Origin & History of Jaipur Gharana.
 - b. Speciality of Jaipur Gharana.
 - c. Genealogy of Jaipur Gharana.
 - d. Technology method of Jaipur Gharana.
 - e. Contribution of Jaipur Gharana in Vocal.
 4. Study of another Gharana.